

**A LEXICAL PRAGMATIC APPROACH TO THE STUDY OF
METAPHORICAL EXPRESSIONS USED IN SELECTED KIKAMBA
GOSPEL SONGS**

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**A Thesis Submitted in Partial Fulfillment of the Requirements for the Award
of Master of Arts in Linguistics of University of Nairobi**

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DECLARATION

This thesis is my original work and has not been presented for a degree in any other university or institution to the best of my knowledge.

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DEDICATION

For my friends, mentors and my spiritual children, you are indeed a great source of my inspiration and encouragement.

May you never lack anything good in Jesus name.

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ABSTRACT

This study reveals the results of a research carried out on a lexical pragmatic approach on metaphorical expressions used in selected Kikamba gospel songs. The study aimed at analysing the types of metaphors used in the Kikamba gospels songs and their link with the Biblical message. The study purposively sampled ten Kikamba gospel songs which had metaphors created by Kikamba gospel artists. The stanzas of these songs which had the metaphors/metaphorical expressions were coded, translated and analysed using the ad-hoc concept of broadening a sub process of the lexical pragmatic approach. The study found out that the singers of the selected Kikamba gospel songs used different types of metaphors such as; person metaphors, body parts metaphors, natural phenomenon metaphors, cereal metaphors, modern technology metaphors and metaphors referring to things. The findings of this study showed that there is a link between the metaphor used and the Biblical message in the selected songs. The study concluded that the concept of broadening in the lexical pragmatic theory had been useful to bring out the communicative intention of the singer.

CHAPTER ONE

INTRODUCTION

This chapter outlines the background to Kikamba language. It then gives a brief background to the study and introduces the statement of the problem. The research questions, objectives and hypothesis that guide this study have also been highlighted in this chapter. The significance of study, scope and limitations of study has been identified. In addition, this chapter discusses the theoretical framework of the study and highlights literature review, research methodology, data collection and analysis.

1.1 Background to the Study and to Kikamba Language

The Akamba is a Bantu speaking ethnic group found in the South-Eastern region of Kenya which is largely a semi-arid area. This ethnic group occupies three Counties in present Kenya that is, Kitui, Makueni and Machakos. According to Kenyan Bureau of Statistics (2011), Tanzania hosts approximately 5000 Kamba people in Muheza District in Tanga region. Other areas of the regions with a significant number of the Akamba are Shimba Hills, Kwale and Mariakani areas of Kenyan coast.

According to Guthrie (1948) the Akamba belongs to the central branch of the Bantu language of Kenya. In addition, Heine and Mohlig (1980) postulate that Kikamba has four dialects: Masaku dialect, Muumoni dialect, South Kitui dialect, and Northern Kitui dialect. Similarly, Mwove (1987:5) classifies Kikamba into two dialects which also have sub-dialects. One is the Kitui dialect with sub-dialects: Kitui North, Kitui Central, Kitui Eastern and Kitui Southern language varieties. Second is the Masaku dialect with sub-dialects: Kilungu, Makueni and Masaku variety. The Masaku variety assumes the standard variety since it is used in the Bible and for any other literary purposes. Major differences between the Kikamba dialects lies in the area of phonology especially tone and intonation. The dialectical differences extent to the lexical level where there are vocabulary variations between the two dialects. Kaviti (2004:12) argues that these variations don't affect mutual intelligibility of the two dialects.

Gospel music is kind of music that deals with religious/Christian messages based on religious traditions and sacred texts. The word 'gospel' means 'good news'- a vehicle by which teachings of Christianity have spread to audiences all over the world, as indicated in the New Testament's story about Jesus Christ. As noted by White (2014) quoted in Muathe (2016) gospel songs are songs of praise, persuasion, testimony, warning, and religious exhortation. The messages contained in gospel music are intended to reach all ages of audiences anywhere in the world. In addition, Gospel songs talk about the Roman Catholic teachings and church as well as the personal, religious experiences of Protestant Evangelical groups.

It is believed that gospel music emerged around the mid-1800. It was deeply rooted in rich African-American churches traditions. It fused African-American spirituals, hymns, and sacred songs which were accompanied by hand-clapping and foot-stomping. It mainly consisted of a church choir with volunteer singers from the congregation. They sung the call-and-response songs similar to traditional hymns and sacred songs as illustrated by Gospel History Timeline (2012).

According to Malone (1984:520-523) the pioneer of today's gospel music is Thomas A. Dorsey of the late 1930s. He is referred to as the father of gospel music. He developed gospel blues a new kind of religious music different from the hymns. In addition, Jackson (1995:185) argues that gospel music has been evolving with divergent purposes such as: aesthetic pleasure, ceremonial purposes and as an entertainment product for the market place. As noted by Darden (2005) "the changing music brought about a new style of performance, a style that emphasized movement and improvisation, a style that demanded emotional involvement and personalized expression." There are four distinct styles of gospel music: quarter style, traditional music, contemporary gospel, and praise and worship and Christian country music-which picked up in 1990s- as highlighted by Booth (2019).

According to Mutunga (1989:110-120) The Akamba people are monotheists: they believe in one Supreme God whom they call *Ngai*, *Mumbi*, *Mwatuangi*, and *Mulungu*. Christianity was introduced in Machakos District in 1897 by a group of missionaries sent

to Kenya by the African Inland Mission. This group was led by Peter Cameron Scott, and in October, 1895, they settled in Nzau Location of Machakos District and started their first mission there. They also constructed a magnificent church at Nzau Location.

The church at Kalamba in Nzau location belongs to the African Inland Church (A.I.C.) denomination and has since been called Kalamba African Inland Church. In addition to Kalamba A.I.C., there are others churches of the same denomination within the area for example, Malooi A.I.C., Matiliku A.I.C, Kalaani A.I.C. and Muthyoi A.I.C. branches which have grown from the Kalamba main church. There are also other denominations such as the Catholic church, African Brotherhood Church (A.B.C.), the Redeemed church, and Anglican church. Today, each of these denominations are spread across the three Kamba counties; Machakos, Makueni and Kitui as highlighted by Mutunga (1989:157-159)

Although initially, there was strong resistance that met the introduction of Christianity in Kamba land most Kamba people have now been converted to Christianity, and are staunch Christians. They thus worship God for good health, great harvest, rain, forgiveness, protection, and seek his blessing. The Kamba people been Christians have composed many gospel songs to adore God. For instance, David Nzomo between 1965 to 1976 was able to record six albums of Kenyan native songs. Nzomo's record for Folkways had eight gospel songs in Swahili most of them being traditional adaptation from English church hymns to Kikamba language. In addition, was *Utonyi na wui* gloss: Power and Wisdom; his own composition. These eight songs were the pioneer to Kikamba gospel industry. They include: *Kuvoya ni Kumwon'ya Ngai* hymn no 246, (Prayer is the Soul's Desire), *Yesu Klisto Mwiai* hymn no. 441, (Rock of Ages), *Kwai Mũthenya Wai na Muyo* hymn 191, (O happy day, that Fix My Choice), *Tavan'yai* hymn no 187, (Send the Light), *Ve Umwe yu* hymn no. 277, (There is one above), *KyathiKya Mboya Kimuyo* hymn no. 234, and *Ngingwinengane Kwa Yesu* hymn no 307 (I Surrender) as noted by Smithsonian Institution, (2019).

Over the years Kikamba gospel songs have been changing with advent in technology and audiences. They are now aired in the local Kenyan industry in Kenyan FM stations and specifically in Ukambani in Musyi FM, Mbaitu FM, Athiani FM, Bibilia Husema FM, and the latest Thooka FM to mention about a few. They are also found in mobile phones, MP3, videos, and You Tube. Many studies done in Kikamba music focused mainly on secular songs. First, Kieti (1988) did a research on Myali songs. Her study tried to unveil the complexity in Myali songs due to extensive use of allusion symbolism. Secondly, Musau (2003) investigated the Kilumi dance; a type of religious dance among the Akamba in the former Kitui District. She explicated the factors contributing to the decline of the Kilumi dance and thirdly, Musyoka (2011) studied the performances by Kennedy Wambua and Bosco Mulwa.

It was on this ground that this study aimed at investigating how Kikamba gospel musicians used metaphors in their lyrics to communicate the intended meaning. A metaphor, according to the Oxford Dictionary of Literary Terms (2008) is a figure of speech in which “a word or phrases that means one thing and is used for referring to another thing in order to emphasize their similar qualities.” For example, when we say “my God is my fighter.” God’s attributes of compassion, conquerer, confidence, aggression, and bravery are compared to those of a fighter. Just as a fighter goes to the battle field to protect his territory and conquer the enemy so does God protect His flock from the evil one. Thus, the singer is able to convey his/her intended meaning. This study therefore investigated different metaphors used by Kikamba gospel musicians and how they communicated the intended biblical message of the singer.

1.2 Statement of the Problem

There are many instances when metaphors are used in the bible by various writers and even Jesus Himself. As already shown above God is seen as a fighter so as to comprehend His significant role in a Christian’s life. This has been alluded in Deuteronomy 3:22 which says ‘you shall not fear them; for it is the Lord your God who fights for you.’ It is probably on the same principle that a number of Kikamba gospel artists incorporate metaphors in their songs. For example, in the song code (1): *Wi Elote*

(meaning, you are Herod) by John Mbaka. There is an indirect comparison of the implied subject to “Herod” (a king in the bible during the birth of Jesus, who ordered all first-born boys to be killed) and Jesus the savior of the world. Thus, the study analyzed such songs with an aim of unraveling the relationship between the metaphor used and the intended biblical meaning/message. The study used Lexical Pragmatic Approach in particular the concept of broadening to explore Kikamba metaphors created by Kikamba gospel singers.

1.3 Research Questions

The study sought to answer the following questions

- a) What are the types of Kikamba metaphors used by Kikamba gospel singers?
- b) What is the link between the metaphor in the song and the Biblical message?
- c) How does the concept of broadening in the Lexical Pragmatic Theory help in the interpretation of metaphors used in Kikamba gospel songs?

1.4 Objectives of the Study

This study intended to achieve the following objectives

- a) To establish the types of Kikamba metaphors used by Kikamba gospel singers.
- b) To identify the link between the metaphor used in the song and the Biblical message.
- c) To investigate how the concept of broadening in the Lexical Pragmatic Theory helps in the interpretation of metaphors used in selected Kikamba gospel songs.

1.5 Significance of the Study

This study will be of great significance as it provides an insight in examining how Kikamba Gospel musicians use metaphors in the selected Kikamba Gospel songs using Lexical Pragmatic Approach. This study will be useful in the field of Linguistics and Pragmatics in particular since it is studying the selected gospel songs using Lexical Pragmatic Approach. The study will look at the use of metaphors as a form of language

use in context. The study will also benefit researchers who may be interested in finding out how metaphors contribute to effective communication in Kikamba Gospel songs.

1.6 Scope and Limitations to the Study

Most of gospel artists among the Akamba use figurative language in their lyrics such as: idioms, symbolism, and metaphors. This study limited itself to the study of metaphors only in selected Kikamba gospel songs. It was not focused on Kikamba secular songs. It paid attention to only those metaphors created by Kikamba gospel singers. It did not look at the metaphors used or mentioned in the bible. The study used Lexical Pragmatic Theory rounded in Relevance Theory. The study intended to consider only one process of lexical pragmatics, that is, broadening; the other processes were mentioned for clarity and reference. This study did not consider a specific dialect because it intended to use songs sung by singers who speak distinct dialects together with the different sub-dialects. The effect of code switching was also not part of the study.

1.7 Literature Review

This section discussed past scholarly studies which were related to this study. It contained literature works based on songs in other Kenyan communities, those done on Kikamba songs, figurative language and the bible, and metaphors.

1.7.1 Literature Review on Songs in other Kenyan Communities

Omolo (2014) carried out A Lexical Pragmatic Approach to Ohangla music: A Case of Metaphors. The study sought to find out the intention of Ohangla singers in the use of the different metaphors. The main stylistic used of Ohangla music was figurative language- especially the use of metaphors. The study used the lexical pragmatic approach rounded in the Relevance Theory to analyze of various metaphors used in the selected Ohangla. For the hearer to understand the meaning of the metaphors used in Ohangla lyrics, he/she knew the context in which they were used. Context played a major role in determining the intention of the singer. The study sought to find out whether ad hoc concepts of broadening brought out the intention of the singer in Ohangla lyrics. These

insights were heavily relied on in the current study that looked at the interpretation of Kikamba metaphors in Kikamba gospel songs using the concept of broadening in Lexical Pragmatics.

In addition, Koech (2013) carried out a study on Figurative Language used in selected Kipsigis songs, a lexical pragmatic analysis, presenting the results of linguistic study on the language used in selected Kipsigis songs. The study aimed at examining lexical items that formed the nucleus of meaning and analyzing its variation as perceived by the audience. The findings concluded that lexical items used in these songs were a transfer of meaning which required activation through encyclopedic entry. This insight was used in the present study to interpret metaphors which also activated encyclopedia entries to infer meaning using the Lexical Pragmatic Approach.

Kariuki (1994) carried out a study on figurative language used on Joseph Kamaru's Songs. He observed that most of these songs characterized by metaphorical messages were mostly coded in metaphors, similes, symbolism and proverbs. These observations were applied in the present study that looked at Kikamba metaphors in Kikamba gospel songs.

Korir (2013) looked at Appropriation of Kipsigis Idiom in Selected Gospel Songs of Joel Arap Kimetto. He focused on the nature and the function of the Kipsigis traditional idiom in the contemporary gospel music. He also studied how the artist's strategy of appropriating the idiom diffuse tensions between the Kipsigis culture and Christianity. This study assisted in the analysis and the interpretation of metaphors in Kikamba gospel music which the present study was interested in.

Ochoki (2010) studied Kenyan Hip –hop lyrics using a pragmatic approach. She looked at the linguistic nature and the characteristics of the songs and their interpretations. She identified the use of lexical items and expressions singers use like lexical choice, borrowing, neology, euphemism among others. She also established that context was essential in the interpretation of such expressions. The study was beneficial in that it

emphasized the role of context in metaphorical interpretation which the present study heavily relied on.

1.7.2 Literature Review on Kikamba Language Studies based on songs

Musau (2003) investigated, analyzed and interpreted Kilumi a type of religious dance among the Akamba in the former Kitui district. The study explicated the factors contributing to the decline of Kilumi dances. Kilumi being part of music genre among the Akamba people of Kenya gave an insight towards studying a different genre that was gospel music.

Kieti (1988) did a research on Myali songs: social critique among the Kamba. She argued that Myali songs used extensively allusion and symbolism. Her study sought to unveil the complexities within Myali songs. This study inspired me to research metaphors in Kamba gospel songs.

Kangutu (2014) used Lexical Pragmatic Theory to establish communicative effectiveness of figurative language in Dowry negotiation discourse among Kikamba speakers. He focused on finding out how the intended meaning of figurative expression was pragmatically realized in Kamba dowry negotiation discourse and the communicative functions of the figurative language and the role of cultural knowledge in the interpretation of figurative language in the Kamba dowry negotiation. It was found that Kikamba speakers in dowry negotiations discourse focused on similes, hyperbole, and metonymy which were part of lexical pragmatic processes of broadening and narrowing which were points of focus in this study.

Musyoka (2011) focused on the study of performances by Bosco Mulwa and Kennedy Wambua. These were among the many secular musicians among the Akamba people of Kenya. Although she used performance theory, different from the theory used in this study, her work was a motivation to do something different in Kikamba music, that is, Kikamba gospel music which was studied in this research. It was pointed out that the performance choices made by singers were the songs that the artists performed in a

particular context. This role of context was part of this study because the interpretation of metaphors depended on context.

Muathe (2016) looked at a relevance theoretical analysis of communicative effect in selected contemporary Kikamba gospel music. She noted that to communicate effectively to the listeners, the singers employed a variety of communication strategies and used language creatively to package their messages. This was possible through both explicit and implicit communicated messages. She concluded that there is effective communication in the selected contemporary Kikamba gospel songs through language use. This input was very crucial in the current study as it was used for reference in the interpretation of Kikamba metaphors in Kikamba gospel songs.

1.7.3 Literature Review on Figurative Language

According to Keraf (2009:136) Figurative language “is a word or phrase that departs from every literal language which is very difficult to be understood by people because it has differentiation from its context and reality in meaning.” Similarly, according to the Concise Oxford Dictionary of Literary Terms (2017) figurative language refers to “when you use a word or phrase that does not have its normal every day literal meaning.” In addition, Figurative language refers to “words and groups of words (figures of speech) that have a different meaning; other than the literal meaning of the words” as noted by Fussel (1998). Metaphor is a part of figurative language using an analogy or close comparison between two things that are not normally treated as if they had anything in common. Metaphor is common means of extending the uses and references of words. These observations formed the backbone of the present study.

Picken (2007:2) also declared that “figurative language is noticed and frequently interpreted in considerable detail, and evaluation takes place”. From the definitions above, we can conclude that one, figurative language is a form of language that departs from normal word or sentence on form common literal meaning of word or sentence to form common literal meaning and goes beyond the literary meaning of words to achieve a particular effect. Two, it is to compare one thing with other things, trying to find out the

features which show the comparison and similarity of both. This study adopted the above definitions to aid in the identification, and interpretation of metaphors in Kikamba gospel songs

1.7.3.1 The Bible and Figurative Language

The bible is one of the most intriguing books when it comes to the interpretation of its meaning. This is because there are those who interpret biblical statements literally and those whose interpret them figuratively. Moreover, these two views are both acceptable since when evangelists say we should interpret the bible literary they mean we should treat the bible as a whole and every part of the bible in its context as conveying the truth. This notion now allows for figurative language in the scripture as noted by Bowman (2016)

We therefore concur with Bowman (2016) that there are three factors we should consider when identifying whether expressions, narratives, chapters, verses, and words in the bible have a figurative connotation. One is the genre of the verses or chapters of interest. For instance, the Mosaic laws are least likely to use figurative language. Two, is the subject matter of the passage, verse or chapter. For example, in Luke 19:40 when Jesus talks about rocks crying out. This statement can only have a figurative interpretation to suggest a way of saying that the truth about Jesus will be made known no matter what. This is because we know that rocks are inanimate objects and thus cannot cry. Three, is the usage. At times we recognize that a particular expression is figurative because we have seen it used in the same way in other areas. For example, when Mary asks angel Gabriel how it was possible, she was expectant and yet she had no sexual relations with any man in Luke 1:34 the phrase “seeing I know no man.” from King James Version becomes figurative. Here the use of “know” is used figuratively to suggest she had no sexual relations. We are sure of this since the word has been repeatedly used in the same way in Genesis 4:1, 17-25, Samuel 1:19 and Mathew 1:25. These three factors were in-cooperated in the current study to assist in the interpretation metaphors of Kikamba gospel music.

From the above discussion we can deduce that the bible uses figurative language like metaphors, similes, personification, Parable, allegory, irony, and sarcasm to convey the intended message to the worshippers. For example, in the book of Mathew Jesus tells his followers that “they are the salt of the earth”. This metaphor is meant for the followers to believe that they make the world a better place just as salt makes food taste better. Similarly, in Isaiah 64:8 they tell Him “we are the clay and you are the potter”. In this metaphor God is compared to a potter who molds clay. Therefore, God’s followers are the clay since He created them in his image and likeness. These highlights aided in the interpretation of Metaphors in Kikamba gospel songs.

1.7.3.2 Types of Figurative Language.

According to Keraf (2009:138) “figurative language consists of 16 varieties these include: Simile, Metaphor, allegory, Personification, Allusion, Eponym, Epithet, synecdoche, metonymy, Antonomasia, Hipflask or Hipalase, Irony, Satire, Innuendo, Antiphrasis, and Paronomasia. In this study the researcher was interested with the metaphors in Kikamba gospel songs to unravel the biblical connotation of the songs. It adopted Keraf’s classification

1.7.3.3 Functions of Figurative Language

Keraf (2009:129) states that “the figure of speech has function to explain, strengthen, alive, stimulate, and decorate an object (to which a metaphor belongs.) It also stimulates a certain image. It is used to clarify meaning, to provide vivid examples, to emphasize, to stimulate associations and emotions, to give a life to inanimate object, to amuse or to ornament”. These insights assisted in identifying the functions of Kikamba metaphors in Kikamba gospel music.

1.7.4 Literature Review on Metaphors

According to the Oxford Dictionary of Literary Terms of (2016) “a metaphor is a figure of speech which makes an implicit/hidden comparison between two things which are unrelated but share some common characteristics. It is an implicit comparison of two

unrelated concepts-one familiar and another unfamiliar as a result of which the unknown one is revealed through analogy” This insight was used in the current study to identify metaphors in Kikamba Gospel songs.

Ochieng (2014) did a lexical pragmatic approach in metaphorical expression in Dholuo HIV/AIDS discourse concluded that “Metaphors aid our understanding and conceptualization of the world as most of the things that in the world are metaphorically conceptualized. The idea of cross domain mapping developed by Lakoff and Johnson (1980) aids our understanding of these ideas metaphorically presented. This understanding springs from the source domains which are ideas or things that hearers understand and these ideas or things are used to understand the target domain, an idea the hearer seeks to understand.” These observations were inferred in the current study to unravel the meaning of metaphors in selected Kikamba gospel songs.

Migwi (2009) identified and analyzed the figurative language used in selected Joseph Kamaru’s songs- a Gikuyu singer. In his research, Migwi used the Neo-Gricean theory of conversational implicature. His work was useful to this study as it gave an insight into the analysis of metaphors in Kikamba gospel songs.

As stipulated by Leech (1969) a metaphor has the following linguistic formula as agreed by most of the linguists;

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

This can be illustrated by the example below:

(c) *Kiteme nĩ kavalũkũ*

1. Gloss: Kiteme is a hare
2. Attributes of tenor: a cunning person
3. Attribute of vehicle: cunning, tricky, treacherous, witty, and intelligent

4. Ground: a cunning person who feels very clever.
5. Meaning: Kiteme is very clever and cunning

This highlight was significant in the current study as it aided in identifying metaphors used in Kikamba gospel songs.

1.8 Theoretical Framework

This research used Lexical Pragmatic Theory whose proponent is Reinhard Blunter. Lexical pragmatic theory was later developed by Wilson & Sperber (2003) and Carson (2002).

Lexical Pragmatic “investigates the mechanisms by which linguistically specified word meanings are modified in use” as noted by (Blunter, 1998: 115). The goal of Lexical Pragmatics “is to explain how lexical meanings are adjusted in the course of communication.” The theory analyzes meaning through the context and thus it is effective in the representation of concepts. This theory will find out how metaphors function in a context to bring about the meaning that the singer intends to convey to the listeners” Wilson (2003) argues in one of his notes that “the more the communicated concept can depart from the encoded concept, the harder it should be for the speakers and hearers to co-ordinate their understanding.”

Lexical Pragmatics fills the gap between semantics and pragmatics where semantics concentrates on encoded meaning while pragmatics looks at meaning in context. According to (Blunter 1998) “Lexical Pragmatics tries to give a systematic and explanatory account of pragmatic phenomena with the semantic under specification of lexical items. Lexical semantics are the lexical units which the speakers can continually add to their life through learning new words and their meaning” For example, *Kyamukya Asee* (something that will release the elders), is requested after a dowry negotiation which literary means some money that will serve as sitting allowance for the elders. *Kyai* (tea) also serves the same purpose where the meaning goes beyond just normal tea but in actual sense refer to money especially after elders solve a dispute.

“Lexical semantic studies the relationship between the words and mentally represented concepts that they encode. It accounts for multi-word units. These are cases of where a group of words have a unitary meaning which doesn’t correspond to the individual meaning of words used” as noted by Pustejovsky, (1995:47) for example: the following Kikamba words having different meanings depending on context.

- a. *Kũvoya*- to pray, to plead, or to beg
- b. *Mutumia*—a mature male person (possibly married) or -Any honorable person irrespective of gender

Wilson and Sperber (1995) explain how hearers infer meaning of figurative language. They say that “an utterance is relevant to a hearer when it connects with the available contextual assumptions to yield positive cognitive effects.” In lexical pragmatics, the context in which an utterance is uttered is important for one to understand and interpret it. When an utterance is uttered, the hearer will look for implications which would make the utterance relevant. Context plays the same role with the theme of the song. In addition, Schroeder (2005:8) says: “context is like an encyclopedia of the world; it contains the values and norms of a society. It entails all knowledge that communicators have stored in their minds at the time they enter a conversation.”

To understand the interpretation of the difference between the encoded and communicated concepts, one must understand the *ad hoc* concepts. According to Huang (2007:193), the use of the term *ad hoc* concept can be traced to the psychologist Lawrence Barsalou (1983). It means “the pragmatic adjustment of a lexical concept, the adjustment being a narrowing or strengthening, a broadening or weakening or both.” *Ad hoc* concepts are not usually linguistically provided but are made in specific contexts in response to specific expectations of relevance.

According to Wilson (2003: 284), “a hearer who follows the relevance-theoretic comprehension procedure is entitled to narrow the thoughts in his mind to the point that enough implications appear to satisfy the general expectations of relevance raised by an utterance. Narrowing the implications on how to understand the *ad hoc* concept would reduce the cognitive effect and the hearer would arrive at the intended interpretation.”

For example, in the sentence (d): My husband is a Giraffe the concept GIRAFFE, will be loosed to the concept of GIRAFFE as in:

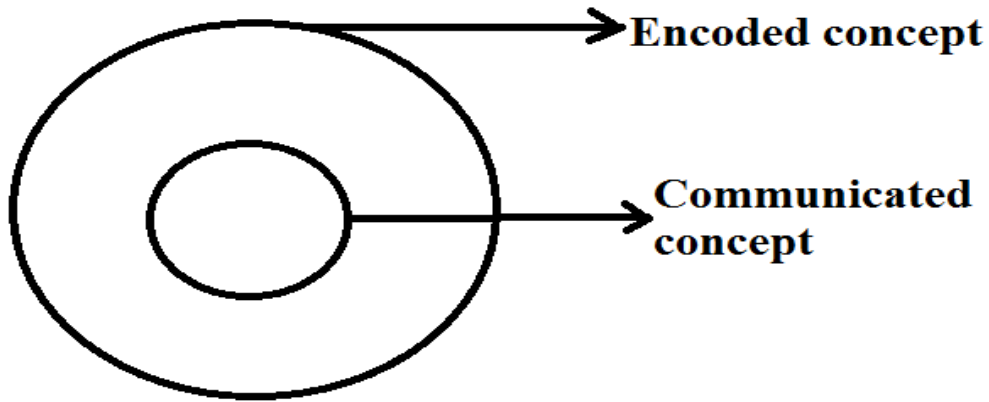
- a. Feeds on topmost fresh leaves
- b. Moves gracefully
- c. Physically tall
- d. Wild animal
- e. Lives in the forest

The hearer is able to infer the speaker's intended meaning from clues provided by the utterance and the context. Depending on the context of the utterance above, the hearer may rule out (a, e, f). The husband will be said to be physically tall, and graceful. Such cognitive effects contribute to the relevance of the utterance, that is, the contextual assumptions help in the search for relevance. The greater the cognitive effect achieved by the processing of a given piece of information, the greater its relevance for the individual who processes it.

On the other hand, Liu (2006:66) postulates that "context has its straightforward effect on the interpretation of an utterance, that is, context determines the right choice of the interpretation of the utterance." The lexical Pragmatic approach in the present study helped in understanding how context influenced the use and understanding of the coded meaning of the lexical terms used in metaphors in the selected Kikamba gospel songs.

Adhoc concepts consist of two lexical processes: Lexical Broadening and Lexical Narrowing. According to Munge (2009) lexical narrowing is "where a word is used in a more specific sense than the encoded one resulting in a narrowing of the linguistically specified denotation." In addition, "Narrowing is triggered by search of relevance and following the path of least effort choosing the most accessible contextual implications" as highlighted by (Wilson 2006/2007). This highlight forms the basis of this research as it involves the processes of mutual adjustment of contextual assumption, explicit adjustment of contextual assumption, explicit content and cognitive effects in order to satisfy the expectations of communicative relevance raised by a word or a communicated concept.

Diagrammatic Representation Lexical Narrowing: From Wilson & Sperber (2006-2007:3)



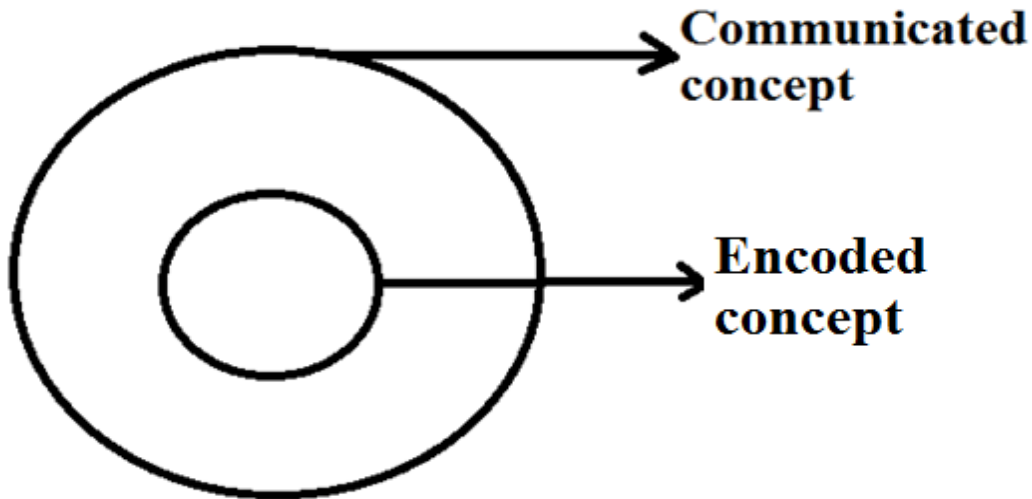
The hearer is entitled to narrow the interpretation that satisfies their expectation of relevance. For example; the Noun *Mwanake* in Kikamba can mean:

- a) A young man
- b) A beautiful / handsome person
- c) The bride groom

So, in the sentence (e): *Wi Mwanake mũno*. Gloss: You are so beautiful; *Mwanake* may be narrowed to the aspect of beauty as it is easily accessible following the path of least effort in search for relevance. *Mwanake* in this context therefore, means a beautiful and not a young person or a bridegroom.

Lexical broadening is the opposite of lexical narrowing. "It refers to where a word is used to convey a more general sense than the encoded, with the sense becoming broader than the encoded one. Widening of the linguistically specified denotation is realized." For example, in the song 1. '*Kiss kya Yutasi*' by Elizabeth Clipper' the artist prays that God will give her true friends not traitorous ones as Judas. The meaning of the phrase goes beyond mere kissing. The singer uses the phrase in a broader sense. Thus, to understand the meaning you have to get the theme of the song hence broadening is also context dependent just like narrowing.

Diagrammatic Representation of Lexical Broadening by (Wilson 2006-2007:4)



In addition, Broadening, according to Wilson (2003:274) refers to the concept “extension”. Broadening also entails the processes of approximation, category extensions, hyperbole, neologism and metaphorical extension. This study considered the variety of metaphorical extension the others have been mentioned for reference and clarity.

a) Approximation

Approximation is a minimal type of broadening of the linguistically-specified denotation to include what lies outside the encoded meaning. It also includes geographic terms such as North, and south, round numbers, and geometric terms.

For example, sentences below;

- i) *Mwĩttũ wakwa nĩ mũkũvĩ*. Gloss: My daughter is short. (Short in size)
- ii) *Vaa nĩvakũvĩ* Gloss: This place is near. (Approximately in kilometers)

b) Hyperbole

According to Wilson (2006), “hyperbole involves a radical type of broadening which allows the communicated concept to depart from the encoded concept. Normally, it

involves exaggeration which may convey different feelings such as: anger, and comic effects” for example, *N̄ninoete n̄ĩwa ta nḡũkwa* Gloss: I am too tired. I feel like dying. The speaker is communicating that he is too tired to a point of dying. This is an exaggeration since no one dies of exhaustion. It is impossible.

c) Category Extension

This is a type of broadening which is characterized by use of brand names e.g. Omo, Colgate etc. For instance, Omo can be used to refer to any powder detergent like gentle, Ariel, and Sunlight. Colgate, on the other hand can be used to refer to any type of tooth paste e.g. White dent, Close-up, and Aqua fresh. Category Extension also includes use of personal names and common nouns. For instance, in the sentence below;

Sawa is here, can have several interpretations:

- i) A man called *Sawa* has come here
- ii) A soap by the trade name *Sawa*.

d) Neologism

Neologism is a new word formation that comes about as a result of coinage of words which is brought about by science and technology. The frequent usage of the newly coined word eventually leads to the word(s) being incorporated into the language. For example:

- a. *N̄nḡũkw̄ita* Gloss: I will call you.
- b. *Tavathal̄ĩ t̄ũm̄ĩaemoji* Gloss: please, use emoji.
- c. *N̄ĩ nḡũũ facebook*. Gloss: I will face book you. This means we will communicate via face book

e) Metaphorical Extension

Cuddon (1979:391) says that: “a metaphor is a figure of speech in which one thing is described in terms of another.” It is a form of broadening in which meaning communicated is far from the literal meaning or the encoded concept. For example, in a school set up the teachers can say; *the head* has arrived. This suggests that the *principal* has arrived since he is the head of the institution. The meaning of head has thus been extended to the position of leadership. This insight formed the base of this study because we intended to investigate artist metaphors used in Kikamba gospel songs. This process of metaphorical extension was used in this study to interpret metaphors used by Kikamba gospel singers to convey their intended message to their audience.

1.9 Research Methodology

This study used Kikamba gospel songs as the data because this research investigated use of metaphors in selected Kikamba Gospel songs.

1.9.1 Data Collection

Ten songs were collected for this study. The ten songs were recorded from You-tube. The songs were audio -recorded by the researcher as the songs played. The relevant stanzas were written, translated and analyzed. The data made the use of purposive sampling because not all Kikamba gospel songs had metaphors created by Kikamba gospel artists. Relevant stanzas in the songs containing metaphors/metaphorical expressions were selected purposively.

1.9.2 Data Presentation

In the selected Kikamba gospel songs, only stanzas that had the metaphors were presented for the analysis in this research. The stanzas were written in Kikamba, translated and coded into English and consultations were done for the correct interpretation from competent native speakers.

1.9.3 Data Analysis

Data was analyzed in the light of metaphorical extension one of the concept of broadening in the lexical pragmatic theory. The collected data was also analyzed using the relevance theoretical comprehension procedure, of Sperber & Wilson (2004:613) who noted that, “since making the inferences of a speaker’s meaning involves a variety of pragmatic subtasks, the speaker should follow a path of least effort to regulate the interaction between the effort and relevance.” 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 will satisfy his expectation of relevance” as noted by Yus (2008:133-135). The data was also interpreted using more cognitive effects than processing effects since metaphors are implicatures as stipulated by Sperber & Wilson (1982:76) that “a metaphors interpretation is purely the hearer’s task”

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 study. The significance of the study was also explored. The scope and limitation restricted itself to Kikamba metaphors in Kikamba gospel songs. Lexical pragmatics theory was used to interpret the intended meaning of the gospel artists. Literature review gave an insight into what other scholars had said about Kikamba language, metaphors and lexical pragmatics. The methodology gave a well-defined plan on how the study was done through data collection and analysis.

CHAPTER TWO

TYPES OF METAPHORS/METAPHORICAL EXPRESSIONS IN SELECTED KIKAMBA GOSPEL SONGS

2.0 Introduction

This chapter sought to answer the first objective. It identified types of Kikamba artists Metaphors in Kikamba Gospel songs. These include, metaphors referring to things, technology metaphors, metaphors using body parts, cereal metaphors, natural phenomenon metaphors, instrument metaphor, and persons metaphors as well as their functions.

2.1 Context and Metaphors

According to Sperber and Wilson (1995:15) each of the following are part of context. They may play a role in the interpretation of utterances:

- 1) Information about the immediate physical environment
- 2) Preceding utterance
- 3) Religious beliefs
- 4) General cultural assumptions
- 5) Beliefs about the mental state of the speaker, among others.

These were used in this study to get the most suitable interpretation from a wide range of encyclopedic entries in the hearer's mind after a metaphor has been said.

2.2 Type of Kikamba Metaphors/Metaphorical Expressions and their Functions

In Relevance Theory, the meaning of figurative language is arrived at through encyclopedic entries i.e. the word does not convey the meaning assigned to it by the grammar of the language. This suggests that metaphors meaning is inferred through encyclopedic entries. Just like any other language, Kikamba metaphors are derived from the cultural background of the Akamba people. They are mental representations within their cultural environment thus the Akamba audience can identify with them. The choice

of the metaphor to use is determined by the intention of the singer in using it and communicative function the metaphor is intended for.

2.2.1 Body Part Metaphors

Body parts of the human body are a rich source of metaphorical expressions used in Kikamba gospel songs. For instance in example 1 below;

Kikamba version: *Ivinda n̄yo yĩ, amaita makwa mekie **kitole** masye mwana ũũ nimũlilikane.*

Gloss: This is the appointed time to put a **thumb print** so that my enemies will say I have been remembered.

The metaphor “thumb print” has been used to reinforce the biblical message of non-believers becoming witnesses as to how God has blessed the singer to the shock of his enemies. Thus, the singer blessed life is an evidence that God rewards His most faithful flock and God does not forsake His own.

This message has also been emphasized in Song Code: 8; as in example 2 below;

Kikamba version: *Kĩĩ nĩ **kyaa** kya Ngai.*

It literally translates to *this is **God’s finger**.*

The phrase implies that this is the **doing of the Lord** in the singer’s life. We can thus conclude the singer uses body part metaphors to vividly describe God’s gifts to His faithful servants

2.2.2 Modern technology Metaphors

The advent of modern technology has become a source of metaphors in the current generations. It has greatly changed the cultural aspect of the traditional way of life. Gospel singers have creatively exploited this avenue to attract the attention of their

audiences. Kikamba gospel singers have not been left behind as illustrated in Song Code 6 and 102 respectively as illustrated in example 3 below;

Kikamba version: *Ngluneti sya matũĩ and simũ ya daddy*

Gloss: *Heavenly grenades* and *daddy's phone* respectively.

The two songs use these metaphors intentionally to attract the youth to God's ministry which is fashionable to today's youth as majority of them are lured by earthly possessions. The metaphors simplify the youth's understanding of the rapture and communication to God by using the modern things the youth can easily associate with, in this case a grenade and a phone.

2.2.3 Natural phenomenon Metaphors

The Akamba gospel artists are aware of their natural surroundings and appreciate nature by using natural phenomena metaphors to enrich their message. They use the natural phenomenon metaphors to reinforce meaning of the biblical message of the song. A good example can be noted in example 4;

Kikamba version: *Mavoloto thayuni wakwa mwĩaĩ Yesu ndiumenda nyie, nĩenda mbua ya ngetha, mbua ya mbũni*

Gloss: I don't want **light showers** in my life Lord Jesus; I want a **fruitful downpour**, a **downpour** of a **bumper** harvest.

The metaphors "light showers, a fruitful down pour, and a downpour of a bumper harvest" reinforce the Christian's request to God, clearly defining what he specifically wishes to have. The repetition of the word 'downpour' here is meant to emphasize on the humble request for God's abundant blessings.

2.2.4 Person Metaphors

Persons have been used by musicians metaphorically. The characteristics of this person are mapped out onto the intended meaning of the singer to show that the person's traits are related to the message in the song. For instance in example 5;

Song code 1: *Wĩ Elote we utendaa angĩ maĩyũkĩlwa*

Gloss: You are **Herod**, you who doesn't like it when others get uplifted, and

Song code 5: *Kisi kya Yutasi*

Gloss: **The kiss of Judas**

Song code 8: Ngũmbaũ ya ngelanyo

Gloss: **Hero of the cross**

The metaphors 'Herod' and 'Judas's kiss' are related to the biblical message in these songs. This is because **Song Code 1** is a rebuke message to those people who hatch evil plans against others by comparing them to King Herod of the Bible. While **Song Code 5** is a warning song. Here the metaphor 'kiss of Judas' been used to warn those people who are traitorous like Judas to keep off Jesus's flock. These metaphors thus reinforce and enrich the message of the song in **Song Code 8**, are a praise message to Jesus comparing Him to Hero who has overcome. His great wit and strength are brought up so well in the interpretation of the metaphor "Hero."

2.2.5 Cereal Metaphors

Cereal metaphors are also evident in Kikamba gospel songs. Apart from being long-distance traders, the Akamba people are both small scale and large-scale farmers. This explains the metaphorical expression in example 6;

Kikamba version: *Vũla mbeũ nthũkũ.*

Gloss: Remove **bad seed**.

The singer asks God to remove bad seeds in this case any evil from a Christian. The song is a message to the current generation since most of them make the wrong interpretation of the bible. Just like a farmer removes bad seeds from good ones to avoid spoiling them so does God separate Christians from wrong doers. The metaphor thus clarifies God's role to Christians.

2.2.6 Instrument Metaphor

For instance, in Song Code 10 the singer uses a plumb bob metaphorically. This is a building instrument used by a mason when constructing a house to ascertain how vertical a wall is. This phrase in example 7;

Kikamba version: *Nĩnooka twĩkale nthi tũneene tũsisye **kavilũ** nesa tũkekĩe switwani ũtonyiniĩ waYesu **maweekũ** nesa tũmine.*

Gloss: *I have come we sit down, talk and look at the **plumb bob** well and put it in the powerful name of Jesus we remove and finish **bends** well (literal meaning).*

The phrase implies that; I have come so that we sit down and check **the plumb bob**, in the power of the name of Jesus Christ so that we may finish our **weaknesses**. The plumb bob here metaphorically refers to the word of God which keeps the Christians in check. The features of the plumb bob are transferred to the word of God that ensures that Christians remain in Jesus. The metaphor is a vivid example that sends a clear message to Christians that God's word is the only way that can prevent them from doing wrong. The wrong deeds are compared to the bends in a wall that make it uneven.

2.3 Conclusion

It concluded that Kikamba gospel singers used animal metaphors, thing metaphors, natural phenomenon metaphors, cereal metaphors, action metaphors and instrument metaphors which aided them infer the specific meaning/message to the audience.

CHAPTER THREE

THE LINK BETWEEN ARTIST'S METAPHORS AND THE BIBILICAL MESSAGE IN THE SELECTED KIKAMBA GOSPEL SONGS

3.0 Introduction

This chapter sought to answer the second objective of the study. It mainly studied the link between the metaphor creatively used by Kikamba gospel singers and the intended biblical message. It made the use of New King James Holy Bible version (2019), and New International Holy Bible Version (2011) to aid in getting the appropriate biblical connotation.

3.1 Interpreting the link between the created Metaphor and Intended Biblical Message

3.1.1 Metaphors Surrounding the Birth and Death of Jesus

According to the New King James version (2019) in the book of Mathew chapter 2:1-9 Jesus was born during the reign of King Herod. Wise men from the East came to Jerusalem seeking the new born King of the Jews to worship Him guided by the star. When King Herod heard this, he was disturbed and gathered the chief priests and scribes demanding to know where Christ was to be born. They informed him that according to the prophecy of a prophet he was to be born in Bethlehem of Judea. King Herod ordered the wise men to go to Bethlehem look for the young child. When they found him, they were supposed to bring him a report so that Herod would go to worship him. Through the intervention of an angel the wise men learnt of Herod's evil plan to kill Jesus and never returned to Jerusalem.

Therefore, when the singer in song 1, example 1 says;

Kikamba version: Wĩ *Elote* we ūtendaa angĩ maĩyukĩlwa.

Gloss: You are **Herod**, you who doesn't like it when others are uplifted.

The metaphor ‘Herod’ has a direct link to the biblical message of the song since Herod was evil, and cruel just like the people the singer is referring to in the song. This is because they are jealous of the success and blessings of others. Their evil intentions have also been defeated by the power of God just like how Herod’s evil plan to kill baby Jesus were averted by God. This inference is emphasized in the phrase;

Kikamba version: *Wĩ Elote we, ũtendaa angĩ mayũkĩlaa na mĩvango yakũ ĩsindwe*

Gloss: You are Herod; you and your evil plans are defeated which has been repeated in the song several times.

A hero is a person who sacrifices his happiness or life for the sake of others. Heroes save their communities from calamities. They are fierce fighters who triumph against their enemies. They usually possess extra ordinary powers and their birth or death is surrounded by mystery. The singer in **Song Code 8** refers to Jesus as the ‘**hero** of the cross’ as in; *ngũmbaũ ya ngelanyo*. This is an analogy to the earthly hero because Jesus birth was surrounded by mystery because he was conceived through the power of the Holy Spirit. He had extra ordinary powers as he could perform miracles like raising the dead, healing the sick, and walking on water abnormal occurrences to human life. His death was also a miracle in mysterious happenings for there was a great earthquake that shocked the entire world. He shockingly rose from the dead contrary to the human abilities. His act of heroism is heightened when He overcame the powers of death and darkness by selflessly giving Himself as a sacrifice on Calvary to die for our sins and save mankind. Therefore, the metaphor ‘hero’ alludes to Jesus’ crucifixion and resurrection as noted in Mathew 27:35-50, John 11:25-26, Mark 16:6 and Luke 24:6-7 a direct link of the biblical message and metaphor hero.

3.1.2 Metaphors Linked to Repentance

The metaphor in song code 2 the singer says; *Vũla mbeũ nthũkũ* which means *remove bad seed*. This utterance alludes to the parable of weeds and wheat in the book of Mathew chapter 13 verses 24-30. The parable is as follows; the sower sows good seeds in his field for a healthy wheat harvest but at night an enemy comes and sows’ weeds

among the wheat as stated in verse 24-26 ‘when the plants came up and bore grain, then the weeds appear.’ The slaves then asked their master if they should uproot them immediately but he told them not to. Since when they uprooted the weeds, they would also uproot the wheat. The master orders them to let both grow together until the harvest. Then he will send out his reapers to collect and burn the weeds and gather the wheat into his barn.

The link between the metaphorical expression ‘remove bad seed’ and the biblical message is an allegory in that: the seed sower is Jesus, the field is the world, the good seeds are the children of the kingdom, the weeds are the children of the evil one, the devil is the enemy who sowed them at night, the harvest is the second coming of the Messiah, and the reapers are the angels as noted by Elizabeth Johnson’s commentary in the Working Preacher’s organization of (2020). Therefore, just as the Messiah will reap His harvest the singer requests God to separate ‘bad seeds’ from the good ones which can hinder Christians from getting into heaven. It is important to note that biblically the weed and the wheat should be left to grow together for Jesus will separate them at the right time. However, the singer he makes a humble plea to God to take away the sinners not to spoil the Christians.

A **plumb bob** is a pointed weight attached to the end of a string. It is used to find a vertical reference line called plumb. Plumb is the vertical equivalent of a spirit level. It applies the law of gravity to find the right angle to indicate the most direct route from top to bottom and keep things plumb. It doesn’t move with the whims of the mason and thus remains true. In the bible a plumb bob is used as an allegory. It is referred to as a plumb line. In the book of Amos 7:7-8 states that, ‘This is what he showed me: The Lord was standing by a wall that had been built true to plumb with a plumb line in his hand. And the lord asked me, ‘What do you see, Amos?’ ‘A plumb line,’ I replied. Then the lord said, ‘Look I am setting a plumb line among people Israeli I will spare them no longer. God simply meant that he was not patient with the Israelites any more. This is because they became crooked as they worshipped idols and He had to punish them.

We can therefore infer that the plumb lines here are the laws of God and if we want to be His children, we have to heed his laws. If we don't, we will be severely punished because God has no mercy for crooked persons (Proverbs 21:8), and does not negotiate. Therefore, God uses a plumb line to test our spiritual and moral uprightness against the standards He has set for us in the ten commandment and His word as a whole as emphasized in Ephesians 4:13 which says, 'We are commanded to grow to the measure of the stature of the fullness of Christ. In Isaiah 28:16-17 he says, 'I will make justice the line and the righteousness the plumb line. The plumb line refers to justice, and uprightness in God's word. Since he is a Holy God, He expects us to follow His instructions to get His grace as observed in Leviticus 19.

Since when we measure, we do so by judging against a standard. We measure a thing with affixed proportion like length and weight that is standardized. The singer in Song Code 10 does the same using a plumb bob as in example 2;

Kikamba version: Alilili anasa makwa eitũ aĩa nĩnooka twĩkale nthĩ tũneene

*Tũsyisyeye **kavilũ** nesa tũkekĩe switwanĩ ya Yesũ maweekũ nesa tũmine*

Nawatĩnwa songa, tũmine nesa maweekũ, nawatĩnwa vĩndũka, tũmine nesa maweekũ

Gloss: Brothers and sister I have come so that we sit down and check the **plumb bob**, in the power of the name of Jesus Christ so that we may finish our weaknesses, when the word of God rebukes you, change your ways, so that we can measure up to God's standards.

The metaphor here has direct link with the biblical message because the singer warns Christians that they have to measure up to God's standards to get His favour using the **plumb bob** which stands for God's word and strict laws.

Technology has both positive and negative effects. On the positive side, technology has helped the church to reach a wide audience in spreading the gospel. It has enriched the message of the cross by providing information to more people in a shorter time. It allows to administer grace to a world that is distracted and burdened by using tools that people

are familiar with and expect to see in everyday context. On the negative side, it has increased evil practices in our churches such as high divorce rate, greed for money, dissemination of phonographic material, hypocrisy, fake miracles aired on social websites, and crime as alluded in Genesis 19 which God destroyed Sodom and Gomorrah because of sexual immorality rampant in our church today.

3.1.3 Metaphors Related to Teaching on Testimony

Witnessing is the act of informing others about the love, forgiveness, empowerment, deliverance, fruitful life and ministry in our lives as implied in Acts 4:20 as illustrated below; ‘For we cannot help speaking about what we have seen and heard’ In the Old Testament, witnessing was meant to reveal the supreme power of God and His trustworthiness as a judge, defender of an aggrieved party, the sick, weak and downtrodden as highlighted in Isaiah 43:8-12, Deuteronomy 31:14-32; 31:26, Psalms 10:18; 72:4; 82:3, Job 16:19-21, Hosea 12:2 and Micah 6:2. In the New Testament eye-witnessing of God’s supremacy is seen through Jesus Christ’s birth, baptism, miracles, death, resurrection, and His teachings as well as through the Holy Spirit which is of utmost importance as indicated in John 1:1-4, Acts 1:21-22. Witnessing is also evident through Christian’s proper conduct as noted in John 13:34-35, and John 3:16.

In example 3, the metaphorical phrase;

Kikamba version: *Ivinda niyoo ã, amaitha makwa, mekeĩe **kitole** maasye,*

Mwanoo nimũlilikane maseng’e na maikulanya, nĩthaihaa ngai wiva

Gloss: this is the appointed time to put a **thumbprint**,

For my enemies to **witness** that I am blessed, and wonder which God I worship.

The singer in this case alludes to God’s testimony in his life after a lot of suffering and ridicule from his enemies, God still remembers to fulfill his promise. Thus, the singer’s enemies are shocked about how God has uplifted Him. This testimony is compared to that which is stated in Psalms 67:7 as in; ‘May God bless us still so that all ends of the

earth will fear Him. This is further summarized in Palms 23:1-6 and specifically verse 5-6 which says; ‘You prepare a table before me in the presence of my enemies, you anoint my head with oil; my cup overflows surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the house of the Lord forever’. Thus, the metaphor **thumbprint** is appropriate as it bring out the singer’s biblical intention of the singer as a testimony (witness) of God’s guidance, protection, and abundance to fellow Christians.

3.1.4 Metaphors Related to Betrayal

In order to have a good understanding of the metaphorical expression in example 4;

Kikamba version: *Kiss kya Yūtasi ninalea, Yesu nenga anyanyae mawo*

Gloss: I refuse **the kiss of Judas**; Jesus give me true friends in Song Code 4.

The listener will need to have a biblical context of what Judas Iscariot of the Bible did in Mathew 10:4, Mark 3:19, and Luke 6:16. In Luke 6:12. Jesus spent the whole night in prayer prior to choosing His disciples. One of them was Judas who betrayed him later although he had entrusted him to keep the common purse. Judas Iscariot later became greedy and misused the money intended for Jesus’s ministry and this makes us question his character. In Jesus’ public ministry, Judas travelled everywhere with Jesus and even lived very close to Him although he never shared with Him spiritually. This suggests they were quite close.

From the romantic point of view a kiss is a symbol of love and affection but according to Mark 3:19 when Judas kissed Jesus into the arms of the soldiers is an act of betrayal. He commits this heinous act as he is used by Satan as an instrument of evil. In John 6:70, Jesus himself described Judas as the devil since Satan entered him. He rejected Jesus’s final gesture of love during the last supper as noted in John 13:27. The singer here uses the metaphor effectively to bring out his intended meaning.

3.1.5 Metaphors Surrounding the Second Coming of Christ

According to Encyclopedia Britannica (2020) on Military Technology ‘a grenade is a small explosive, chemical or bomb that is used at short range by hand or rifle.’ The term is probably derived from the French word pomegranate because of the bulbous shapes of the fruit that resembled early grenades. They were used in both the first and second world war to attacking the enemy. They have been modernized and used as war weapons today. Today, they are misused by outlawed militia groups like the Al-Shabaab to kill innocent people. A grenade is very deadly when it is thrown it explodes sending tiny bits of metal in all direction maiming the enemy.

Grenades are also used as symbols of war and hatred, enemy action or attack, conflict and murder, and a violent reaction in the society. Metaphorically, they represent huge difficult obstacles a person has to overcome.

However, in the metaphorical expression in example 5;

Kikamba version: *nglūneti niikwīkwa ñthīwai ùteredi,*

Mwĩvyũthya Ngai nĩkĩ namũkathi na mwaki,

Mwookĩmwa na Ngluneti sya matuni

Gloss: When **grenades** will be thrown you will be caught unprepared,

Why do you disrespect God yet you will perish in fire?

May you be struck by **heavenly grenades**

Grenades here are used as warning symbol. They caution sinners against rejecting the word of God and failing to change their lives to Christ lest they face dire consequences. This is because if believers don’t heed the warning they will explode and be maimed by grenades from heaven.

The metaphor is likened to the prophesy of the end times in Matthew 24:27 that suggest Jesus’ coming will be as visible as the lightning that flashes from one end of the sky to the other as in; ‘For as the lightning comes from the east and flashes to the west, so also

will the coming of the Son of Man be.” This can also be a warning for Christians to be prepared for the rapture when Jesus will come suddenly, secretly, shockingly, and super gloriously. Those who don’t listen will perish in fire as prophesied in the book of Revelations just as grenade attacks happen suddenly, secretly and unexpectedly as noted in 1st Corinthians 15:51-52, Mathew 24:36-37, and Mathew 7:21-23.

Therefore, from these verses, we can conclude that **heavenly grenades** refer to the kind of punishment that will be given to those people who will not have repented when the rapture takes place. The singer compares the powerful, dreadful, destructive, sudden, shocking nature of heavenly grenade to the second coming of Jesus. Thus, effectively warning the defiant persons of the impending explosive action or danger on the way which the singer emphasizes in the phrase; may you be struck/hit by heavenly grenades.

3.1.6 Metaphors Based on God’s Blessings

In example 6, the metaphorical expressions;

Kikamba version; *Malovoto thayunĩ wakwa Mwĩai Yesũ ndiũmenda,*
Nyie nĩenda mbua ya ngetha, mbua ya mbũni

Gloss: I don’t want **light showers** in my life Lord Jesus,

I want a **fruitful downpour**; downpour of a bountiful harvest has been used.

Biblically, rain is a symbol of God’s blessings to the people. It shows God is happy with Christians as highlighted in Isaiah 44:3. While lack of rain is a sign of God’s punishment to Christians and lack of God’s Blessing. It is also an indication that God is angry due to the sinful nature of His people as indicated in Amos 4:7. On one hand, when there is heavy rain there is enough water to grow both food and pasture for both animals and humans. There is also plenty of food leading to a bountiful harvest so both human and animals are happy. On the other hand, lack of rain /no rain /little showers of rain suggest there is not enough food and water. It also means both man and animals are suffering.

Rain can also signify: an act of refreshment as noted in Acts 3:19, an harvest for souls won to faith in God as indicated in Isaiah 44:3-5, an act of restoration as highlighted in

Joel 2:23-25, and empowerment as noted in Acts 1:8. In addition, rain is a symbol of fruitfulness or progress, it opens closed doors of blessings, it brings radical healing, it indicates the end of our problems, it brings divine wealth, and shows that God has answered our prayers. We can therefore conclude that the metaphorical phrases in Song Code 6 the singer is pleading with God to grant her heavy rainfall that will bring a fruitful harvest/blessing as she notifies Him that she does not want light showers which lack adequate blessings.

In short, she is asking for God's favour to shower her with rain as stated in James 5:18 which says, 'then he prayed again and heaven gave rain and the earth bore fruit. This message is also asserted in Ezekiel 34:6 'I will cause the showers to come down in his season, there shall be showers of blessing' or as stipulated in Isaiah 44:3 'For I will pour water in him who is thirsty and floods on dry ground; I will pour my spirit on your descendants and bless on your off springs. 'Thus, the metaphors 'light showers' and 'fruitful down pour' are directly linked to the biblical message of the singer. The happiness, providence, and protection are often associated with biblical blessings. These blessings give us hope and protect us. They are also a guide that leads us to the right path. This means when God's hand is over our lives, we do not need to be afraid of the future.

This message is echoed in the metaphor used in example 7;

*Kikamba version: Kũ nĩ **kyaa** kya Ngai*

Gloss: It is literally translated to mean this is **God's finger** in English but implies this is **God's doing**.

This is because the singer is acknowledging God's blessing/favour in his life. Just as it is noted in John 1:16 which says, Out of His fullness we have all received grace in place of grace already given. In Jeremiah 17:7 it says, 'But blessed is the one who trusts in the Lord whose confidence is in Him.' The singer is confident that God has control over his life and emphasizes it in the refrain this is the doing of the Lord who has changed his life from grass to grace. Thus, there is a direct link between the Finger of God implied in this is God's doing and God's miraculous deeds in the singer's life.

3.1.7 Metaphors Related to Prayer

Prayer is a form of communication between God and believers in a relationship of love. It is also the uplifting of our mind and heart to God in petition, intercession, thanksgiving, and praise. It is the means by which we approach God as Christians. In Mathew 6:9-13 Jesus taught His disciples how to prayer through the Lord's Prayer. He taught them to approach God as the Father who cherishes and values us as the overall in all of His creation, acknowledge Him as worth by praising and exalting Him for the good He has done for us, His authority to reign in our hearts and His will be done in our lives as highlighted in Romans 12:1-2, provide our basic needs since we are dependent on Him for our daily necessities, forgive us after forgiving others as noted in John 14:6, and help us keep away from temptations of the devil as noted 1st Corinthians 10:13 and glorify Him for all the power and honour belong to Him..

As Christians we also pray for spiritual understanding and wisdom as stated in Proverbs 3:5, thanksgiving in 2nd Corinthians 12:9-10, and worship Him as shown in Psalms 95:6-7. In short, when we pray we ask Him for anything, at any time, and He answers our prayers as noted in 1 Thessalonians 5:16-18 which says 'rejoice always, pray without ceasing, in everything, give thanks for this is the will of God.' And 1 John 5:14-15 'this is the confidence we have in approaching God; that if we ask anything according to His will, he hears us, and if we know that He hears us-whatever we ask-we know that we have what we asked of Him

In example 8 the singer equates prayer to a daddy's **phone** as in;

Kikamba version: ***Simũ** ya Daddy ã ndĩamba kũtwĩka mtenja*

Ndũmwĩte yĩla ũkwenda, oneethĩwa nĩũthũkũ centre ũmwĩite daddy akooka.

Gloss: Daddy's **phone** cannot be switched off, call Him Whenever you want, even if it is at mid-night, He will come.

Just as we use our phone to call one another at any time; anywhere so does a Christian pray to God for anything at any time. Since He is our father, He grants us what we ask for in the same way a child will ask a father for something he will give them regardless.

3.2 Conclusion

This chapter summarized that there was a direct link between the metaphor created by Kikamba gospel singers and the intended biblical message. This was achieved by using parables, allegory, examples, allusion, and inferences from the biblical verses that were metaphorical in nature.

CHAPTER FOUR

THE CONCEPT OF BROADENING OF METAPHORS IN SELECTED KIKAMBA GOSPEL SONGS IN THE LEXICAL PRAGMATIC THEORY

4.0 Introduction

This chapter deals with data analyses of metaphors/metaphorical expressions in selected Kikamba gospel songs using the lexical pragmatic approach in Relevance Theory. It will guide the researcher in the interpretation of metaphors used in the selected Kikamba gospel songs. It will briefly explain the concept of metaphorical extension then move on to the actual analysis.

4.1 Metaphorical Extension

Metaphorical extension is a variety of broadening in Lexical Pragmatic Approach. It is used where a word conveys a more general sense meaning than the encoded one with consequent widening of linguistic specified denotations. Through the transfer of encyclopedic information from the encoded literal concept, the extensions are made. This creates new meanings of the lexeme(s) and thus brings the ad hoc concept. Using a diverse range of data from the selected Kikamba gospel songs, this study attempts to illustrate how lexical broadening through metaphorical extensions can be used in the interpretation of the message or the intention of the singer/artist in the songs.

The Table below shows the metaphors used in the selected Kikamba gospel songs;

Song code	Metaphor/Metaphorical Expressions	Gloss
1	<i>Wĩ Elote we ũtendaa angĩ maĩyukĩlwa</i>	You are Herod , you who doesn't like it when others are uplifted
2	<i>Vũla mbeũ nthũkũ</i>	Remove the bad seed

3	<i>Īvinda nīyo yī̄ amaitha makwa, mekē kitole masye mwana ū̄ nimūlilikane</i>	This is the appointed time to put a thump print , so that my enemies will say I have been remembered
4	<i>Kiss kya Yū̄tasi ninalea, Yesu nenga anyanyae mawo</i>	I refuse the kiss of Judas ; Jesus give me true friends.
5	<i>NNgluneti nī̄kwī̄kwa ī̄thī̄wai mū̄teredi Mwoo kimwa nī̄ nglunet sya matuni</i>	When the grenade is thrown; you will be foundprepared. May you be stuck by heavenly grenades
6	<i>Malovoto thayuni wakwa mwī̄aī̄ Yesu ndiumenda nyie, nī̄enda mbua yangetha, mbua yī̄ mbū̄ni</i>	I don't want light showers in my life Lord Jesus, I want a fruitful down pour , downpour of a bountiful harvest
7	<i>Kī̄ nī̄ kya kya Ngai</i>	This is God's finger
8	<i>Ngū̄mbaū̄ ya ngelanyo ngū̄ma na ngatho ī̄kū̄syokee</i>	The hero of the cross, glory and praise be unto you
9	<i>Sīmū̄ ya Daddy ī̄ ndī̄amba kū̄twī̄ka mtenja ndū̄mwī̄te yī̄la ū̄kwenda Oneethī̄wa nī̄ū̄thū̄kū̄ centre ū̄mwī̄te daddy akooka</i>	Daddy's phone cannot be switched of, call Him Whenever you want, even if it is at mid-night, He will come.
10	<i>Nī̄nooka twī̄kale nthi tū̄neene tū̄sisye kavilū̄ nesa tū̄kekē̄ switwani ū̄tonyinī̄ waYesu mawekū̄ nesa tū̄mine</i>	I have come so that we sit down and check the plump bob , in the power of the name of Jesus Christ so that we may finish our weakness*2

From the above data, it is clear that Kikamba gospel singers use several metaphors/metaphorical expressions. The metaphorical expressions are highlighted through the bolded lexical items and phrases. The hearer of the song can arrive at the implied meaning of the metaphors/metaphorical expressions by making inferences, from lexical pragmatic theory; every encoded concept has a variety of linguistically possible interpretations which are all related to the decoded sentence meaning. This will be discussed in the section below;

4.1.1 Data analysis using Lexical Pragmatics Theory

In this section the phrase/word containing the metaphorical expressions will be used for analysis. Both Kikamba version and the gloss will be provided. However, for more understanding and contextual reference one will be required to go through the whole song provided at the appendixes:

Song code 1: *Elote* by John Mbaka Gloss: Herod

Wĩ Elote we ũteenda angĩ maiyũkĩlwa,

Wĩ Elote we na mĩvango yaku ĩsindwe

Gloss: You are Herod, you, who doesn't like it when others get uplifted

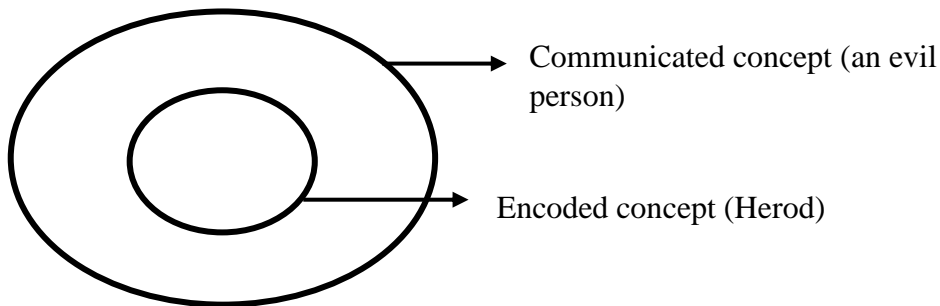
You are Herod and your plans are defeated.

The above song carries a rebuke message; anyone who doesn't like it when others get blessed/uplifted, or when others make progress in life is directly compared to Herod; by being called Herod. The interpretation of this metaphor will depend on encyclopaedic entries of Herod in the mind of the hearer. The subject 'You' is not literally 'Herod' but has certain traits that are found in the encyclopedic entries of Herod and are then activated and transferred to the subject 'you.'

In interpreting the metaphor, the hearer through the process of categorical extension broadens the metaphor to include the ad hoc concept HEROD. The encyclopedic entries for HEROD include:

- i. A king during Jesus's birth
- ii. An evil person
- iii. A jealous person
- iv. A loathful person just like how Herod loathed Jesus, the saviour of the world.
- v. Ruthless ruler of the Jews
- vi. Insanely suspicious
- vii. A murderer

The above entries refer to Herod in general. They are stored in the mind of the hearer. From these entries, only a few can be chosen to make reference to the subject depending on the context of the song. From the songs message 'you' is likened/compared to Herod. The 'You' we infer is evil as he/she doesn't like others progress in life and get uplifted. The singer's message is to clearly communicate that those who hate the progress of others are evil and their plans are defeated. This explains why the singer is asking God to keep him away from such friends, so the encyclopedic entries (i) is rejected and (ii)-(viii) are accepted as the most suitable entries. This argument can be diagrammatically represented as;



Song code 2: *Vula mbeũNthũkũ* by Jeremiah Mulu Gloss: Take Away/Remove Bad Seed

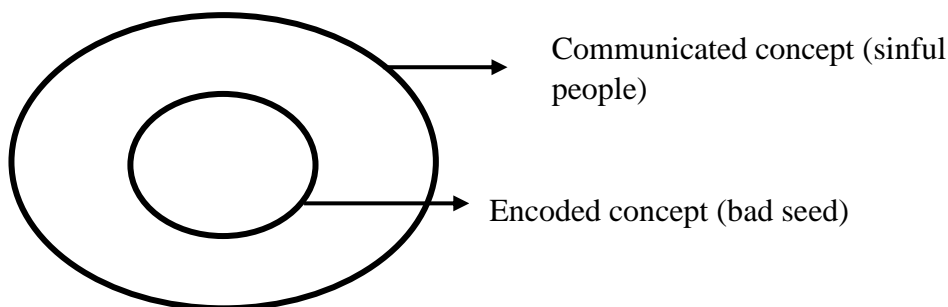
Vula mbeũ Nthũkũ, Yesu vulanga mwĩãĩ
Onethĩa ninye nthuku, vulanga mwĩãĩ
ĩtunĩ tũkalika, twĩna naĩ nongi, vula
Mbeũ nthũkũ, thesya iithya yaku vulaaa!

Gloss: Remove the bad seed, Jesus remove it lord
Even if I am the bad one, remove
In heaven no one will enter with sin remove
The bad seed, cleanse your flock remove!!!

The metaphorical expression is the phrase ‘bad seed.’ The interpretation of this phrase will depend on encyclopaedic entries of seed that the hearer has the singer is not communicating literally about the farm seed we know but he transfers the encyclopedic entries of a seed to the people who are part of a congregation in a given church in general. The hearer broadens the image of a seed to include the ad hoc concept SEED. SEED is context dependent and the hearer will look at various entries which include:

- i. A fertilized grain that can grow into a mature plant
- ii. It is able to multiply
- iii. It is usually planted during sowing period by farmers
- iv. It is an offspring/ descendant

To get the intention of the singer, the hearer will pick the most suitable entry from the available entries. From the context, we can thus conclude the singer makes inferences to a people that influence others negatively in continuing to sin. Therefore, (i)-(iv) are rejected will (v)-(vi) are accepted as the most suitable inferences. This can be illustrated in the diagram below;



Song Code 3: *Kitole* by Stephen Kasolo. Gloss: Thump Print

Ivinda niyo yĩ, amaitha makwa, mekie kitole

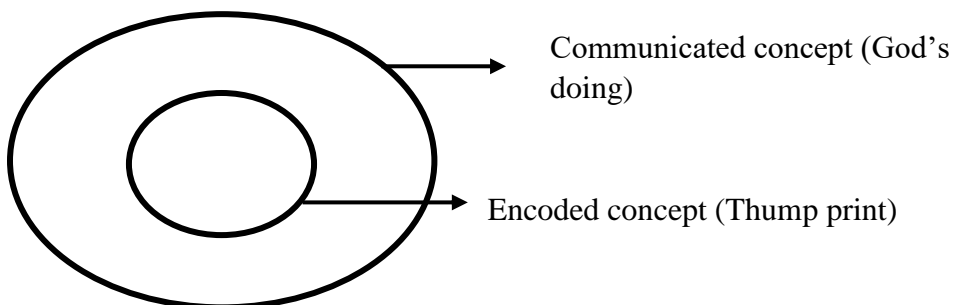
Masye mwana ũũ nimũlilikane

Gloss: This is the appointed time, for my enemies to put a thump print and say I have been remembered

A thump print here has been used metaphorically. The singer is not referring to a mere thump print. This is because among the Akamba community and even other communities too, the illiterate persons use/used a thump print in place of a signature. They used them to sign an agreement or as a form of evidence from a witness. The hearer broadens the image of a thump print to include the ad hoc concept THUMP PRINT. THUMP PRINT is context dependent and the hearer will look at various entries which include;

- i. A sign for agreement
- ii. A signature
- iii. A witness that something is true.
- iv. Type of a finger

In the interpretation of the meaning of this song, to arrive at the singer's intention each of the above encyclopedic entries are important. Thus, the singer tells God to make his enemies put a thump print so that they can all agree and witness God's doing in his life. They can concur that God has really blessed/remembered him. The other persons will witness and get shocked; how God has blessed the singer's husband, children, home, and church as the singer emphasizes towards the end of the song. This point of view can be summarized in the diagram below;



In Song code 5: *Kisi kya Yutasi* by Elizabeth Clipper Gloss: The Kiss of Judas

Kiss kya yutasi ninalea

Ngai nenga anyanyae maw'o

Kisi kya yutasi ninalea

Ngai, veta na uyika taku

Gloss: Judas' Kiss

Judas' kiss I have refused

God give me genuine friends

Judas' kiss I have refused

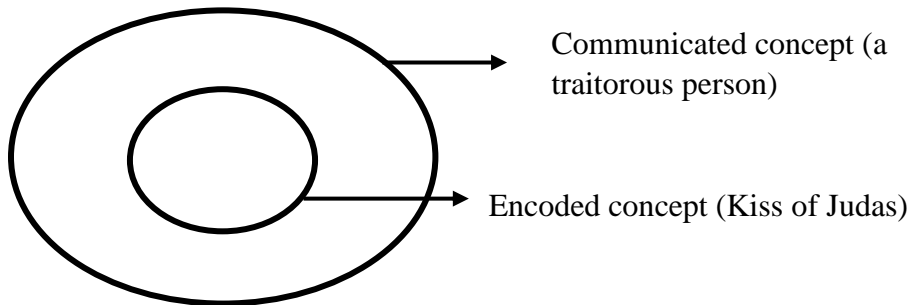
God take them away and do what you can

With this background knowledge of what biblical Judas did to Jesus, the hearer broadens the image of Judas' kiss to include the ad hoc concept JUDAS' KISS. The hearer will look at various encyclopedic entries for JUDAS' KISS which include;

- i. Selfish
- ii. Traitorous
- iii. Remorseful
- iv. Pretentious
- v. Dishonest
- vi. Troublesome
- vii. Hypocritical

From this argument then the listener makes the inferences that traitorous and pretentious friends like Judas Iscariot who betrayed Jesus are not part of the singer's life. This interpretation is picked as the most relevant and the rest are rejected. This is further reinforced by the repetition of the phrase "Jesus is my genuine friend," "not a friend who uses 'sweet words', or 'sells you.'" It is further emphasized in the lines "know your Judas well, monitor their actions," "better befriend Jesus, the genuine friend not the hypocritical

ones,” from the general song. Therefore the ‘kiss of Judas’ here is a simple act of betrayal arrived at by broadening Judas’ kiss through comparison of biblical Kiss of Judas. This can be diagrammatically represented as;



Song code 6: Ngluneti sya Matuni by Luma Kasolo

Ve ripoti kūma yīūlū na naeetwe nī mūlaika,

*Akambīa līka mītaani ūkannite andū mandūnia*2*

Ve ripoti kūma yīūlū na naeetwe na yīnawoo,

*Nake Ngai ewīte woo nūndū andū menamavityo*2*

*Chorus: nthīno melea Ngai Yesū mūtangī mose maīmū mbaitū*2*

*Meela ndeto mayekī nano nī satani meūthaitha*2*

*Mevonda raha maiksha ndansi syaūtūkū kūndū*2*

*NNgluneti nīkwīkwa īthīwai mūteredi mwīvūthya Ngai nīkī na mūkathi na mwaki*2*

Tene mwīlea Ngai niki, ai namūtavītwe mūkalea kwīwa mwoo kīmwa na nNgluneti sya matuni

Gloss: Heavenly grenades

I have areport from heaven brought to me by an angel,

He has informed me to go to the villages and warn sinners*2

I have a report from above and I have been informed that it is painful,

That God is annoyed with us because people have sinned against Him*2

Chorus

Here on earth, they have refused Jesus Christ our saviour. They are worshipping idols brethren*2

What will nourish them if they have rejected the word, they are worshipping Satan*2

They enjoy life by dancing overnight in different places, when grenades will be thrown,

You will be found unprepared, why are you disrespecting God yet you will perish by fire

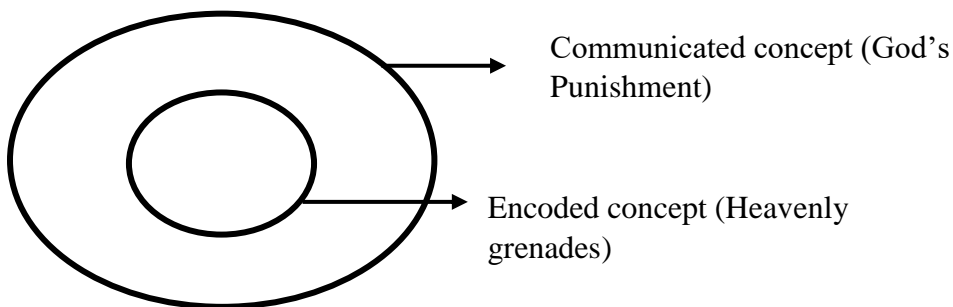
Why do you deny God? Yet you have been told so many times and you don't listen,

May you be struck by grenades of heaven

The metaphorical expression is the phrase *Ngluneti sya Matuni* 'heavenly grenades.' The interpretation of this phrase will depend on encyclopedic entries of grenade that the hearer has. The singer is not communicating literally about the military weapon (grenade) we know but he transfers the encyclopedic entries of a grenade to the rapture in Revelations. The hearer broadens the image of a grenade to include the ad hoc concept GRENADE. GRENADE is context dependent and the hearer will look at various entries which include;

- i. Destructive when thrown
- ii. Sudden and shocking
- iii. Explosive, deadly device
- iv. A round shaped military weapon
- v. Al-Shabaab attack
- vi. Detonating device
- vii. A bomb

With the above encyclopedia entries and background information of the context the listener will infer that the singer suggests that since Christians have turned a deaf ear to God's word. God is angered by their defiance and continued indulgence in sin. Most of them will be caught unawares by His second coming that will be that shockingly, suddenly, and explosively like a grenade attack. Since they are ignorant of His teaching, He will finish them off with fire. This point of view can be diagrammatically represented as;



Song Code 7: Malovoto by Phyllis Mutisya Gloss: Light showers of Rain

Malovoto thayunĩ wakwa Mwĩtai Yesũ ndiũmenda,

Nyie nĩenda mbua ya ngetha, mbua ya mbũni

Nyie nĩũkiwa nĩ maĩndũ thayũnĩ wakwa ngoona ta mbua ya ngetha,

ĩndi ngethĩa no malovoto, nĩenda mbua ya ngetha, mbua ya mbũni.

Gloss: Light Showers

Oh Jesus, my lord I don't want little drops of rain in my life,

I want heavy rain, rain that brings plenty

Things come my way and think that it is heavy rain

But I realize it's just drops of rain.

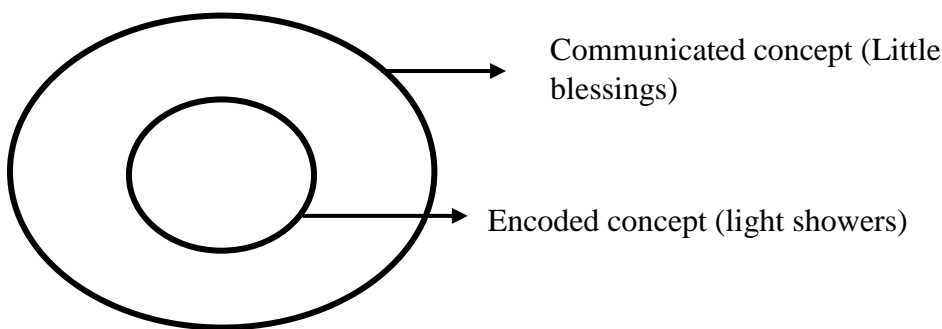
I want heavy rain that brings plenty harvest.

In this song 'light showers' have been used in a metaphorical manner. 'Light showers' does not literally mean 'light showers' but certain character traits that are found in the

encyclopedic entries of light showers will be activated and transferred to light showers. The hearer in the interpretation of this metaphor will broaden light showers to include the ad hoc concept LIGHT SHOWERS. The encyclopedic entries for LIGHT SHOWERS include:

- i. Rain that drizzles {little rain }
- ii. Rain that brings little harvest
- iii. Curse from God
- iv. Inadequate blessings

The above entries refer to drops of rain in general. They are stored in the mind of the hearer. From these entries only a few will be chosen to make reference to message of the song depending with its context. From the general song, ‘light showers’ is compared to inadequate blessings which the singer has rejected since ‘little drops of rain’ do not bring plenty harvest. She instead prefers the ‘heavy rain’ which is also a metaphor for God’s adequate blessings in the singer’s life. This is because heavy rain brings a fruitful harvest that is great blessings in the singer’s life. This is further emphasized in the chorus that God promised the singer rain, which she reminds Him to send as a ‘downpour of heavy rain with a fruitful harvest.’ This inference is arrived at as the most suitable entry to get the singers intended message that just as heavy rain brings a bumper harvest so does the singer need God’s blessings. This observation can be presented in the diagram below;



Song Code 8: *Kū nī Kyaa kya Ngai* by Stephen Kasolo

Aha ikatwīwa tangewa īla Ngai ūkathooka kwakū

ethooka athookete andu masaanĩwe

Chorus: *ĩkatwĩwa tangewa ĩla Ngai akathola kwakũ,*

andũ makũlanyie makũlyo naitina mayasya

*Kĩĩ nĩ kyaa kya Ngai*2*

Mbaitũ ĩtiitwe tangewa Yesu athoka kwakwa, andũ nĩmasengie na makũlyana makũlyo,

ĩndi yũ nĩmekwasya, kũĩ nĩ kyaa kya Ngai

Ĩĩ onaku nĩwo na mũthenya wakũ ũũkite, Ngai akũkile avĩndũie kalender yakũ

ngĩnya amaithya masye, kũĩ nĩ kyaa kya Ngai

Gloss: This is God's Finger

It shall remain to be a story when God will visit

When He will visit, He will come with His fullness

People will be amazed

Chorus: it shall remain to be a story

The moment God will visit you

People will talk and ask questions

But at last say this is God's finger

My beloved it has remained to be a story since God visited me

People wondered and asked a lot of questions

But now they are saying this is God's finger

I can even see your day to be visited coming

God will lift you and change your calendar

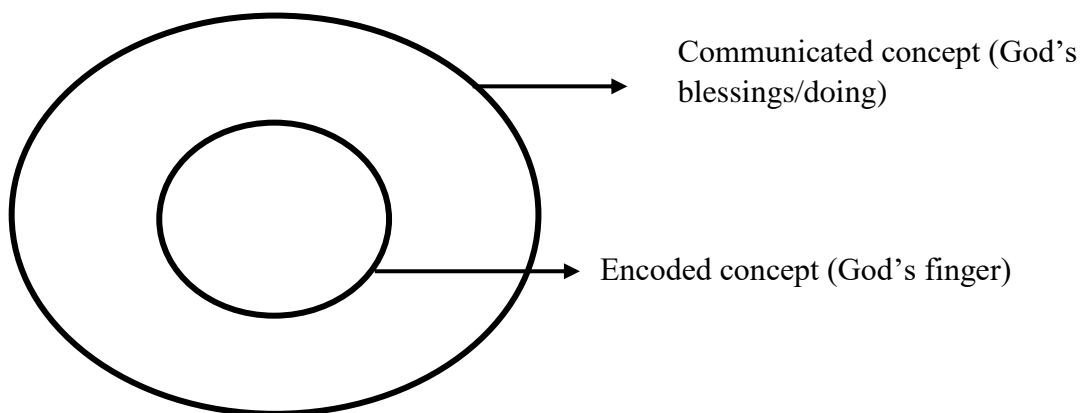
The phrase *kũĩ nĩ kyaa kya Ngai* literally translated to this is God's finger is metaphorical.

The singer here compares 'great deeds of God' to 'God's finger'. 'God's finger' does not literally mean "God's finger" but certain character traits that are found in the

encyclopedic entries of finger will be activated and transferred to the God's finger. The hearer in the interpretation of this metaphor will broaden finger to include the ad hoc concept GOD'S FINGER. The encyclopedic entries for FINGER include:

- i. Part of the hand
- ii. Doing something
- iii. Giving a warning
- iv. Showing direction
- v. God's doing/blessings
- vi. Pointing at something

The above entries refer to finger in general. They are stored in the mind of the hearer. From these entries only a few will be chosen to make reference to message of the song depending with its context. From these entries, hearer will derive the contextual implicature that the singer implies that this is God's doing evident in the general message of the song. This is because the singer says God has blessed him by uplifting him to the point that he confesses that God is blessing him. God has even uplifted financiers to support the singer's ministry. God has changed his life from that of grass to that of grace. He tells fellow Christians that he is a living example that God abundantly blesses those who serve Him diligently. The singer concludes that God deserves all praise, glory, and honour for not forsaking him. This argument can be diagrammatically represented as;



Song code 9: Ngũmbaũ ya Ngelany'o by Wilberforce Musyoka Gloss: Hero of the Cross

Mwa ngũmbaũ ya Ngelany'o

Ngũma na ngatho ikũsyokee

Gloss: Hero of the Cross

Hero of the cross

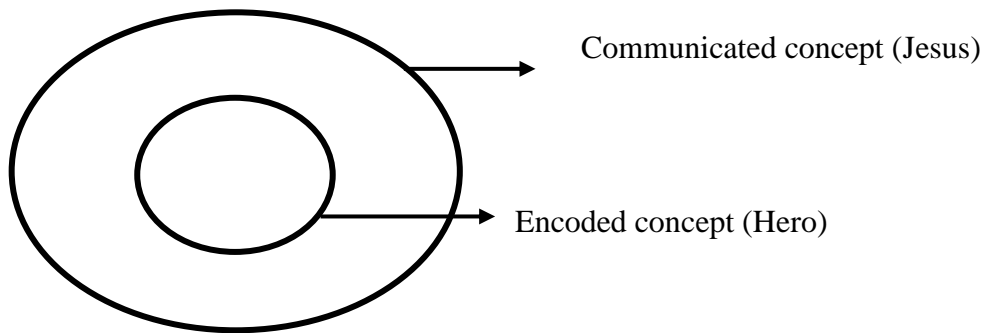
Glory and praise be unto you

The singer here compares 'God' (Jesus) to 'a hero, whose wisdom cannot be deciphered, so full of love, grace and mercy'. He also praises God for His numerous wonderful deeds in his life such as giving him strength to overcome the storms of life, healing and the gift to sing among others. In this song 'hero' has been used in a metaphorical manner. 'Hero' does not literally mean 'hero' but certain character traits that are found in the encyclopedic entries of hero will be activated and transferred to the hero. The hearer in the interpretation of this metaphor will broaden hero to include the ad hoc concept HERO. The encyclopedic entries for HERO include:

- i. A Person of great strength
- ii. A courageous /brave person
- iii. Has conviction
- iv. Passionate with his work
- v. Inspirational
- vi. Selfless/self-sacrificing
- vii. Determined

For the hearer to have a good interpretation of this metaphor, he/she has to infer from the biblical context on the crucifixion of Jesus. He/she will compare Jesus triumph over the powers of death and the powers of darkness on the cross to giving Christians victory over the two mentioned above. With this information, he/she appreciate the selfless/humble

sacrifice of Jesus and His victory over evils such diseases such as: diabetes, high blood pressure, and AIDS, and barrenness by praising Jesus. The message therefore is that with Jesus, (the hero) in one’s life, every situation in life no matter how difficult it is will be easily solved. Thus, Christians should try to have this relationship with Jesus. The singer repeats the phrase, ‘Hero of the cross, to emphasize the great virtues of Jesus Christ portrayed on Calvary that Christian must not forget. This can diagrammatically summarize as;



Song code 10: *Sĩmũ ya Daddy* by Caxton Mũtambũki

Kikamba version: *Sĩmũ ya Daddy ã ndĩamba kũtwĩka mteja ndũmwĩte yĩla ãkwenda*
*Oneethĩwa nĩũtukũ ata ãmwĩite daddy akooka*2*

Gloss: Daddy’s Phone cannot be switched of, call Him

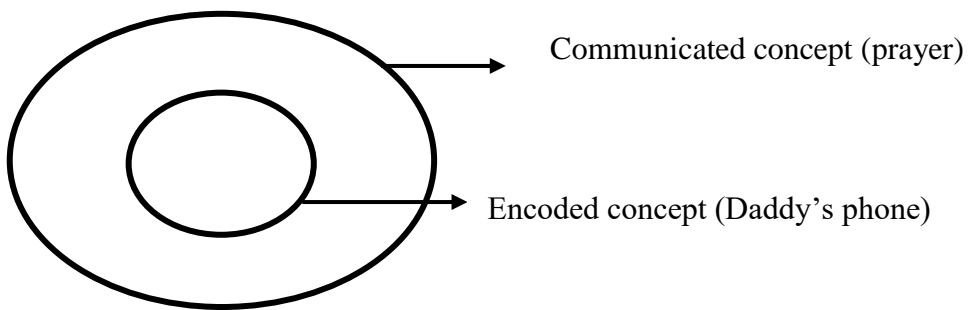
Whenever you want, even if it is at mid-night, He will come*2

The hearer of this metaphorical expression will make the interpretation of ‘daddy’s phone’ depending on encyclopaedic entries of a phone that the hearer has. The singer is not communicating literally about the daddy’s phone we know but he transfers the encyclopedic entries of a phone to communication. The hearer broadens the image of a phone to include the ad hoc concept PHONE and since PHONE is context dependent the hearer will look at the following entries which will include:

- i. An electronic device
- ii. A communication device
- iii. A device that can go off if it is out of charge

- iv. A calling device
- v. It has to be connected to network/Wi-Fi to work
- vi. A lighting device
- vii. A calculating device
- viii. A device that keep reminders

From the above encyclopedic entries and the biblical context, the listener makes the inference that ‘daddy’s phone’ here refers to prayer as a means of communication which is compared to how people use phones. The Christians need to be in constant communication with their daddy (God) as they can communicate with Him at any time even if it is at midnight as His phone is never switched off. This can be diagrammatically represented as;



Song Code 10: *Kavilũ kathime maweeĩũ* by Zipporah Eric

*Aisyoka*2 ata indĩ aisyoka kwosa ikanisa*

Alĩlĩlĩ anasa makwa eĩtũ aĩya nĩnooka twĩkale nthĩ tũneene

Tũsyisye kavilũ nesa tũkekĩe switwanĩ ya Yesũ maweeĩũ nesa tũmine

Chorus: *nawatĩnwa songa*3 tũmine nesa maweeĩũ*2*

*Nawatĩnwa vĩndũka 3 tũmine nesa maweeĩũ*2*

Nũndũ ĩla ĩvinda waka na sũvavĩsa akooka akakũlya kana nĩtwĩkĩe ũkũta kaliũ,

Atwĩe tũtũngĩlĩle twĩthĩwe na wĩkĩkũ, na kavilũ kaitũ twĩtwaa kanisanĩ,

Ve maũndũ mekewnda kavilũ kathime na watinwa songa tũmine nesa maweeĩũ

Wĩ chairlady kanisanĩ navangĩ wĩwetaniwa na ũoi, kĩvĩla kyũ ndwĩtĩkila kĩyoswa nĩ ũngĩ

Ũkwĩwa ve maũndũ mekewnda kavilũ kathime na watinwa songa tũmine nesa maweeĩũ

*Wĩ mūtũmĩa wa kwikwatwa na kwa awe mw atata ndũma wĩvĩthya kanisanĩ tena
kĩvĩndũ na Kyeni mayĩwanaa kando*

Gloss: The Plumb bob

Uuuwiiii let us change our ways*2, so that we may not be punished*2

By Jesus*2, as he comes again, *2 for his flock*2

Brothers and sister, I have come so that we sit down and check the plumb bob,

In the power of the name of Jesus Christ so that we may finish our weakness*2

Chorus 1: when the word of God rebukes you, *3 change your ways*3

So that we can measure up to God's standards*2

When a mason builds and the supervisor comes, he enquires if the plumb bob was correctly used to

Check whether the wall is vertical, he tells them to use the plumb bob again so that he may confirm whether it was well used

Today we will take our plumb bob to the church, there are issues in the church which need to be corrected

You are the church chair lady yet you are associated with witchcraft, you cannot let another person be the chair

There are things that require the plumb bob to be used and (if you are rebuked change your wicked ways) *2

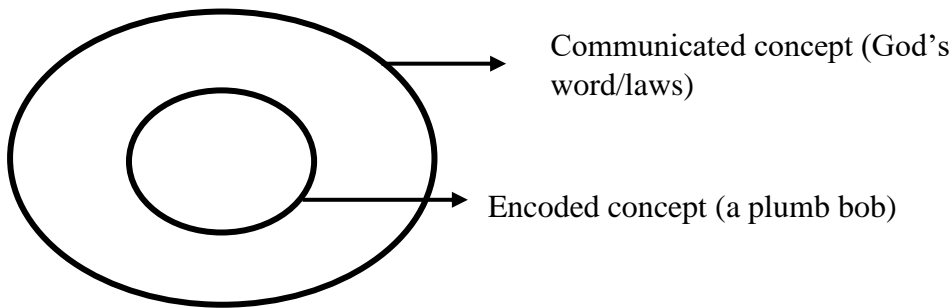
You are a responsible church elder yet you visit the witch doctors, stop hiding in the church because darkness and light are not compatible

The hearer of this metaphorical expression will make the interpretation of 'a plumb bob' depending on encyclopedic entries of a plumb bob that the hearer has. The singer is not communicating literally about the plumb bob we know but he transfers the encyclopedic entries of a plumb bob to God's laws. The hearer broadens the image of a plumb bob to include the ad hoc concept PLUMB BOB and since PLUMB BOB is context dependent the hearer will look at the following entries which will include:

- i. A building instrument used by masons

- ii. A tool that establishes a vertical or horizontal datum of a wall
- iii. A testing device

From the above encyclopedic entries and the biblical context, the listener makes the inference that ‘a plumb bob here refers to God’s word and laws which make sure that Christians measure up to God’s standards. This is because the word/ His laws are the things that God use to know His truthful, upright and righteous servants. He is therefore able to dispense fair judgment to His flock. This metaphor also portrays God’s attributes as a jealous, fierce, graceful, and loving judge. This argument can be diagrammatically represented as;



4.2 Conclusion

This chapter concluded that the lexical Pragmatic Approach was very appropriate in the interpretation of metaphors evident in selected Kikamba gospel songs. It also noted that the singer used the metaphors with a specified goal to achieve communicative intention. It also summarized that the ad hoc concept of broadening was very crucial in the analysis and interpretation of Kikamba metaphors in Kikamba gospel songs. The context was also significant in the interpretation of meaning which the metaphors used convey.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This chapter gives a summary, conclusion and recommendation of the study. This study summarized that a plumb bob, bad seed, the kiss of Judas, Hero of the Cross, Herod, light showers, God's finger, thumb print, heavenly grenade, and daddy's phone are some of the metaphors created by Kikamba gospel singers to intentionally communicate with their audience. Since a metaphor is a figure of speech in which the encoded concept is described in terms of a communicated concept. These metaphors were found to convey a more general sense meaning than their original meanings, widening their linguistic denotations. This was made possible by transferring their encyclopedic information from the encoded literal concepts, leading to metaphorical extensions which created new meanings of the lexemes and brought out the ad hoc concept. The metaphors also had a direct link with the biblical message conveyed as they revolved around the birth and death of Jesus Christ, the betrayal of Judas Iscariot, repentance, the Second Coming of Christ, testimony, God's blessings and prayer, appropriate contexts that helped the listeners to unravel the meanings of the metaphors.

5.2 Conclusion

The study sought to find out if the Lexical Pragmatic approach was helpful in the interpretation of metaphors in selected Kikamba gospel songs. The study noted that the Lexical Pragmatic approach, specifically the ad hoc concept of broadening, was useful in the analyses and interpretation of metaphors in ten purposively sampled Kikamba gospel songs, fulfilling our third objective. This was possible through the encyclopedic entries that the listeners made of the given metaphor. The hearer broadened the image of the metaphor created to include the ad hoc concept of that metaphor. From this variety of entries, the listener was able to make the right inference of the metaphor depending on the context in which it was uttered. It also discovered that context played a very crucial role in the interpretation of the metaphors—in this case, the biblical context.

The study also asserted that there was a direct link between the metaphor uttered and the biblical message. This answered our second objective. The link guided the listener in choosing the correct inferences and rejecting those which were inappropriate.

The study also found out that the metaphors were categorized. This answered the first objective of our study in that the metaphors used in these selected Kikamba gospel songs were own creation of the artist. Thus, the study appreciated the artists' talent in the manipulation of Kikamba language.

5.3 Recommendations

The study looked at Kikamba metaphors in gospel songs created by Kikamba gospel singers. Other aspects of song such as repetition, chorus, rhyme, and alliteration can be looked into in another research. The study analyzed data using the lexical pragmatic approach different theoretic approach can also be used. The effect of using code switching and code mixing in these songs can also be studied. Another research can look at a comparative study of how different Kikamba gospel singers use metaphors. Future research can also look at other figures of speech used in Kikamba gospel songs.

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APPENDICES

Song code 1: *Elote* by John Mbaka

<p>Kikamba Version: Elote</p> <p><i>ĩĩ.....ĩa.....ĩla Elote weewĩe mbethelem kwina moose</i></p> <p><i>Nĩkũsaiĩwe mũtangĩĩi akwatiwe nĩ thĩna mwĩngĩ, aikũlya asaĩĩwe va?</i></p> <p><i>Onakwa nĩthi ngamwone, ĩndĩ waiũvũngũ amathaa kana akae</i></p> <p><i>Ona mũthenya ya ũmũnthĩ kwina Elote aĩngĩ, ala mathekwenda kwona angĩ mayũkĩlaith</i></p> <p><i>Nĩkũũtekwenda kwona, mũndũ ũngĩ ayũkĩla.... We Elote wee na mĩvango yakũ ĩsindwe</i></p>	<p>Gloss: Herod</p> <p>When Herod heard in Bethlehem, there was good news, that the Messiah had been born</p> <p>He was greatly troubled and asked where the baby had been born, so that he may also go and see Him</p> <p>But his intentions were to kill the baby, even today there are many Herods' those who don't wish others to be uplifted, why don't you want others to rise, you are Herod your plans should be condemned</p>
<p>Chorus</p> <p><i>Wĩ Elote we, ũtendaa angĩ mayũkĩlaa....., wĩ Elote we na mĩvango yakũ ĩsindwe</i></p> <p><i>We Elote we ũtendaa angĩ mayendeeya, wĩ Elote we na mĩvango yakũ ĩsindwe*2</i></p> <p><i>Vĩasala wa mũtũũ ũyũkĩla ndũkwiwa mũyo, syana sya mũnyanyaũ sisoma ndũkwiwa mũyo</i></p> <p><i>Mũsyĩ wa mũtũũ wĩna ũtanũ nũũthĩnika, mũnyanya aĩthũkũma ũvoyaa keka nũvũtwa</i></p> <p><i>Mũnyanyaũ ena afya ndwamba wakoma, ũtanũ wakũ ngoonĩ yakũ nĩkwona mũnyanyaũ aithĩna</i></p> <p><i>Wi Elote we na mĩvango yakũ ĩsindwe*2</i></p>	<p>Chorus</p> <p><i>You are Herod, you who doesn't want others to rise</i></p> <p><i>You are Herod, and your plans are defeated</i></p> <p><i>You are Herod, you who doesn't want others to progress well</i></p> <p><i>You are Herod, and your plans are defeated</i></p> <p>When your neighbours business is prospering you are unhappy,</p> <p>When your friend's children are doing well in their studies you are unhappy.</p> <p>When your neighbour's family is happy, you are troubled</p> <p>When your friend is working, your prayer is he will be fired</p> <p>When your friend is healthy, you don't wish to see him</p> <p>The happiness in your heart is when your friend is suffering</p> <p>You are Herod you and your evil plans are defeated</p>
<p>Chorus</p> <p><i>Ona yĩla mũnyanyaũ ũtena wĩa mwĩnandũũ, ĩndĩ ĩla wakwatie ndũũ yakũ nake yathela</i></p> <p><i>Ona yĩla mũnyanyaũ wai nĩthĩ mũno mwaĩ na ndũũ ĩndĩ ĩla woonie ambĩya kũkila ndũũ yathela</i></p> <p><i>Wi Elote ũtendaa angĩ mayendeeya, na mĩvango yakũ ĩsindwe*2</i></p> <p><i>Wĩ Elote we, ũtendaa angĩ mayũkĩlaa na mĩvango yakũ ĩsindwe</i></p> <p><i>Elote Mũsyini wakwa, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote syananĩ syakwa, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote wĩanĩ iwakwa, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote maũndũnĩ makwa, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote wininĩ wakwa, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote thayũnĩ wakwa, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote syananĩ syakwũ, mĩvango yakũ ĩsindwe</i></p> <p><i>Elote Mũsyini wakwũ, mĩvango yakũ ĩsindwe</i></p>	<p>Chorus</p> <p>Even when your friend was jobless you were their best friend, but when they got a job your friendship ended</p> <p>Even when your friend was poor you were great friends, but when he started rising your friendship ended</p> <p>You are Herod, you don't like it when others are doing well, and your plans are defeated</p> <p>You Herod you who harts it when others are uplifted, your plans are condemned.</p>

Song Code: 2 Vūla Mbeū Nthūkū by Jeremiah Mulu

<p>Kikamba Version: Vūla Mbeū Nthūkū <i>(Nīkwīnīa mbīngale ona namwenwa vaithīna *2</i> <i>Onanakūnwa ngīwa onanasūkwa vaithīna*2</i> <i>Masyītwa nītwe kīla ngwītwa vaithīna*2</i> <i>Mwīāi Yesū ndūke ūvūle mbeū mbaī wīkye nza) *2</i></p> <p>Chorus <i>Vūla mbeū nthūkū (Yesu) vūlanga mwīāi, onaethīwa nīne mūthūkū, vūlanga mwīāi</i> <i>(Nīkī?) ītūnī twikalika twina naī nongī, vVūla mbeū nthūkū, mesya īla yakū, vūlaaa *2</i></p> <p><i>(Nyīe nīna ngūngūtīe mūndū wakīwīū ewe ūū *2</i> <i>Onanetwa mwenda aka nītwe mūmalaya vai thīna*2</i> <i>Asa we nūndū wakū īka kwenda kwakū mūmbi wa nthī*2</i> <i>Nawona nīna naī Yesū vūla mbeū wīkye nza) *2</i></p> <p>Chorus <i>(Mwīāi Yesū mbūndīsye kwīka nesa yūlū wa nthī *2</i> <i>Ona yīla ngūthīna aki ngwate kwoko mwīāi wakwa*2</i> <i>Ndakese kūthīngīthwa mwīāi nthīngīlīle ndeto yakū *2</i> <i>Nenga vinya ngwinīe mwīāi ndūkambūle mwīāi wakwa*2) *2</i></p>	<p>Gloss: Remove the Bad Seed I will sing until i lose my voice, and even if they hate me there is no problem*2 Even when I am beaten as I sing, and when I am gossiped there is no problem*2 Even if I am slandered there is no problem*2 Lord Jesus come and remove the bad seed*2</p> <p>Chorus Remove the bad seed, (Jesus) remove it Even if I am the sinful one, remove Jesus We will not get into heaven with sin Remove the bad seed and retain the good one</p> <p><i>I will sing until I am aged, and the jealous one will witness*2</i> <i>Even if I am called a womanizer, a prostitute there is no problem*2</i> <i>Jesus Christ creator of the earth may your will be done*2</i> <i>Jesus if you see me with sin, remove me and throw me away*2</i></p> <p>Chorus When I am on earth Lord Jesus teach me your virtues*2 Even when I am troubled hold my hand my Lord*2 So that I don't backslide*2 Give me the strength to praise you*2</p>
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<p>Chorus</p> <p><i>Ame yesũ nĩtwĩsĩ kĩla mũndũ vai ũmwe ũtenanaĩ</i></p> <p><i>Na ũla wasyaa nĩ mũtheũ ekengaa mwene</i></p> <p><i>Twatĩwe kĩla mũndũ ayĩtota, kĩla ũngĩ yasya enanaĩ</i></p> <p><i>Ona kamũnyũ keyosaa kenanaĩ, oona mathayo 7 yĩasya Ndũkasĩlĩle nakũ ndũsasilĩlwe</i></p> <p><i>Ethĩa nĩ Mũlũ wĩnanaĩ vulaaa</i></p> <p><i>Ethĩa nĩ Kathĩni wĩnanaĩ vulaaa</i></p> <p><i>Ethĩa nĩ Elisabethi wĩnanaĩ vulaaa</i></p> <p><i>Ethĩa nĩ Edna wĩnanaĩ vulaaa</i></p> <p><i>Ethĩa nĩ Sammy wĩnanaĩ vulaaa</i></p>	<p>Chorus</p> <p>Lord Jesus we know everyone is a sinner</p> <p>Whoever says is not a sinner is deceitful to themselves</p> <p>Mathew 7 says “judges not so that you may not be judged”</p> <p><i>If Mulu is sinful, remove the seed</i></p> <p><i>If Kathini is sinful, remove the seed</i></p> <p><i>If Elisavethi is sinful, remove the seed</i></p> <p><i>If Ednah is sinful, remove the seed</i></p> <p><i>If Sammy is sinful, remove the seed</i></p>
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Song code 3: *Kĩtole* by Stephen Kasolo

<p>Kikamba Version: <i>Kĩtole</i></p> <p><i>Ivinda niyoo ũ,</i></p> <p><i>Amaitha makwa,</i></p> <p><i>Mekeĩe kitole maasye,</i></p> <p><i>Mwanoo nimũlilikane</i></p> <p><i>Maseng’e na maikulanya,</i></p> <p><i>Nthaiithaa Ngai wiva) X3</i></p> <p><i>Maanenie maasya nyumba yiitu niyathela,</i></p> <p><i>Indi muvango wa Ngai kwitu withiawa museo ũ,</i></p> <p><i>Maũndũ meũ (tyaa) X2 Yeova ataiĩwe nyũmba yiitu ningathime</i></p> <p><i>Kuthina muno mbaitu tiwo kukwa ũ</i></p> <p><i>Asyai maitũ matutia twathĩnaa muno ũ,</i></p> <p><i>Na ngeeta Ngai ũla nĩwe ĩthe wa ndiwa ũ</i></p> <p><i>Akeewa na akooka mĩtũki akambonokya ũ</i></p> <p><i>Mekie kĩtole maasye mwanoo nĩ mũlilikane,</i></p> <p><i>Maseng’e na maikulanya nĩthaiithaa Ngai wiva</i></p> <p><i>Mume waku aseũve maasye,</i></p> <p><i>Mama ũyũ nĩ mũlilikane,</i></p> <p><i>Arusinĩ yakwa makaasya, mwanoo nĩmũlilikane</i></p>	<p>Gloss: Thump Print</p> <p>This is the appointed time, For my enemies to put a thumbprint and say that am blessed, And wonder which God I worship.</p> <p>They said that our family is no more But the plan of our God toward us, Here are new, glory to God, our home is blessed. (Refrain) x2</p> <p>Too much suffering is not the end of life When our parents died, we suffered a lot I called upon the Lord the father of orphans, He heard and quickly came to my rescue. (Refrain) x2</p> <p>Put a thumbprint that them may say that am blessed, And wonder and ask themselves which God doI worship, Your husband will change and they will say this woman is remembered, At my wedding they will say</p>
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<p><i>Makatiwa maseng'ete, n̄thaithaa Ngai wiva.</i> <i>Syana syitū ningathime, ã syana syitū n̄ ngathime</i> <i>Ai umekie k̄tole maasye, mwanoo n̄m̄lilikane</i> <i>Aii nyũmba yitū ningathime mama, ã nyũmba yakū</i> <i>n̄ngathime</i> <i>M̄syi n̄mwathime, ã m̄syi waku n̄ mwathime,</i> <i>Kanisa wakū n̄ mwathime, ã kanisa waku n̄ mwathime,</i> <i>Iĩ makatiwa maseng'ete, uthaithaa Ngai wiva</i></p>	<p>This person is remembered And they will be left shocked, which God I serve Our children are blessed Put a thumbprint that they may say, that this person is blessed Our home is blessed, yes, our home is blessed Our home is blessed, yes, our home is blessed Your church is blessed, yes, your church is blessed They will be shocked and say, which God do you worship</p>
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Song Code 4: *Kisi kya Yutasi* by Elizabeth Clipper

<p>Kikamba Version: <i>Kisi kya Yutasi</i> <i>Mũnyanya waw'o*3 akauma makū?</i> <i>Kisī kya Yutasi ninalea, Ngai nenge anyanya maw'o</i> <i>Kisī kya Yutasi ninalea, Ngai veta na ũyika taku</i> <i>Mbaitū kya Yutasi ninalea, Ngai nenge anyanya maw'o</i> <i>Kisī kya Yutasi ninalea, Ngai veta na ũyika taku</i></p> <p><i>Yesu uka na ndūkatumane, ũtwonye anyanya maw'o</i> <i>Nūdū maūdū n̄mesie k̄thūka, anaynay aĩngĩ tūikwona</i> <i>ta maw'o, mokite kūtūmina</i></p> <p><i>Mũnyanya mũnyanya wakū enda ũkūthoosya</i> <i>Ekūtavya ndeto nzeo, suvia eenda ũkūmina</i> <i>Ailyie mūtūĩ waw'o, isya eenda ũkūthoosya</i> <i>Ailyie mũnyanya waku ĩndĩ mwa eenda ũkūthoosya</i> <i>Ekūtavya ndeto nzeo, suvia eenda ũkūmina</i> <i>Ailyie mūtūĩ waw'o, sisya eenda ũkūthoosya</i> <i>Yutasi we Yutasi we Yutasi weeee.....</i></p> <p>Chorus 1 <i>Anyanya mangũisanisy niasya asu ndūmenda</i> <i>Anyanya makĩwũ, mekale vaasa nakwa, n̄enda mũnyanya</i> <i>waw'o</i> <i>Nake n̄ Yesũ mwene, n̄n̄isĩ wasya wake nūdū n̄we mūtūiti</i> <i>wakwa</i></p> <p><i>Yesũ mbũmbie ngoo yaw'onenge anyanya aseoo</i> <i>Vetanga Yutasi thayũnĩ wakwa, mbũkĩlye tata</i></p> <p>Chorus 1 <i>Mũnyanya waw'o ĩkala vakĩvĩ na wendo waw'o</i> <i>Ambonye nzĩa yawa'o, maandiko membonya nesa *2</i></p> <p>Chorus 1</p>	<p>Gloss: <i>Juda's Kiss</i> by Elizabeth Clipper A genuine friend, where will a genuine friend come from, I don't want Judas kiss, Ooh God give me genuine friends and take away from me friends like Judas. I have refused Judas kiss, Lord take over.</p> <p>Oh God give me genuine friends and take away from me friends like Judas. Judas pretends to be your friend but wants to betray you, He talks good to you with an evil intention to kill you. Looks like a good neighbor but wants to betray, Looks like a genuine friend but wants to betray.</p> <p>Tells you sweet words but to kill you, looks like a good neighbor but to betray you. You Judas– you Judas you</p> <p>Chorus 1 I don't need troublesome friends; jealous friends stay away from me. I need a genuine friend, and he is Jesus For He is my shepherd who hears me when I call.</p> <p>Jesus grant me a genuine heart, give me good friends, and get Judas from my life Lift me father</p> <p>Chorus 1 A genuine friend will stick with love always guide you righteously than a brother.</p> <p>Chorus 1</p>
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<p><i>Yutasi manye nake Ngai ndakomaa, m̄vango yakū nūmyene</i> <i>W̄imbika nāi w̄i yika mwene, ta Yutasi ūndū wayiitie</i> <i>K̄imako k̄it̄wa o kwakū, nyie ndanamba kwika ūndū vindūka</i></p> <p><i>Ndūmanyē Yutasi waku nesa, salūkyā ūmwoone nesa metho make masisyē nesa, salukya ūmwone nesa*2</i></p> <p><i>Kavaa n̄th̄we n̄th̄ni kwa Yesu, niwe m̄nyanya waw'o Anyanya anḡi ndinauk̄s̄i, Yesu niwe m̄nyanya waw'o</i></p> <p><i>M̄nyanya wawo*2 n̄ Yesū M̄nyanya wawo*2 ūtanzonokasya</i></p> <p><i>Yela wamw̄ita Yesu, n̄w̄ūkaa, ūtethyo wakwa yila n̄th̄nan̄i</i> <i>Alamena k̄imako Yesu, n̄ Ngai ȳi *2 n̄we m̄ūme wa ndiwa *2</i></p> <p><i>Mwene thayū na vinya n̄ Yesu, n̄ngūk̄iita nasisya lasalo (chorus 2)</i> <i>Ndūkat̄iē Yesu mwendwa ewakuv̄i, mav̄inda oonthe enaku</i></p>	<p>Judas beware God is in watch and knows your plans; evils against me will turn back to you.</p> <p>Judas hanged himself, and sorrow will be unto you, oh its good you change.</p> <p>Know your Judas well, open your eyes to see him well, look at his eyes well, open your eyes and see him wellsee. *2</p> <p>Yes, I better settle in Jesus for he is a genuine friend, other friends are hypocrites,</p> <p>Jesus is my true genuine friend; he is a true friend who doesn't let me down</p> <p>Jesus is a true friend</p> <p>When I call upon Jesus, he answers</p> <p>My help when I am in trouble</p> <p>Those who doubt, Jesus is God</p> <p>For the grieved Jesus is God, father to the orphans;</p> <p>Husband to the widowed, the creator and strength is Jesus,</p> <p>Yes, I believe when I read the Lazarus story,</p> <p>My friend doesn't leave Jesus his coming is near</p> <p>Jesus is the only genuine friend, brethren, stick to Jesus all the times.</p>
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Song Code 5: Ngluneti sya Matuni by Luma Masolo

<p>Kikamba Version: Ngluneti sya Matuni <i>(Aii ayiya kwoko vaa*2, kwoko ūlū*2 theea nth̄i ookavola*2 uuuuwwwwiii*3 aiiiiii, Aaya n̄naripoti k̄umait̄un̄i kwa andū on the kan̄wai)</i></p> <p><i>Ve ripoti k̄uma ȳilū na naeetwe n̄ m̄lail̄ka akamb̄ia lika m̄taani ūkannite andū mand̄unia*2</i></p> <p><i>Ve ripoti k̄uma ȳilū na naeetwe na ȳinawoo nake Ngai ewite woo n̄ndū andū menamavityo*2</i></p> <p>Chorus:</p> <p><i>nth̄ino melea Ngai Yesū m̄utanḡi mose maīmū mbait̄ū*2</i></p> <p><i>Meela ndeto mayek̄i nano n̄ satani meūthait̄ha*2</i></p> <p><i>Mevonda raha maikesha ndansi syaūt̄ukū k̄undū*2</i></p> <p><i>Nglunet n̄ikwikwa ūth̄wai m̄teredi mw̄iv̄uthya Ngai n̄ik̄i na m̄ukathi na mwaki*2</i></p> <p><i>Tene mw̄ilea Ngai niki, ai nam̄utav̄itwe m̄ukalea kw̄iwa mwooo K̄imwa na Ngluneti sya matuni. N̄ūsyenyō m̄ūno</i></p>	<p>Gloss: Heavenly Grenades by Luma Musolo</p> <p>Aii Ayiya*2 rise up your hands*2, dance to the floor slowly*2, Uuuuwwwwiii*3. Aiiii. Aaaya. I have a report from heaven for all people, be warned)</p> <p>I have a from heaven brought to me by an angel, he has informed me to go to the villages and warn sinners*2</p> <p>I have a report from above and I have been informed that it is painful, that God is annoyed with us because people have sinned against Him*2</p> <p>Chorus</p> <p><i>Here on earth, they have refused Jesus Christ our saviour. They are worshipping idols brethren*2</i></p> <p><i>What will nourish them if they have rejected the word, they are worshipping Satan*2</i></p> <p><i>They enjoy life by dancing overnight in different places, when grunets will be thrown, you will be found unprepared, why are you disrespecting God yet you will perish by fire *2</i></p> <p>Why do you deny God? Yet you have been told so many times and you don't listen, may you be struck by grunets of heaven). I wonder</p>
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<p><i>kwona mündu aimenta o mana na maandiko measya twendane kila mündü tükilye ndeto*2</i></p> <p><i>Ono kali ya andu ala makĩwũ na ala aoi na mĩveea, maleete Ngai nũndũ makĩlĩte ngata mamiine andu manina vaati</i></p> <p>Senga mũno kĩmena kĩĩ kĩthakya kyakĩ na mbĩvĩlia yasa twendane twĩkalae na wendo</p> <p>Ve riporti kũma yĩlũ na nayekekele makanisanĩ ala onthe meũthĩ mĩtaanĩ maikenga andu kumbe nĩ ũkola*2</p> <p>Makwatisye kaũ mũnene wa ũta ndũtĩ na maũta ta ĩtambaa ĩngĩ meũnenga andũ kumbe nĩ ũkola*2</p> <p>Tũvothei Ngai atũsũsye na veva wa kũmanya na kwĩthũkĩsya maveva ala angĩ, tũkamanyaa ũwo na ũthũkũ na Yesũ aĩtũtethya mũno</p> <p>Ve riporti kũma yĩlũ na nayekekele Kwĩtũ aiini ala on the mewaa woo moona mündũ ayũkĩlwa nĩ Ngai*2</p> <p>Onyo kali kwa ala mengũma meũthemba andũ mose monene mefanyite andu aseoo kanisanĩ kumbe nĩ ũkola*2</p> <p>Wee nĩyau nĩya Musolo revival band iiiii ya Luma musolo mwene mwana mũathime kwoko ĩlũ*2 theea nthi mosmos kwisha</p> <p>Nĩkũlya Akamba on the na andũ ala angĩ Kenya nima na nthĩ yonthe</p> <p>Twĩthĩe na ngwatanĩo ĩmwe tũmũsyokee Ngai</p> <p>Tũmbũle mathaavũ maitũ natũkatonya kũekewa eea la on the mamũleĩle</p> <p>Yesũ syokai kwa Yesũ mũtangĩĩwe nũndũ Ngai nimũthatũ</p> <p>Nũndũ wa meko maitũ mathũkũ, alevi on the achongi on the ala on the mekaa Sindũ nthũkũ masyoke kwa Yesu</p>	<p>when a person gets jealous yet the teaching says let's love one another and encourage each other with the word*2</p> <p>Beware the jealous type, witches and evil doers, who dent Jesus because they have made a covenant with the devil, so that they can make Christians perish*2</p> <p>I always wonder why there is great hatred among us and the bible says we should love one another and live harmoniously.</p> <p>I have a report from above which targets the church, those who go door to door deceiving they people yet they are conmen*2</p> <p>They have created great conflict in the church by selling brooms and oil, like other clothes they are giving the faithful's yet it is deception*2</p> <p>Let's pray that God gifts us with the gift of the Holy Spirit</p> <p>To enable us discern the evil spirits from the Holy Spirit</p> <p>So that we can know the truth and evil and make God happy</p> <p>I have a report from above targeting us singers especially those who get envious when some of us are uplifted*2</p> <p>Beware those who are famous and are sacrificing people to get fame and wealth, pretending to be Christians yet they are hypocrites*2</p> <p>(Whose band is this? This is Musolo revival band yes Luma Musolo himself the blessed one</p> <p>Rise up your hands*2 dance to the floor mosmos kwisha.</p> <p>I am asking all Kamba' and everyone else in Kenya and the rest of the world.</p> <p>Let's have unity. We have wronged God. Let's repent our sins; we will be forgiven.</p> <p>All those who have rejected Jesus return to Jesus our saviour because God is annoyed; because of our evil deeds.</p> <p>All drunkards; those who chew Moraa all the people who have strayed. Let's go back To Christ.)</p>
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Song Code 6: Malovoto by Phyllis Mutiyasa Gloss: Light Showers

<p>Kikamba version: Malovoto</p> <p>Chorus</p> <p><i>Malovoto thayunĩ wakwa Mwĩai Yesũ ndiũmenda,</i></p> <p><i>Nyie nĩenda mbua ya ngetha, mbua ya mbũni</i></p> <p><i>Nyie nĩũkiwa nĩ maũndũ thayũnĩ wakwa, ngoona ta mbua ya ngetha,</i></p> <p><i>Ĩndi ngethĩa no malovoto,</i></p> <p><i>Nĩenda mbua ya ngetha, mbua ya mbũni.</i></p> <p>Thayũ ũũ wa malovoto Yesũ nĩnalea, Mbuĩsyie mbua ya ngetha,</p> <p>Mbua ya malovoto thayunĩ wakwa Mwĩai Yesu ndiũmienda.</p> <p>Nyie nĩenda mbua ya ngetha, mbua ya mbũni</p> <p>Umbathite mbua, Yesu ĩka kĩndu, Nĩenda mbua ya ngetha</p> <p>Malovoto thaayũnĩ wakwa Mwĩai Yesũ ndiũmenda,</p> <p>Nyie nĩenda mbua ya ngetha, mbua ya mbũni.</p>	<p>Gloss: Light Showers</p> <p>Chorus</p> <p><i>Oh! Jesus, my lord I don't want little showers of rain,</i></p> <p><i>I want heavy rain, rain that brings plenty.</i></p> <p><i>Things come my way and think that it is heavy rain, but i come to realize it's just showers of rain.</i></p> <p><i>I want heavy rain that brings plenty.</i></p> <p><i>Oh! Jesus, I refuse this life of just showers of rain, release the heavy rain.</i></p> <p>I refuse showers of rain in my life.</p> <p>I want heavy rain that brings plenty.</p> <p>You've promised me rain, Jesus do something.</p> <p>I need heavy rain.</p> <p>Oh, Jesus my lord I don't want showers of rain in my life,</p> <p>I want heavy rain, rain that brings plenty.</p>
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Song Code: 7 Kyaa kya Ngai by Stephen Kasolo

<p>Kikamba version: Kyaa kya Ngai</p> <p><i>Aha ĩkatwĩwa tangewa ĩla Ngai ũkathooka kwakũ ethooka athookete andu masaaniwe</i></p> <p>Chorus: <i>ĩkatwĩwa tangewa ĩla Ngai akathola kwakũ andu makũlanyie makũlyo naĩtina mayasya</i></p> <p><i>Kĩĩ nĩ kyaa kya Ngai*2</i></p> <p>Mbaitũ ĩtiitwe tangewa Yesu athoka kwakwa andu nĩmasengie na makũlyana makũlyo ĩndi yũ nĩmekwasya</p> <p>Kĩĩ ni kyaa kya Ngai</p> <p>Ĩĩ onaku nĩwo na mũthenya wakũ ũũkite Ngai akũkile avĩndũe kalender yakũ ngĩnya amaithya masye</p> <p>Kĩĩ nĩ kyaa kya Ngai</p> <p>Mbaitũ ũĩmĩ nĩ kalamũ kalamũ ka mwandĩki mwai, nenandĩka kũkĩlywa nĩ Yesũ, nandĩka kũathimwa nathimwe ni Yesu, kila mũndũ nake athimwe aye, kũĩ nĩ kyaa kya Ngai</p>	<p>Gloss: This is God's finger by Stephen Kasolo</p> <p>It shall remain to be a story when God will visit</p> <p>When He will visit, He will come with His fullness</p> <p>People will be amazed</p> <p>Chorus: <i>it shall remain to be a story</i></p> <p><i>The moment God will visit you</i></p> <p><i>People will talk and ask questions</i></p> <p><i>But at last say this is God's finger</i></p> <p>My beloved it has remained to be a story since God visited me</p> <p>People wondered and asked a lot of questions</p> <p>But now they are saying this is God's finger</p> <p>I can even see your day to be visited coming</p> <p>God will lift you and change your calendar</p> <p>Until your enemies confess this is God's finger</p> <p>My beloved the tongue, is a pen of a ready writer</p> <p>I write to be lifted, be lifted by Jesus</p> <p>I write to be blessed mummy to be blessed by Jesus</p> <p>And everyone will say this is God's finger</p>
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<p>Ïĩ ũthiũũkite mũno mbaitũ nandwaakwate wĩa, ũthĩnite mũno mbaitũ kuthekeewa na amaithya, vyaiwa methoi kavinda kakũ nĩkavika kĩla mũndũ yũyũ nĩasye, kĩĩ nĩ kyaa kya Ngai</p> <p>Savũlĩ mũongo ĩna na ĩtano musoa wa mbee: ũĩmĩ waka nĩ kĩaandĩki kya mũandĩki mwai, andĩka kũkilwa nĩ Ngai akũkĩle, andĩka kwona vaasya Ngai akũtetheesyewa kwona vaasa ĩswĩtwanĩ ya Yesũ kristo</p> <p>Ahahaha nĩnonete Ngai nĩnonete makyasya, kĩĩ nĩ kyaa kya Ngai, ona kwakũ masye, kĩĩ nĩ kyaa kya Ngai</p> <p>Aha Ngai eũkĩlya andũ on the na wini wakwa solo, eikai kwasya nĩ sponza, kĩĩ nĩ kyaa kya Ngai</p> <p>Nĩasya kwakwa ti masponza nĩ andũ matũmitwe nĩ Yesũ, kwa kwa nĩmeta pillars, kĩĩ nĩ kyaa kya Ngai</p> <p>Lũka kilũngũ kya nyaanya mũsoa wa katatũendwa Yesu wakwa aina pillars, kĩĩ nĩ kyaa kya Ngai</p> <p>Yoana mũka wa Kũzi mũsyaiisya wa sĩndũ sya Elote, Susana na angĩ maĩngĩ ala mateetheasya Yesũ na sĩndũ syoo kĩĩ nĩ kyaa kya Ngai</p> <p>Anoti masekete malĩ yakwa nĩnete nĩ Yesũ, enwa ekai ũkũmia maĩmũ, kyaa kya Ngai malĩ ya maĩmũ nĩ yakavinda, sĩndũ sya maĩmũ syiingwa mũuwo nyie mathimĩtwe nĩ Yesũ kĩĩ nĩ kyaa kya Ngai</p> <p>Ngai waitũ ekaanesa nakathwe na ainewe ũkũmyo nũndũ nĩwe mwene malĩ nũndũ kĩĩ nĩ kyaa kya Ngai, thaavyu na vethya ii nĩ malĩ ya asa waitũ Yesũ wakwa osa ngũma, kĩĩ nĩ kyaa kya Ngai</p> <p>Ndiyaiina nose ngũma Yesũ ose ũtaiyo endwa makaku nĩnaki, kĩĩ nĩ kyaa kya Ngai</p> <p>Tũyũsyũnga ta maimũ mbaitũ twisũnga. Ngai ose ũtaiyo, ta Ndaviti notwĩisa ũsũnga, kĩĩ nĩ kyaa kya Ngai, onamakaũ mokĩlata mwaki nyie endwa mayĩisa ũmina nũndũ neetiwe ni Yesũ, kĩĩ nĩ kyaa kya Ngai</p> <p>Yesũ nũkwĩka kyama mũsyĩnĩ wakũ atũĩ makũ masye, kĩĩ nĩ kyaa kya Ngai</p> <p>Yesu wakwa nĩeke kyama syana syakũ mama tũ ĩsome veviisi na vateviisi kĩĩ nĩ kyaa kya Ngai</p> <p>Ïvinda yĩla Mose weekie kĩndũ na Valaũ na ĩta syake masya kĩĩ nĩ kyaa kya Ngai</p> <p>Mbaitũ nĩ kyaa kya Ngai mũndũ ala nyie Solo kwona ngiina Solo nasyie kĩĩ nĩ kyaa kya Ngai</p> <p>Mbaitũ tiũtonyi wakwa vanonĩvikĩte nĩ kwoko kwa Ngai kĩĩ nĩ kyaa kya Ngai</p>	<p>You have tarmacked a lot and you don't have a job You've struggled a lot being mocked by your enemies Wipe your tear, your season has come, let everyone say this is God's finger I see you being blessed and they will say this is God's finger</p> <p>Psalms 45:1 your tongue is the pen of a ready writer Write to be blessed by God and He will lift you Write great things and God will help you see far in the name of Jesus Christ Ahahah I have seen God, I have witnessed them saying, this is God's finger Even in your life let them confess, this is God's finger When God brings people in my ministry, stop calling them sponsors, this is Gods finger To me they are not sponsors they are the people sent by God and I call them pillars, this is God's finger Luke 8:3 Jesus had pillars, this is God's finger Johanna the wife of Chuza, Herod's steward Susanna and many people who supported Jesus with their blessings, this is God's finger These are not blessing from the evil my blessings come from Jesus Properties earned from the evil one are seasonal Jesus has blessed me, I am blessed by Jesus, this is God's finger</p> <p>When our God does great things let's praise and give Him all the glory, this is God's finger Gold and silver belong to the father my Jesus receive all the glory this is God's finger I didn't sing to get the glory I sing to praise my God My beloved why are you fighting me this is God's finger</p> <p>We don't dance like the devil; we dance to give God all the glory Like David we shall still dance this is God's finger Even if the fighting rise like fire, my beloved they won't finish me Since I was called by Jesus this is God's finger</p> <p>Jesus is doing a miracle in your home and your neighbour will confess this is God's finger May my Jesus do a miracle to you and to you children with or without school fees this is God's finger One day Moses did a great miracle until Pharaoh and his army confessed and said this is God's finger My beloved the things I am seeing I will sing and say this is God's finger My beloved it is not by my power this far I have come I have come it's the hand of God this is God's finger</p>
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<p>Kwina ngwina andũ makathimwa Solo n̄asya tiutonyi wakwa anonimeko makũ Yesũ k̄ĩ n̄ kyaa kya Ngai</p> <p>Anonimeko mawiko ma Ngai ona ngewa n̄v̄indie Solo nd̄iv̄india endwa Solo Yesũ wakwa ndekombe Yesũ k̄ĩ n̄ kyaa kya Ngai</p> <p>K̄ila m̄undũ n̄okilye kwoko t̄unenge Yesu witũ ũtaiyo twasye n̄ kyaa n̄ kyaa k̄ĩ n̄ kyaa kya Ngai</p> <p>ĩ andũ makwa n̄ienda m̄manyenye aĩ Ngai n̄athimaa andũ make oũndũ woona m̄undũ ena kindũ kyake manya ni Ngai umwathimite ekai ũkũmya vinya wa masekete, ekai ũkũmya vinya wa masponza</p> <p>Nimboothya yakwa Ngai okilyie andũ mongame na ministry yakwa nonĩvo ngũmeta ati pillars</p>	<p>Singing I sing and bless his people it is not my power this is God's finger</p> <p>These are the doings of the Lord even if you silence me, I won't keep quiet this is God's finger</p> <p>Everyone raise up your hands and give our Jesus all the praises and declare this is God's finger</p> <p>Yes, my people I want it to be known that there is a God who blesses his people</p> <p>When one has his blessings don't see the powers to the devil, don't see the powers of sponsors</p> <p>It is my prayer that God will raise people who will stand in my ministry</p>
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Song Code: 8 Ngumbau ya Ngelan'yo by Wilberforce Musyoka

<p>Kikamba version: Ngumbau ya Ngelan'yo</p> <p>Aleluyia</p> <p>Yesũ n̄we ngwenda ndina ungĩ takũ, ũngiakiasya n̄ina math̄ina, ũkambonokya kuma math̄inanĩ.</p> <p>Mwa ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</p> <p>Ūivosya ala mena k̄isukalĩ</p> <p>Na kwambatwa n̄ nthakame, mwa ikusyokee (Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee)</p> <p>ũivosya ala mena m̄uthelo, Nguma na ngatho ikũsyokee, ũingĩlya ilingi sya thayũ vinya mwa Yesũ</p> <p>Ngũma na ngatho ikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Wĩ m̄utum̄ia wa matukũ k̄iliko na ũmanyi</p> <p>Waku nonginya ũthian̄ika</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Wĩ m̄unene wa anene Yesũ nguma na ngatho nikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Syitwa yaku n̄i Oliva na Omega</p> <p>Mwambĩlĩlyo na m̄uminũkilĩlyo</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p>	<p>Gloss: Hero of the Cross</p> <p>Hallelujah</p> <p>Jesus my desire, I have no one like you, At times of trial you comfort me In times of trials you rescue me from troubles (Ooh hero of the cross, glory and praise be unto you)</p> <p>(Glory and honor be unto you) x4 He who heals diabetes and high blood pressure Glory and honor be unto you <i>(Hero of the cross, glory and praise be unto you)</i> Restore the health of AIDS victims And glory and honour be unto you. You helped me overcome storms of life Glory and honour be unto you <i>(Hero of the cross, glory and praise be unto you)</i> You are God of wisdom and unsearchable knowledge. Glory and honour be unto you king of kings <i>(Hero of the cross, glory and praise be unto you)</i> You are great of the greatest, praise be unto you <i>(Hero of the cross, glory and praise be unto you)</i> You are Alfa and Omega, beginning and the end <i>(Hero of the cross, glory and praise be unto you)</i> As you anoint my ministry afresh be glorified</p>
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<p>ũimbĩtikĩsya mauta makũ meũ wininĩ wakwa ũtaiwe</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Ūyũ nĩ mwanau ũkũia nũndũ wa wĩa, Mwa mũnenge,</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Sisya aa yu meĩa ũmanenge wĩa, Yesũ wakwa manenge.</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Ūyũkĩlya aini ukambanĩ nguma na ngatho nikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>ũyĩkĩa wathi mweũ thayũnĩ wakwa nine nguma ikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>ũiseũvya nzĩa vala vatee nzĩa Yesũ nguma ikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Ech niwe ũneengae ngũngũ mwana, Nguma na ngatho ikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Nooka na anyanyawa makwa Yesũ tũkũthaithe</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Vamwe na Makeselavi na Makelũvi tũina twasya ikũsyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Vamwe na atumĩa mĩongo ĩlĩ na ana,</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Kwa makunwa maku nituvoetwe, nguma na ngatho ikusyokee</p> <p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Kwa ũmenesyo wa nathakame ngũma na ngatho ikusyokee</p>	<p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>This is your son seeking for a job God make a way</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>Others are waiting for you for jobs lord make a way</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>As you rise ministers in this land Glory and honour be unto you</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>As you give me a new song, glory ad honor be unto you</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>As you make a way, where there is no a way Glory and honor be unto you</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>You give children to the barren Glory and honor be unto you.</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>We have come together with my friends to worship you</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>We join the seraphim's and cherubim's Glory and honor be unto you</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>Together with the twenty elders, we sing and say Glory and honor be unto you,</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>By your stripes we were healed, glory and honour be unto you</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p> <p>Through the shedding of your blood we were cleansed, glory and honour be unto you.</p> <p><i>(Hero of the cross, glory and praise be unto you)</i></p>
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<p><i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Nguma na ngatho ikũsyokee, Nguma na ngatho ikũsyokee) <i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Ūla watũkwĩe Yesũ, Nguma na ngatho ikũsyokee Nĩwe ūtavoasya Yesũ, wĩ Mwingĩ wa wendo mũnene Yesũ <i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Usũitwe nĩ matei manene oo <i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>Usũitwe nĩ mumo mwingĩ. <i>Ngũmbaũ ya ngelany'o, Nguma na ngatho nikũsyokee</i></p> <p>4(Spoken) –Ai!! Nguma na ngatho ikũsyokee Jehova, ngoo situ nisyakwneda mbee na mbee Jehova!</p>	<p>Glory and honour be unto you Jesus Christ who died for us <i>(Hero of the cross, glory and praise be unto you)</i></p> <p>You died for us Glory and honour be unto you, You are our healer, you are full of love Jesus <i>(Hero of the cross, glory and praise be unto you)</i></p> <p>You are a merciful God you are a gracious God. <i>(Hero of the cross, glory and praise be unto you)</i></p> <p>You are full of grace, <i>(Hero of the cross, glory and praise be unto you)</i></p> <p>(Spoken)- Ai!! Glory and praise be to you Jehovah, our hearts love you more and more</p>
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Song Code 9: *Simũ ya Daddy* by Caxton Mũtambũki

<p>Kikamba Version: <i>Simũ ya Daddy</i> Krrrrrrrrrrr alo, aloo, ninye mwĩai mwanawa neena nĩngũkwĩw'a</p> <p>Chorus <i>Simũ ya Daddy ĩ ndĩamba kũtwĩka mtenja ndũmwĩte yĩla ũkwenda</i> <i>Oneethĩwa nũthũkũ centre ũmwĩte daddy akooka*2</i> <i>Simũ ya Daddy ĩ ndĩamba kũtwĩka mtenja ndũmwĩte yĩla ũkwenda</i> <i>Oneethĩwa nũthũkũ centre ũmwĩte daddy akeew'a*2</i></p> <p>Nakwatiwe nĩ amaiha mayenda kũngũmyia thayũ, namwĩta Ngai wa ĩtũnĩ Ngai akew'a akooka ka mbonokya, Mavangĩte mĩwango mayenda kũndũmya thayũ, Ngai akavangũa nũndũ nĩ tata nĩ ũnenganae thayũ ĩvũkũnĩ ya Yelemia 33:3 wambĩite ngwĩkailae nakũ ũkazũngĩa ũkambonya maũndũ manene na angĩ me vinya ona angĩ ndamesĩ Yavĩkĩe ĩvinda Elote aka taambũũkya kwoko akamũkwata Yakovo akamũmina na ũvyũ Ayũti on the maka theka</p> <p>Elote oona ũndũ ũsũ nĩ waecdeesya Ayuti akataambũũkya kwoko akamũkwata Vetelo akamwĩkĩa kolokolonĩ eteleete amũwae Vetelo akokĩlya wasyia akeeta Ngai wa ĩtũnĩ, Ngai akewa akatũma jeshi ya ĩtũnĩ ĩkoka ta kyana</p> <p>Wakwatwa nĩmathĩna ndũmwĩte Ngai wa ĩtũnĩ nake nũũkwĩwa nũndũ nĩ tata naoke akũtaangĩte</p> <p>Chorus</p>	<p>Gloss: Daddy's Phone Phone rings Hello, helooo, I am your God, my child speaks</p> <p>Chorus <i>Daddy's phone cannot be switched of, call Him</i> <i>Whenever you want, even if it is at mid-night, He will come</i> <i>Daddy's phone cannot be switched of, call Him</i> <i>Whenever you want, even if it is at mid-night, He will listen*2</i></p> <p>I was attacked by thugs, who wanted to kill me, I called upon the Lord in heaven, He listened and came to my rescue. Their plans were defeated because a father the giver of life. In the book of Jeremiah 3:33 He told me, 'call to me and I will answer you and tell you great and unsearchable things you do not know'</p> <p>Sometime back Herod stretched his hand; held Jacob with an aim of killing him with a knife This made the Jews laugh, Herod saw that this act pleased the Jews he captured Simon Peter He threw him in the cell and remanded him in prison waiting to be executed Peter cried to God in heaven and God sent His army from heaven, which miraculously rescued him</p> <p>When you face life, challenges call upon the name of the Lord in heaven, He will hear for he is a father he will rescue you</p> <p>Chorus</p>
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<p><i>Sīmū ya Daddy iĩ ndiamba kūtũwika mtenja ndũmwĩte yĩla ũkwenda</i> <i>Oneethĩwa nĩũthũkũ centre ũmwĩte daddy akooka*2</i> <i>Sīmū ya Daddy iĩ ndiamba kūtũwika mtenja ndũmwĩte yĩla ũkwenda</i> <i>Oneethĩwa nĩũthũkũ centre ũmwĩte daddy akeew'a*2</i></p> <p>Ndĩmwĩte Ngai nũkwĩwa ndũmwĩte daddy akooka Ūmwĩte maũndũ meethĩwa maito Wakwatwa nĩ mathina Ndũmwĩte Ngai wa itũnĩ Maoowaũ meethĩwa maĩngĩ Mathina makũkĩlĩla</p> <p>Kwata ngĩĩtaũ ũu *4 Kwoko yĩũlũ *3</p> <p>{Ndũmwĩte Ngai wa itũnĩ*2 (Ndũmwĩte*5) nũkwĩtũkaa} *3 {Kwokwo yĩũlũ*3 Kwa Yesũ} *3</p> <p><i>Nĩ Caxton wa Mũtambũkĩ mbekeĩ nĩtaiye Ngai wakwa Tamwanoa? *2 Eka*3</i></p> <p><i>Nĩkĩvũyia mwina kyo? Eka</i> <i>Ninye mutheke? Eka</i> <i>Tũlĩkw wathĩnĩ yũũ (ĩĩ)*10vingelengele lĩlĩlĩlĩ</i> {iAleyuya *2(Amen) Yesu asifĩwe (Amen) Milele na milele (Amen) shetani akipita teke teke kule} *2</p>	<p><i>Daddy'sphone cannot be switched of, call Him</i> <i>Whenever you want, even if it is at mid-night, He will come</i> <i>Daddy'sphone cannot be switched of, call Him</i> <i>Whenever you want, even if it is at mid-night, He will listen*2</i></p> <p>Call upon the Lord He will hear Call father He will come When things are difficulty When get into troubles Call upon the Lord in heaven When diseases are many When troubles rise against you</p> <p>Play the guitar, (like that) *4 rise up your hand*3</p> <p>{Call upon the name of the lord in heaven*2 (call Him) *5 He will answer} *3 {Rise up your hands*3 for Jesus} *3</p> <p>It is Caxton mutambuki let me praise my Lord {Are you tried? *2 (Not yet)} *3</p> <p>Are you disrespecting me? (No) am I the slim one (No) Let us get into the dance (yes, yes) *10 uluate Hallelujah*2 Amen praise the lord fover and ever Amen When devil passesby (kick him) *2 there</p>
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Song Code 10: Kaviũ kathime maweekũ by Zipporah Eric

<p>Kikamba Version: Kaviũ kathime maweekũ Ūũũwwiiii*2, twĩvĩndũki mũnzũ*2, twĩkakũnwe*2, nĩ Yesũ*2, Aisyoka*2 ata ĩndĩ aisyoka kwosa ĩkanisa alĩlĩlĩ anasa makwa eĩũ aĩya nĩnooka twĩkale nthĩ tũneene tũsyisyeye kaviũ nesa tũkekeĩe switwanĩ ya Yesũ maweekũ nesa tũmine</p> <p>Chorus nawatĩnwa songa*3 tũmine nesa maweekũ*2 nawatĩnwa vĩndũka 3 tũmine nesa maweekũ*2</p> <p><i>Nũndũ ĩla ĩvĩnda wakaa na sũvavĩsa akooka akakũlya kana nĩtwĩkĩe ũkũta kaliũ,</i> <i>Atwĩe tũtũngĩlĩle twĩthĩwe na wĩkĩkũ, na kaviũ kaitũ twĩtwaa kanisanĩ,</i></p>	<p>Gloss: Plumb Bob to correct our wickedness by Zipporah Eric Uuuwwiii let us change our ways*2, so that we may not be punished*2 By Jesus*2, as he comes again, *2 for his flock*2 Brothers and sister, I have come so that we sit down and check the plumb bob, In the power of the name of Jesus Christ so that we may finish our weakness*2</p> <p>Chorus <i>When the word of God rebukes you, *3 change your ways*3</i> <i>So that we can measure up to God's standards*2</i></p> <p>When a mason builds and the supervisor comes, he enquires if the plumb bob was correctly used Check whether the wall is vertical, he tells them to use the plumb bob again so that he may confirm whether it was well used</p>
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<p><i>Ve maündũ mekewnda kavilũ kathime na watinwa songa tũmine nesa maweekũ</i></p> <p><i>Wĩ chairlady kanisanĩ navangĩ wĩwetaniwa na ũoi, kĩvila kyũ ndwĩũkila kiyoswa nĩ ũngĩ</i></p> <p><i>Ūkwiwa ve maündũ mekewnda kavilũ kathime na watinwa songa tũmine nesa maweekũ</i></p> <p><i>Wĩ mĩtũnĩna wa kwĩkwatwa na kwa awe mw atata ndũma wĩvĩthya kanisanĩ tena kĩvĩndũ na Kyeni mayĩwanaa kando</i></p> <p>Chorus</p> <p><i>nawatĩnwa songa*3 tũmine nesa maweekũ*2</i></p> <p><i>nawatĩnwa vĩndũka 3 tũmine nesa maweekũ*2</i></p> <p><i>Wĩ mwĩnĩthya kwaya master wini waku wĩ mbee vyũ eĩtũ maĩtu kwayani noĩwe ũkũĩtavaya ona aka maitũ ma mũĩka aũme momelonza oũ ethĩwa ndũwikanya tũthime nesa maweekũ</i></p> <p><i>Wĩ mũnyũve ũtongoese mũĩka na ayanya ũkalĩnda vyũ, ĩndĩ wĩna meko makũ mwĩtũ waĩ waile nũlĩngalia, mwĩkũle wakũ wa ngũa wĩna maĩkũlyo kaĩta na ethĩwa ndũwikanya tũmine nesa maweekũ aii songa</i></p> <p>Chorus</p> <p><i>nawatĩnwa songa*3 tũmine nesa maweekũ*2</i></p> <p><i>nawatĩnwa vĩndũka 3 tũmine nesa maweekũ*2</i></p> <p><i>Mũsili wa katĩ Yesu na ndata yake yĩ thayũ twĩkĩei kavilũ maweekũ matengũ onthe tuthime na tũkyũka endwa tũthaihe Ngai nthĩnĩ wawo' na veva*2</i></p> <p>Chorus</p> <p><i>nawatĩnwa songa*3 tũmine nesa maweekũ*2</i></p> <p><i>nawatĩnwa vĩndũka 3 tũmine nesa maweekũ*2</i></p> <p><i>Nawendĩ wa Ngai anaasa makwa nĩtwĩkale tũlĩkalanganya kĩleelo kya Ngai ayũmba mũndũ endwa kyai kya kũthitha kĩmena, kĩwũũ, nzũkũ tuimee kenda Yesũ ose mwanya kwĩtũ*2</i></p> <p><i>(Ūũũwiiiii*2, twĩvĩndũki mũnzũ*2, twĩkakũnwe*2, nĩ Yesũ*2,</i></p> <p><i>Aisyoka*2 ata ĩndĩ aisyoka kwosa ĩkanisa</i></p> <p><i>Alĩlĩlĩ anasa makwa eĩtũ aĩya nĩnooka twĩkale nthĩ tũneene</i></p> <p><i>Tũsyisye kavilũ nesa tũkekĩe switwanĩ ya Yesũ maweekũ nesa tũmine) *4</i></p> <p><i>Nĩnĩmanthiyite kana masyawati memũyo</i></p> <p>Chorus 2: Kavilũ kathi mbee*2</p> <p><i>Mbĩngo woosyiĩe andu, kavilũ kathi mbee*2</i></p> <p><i>Wosyiĩe maĩmũ na woona totamanyikaa, Kavilũ kathi mbee*2</i></p> <p><i>Nanĩasya aka wakwatie, kathi mbee, Kavilũ kathi mbee*2</i></p> <p><i>Nĩ asya mĩsyĩ waanangĩe, kathi mbee, Kavilũ kathi mbee*2</i></p> <p><i>Syana syeene waowie, kathi mbee, Kavilũ kathi mbee*2</i></p> <p><i>Keka kavilũ kathime kyavĩnya</i></p>	<p>Today we will take our plump bob to the church, there are issues in the church which need to be corrected</p> <p>You are the church chair lady yet you are associated with witchcraft, you cannot let another person be the chair</p> <p>There are things that require the plump bob to be used and (if you are rebuked change your wicked ways) *2</p> <p>You are a responsible church elder yet you visit the witch doctors, stop hiding in the church because darkness and light are not compatible</p> <p>Chorus</p> <p><i>When the word of God rebukes you, *3 change your ways*3</i></p> <p><i>So that we can measure up to God's standards*2</i></p> <p>You are a choir master yet you are impregnating the young girls' who are choir members as well as fornicating with young women in the church be rebuked and change your wicked ways</p> <p>You are elected to lead the youth and have proven effective but there are some of your actions which my sister, you need to check, your mode of dressing is questionable, stop joking and be warned to change your wickedness</p> <p>Chorus</p> <p><i>When the word of God rebukes you, *3 change your ways*3</i></p> <p><i>So that we can measure up to God's standards*2</i></p> <p>Jesus is a fair judge, and His star is alive, let us use the plumb bob to do away with our weaknesses</p> <p>Let us come and worship God in truth and spirit*2</p> <p>Chorus</p> <p><i>When the word of God rebukes you, *3 change your ways*3</i></p> <p><i>So that we can measure up to God's standards*2</i></p> <p>God's desire my brethren's, is that we should not always be in conflict, God's aim to create man was so that he could worship Him, let us finish hatred, jealousy and gossip, so that Jesus have His way</p> <p>(Uuuwiiii let us change our ways*2, so that we may not be punished*2</p> <p>By Jesus*2, as he comes again, *2 for his flock*2) *4</p> <p>I have come to realize that being in Jesus is fun,</p> <p>Chorus 2: Let the plump bob measure*2</p> <p>You took charms, let the plump bob measure*2</p> <p>You worship idols and think that you will not be known let the plump bob measure*2</p> <p>You raped women let the plump bob measure*2</p> <p>You destroyed home let the plump bob measure*2</p> <p>The children you bewitched let the plump bob measure*2</p> <p>Let the plump bob measure by force</p>
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