

**THE MARKEDNESS MODEL APPROACH TO THE MOTIVATION AND
FUNCTIONS OF CODE-SWITCHING AND CODE-MIXING: A CASE STUDY
OF SELECTED KIPSIGIS SONGS**

**BY
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DECLARATION

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

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DEDICATION

TO:

My dear parents:

My dear mum Elizabeth Kabon Kimaiyo and my late father Gabriel Kimaiyo.

Thank you for the foundation you set for me in my academic path. Mother, I thank you most sincerely for the sacrifices you made to see us through in our education. Thank you for the discipline and the hard work that you instilled in me. You are my hero.

The love of my life; Kibet Kipkeu,

I am grateful for your steadfast love and understanding. Thank you for believing in me and my potential. You have always encouraged me to move forward. Thank you for the moral support you gave me during my studies.

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DEFINITION OF TERMS AND ABBREVIATIONS

Some terms and concepts have been used in this project work in special ways. We wish therefore to give their definitions together with all the abbreviations used.

Code:	This is a system of communication which could be language, dialect, register
Code-switching:	Alternations of linguistic varieties within the same speech.
Code-mixing:	Alternations of linguistic varieties within the same sentence.
CS:	Code-switching.
CM:	Code-mixing.
Embedded language:	This is the language that is inserted into the matrix language.
Inter-sentential switch:	This is the switching of codes between sentences.
Intra-sentential:	This is the switching of codes within the same sentence boundary.
Intra-word:	It is switching within the word boundaries.
Matrix language:	This is the main language of the utterance containing code-switching and code-mixing.
Markedness:	The perception of choices as falling along a continuum ranging from what is unmarked to marked.
Markedness metric:	The ability of the speaker to assess the extent to which a code choice is marked or unmarked.
Marked code choice:	What is least expected.
Rights and obligation set:	Rights and obligation set is an abstract derived from situational factors representing attitudes and expectations of participants towards one another.
RO:	Rights and obligation
Unmarked code choice:	What is expected, predicted or the norm.

ABSTRACT

The aim of the present study was to identify the motivation and functions of Code-switching and code-mixing in selected Kipsigis songs. Myers-Scotton (1993:1) defines Code-switching as the alternations of linguistic varieties within the same conversation. This definition is adopted by this study. The study was qualitative in nature and it entailed a detailed description of code-switching based on data that contained instances of code-switching. The data was classified, analyzed and discussed within the Theoretical Framework of Myers-Scotton (1993) Markedness Model for Code-switching. The study set out to find out whether the Markedness Model would be applied to determine the socio-psychological motivation and functions of code-switching and code-mixing in the data collected from selected Kipsigis songs. The data revealed three types of code-switching namely; intra-word, inter-sentential and intra-sentential code-switching. The data was analyzed basing on the predictions given in the Markedness Model which classifies CS into four types namely 'Marked,'Unmarked,'Sequential, and Exploratory. Our study only revealed the instances of 'marked' code-choice maxim of the Markedness Model. The 'marked' choice maxim is a negotiation against the 'unmarked' (expected) choice and directs a speaker to call up for another Rights and Obligation (RO) set in the place of the expected choice. The predictions suggested by Myers-Scotton in the Markedness Model were also found to apply to our data for example code-switching for aesthetic effects, direct quotations, structural flagging and use of code-switching to express ethnic identity and group solidarity. The findings of the study revealed that the artists in the selected Kipsigis songs resorted to code-switching to serve the following functions; to fill a lexical gap, to bring out humour, for societal factors such as euphemism and for economy and rhythm. Finally, we gave a general summary of the study's findings, conclusion and recommendations for further research.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter presents the general background of the research problem. The issues discussed in the chapter include; background to the study and the historical background of the language. The chapter also describes the statement of the problem, objectives of the study, hypotheses, rationale, scope and limitation, theoretical framework, literature review, research methodology and significance of the study.

1.1 Background to the study

Code-switching is a widespread phenomenon in Kenya's multilingual society. It is almost a daily occurrence where bilingual speakers communicate in their day-to-day conversations in more than one language. Code-switching cannot take place unless the participants in the conversation are bilingual or multilingual so that they are able to switch between the languages. Whiteley (1974:35) refers to Kenya as a multilingual country that shares the same characteristics with other multilingual communities. Multilingual communities exhibit the following characteristics;

- (i) The communities are linguistically heterogeneous
- (ii) They have access to unlimited and prolonged education
- (iii) There is good communication and incentives to use the various languages
- (iv) They have a high personal mobility
- (v) The people are strongly encouraged to speak a particular language for instance in language policies.

Appel and Muysken (1987:62) observe that many Kenyans especially those living in the urban areas are multilingual since urban areas are places of convergence for people of various ethnic groups. A majority of Kenyans speak Kiswahili, English and an ethnic language commonly spoken within their communities. Various scholars agree that code-switching takes place among speakers in a conversation for different reasons for instance Gal (1979)

Gal (1979:247) states that code-switching is a conversational strategy used to establish, cross or destroy group boundary; to create, evoke or change interpersonal relations with their rights and obligations. Speakers in a conversation switch between codes whenever they wish to include or exclude an audience or a person.

Myers-Scotton (1993:33) says there is a common pattern of bilingualism in Africa especially for people who are mobile either socio-economic or geographical sense. In Africa, the typical person speaks atleast one language in addition to his or her first language and people living in urban areas often speak two or three languages. Therefore it is a natural language situation in a multilingual society like Africa for speakers to code switch between languages.

According to Myers-Scotton (1993:34), bilingualism is so spread in Africa that it cuts across socio-economic and ethnic groups as a result of education. People undergoing education find it inevitable to learn the official language which is used as the medium of instruction in school. There is a direct relationship between bilingualism or multilingualism and the level of education such that the more an individual is educated, the more he or she becomes bilingual or multilingual.

Africa as a whole is bilingual because it is a continent of many relatively small ethnic groups, each with its own mother tongue and with socio economic motivations for maintaining its own language as a means of group identification. Small linguistic groupings all over the world produce good second language learners in that people interacting with others who do not share their first language will have to find a way of communicating with them. In most cases they find it inevitable to learn a language that is common to both groups and in doing so they become bilinguals (Myers-Scotton, 1993:34).

The Kenyan language situation and the language policy as stipulated in the Constitution of Kenya, 2010 recognize both Kiswahili and English as the official languages with Kiswahili retaining its position and status as the national language. The same policy

recommends the promotion, development and use of indigenous languages within the communities of Kenya. Therefore the language policy in Kenya in a way promotes multilingualism in that individuals are encouraged to learn English and Kiswahili which are the official languages and still maintain their indigenous languages within their communities.

With exposure to more than one language, bilinguals find it easy and habitual to switch between languages. In Kenya the ability to shift from one language to another is accepted as quite normal and it occurs almost unconsciously. This is made possible by the exposure of many people to English and Kiswahili in school and the indigenous languages within the family set up.

According to Ethnologue (2013) as quoted in Nyaga (2013:3), there are a total of 68 languages spoken in Kenya where various ethnic groups speak their mother tongue within their communities and use the two official languages; English and Kiswahili albeit with varying levels of fluency for purposes of communicating with members of other communities.

The present research acknowledges the presence of code-switching in the selected Kipsigis songs involving three languages namely; Kipsigis, Kiswahili and English. The switches between the languages are either inter-sentential or intra-sentential. The study will aim to find out the motivation and functions of CS in selected Kipsigis songs.

Code-switching and code-mixing between two or more languages take place regularly both in speech and in songs. The two terms are commonly used in linguistics to describe conversations that utilize at least two languages from bilingual or multilingual speakers.

Muysken (2000) in Nyaga (2013:16) describes code-switching as the rapid succession of several languages in a single speech event; whereas code-mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence.

Muysken makes a distinction between CS and CM where CM refers to the intra-sentential switch while CS is used to indicate inter-sentential switch.

The present study aimed to identify the motivation and functions of code-switching and code-mixing in selected Kipsigis songs. Through the Markedness Model by Myers-Scotton (1993), the study was set to find out the motivation behind the choice of code-switching and code-mixing between the three languages: Kipsigis as the matrix language, English and Kiswahili as the embedded languages.

According to Myers-Scotton (1993:4) code-switching is a term used to identify alternations of linguistic varieties within the same conversation. Code-switching is the selection by bilinguals and multilinguals of forms from an Embedded Language (EL) in utterances of a Matrix Language (ML) during the same conversation. In any kind of conversation there is the main language that is dominantly used by the participants and in the course of the conversation event the speakers bring in lexical items and grammatical features of other languages which are subordinate to the main language. Myers-Scotton (1993:4) identifies two main types of code-switching namely; inter-sentential and intra-sentential.

1.1.1 Types of code-switching

1.1.2 Inter-sentential Code-switching

Inter-sentential code-switching involves switches from one language to the other between sentences e.g.

MIKE: *I am not going to work tomorrow kwa sababu sijisikiii vizuri.*

(I am not going to work tomorrow because I am not feeling well.)

In the complex sentence above, the main clause is in English while in the subordinate clause there is a switch from English to Kiswahili and this is a case of inter-sentential code-switching.

1.1.3 Intra-sentential code-switching

Intra-sentential CS occurs within the same sentence, it can range from a single morpheme to clause level. This is what is labeled as code-mixing by certain researchers such as Kachru (Kachru 1978:183).

Consider the example below of a conversation between Jane and Mary where the two participants switch between English and Kiswahili. Here we find Kiswahili morphemes that have been embedded into English words resulting in intra-sentential code-switching.

JANE: *Mawendi job mutai because sijalipwa pesa zangu.*

(I am not going to work tomorrow because I have not been paid my money.)

MARY: *Ukosure watapay your salary ukiboycott job?*

(Are you sure they will pay you salary when you boycott job?)

In the sentence above the Kiswahili morphemes - **uko-**, **wata-** and **uki-** have been embedded to the English words; sure, pay and boycott respectively.

Myers-Scotton (1993:1) states that the two types of code-switching have similar socio-psychological motivations and therefore she prefers to use code-switching as a cover term for both. In this study, code-switching will be used as the general descriptive term to refer to all alternations between languages in a conversation whether inter-sentential or intra-sentential.

1.2 Background to the language

Kalenjin is an ethnic group of Nilotic origin believed to have originated from Sudan before moving into Kenya in 18th century. The Kalenjin live predominantly in the Great Rift Valley and comprise of closely related pastoral people of the highlands of Western Kenya, the Mt. Elgon region of Eastern Uganda and the highlands of Northern central Tanzania (Koech, 2013:2).

Sambu (2011:1) points out that the collective name Kalenjin which literally means “I tell you” was coined in the mid-forties of the 20th century by a group of students of Alliance High School. The coinage Kalenjin was then picked and used by Nandi speaking radio

broadcasters and singers as well as the pre-independence politicians to arouse a sense of belonging among the kindred people (Sambu,2011:1).The name Kalenjin as it stands presently is a contraction of a complete sentence *ka-a-lench- in or ka-a-lenj-in (yee)* ‘I have told you’. Whenever a Kalenjin speaker wants to draw the attention of a listener, he or she starts with the sentence “I have told you” and this is a common habit among them all.

Several linguists (Otterlo, 1979, Towett, 1975 and Seroney, 2009) have grouped the Kalenjin language into several dialects.

Otterlo (1979) grouped the Kalenjin into 13 dialects; Nandi (NA), Terik (TE), Kipsigis (KI), Keiyo (KE), South Tugen (ST), North Tugen (NT) Cherangany (CH), West Pokot (WP), East Pokot (EP), Endo Marakwet (EM), Talai Marakwet (TM), Sambirir Marakwet (SM) and Sabaot (SA).Towett (1975) grouped the Kalenjin language into nine dialects namely, Kipsigis, Nandi, Keiyo, Sabaot, Marakwet, Tugen, Ogiek, Pokot and Sengwer. Apparently this classification or grouping has gained more acceptance among the Kalenjins. Seroney (2009) observes that all the Kalenjin sub groups or dialects are mutually intelligible inspite of them being variants of the same language. Seroney opines that Kalenjin is spoken by close to six million people in Kenya, a substantial number in Uganda (Sebei) and Tanzania (Datoga). He further classifies Kalenjin linguistic families into ten groups namely: Kipsigis, Marakwet, Nandi, Sabaot, Terik, Keiyo, Tugen, Sengwer, Okiek and Pokot.

In all these classifications, the fact is that the Kipsigis is a dialect of the Kalenjin language. The Kipsigis sub-tribe of the Kalenjin people occupy the highlands of Kericho stretching from Timboroa to the Mara River in the south, the west of Mau escarpment in the East to Kebeneti in the west. They also occupy parts of Laikipia, Kitale and Nakuru counties (Sambu, 2011:7).

According to Otterlo (1979:2), the Kipsigis people live in the mountainous highlands of Western Kenya. Traditionally the Kipsigis have dominated all highland areas from Mt. Elgon in the North West to Kericho district in the south to Baringo district in the East.

The Kipsigis community is currently said to amount to 43% of the Kalenjin population. It is estimated that the population of the Kipsigis people is almost two million. The Kipsigis dialect is widely used in the local vernacular broadcasting stations like Kass FM, Change FM, Kitwek FM and Kass TV international.

In comparison to the other Kalenjin dialects, Kipsigis dialect has a lot of folklore in terms of songs and that is why the researcher has chosen to base the study on these songs.

1.3 Statement of the Problem

According to Oxford Advanced Learners Dictionary (2005), a song is a short piece of music with words that are meant to be sung. Songs belong to the unwritten forms of African traditions and as such they have not been analysed and appreciated adequately as compared to the written forms. Finnegan (1970:1) says:

“Africa possesses both the written and unwritten traditions. The written are relatively well known. The unwritten forms however are far less widely known and appreciated. Such forms do not fit neatly into the familiar categories of literate cultures; they are harder to record, present and for a superficial observer at least they are easier to overlook than the corresponding written material”.

A number of studies for instance Myers-Scotton (1993) and Finlayson and Slabbert (1997) have been conducted on the functions, motivation and implications of code-switching between African languages and English. This study will consider the motivation and functions of code-switching and code-mixing in selected Kipsigis songs.

The research aims to show that code-switching and code-mixing do have specific functions and are intentionally used by the artists to convey their meaning. The study focuses on code-switching between Kipsigis, English and Kiswahili, in the songs within the theoretical framework of Myers-Scotton's (1993) Markedness Model. The Markedness Model is based on the assumption that speakers have a sense of markedness regarding available codes for any interaction but choose their codes based on the person and the relationship they have with others within the communication.

1.4 Objectives of the study

The present study will look at the motivation and functions of code-switching and code-mixing in selected Kipsigis songs. The study will be guided by the following objectives.

- (i) To identify the types of code-switching in the selected Kipsigis songs in terms of Myers Scotton's (1993) Markedness Model.
- (ii) To describe the specific communicative and strategic functions of code-switching and code-mixing in selected Kipsigis songs.
- (iii) To determine the motivation for the artists in using code-switching and code-mixing.
- (iv) To find out to what extent the Markedness Model accounts for the motivation of CS in the selected Kipsigis songs.

1.5 Hypothesis of the study

The study is based on the following hypotheses:

- (i) There are different types of code-switching identified in the selected Kipsigis songs.
- (ii) The artists have used code-switching and code-mixing to achieve certain communicative and strategic functions.
- (iii) There are specific reasons that motivate the artists in the selected Kipsigis songs to employ code-switching and code-mixing in their songs.
- (iv) The Markedness Model will be tested to find out the extent to which it can account for the motivation of CS in the selected Kipsigis songs.

1.6 Rationale of the study

To the best of my knowledge, there is no study that has been carried out in Linguistics based on the motivation and functions of code-switching and code-mixing in selected Kipsigis songs within the theoretical framework of Myers- Scotton's (1993) Markedness Model.

The previous researches on Kipsigis songs explored on figurative use of language in selected Kipsigis songs, using a lexical pragmatic analysis for example Koech (2013) in his research explained how the listeners get the speaker's intended meaning using the lexical pragmatic theory).

There are other substantial studies that have been done on the Kalenjin language. Towett (1975) provides an elaborate study on the Morphology of the Kalenjin language. Jerono (2012) carried a research on the Tugen word order within the Minimalist Program. In the same vein, Chebii (2012) did a Morphosyntactic study of the Arror Verb Phrase within the Minimalist Approach. These studies are not related to the present research and therefore there is a knowledge gap.

Related to the current study, are studies by Ketter (2013) who delved on the Portrayal of Women in Four Contemporary Kipsigis songs and Rotich (2011), who researched on The Intersection between the Individual and Communal Consciousness in Selected songs of Kipchamba Arap Topotuk. The two studies mentioned above, though based on selected Kipsigis songs have not addressed the issue of the motivation and functions of CS in selected Kipsigis songs hence a gap is established.

The current study therefore aims to fill the existing knowledge gap in investigating the motivation and functions of code-switching and code-mixing as a communication strategy in selected Kipsigis songs using the Markedness Model. The study will be useful in understanding the motivation and functions of code-switching thus reveal that speakers and singers who use code-switching as a communication strategy in most cases are not incompetent in the languages.

The findings of the study will add to the body of knowledge in the field of sociolinguistics because the purpose of the study is to find out the motivation and functions of code-switching in selected Kipsigis songs which is a domain of sociolinguistics. The results of the research will make a contribution to future researches into the study of oral literature of the Kipsigis especially in the study of songs.

1.7 Scope and limitation of the study

The study focuses on the socio-psychological motivation and functions of code-switching and code-mixing in thirteen Kipsigis songs. The study did this task using the Markedness Model by Myers-Scotton (1993). The selected songs covered both secular and Christian songs. The study was limited to finding out the motivation and functions of CS but did not study in detail the message in the songs. The study limited itself to the analysis of thirteen songs on account of limited time and resources.

1.8 Theoretical Framework

1.8.1 Introduction

The theoretical framework adopted for this study is the Markedness Model developed by Myers-Scotton (1993). The Markedness model is chosen because of its capability to account for CS in terms of the degree of ‘markedness’ of various code choices during a conversation. The Markedness Model is able to account for the motivation of code-switching in both speech and songs. The theory is modelled on Grice’s Co-operative Principle (1975) which proposes that speakers in a conversation choose the type of the communication contribution in a way that indexes the set of rights and obligation which they wish to establish between them and addressees for the current exchange they are in (Myers-Scotton, 1993:113).

Myers- Scotton (1998) as quoted in Rose (2006:22) asserts that there is more than one way of speaking in almost every speech community and there is no community that does not have at least two different speech styles. These different styles of speech and languages do depend on the social groups or contexts of the conversation. Myers-Scotton posits that not all speakers in the same community engage in exactly the same CS practices and that speakers do not make identical choices in their own code-switching practices because they have different views on the costs and rewards of one choice over another.

According to Myers-Scotton (1993:75), the Markedness Model proposes that speakers have a sense of markedness regarding available linguistic codes for any interaction, but choose their codes based on the persona and or relation with others they wish to have in place. Markedness relates to making of one linguistic choice over other possible and available varieties. The speakers have the option of choosing marked or unmarked choices and are aware of the consequences of making either choice for any type of interaction.

The 'unmarked' choice is safer; it conveys no surprises because it indexes an expected interpersonal relationship, speakers generally make this choice but not always (Myers-Scotton, 1993: 75).

According Myers-Scotton (1998) in Rose (2006:22), the Markedness Model posits that the speaker may choose what is considered marked choices to convey certain messages of intentionality. The Markedness Model further suggests that, when an individual speaks a language, other individuals can exploit the relationships that have been established in a community between a linguistic variety and those that use the variety.

In a conversation, individuals can take advantage of the associations that their addressees make between a variety spoken and the variety's distinctive uses and users. Here Individuals are able to create and design their conversational contributions with their addressees in mind, and base their particular conversational patterns in the speech associated with a specific social group (Myers -Scotton, 1998) in Rose (2006:22).

The Markedness Model is an explanation accounting for speaker's socio-psychological motivations when they engage in code-switching (Myers-Scotton, 1993:75). In this premise, the participants in a conversation are aware that they enter into a conversational situation with the same expectation, whether it is about unmarked code choices or about marked communicative intentions. In most cases the unmarked codes represent what the community norms would predict, while the marked represent what the community norms would not predict.

Myers- Scotton's Markedness Model makes a distinction based on the marked versus the unmarked code choices and uses this distinction as a theoretical construct to explain the social and psychological motivations for making one code choice over another. (Myers-Scotton, 1998) as quoted in Rose (2006:23), states that all language users have the ability to view linguistic codes as more or less marked and unmarked, within the given social and intellectual context. This is made possible by the innate language faculty endowed to the human race. Therefore, it follows that all people have the competence to assess linguistic codes as either marked or unmarked.

Whithin the Markedness Model, code choices are intentional for they are usually made to achieve specific communication ends. Speakers make these choices expecting their listeners to recognize the intention carried in a particular code. The goal of the speakers is to maximize rewards accruing from the choice made. Therefore, speakers will choose one variety of language over another if they perceive that the chosen code has more benefits in relation to the costs (Myers-Scotton, 1998) in Rose (2006:24).

According to the Markedness Model, speakers are endowed with the innate ability to judge between marked and unmarked code choices; and this is actualized by the communicative competence and the markedness metric.

1.8.2 Communicative Competence and the Markedness Metric

Communicative competence refers to the speaker's tacit knowledge of more than just grammaticality of sentences in their language but also the acceptability of a given grammatical structure of the language. Competent speakers are able to judge the acceptability of a given well formed - sentence in a given social context. Myers-Scotton (1993:79) posits that communicative competence is further defined by the speakers' ability to identify the extent to which a linguistic choice is marked and how it is to be interpreted within context.

The Markedness Model relies on the speakers' markedness metric in its assessment of the linguistic competence of the participants in the conversation. This markedness metric is perceived as part of the innate ability of all human beings that enables speakers to assess all code choices as more or less unmarked or marked for the exchange type in which they occur (Myers - Scotton, 1993:79-80).

1.8.3 Rights and Obligations (RO) set

The Markedness Model argues that code choices are understood as indexing rights-and-obligations sets (RO sets) between participants in a given interaction type. The unmarked RO set is derived from whatever situational features are salient for the community for that interaction type (Myers-Scotton, 1993:84).

The RO set accounts for codes of behaviour and forms that are established and maintained in social communities. The unmarked RO set for a given interaction type originates from the salient situational features of the community for that interaction type. These factors include, age, sex, occupation, socio-economic status and ethnic groups which are all the main social identity features of participants (Myers -Scotton, 1998) in Rose (2006:25).

1.8.4 Maxims of the Markedness Model of Code-switching

The Markedness Model is modelled on Grice's Co-operative Principle (1975) and is based on a negotiation principle which is seen as underlying all code choices. The negotiation principle states that, "choose the form of your conversation contribution such that it indexes the set of rights and obligations which you wish to be in force between speaker and addressee for the current exchange'" (Myers-Scotton, 1993:113).

This principle embodies the strongest and central claim of the theory presented here: that all code choices can ultimately be explained in terms of such speaker motivation (Myers-Scotton, 1993: 113).

The Markedness Model is strongly built on the negotiation principle and on the maxims emanating from the principle. These are:

- 1) The 'unmarked choice maxim'
 - (a) Virtuosity Maxim
 - (b) Deference Maxim
- 2) The 'marked-choice maxim'
- 3) The 'exploratory -choice maxim'

The two auxiliary maxims to the unmarked- choice maxim, the 'virtuosity maxim' and the 'deference maxim' direct the speakers towards seemingly marked choices (Myers-Scotton, 1993:113).

1.8.5 Types of code-switching

1.8.6 Code-switching as an 'Unmarked' Choice

The unmarked choice maxim directs the speakers to make a code choice the unmarked index of the unmarked RO set in talk exchanges when they wish to establish or affirm that RO set.

In following the unmarked choice maxim, results either in Code-switching as a sequence of unmarked choices (consequential unmarked CS) or as CS itself as unmarked choice (unmarked CS). The two types of unmarked CS occur under different circumstances but ultimately have related motivations.

1.8.7 Sequential 'Unmarked' CS

The sequential CS is triggered by a change in the situational factors during a talk exchange. When one or more of the situational factors change within the course of a conversation, the unmarked RO set may change. For example when two participants meet for the first time, they will speak a code that is common to both of them but on discovering that they come from the same content of ethnic background, they will shift from that common code to their ethnic language. Therefore the factor of 'ethnicity' changes from 'unknown' to 'shared', and the unmarked RO set changes from that holding between strangers to that between ethnic brethren. Speakers in a conversation can use the

sequential unmarked CS to indicate a change in topic, make quotations of the remarks of someone else from a previous conversation (Myers-Scotton, 1993:114). The speakers can switch codes to index new unmarked RO set when the unmarked RO set is changed by such factors.

Making unmarked choices show the speakers' acceptance of the role relationships with the people of their communities and their social identities. For example the conversation below between Jane who is a secretary in an institution and Jepkemboi who is attending an interview in the same institution

JANE: Halo how can I help you?

JEPKEMBOI: Hi my name is Jepkemboi I have come for the interview.

JANE: I amu nee Jepkemboi? Unatoka wapi?

(How are you Jepkomboi where do you come from?)

JEPKEMBOI: Chamegei, aabu Longisa an inye?

(I am fine I come from Longisa and you?)

JANE: Abunu Bomet, karibu Bomet town.

(I come from Bomet near Bomet town)

JEPKEMBOI: Kongoi missing interview itafanywa wapi?

(Thank you very much where will the interview take place?)

JANE: In room 32.yon kebunu.

(In room 32 where you came from)

1.8.8 CS itself as the 'unmarked' choice. ('Unmarked' CS)

Situational factors remain more or less the same during the course of the exchange when unmarked code-switching occurs (Myers-Scotton, 1993:114). In such switching, speakers engage in a continuous pattern of using two or more languages and often the switching is intra-sentential or within the same word. In many bilingual or multilingual communities in certain types of interaction, speaking two languages in the same conversation is also a way of following the unmarked choice maxim. The unmarked CS is different from other types of CS in that each switch in unmarked CS does not necessarily have a special

indexicality but it is the overall pattern which carries the communication intention (Myers-Scotton, 1993:117).

In order for the unmarked CS to occur certain conditions must be met:

- (i) The speakers must be bilingual peers since such switching does not happen when there is a socio-economic difference between speakers or when they are strangers.
- (ii) The interaction has to be a type in which speakers wish to symbolize the dual memberships that such CS calls up. Such interactions are informal and involve only in-group members.
- (iii) Proficiency in the languages used in the switching is not a sufficient condition but importantly the speakers must positively evaluate their own identities for this type of interaction and the indexical values of the varieties used in the switching.
- (iv) While speakers must be relatively proficient in the two or more languages, the degree of proficiency is open to question (Myers-Scotton, 1993:119).

The conditions promoting unmarked CS are met in many communities especially the Third World nations which are often characterized by this linguistic profile;

- (a) Ethnic-group languages are maintained and indigenous lingua francas have currency for instance Swahili in Kenya.
- (b) Former colonial languages have been institutionalized as the unmarked medium of status-raising activities such as higher education, inter-ethnic communication between the highly educated, business and governmental interactions especially with foreign nationals (Myers-Scotton, 1993:120).

1.8.9 Code-switching as a 'Marked' Choice

The code-switching as a marked choice is realized when the speaker simply dis-identifies with the expected RO set. The conversation takes place in a relatively conventionalized interaction, for which an unmarked choice to index the unmarked RO set between the participants is relatively clear. But, rather than follow the 'unmarked choice maxim', the speaker takes the marked choice (Myers-Scotton, 1993:131). The maxim directs the speakers to make a marked code choice which is not the unmarked index of the unmarked

RO set in an interaction when you wish to establish a new RO set as unmarked for the current exchange.

In making a marked choice, the speaker is suspending all presumptions based on societal norms and expectations and adopts a new approach of the relationship in the conversation. A marked choice therefore derives its meaning from two sources: the negotiation against the unmarked RO set and another RO set in its place (Myers-Scotton, 1993: 131).

Myers-Scotton (1993:132) emphasizes that there is a single general motivation for making marked choices. This motivation is that speakers engage in marked code-switching;

- (i) To indicate a range of emotions from anger to affection, as well as to negotiate outcomes ranging from demonstrations of authority to assertions of ethnic identity. All these motives aim to negotiate a change in the expected social distance between participants, either to increase or to decrease it. Code-switching occurs in all communities and at all levels and at all linguistic levels, and marking a marked choice may be the most universal use of code-switching (Myers-Scotton 1993: 132).
- (ii) According to Myers-Scotton (1993: 132), marked code-switching can be used to increase the social distance via authority or anger. One of the most common uses of marked CS is to express authority, along with anger or annoyance.
- (iii) Marked code-switching can be used as ethnicity-based exclusion strategy. The participants of one ethnic language may switch to their ethnic language with the motive to exclude participants who do not understand that language.
- (iv) The message is the medium
The marked choice often complements referential message such as expressing anger as well as asserting authority and can stand on its own in its indexical function regarding RO set. The fact that the marked choice is used at all has a message of its own in that it carries a repetition or referential content, this content is redundant, and hence the 'real' message lies with the social distance negotiated by the marked choice. A marked referential message does not have to be

‘understood’ for its social message of communicative intent to succeed (Myers-Scotton, 1993:138).

(v) Marked code-switching can also be used for aesthetic effect. This type of code-switching occurs in retelling of an incident that may or may not have occurred in the original. Therefore, its use demonstrates especially well the creativity involved in making marked choices (Myers-Scotton, 1993: 139).

(vi) Marked choice as echoic

According to the Markedness Model, what causes the effect is the unexpectedness or markedness of the code choice. But what gives marked choices their contextual import is that they are echoic, for they call up ‘something different’ from what has been presented thus far or is expected (Myers-Scotton, 1993:140).

(vii) Speakers as entrepreneurs

The entrepreneur is an innovator, acting upon a deducible prognosis of results and taking risks where necessary in order to make a profit. In the same vein making a marked choice is clearly a gamble whether consciously or unconsciously, by weighing the relative costs and rewards of making this choice rather than an unmarked choice.

(viii) Marked choices are structurally flagged

The marked choices that are structurally flagged are meant to call attention to themselves. Structural flagging occurs in several different levels;

- a) The content of the marked choice is often a repetition of what is already said in the unmarked medium of the exchange or the marked choice may come first with the message repeated in the unmarked choice.
- b) Marked choices are typically phonologically flagged since often a marked choice is produced with higher pitch than the surrounding utterances, or with emphasis.

1.8.10 Code-switching as an exploratory choice (exploratory CS)

Exploratory CS may be employed by speakers when they themselves are uncertain of the expected or optimal communicative intent or unsure of the code that will enable them achieve their social goals.

When an unmarked code choice is not clear, a speaker can use exploratory choice. This code choice is used to make alternative exploratory choices as candidates for an unmarked choice and thus indexing an RO set which the speaker favours (Myers - Scotton, 1993: 142). Exploratory CS is least common; not often needed for an unmarked choice is clear in that the unmarked RO set for a given speaker and other participants in a given exchange is derived from situational factors and community norms (Myers-Scotton, 1993: 142).

Exploratory CS also occurs when it is not clear which norms apply for instance when little is known about the social identities of a new acquaintance. The exploratory CS employ code-switching as the 'safe choice' in arriving at the code with a costs-rewards balance acceptable to all participants (Myers-Scotton, 1993:147).

1.8.11 CS as a strategy of neutrality

CS as a strategy of neutrality involves dual identities where a speaker uses both the unmarked CS and the exploratory CS to serve as strategies of neutrality. The bilingual speakers avoid using only one code thus committing themselves to a single RO set. The speaker recognizes that the use of each of the two languages has its value in terms of the costs and rewards. The unmarked CS will act as the middle path in the use of the two languages in a single conversation. The speakers will choose this option with the expectation of certain pay off and avoiding costs (Myers-Scotton, 1993:147).

1.8.12 CS as a deferential strategy

The deference maxim is a violation of the unmarked maxim which directs the speakers to switch to a code which expresses deference to others when special respect is called for by circumstances. In fact this maxim complements the unmarked maxim by calling for deference where it is unmarked. This maxim is in operation when societal norms indicate it is appropriate (Myers-Scotton, 1993:147). The deference maxim is realized in circumstances when someone addresses their parents or older people in their mother tongue even when they have been addressed in English or Kiswahili as shown in the example below;

MOTHER: How is school?

DAUGHTER: **Kararan.**

(It is fine.)

MOTHER: And your studies?

DAUGHTER: **Mayach akiligei kityo.**

(They are not bad I am only working hard.)

The daughter responds in Kipsigis to her mother's questions that have been asked in English. We would expect the daughter to respond to the questions in English but not in Kipsigis since she understands the English language and we can argue that the daughter chooses to use their mother tongue as a way of showing respect to her mother. The use of Kipsigis language in this case seems to be a marked choice but because the daughter uses it to express respect, it is considered unmarked. Myers-Scotton (1993:148) argues that deference is indicated through the use of honorific titles, indirect requests and expressing oneself using an addressee's code.

1.8.13 The virtuosity maxim and CS

The virtuosity maxim applies whenever any participants in the conversation do not have the linguistic ability to speak a language that is the unmarked choice. It directs speakers to switch to whatever code is necessary in order to carry on the conversation and accommodate the participation of all speakers present. (Myers-Scotton, 1993:148). The virtuosity maxim is realized when participants in a conversation switch to a language that is understood by everyone in order to accommodate all of them for example, when two people who usually use English and Kiswahili in their conversation are in the company of an old man who does not understand English and Kiswahili, they switch to use their mother tongue in order to accommodate the old man who does not understand the two languages.

This maxim is similar to the deference maxim since they both complement the 'unmarked' choice maxim. In Africa, educated persons on recognizing the linguistic limitation of their less educated family members and especially the elders switch to their mother tongue in their presence.

In conclusion, the present research will use the tenets advanced by the Markedness Model to sub categorize its data based on the markedness matrix as either marked or unmarked code choices. The Markedness Model will also help to identify the types of CS present in the selected Kipsigis songs and account for the motivation and functions of code-switching and code-mixing in these songs.

1.9 Literature Review

1.9.1 Introduction

This section analyses studies related to code-switching and code-mixing which include discussions by several scholars. The present study is not a pioneer in the study of CS since there are several studies that have been done on CS and CM and models drawn. This chapter is thus dedicated to studies that provide useful contributions to the present study in its quest to find out the motivation and functions of code-switching and code-mixing in selected Kipsigis songs.

1.9.2 Literature Review on Code-switching

The subject of CS has been of interest to many scholars dating back to the 1940s. One of the earliest American studies in linguistic anthropology to deal with issues of language choice and code-switching was by George Barker in 1947. Since then there are many studies that have carried out in the subject of CS as indicated below.

Myers-Scotton, (1993:47) points out those earlier studies of language contact largely considered CS as an interference phenomenon and was treated as part of the performance of imperfect bilingual that is motivated by the inability to carry on a conversation in the language on the floor at the moment.

Weinreich (1953:73) dismissed CS in his classic work on language contact phenomena when he says:

“The ideal bilingual switches from one language to the other according to appropriate changes in the speech situation (interlocutors, topics, etc) but not in an unchanged speech situation and certainly not within a single sentence.”

In the current study CS, whether intersentential or intrasentential is not considered as a form of interference or lack of fluency in the languages in use. In fact CS is considered as a form of strength on the part of the speakers since they have the ability to choose appropriate codes based on the situation at hand and the relationships with their listeners.

Many other researchers have explored the concept of CS mainly from the 1970s to 1990s. Among them are; Fishman (1968), Gumperz (1982), Grosjean (1982), Auer (1998), Blom and Gumperz (1972), Myers-Scotton (1993), Trudgil (1995) and Muysken (2000).

The history of code-switching research in Sociolinguistics often dates back from Blom and Gumperz's (1972). Blom and Gumperz were concerned with CS between dialects of Norwegian in Hemnesberget, their preference for studying switching between languages rather than between dialects made the data more accessible since the utterances contributed by each member are generally more easily distinguished.

The study by Blom and Gumperz (1972) introduced the two types of CS; situational and metaphorical CS. Situational CS is the switch between languages as motivated by variable such as topic and interlocutors. Metaphorical CS on the other hand is viewed as an indication of the speaker attitudes and emotions with social variables like class, age, sex etc. Blom and Gumperz (1972:421) posited that social events defined in terms of participants, setting and topic restrict the selection of linguistic variables. This means that in particular social situations, some linguistic forms may be more appropriate than others for instance formal situations will call for different language forms from those used in the informal speech events.

Gumperz (1982) seems to have recognized the imperfection of description of CS as either situational or metaphorical, instead he preferred the term conversational CS. Gumperz acknowledged that it is generally difficult for analysts to identify particular language choice as situational or metaphorical since speakers employ CS unconsciously.

Sridhar and Sridhar (1980) posit that CS and code-mixing are two different phenomena. Code-mixing occurs at the intra-sentential level while code-switching is at inter-sentential.

Wardhaugh (2010: 103) says code-mixing occurs when a conversation uses both languages together to the extent that they change from one language to the other in the course of a single utterance. Code-switching can occur in conversations between speakers' turns or within a single speaker's turn. Code-switching can arise from individual choice or be used as a major identity marker for a group of speakers who must deal with more than one language in their common pursuits.

The arguments presented above are related to the present study because they acknowledge the fact that speakers can switch between languages in the same conversation or even within the same sentence. By virtue of being multilingual, speakers make deliberate choices of codes depending on the communicative effects sought.

According to Myers-Scotton (1993: vii) CS is defined as the use of two or more languages in the same conversation, usually within the same conversational turn or even within the same sentence of that turn. Myers-Scotton (1993:1) presents a concrete definition of CS as the term used to identify alternations of linguistic varieties within the same conversation. Whereas some researchers make a distinction between code-switching and code-mixing, Myers-Scotton in her definition prefers to use CS as a cover term for both CS and CM and the same definition has been borrowed and adopted by our study.

Hoffman (1991:110) argues that code-switching is the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation.

Hudson (1996: 53) states that in code-switching the point at which the languages change corresponds to a point where the situations change, either on its own or precisely because the language changes. There are other cases, however, where a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. This

kind of alternation is called code-mixing. Such a definition is relevant to this study that seeks to find out the types of CS because it identifies both situational and metaphorical instances of CS.

Trudgill, (1995) regards language switching and shifting as CS. It is noted that speakers switch from one language to the other for various purposes such as situational change as desired and also to convey nuances of meaning and personal intention such as intimacy and confidentiality.

The research at hand will benefit a lot from the various works reviewed above. There is a point of convergence in all these studies regarding the definition of CS and the types of CS. There is some agreement that speakers who have access to more than one language can choose their linguistic forms from the repertoire of the languages at their disposal. Speakers will make deliberate choices regarding the available codes based on the rewards and costs accruing from these choices.

Muysken (2000) says that many bilinguals will produce mixed sentences in ordinary conversations with great ease and complete fluidity. Indeed for some speakers it is the 'unmarked' code in certain circumstances and it does not reflect limited proficiency in either of the languages involved. Speakers who code-mix fluently with ease tend to be quite proficient bilinguals (Poplack, 1980). Code-mixing cannot be taken to imply either word-finding difficulties or specific cultural pressures that necessitate the mixing even though language contact itself is culturally conditioned.

This study is in agreement with the observation that speakers who code-mix are in most cases fluent in those languages and they do so in a natural way such that the languages flow into each other. CS in this study is seen as a case of marked code choice with the singers switching between three languages as a strategy aimed at achieving certain communication ends.

1.9.3 Literature Review on the Markedness Model

The Markedness Model owes its development from the Prague school of Structuralism linguistics especially in the works of Roman Jakobson and Nikolai Trubetzkoy. The concept of markedness was initially used by the Prague school as a means of categorizing the binary phonological features as either marked or unmarked. The marked opposition indicated the presence of a feature while the unmarked signalled its absence.

According to Myers-Scotton (1993), each language in a multilingual community is associated with particular social roles which she describes as rights-and-obligations (RO) sets. Myers-Scotton(1993:84) argues that the Markedness Model presents code choices that are understood as indexing rights-and-obligations (RO) sets between participants in a given interaction type. The unmarked choice represents those linguistic choices that are the norm in the community because they are predictable and expected.

Myers-Scotton argues that all linguistic varieties are indexical in nature; that the use of each variety in a community's repertoire points to a somewhat different RO set within the interaction; and it indicates the relationships between the speaker and the addressee. In speaking a particular language participants signal their understanding of the current situation and their roles within the context. Myers-Scotton presumes that speakers in a conversation must share an understanding of the social meanings of each available code and if they do not, then the participants will not understand one another hence no communication takes place.

The Markedness Model offers an explanation that accounts for speakers' socio-psychological motivations when they engage in CS. It is dependent on the case that speakers are rational actors who make a choice of code on the assessment of the relative costs and rewards of the positions in the interactions. According to the Markedness Model, CS is seen as a choice between an unmarked code choice (what is predictable, expected) and a marked code choice (the least expected).

Speakers generally but not always make the unmarked code choice because it is 'safer', it indexes no surprises since it indexes the expected norm. Speakers make code choice based on the assessment of potential costs and rewards of all alternative choices and unconsciously make their decision (Myers-Scotton, 1993:131).

Myers- Scotton (1993:84) argues that the Markedness Model presents code choices that are understood as indexing rights- and -obligations (RO) sets between participants in a given interaction type. The unmarked choice represents those linguistic choices that are the norm in the community because they are predictable and expected.

Speakers view the codes in the community's repertoire as more unmarked or more marked depending on the community's norms. This distinction is dependent on the nature of the RO set index between the participants in the conversation. This implies that conversations are conventionalized and speakers engage in CS when they think that they will reap greater linguistic benefits than maintaining one language in their conversation. This is the essence of the present study for we seek to find out to what extent motivation plays a role in CS and CM in selected kipsigis songs.

Thus our study will benefit from these works in terms of theoretical orientation. The Markedness Model will help to explain the motivation of CS as a means of communication strategy. Speakers in any kind of conversation assess the potential benefits that will accrue from the choice of code. Regardless of the degrees of fluency, the bilinguals and multilingual will choose their codes consciously and unconsciously since the two or more languages are readily available to them.

1.9.4 Literature Review on Motivation and Functions of Code-switching

The Markedness Model provides a theoretical framework for the social motivation for CS. This model suggests that all speakers are equipped with an innate markedness metric for them to choose between marked and unmarked code choices. The unmarked code

choices are safer and predictable by the community's norms whereas the marked ones are unpredictable.

Myers- Scotton (1993:109) emphasized that it is not possible for speakers to presume that their messages have any communicative intent, whether the choice is marked or unmarked without the existence of a normative framework with readings of markedness for the possible code choices. She further suggests that most of the interpretation of conversation rely on the framework of markedness which is given by the norms and values of the community.

It is important to note that Myers-Scotton (1993:111) argues that the Markedness Model does not consider the actual choice of codes emanating from the norms or values and situations of the community but that the speakers solely make the choices. The norms are there to help the speakers determine the interpretation of the choices and to guide the speakers weigh the costs and rewards accruing from the choices that they make.

According to Malmkjaer (1991:57-65) code-switching and code-mixing is exercised by bilinguals when communicating with other bilinguals who speak the same set of languages. Malmkjaer highlights the reasons that make people switch between languages in a conversation and these are: when speakers forget a term in the language that they are speaking, they switch to the other language; when a word is similar in both languages, the word may make the switching necessary; quotation of the speech of a another person; relationships between the speakers; switching to express solidarity and exclusion of a third person from the conversation.

Valdes-Fallis (1997: 62-67) argues that code-switching serves two main functions;

- (i) As a means of filling a linguistic or conceptual gap and
- (ii) To serve other multiple communicative purposes such as;
 - a) to show solidarity
 - b) excluding some participants from a conversation

- c) to express identity between the participants
- d) to show informality in the discourse

Gumperz (1982) in his discussion of communicative functions of CS mentions the personalization function of language as the main function of CS. A speaker plays upon the connotation of the “we-code” to create a conversational effect. Therefore code-switching is seen as fulfilling the relationship and referential function of language between the participants in a conversation.

Gumperz (1982:144) argued that close analysis of brief spoken exchanges is necessary to identify and describe functions of CS. He suggested a list of functions of CS which hold across language situations.

These common functions of conversational CS used to fulfill the relational and referential functions include;

- a) Addressee specification meant to appeal to both the literate and illiterate
- b) Quotation marking to convey precise meaning
- c) Message qualification to ease communication i.e. utilize the shortest and easiest route
- d) Personalization versus objectification in order to negotiate with greater authority, capture attention (stylistic, emphatic, emotional etc)
- e) Reiteration to emphasize a point
- f) Interjection to communicative move effectively
- g) Close the status gap and
- h) Establish good will.

These functions of CS that Gumperz identified are summarized in the cues he describes in his work. Gumperz says:

“CS signals contextual information equivalent to what in monolingual settings is conveyed through prosody or other syntactic or lexical

process. It generates the presupposition in terms of which the content of what is said is decoded'' Gumperz, (1982:98).

On the other hand Halliday (1975:48) maintains the view that code-switching is used to fulfill the interpersonal function of communication. In such a situation, the mixed languages used in the conversation play the role of a mediator between self and the participants in the conversation. The speaker and the participants are brought together by the different codes employed in the conversation.

Related to the mediator function of CS is its function of accommodating the participants in the conversation as echoed by Finlayson and Slabbert.

Finlayson and Slabbert (1997:400) state that the major function of CS is the accommodation of the addressee that encompasses:

- a) Being aware of the preferences of the addressee and switching accordingly
- b) Establishing a common ground to meet the addressee half way with the language
- c) The willingness to learn and experiment with other languages to a point of moving out of one's comfort zones
- d) Striving to make oneself understood and
- e) Making adaptations on the variety continuum ranging from 'deep' to 'urban'.

Karen (2003:57-72) gives some conditions that necessitate code-switching among participants in a conversation and some of these conditions listed in her article include;

- a) Lack of one word in either language
- b) Some activities have only been experienced in one of the languages
- c) Some concepts are easier to express in one of the languages
- d) A misunderstanding has to be clarified
- e) One wishes to create a certain communication effect
- f) One continues to speak the latest language used because of the trigger effect
- g) One wants to make a point
- h) One wishes to express group solidarity
- i) One wishes to exclude another person from the dialogue.

Karen (2003) suggests that from the list above, it may be possible to predict which conditions act on a particular sociolinguistic context for code-switching. For instance when a person lacks a word in his or her mother tongue, then he or she can switch by using the lexical word in English.

The fact that speakers are bi/multi-lingual enables them to switch from one code to another whether consciously or unconsciously. According to Becker (1997:8) code switches are often triggered by both conscious and unconscious factors. The conscious motivated CS is triggered by conscious psychological factors and social motivations.

Becker (1997:8) points out that psychologists have found that bilingual speakers use code-switching as a communication resource to enable them achieve certain communicative intentions. On the other hand, the social motivations are external to the speaker. They refer to what the speakers try to communicate beyond the linguistic content of the message. The unconscious triggers of CS are beyond the control of the bilingual speakers since they are often unaware of their spontaneous alternation between languages. Becker (1997) categorized unconsciously motivated code-switching into three categories.

- a) Code switches that result from momentary inclination during the production stage of the speech
- b) Code switches triggered due to frequent exposure of such items in another language.
- c) Code switches due to untranslatability of a given item into another language.

The literature cited in this review provided useful background information to the study of CS and CM which is valuable to this present study. This study has used the literature review on the functions of CS to find out the specific functions of CS evident in the selected Kipsigis songs. Our study recognizes the fact that CS is not employed in a conversation for its own sake but used to serve certain communicative ends that our research seeks to find.

1.10 Research methodology

The research was qualitative since it entailed a detailed description of code-switching. The study concentrated on the types, motivation and functions of code-switching and code-mixing in the thirteen selected Kipsigis songs. Each song was examined for its use of code-switching and code-mixing. A total of six artists were selected, two represent the old generation while the other four are from the young generation of singers whose ages range from late twenties to mid-thirties. The old generation of singers represented by Micah Maritim and Pastor Joel Kimetto are in their mid -fifties.

1.10.1 Data collection

The study used secondary data collection method where the researcher obtained CDs and VCDs containing Kipsigis songs that are both secular and religious. The CDs and the VCDs helped in the research since they have the advantage of being played repeatedly as desired for clarification of the message. The researcher being a native Kalenjin speaker utilized her intuitions about the language and had to seek any clarification from native Kipsigis speakers as need arose and when it did.

Library research also helped especially in literature review for both weaknesses and strengths of past works. The scholarly works from the internet were useful to the study. The researcher also looked at the artists' linguistic, educational, age and cultural background to find out the motivations for their code-switching and code-mixing.

1.10.2 Method

The researcher selected thirteen Kipsigis songs and transcribed them in the original Kipsigis language. The selected songs were then translated to English using the free translation method. The free translation procedure was favoured for its ability to retain the original meaning of the songs as much as possible.

1.10.3 Sampling technique

The research used purposive sampling with some aspects of stratification in the selection of the thirteen songs which were drawn from both the secular and the gospel fields. The

thirteen songs were deliberately chosen since they had instances of code-switching and code-mixing which is the interest of the current study. The selected songs have been recorded and are available on CDs. The songs had been sung by Kipsigis singers namely; Pastor Joel Kimetto and the Great Commission Singers, Mr. Israel, Micah Maritim, Junior Kotestes, Mr. Mike Arap Naeni and Chelele. The choice of singers was deliberate in terms of age, gender, type of songs and level of education.

1.10.4 Data analysis

The data from the thirteen Kipsigis songs was interpreted, analysed and discussed using the Markedness Model with the aim of establishing the motivation and functions of code-switching and code-mixing. The Markedness Model by Myers-Scotton (1993) has three Maxims following from the Negotiation Principle. These are: the 'unmarked-choice', the 'marked-choice' and the 'exploratory-choice Maxims. Though the Model has three maxims; only code-switching as a 'marked' code choice was revealed in our data. The data showed three types of code-switching namely; intra-word CS, inter-sentential CS and intra-sentential CS.

1.11 Significance of the Study

The study will be significant to the field of Sociolinguistics since the motivation and functions of code-switching and code-mixing are established. The study will add contribution to the study of Oral literature in Kipsigis especially in the study of songs. The findings of this study will be useful for reference in future studies in related fields.

CHAPTER TWO

PERTINENT ISSUES IN CODE- SWITCHING

2.0 Introduction

This chapter presents the data collected in the selected Kipsigis songs. The songs are presented in parts that show instances of code-switching for purposes of convenience. They have been narrowed down into parts since most of these songs are long but their full versions are given in the appendix.

The types of CS that are evident in the selected Kipsigis songs are analyzed and the motivation and functions of CS in them are established. We aim to find out the reasons that motivate the artists to switch from one language to another.

2.1 Definition of code-switching

Halliday (1975:65) defines code-switching as a “code shift actualized as a process within the individual; the speaker moves from one code to another, and back more or less rapidly in the course of daily life activities, and often in the course of a single sentence’

Gumperz (1982:68) defines code-switching as the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or sub-systems with the items tied together connected prosodically and by semantic and syntactic relations similar to those joining passages in a single language.

The general definition adopted for this study is taken from Myers-Scotton who defines code-switching as alternations of linguistic varieties within the same conversation with bilinguals and multilinguals selecting forms from an embedded language in utterances of a matrix language during the same conversation. Myers-Scotton (1993:1) uses the term CS as a cover term for both code-switching and code-mixing.

The fact that speakers are bilinguals and multilinguals and speak more than one language makes them to use two or more languages in their conversations. Whereas some people treat CS in a conversation as a sign of inadequacy of expressing oneself in a particular

language, others consider it as a form of strength meant to serve specific communicative strategies. The following are some of the relevant definitions advanced by some scholars.

Muysken (1995) as quoted in Njenga (2008:24) says that code-switching is a quite normal and widespread form of bilingual interaction requiring a great deal of bilingual competence. This study agrees with the opinion that speakers who engage in CS are indeed competent in speaking and are versed with more than one language.

2.2 Types of CS

Code-switching occurs at various levels ranging from sound, within a sentence and within a conversational turn. Poplack (1980:605) categorizes three types of CS; Tag-switching, Inter-sentential and Intra-sentential CS. The study has identified three types of code-switching namely: intra-word CS, intra-sentential CS and inter-sentential CS.

2.2.1 Intra-word Codeswitching

Intra-word code-switching is a type of CS that occurs within a word for example the embedding of Kiswahili morphemes in English utterances in the sentence below;

Uko sure lecturer atacome today

Translation: Are you sure the lecturer will come today.

In this example, there is English to Kiswahili codeswitching. The word ‘*atacome*’ is a combination of the lexeme ‘*ata*’ which is in Kiswahili and the English word ‘come’. There are more instances of intra-word as used in the selected Kipsigis songs as seen below;

1. Ibwon clips sa editenun

Translation: Bring me the clips I edit for you

Source: Song code 06

In the example above the artist has used the word ‘*editenun*’ which is a combination of an English lexeme ‘edit’ with a Kipsigis affix ‘*enun*’. This type of CS is used to express the action of the verb especially in words that lack translatability of the concepts expressed in

the embedded language. The Kipsigis language may not derive the exact translation of the act of editing something.

2. Momoe tuguk che isirwon buch che ki chatteni en face book

*Kwang'et eng tuguk che ipostenwo en **facebook***

Translation: I do not want the things that you write me for free on face book

Iam tired of the things you post me on face book

Source: Song code 05

The example above illustrates the intra-word type of CS in the selected songs.

There is the insertion of Kipsigis lexemes 'teni' and 'enwo' into the English words 'chat' and 'post' respectively. The whole concept of chatting and posting on face book is foreign to the Kipsigis language and the artist has used them to fill a linguistic gap.

2.2.2 Tag-switching

Tag-switching as a concept in CS refers to the insertion of tags such as; you know, I mean, and don't you, in sentences that are completely in other languages. The current research did not find any instances of tag switches in the selected songs. Tag switches are mainly used to address an active audience of whom the speakers want to get their reactions on an issue and this is not the case with the selected Kipsigis songs where the singers are addressing listeners whose reactions or responses are not immediate. Once songs have been written down, they do not directly engage the listeners or aim at eliciting their responses like in a conversation. The Markedness Model which forms our theoretical frame work does not account for this type of CS.

2.2.3 Intra-sentential CS

According to Myers-Scotton (1993:4) Intra-sentential code switches occur within the sentence or sentence fragment. Kachru (1989:28) makes a distinction between CM and CS where he prefers to use the term code-mixing to refer to the intra-sentential CS and use code-switching in reference to the inter-sentential CS. Kachru defines Code-mixing as the use of one or more languages for consistent transfer of linguistic units from one language to another.

Consider these examples from the data collected in the selected Kipsigis songs which are meant to illustrate the use of intra-sentential code-switching.

3. *Pichainiguk agere buch en facebook*

Translation: I see your photos for free on face book

4. *Bagakta bak internet*

Translation: Leave me out of the internet

5. *Torokwo mongen oret darling ami junction ab boda boda baby*

Translation: Come for me I do not know the way I am at the boda boda junction baby.

Source: Song code 05

In the three examples above the artist has switched from Kipsigis to English especially in the words that relate to technology; for instance, the word **internet** which may not have an equivalent translation in the Kipsigis language. The intra-sentential CS occurs mainly between languages especially on lexical elements that are related to technology and lack an equivalent translation in the Kipsigis language. A word like ‘*bodaboda*’ is a slang term used to refer to motorcycles that are used for transport within short distances in Kenya. This word may not have an equivalent in the Kipsigis language hence the necessity to use it without a translation. The term captures the exact meaning regarding the mode of transport used and the location where the lady is.

The words ***baby*** and ***darling*** are commonly used terms to refer to a loved one. They are easily accessible to the speakers and they express the intended meaning within the relevant contexts of the love song.

6. *Fungua macho yako young man*

Source: Song code 01

Translation: Open your eyes young man

The dominant language used in this Kipsigis song is Kiswahili but the artist chose to switch to the English phrase ‘**young man**’ to refer to a youthful person. The motivating factor could be, to express the exact description of the man in question; young in age, energetic, bright, not yet senile and active. The phrase ‘**young man**’ has been repeated severally in the song to bring about the rhythm. The refrain ‘**young man**’ makes it possible for the audience to join in the singing. Both the listeners who understand and those who do not understand the matrix language will get involved in the singing of the refrain.

7. *Chochote unachofanya makes me lose my mind.*

Translation: Everything you do makes me lose my mind

The intra-sentential switch from Kiswahili to English enhances the effectiveness of the communication and also serves as a willingness by the artist to experiment on other codes in his song.

8. *Clips ichuguk ko kororon, tinye background che kororon*

Translation: Your clips are good and they have a good background

Source: Song code 06

The lexical items ‘**editing, clips and background**’ have been used in the song since they are related to technology and they lack equivalent translations in the Kipsigis language. These words make reference to activities and items that are alien to the language and therefore they do not have equivalent translations in Kipsigis.

9. *Ne kotelen makini ilen maskini*

Translation: Instead of saying keenness you say poor

10. *Kochun chi nekigetote kechiriet kolenjon tabugani?*

Translation: Somebody who was tending a sheep came and asked me what the problem was

Source: Song code 011

The artist in the song above employed intra-sentential code-switching to criticize illiteracy and to create humour. The misunderstanding that emerges between the sheep tender and the bicycle rider leads to a fight. The whole encounter is humorous making the listeners in the end laugh at it. The passer-by asked the bicycle rider in Kiswahili ‘**taabu gani**’ which means what is the problem but the bicycle rider interpreted the word as ‘*itabughan*’ which in the Kipsigis language is an offensive word and this led to the fight.

11. My kwondo

Translation: My wife

12. Ee kotunge sura mbaya

Translation: Ugly people have married

13. Kotun kwondo neu makaa

Translation: He has married a wife as black as charcoal

Source: Song code 010

The word ‘my’ communicates effectively the intended meaning in the song. It reflects possession, personal ownership and a sense of belonging. The artist says that his choice for a wife is a personal endeavor and nobody should interfere with his decisions as far as his wife is concerned. The phrases ‘*sura mbaya*’ and ‘*makaa*’ are commonly used Kiswahili terms to describe appearances. They are used for comparison to describe the exact disposition of the person in question. The choice of code in this case serves a communicative strategy of creating a picture in the minds of the listeners. In the artist using words of comparison in Kiswahili, the listeners get the humour in the words as well as the exact description of the person being talked of.

14. Kigoba bik zero grazing

Translation: People have gone for zero grazing

Source: Song code 08

The singer chose to switch from Kipsigis to English to effectively paint for the listeners how people have become cautious in regard to the HIV and AIDS menace. The idea of zero grazing communicates succinctly the concept of faithfulness to one sexual partner just like the animals under zero grazing which do not roam about.

15. Mi mbele cheiso mi mbele mite mbele

Translation: Jesus is a head He is a head

Source: Song code 09

Songs are meant to be sung. The core functions of songs are to pass information and entertain the listeners. The rhythm in these songs makes them interesting and entertaining. In the song '*mi mbele*' the sounds /m/ and /mb/ are bilabial sounds which alliterate and therefore enhance the rhythm in the song. Rhythm in this song has also been achieved through the repetition of the phrase '*mi mbele*' making it memorable and easy for the audience to join in the singing.

16. Kikiteu kele mete mpango wa kando

Translation: We have been warned to leave extra marital affairs

This type of code-switching occurs within the sentence boundary, a case of intra-sentential code-switching. The artist switches from Kipsigis to Kiswahili in the use of the phrase '*wacha mpango wa kando*' to communicate his message effectively. The phrase is commonly used to make reference to extra marital affairs among married people. We can argue that the artist intended to make a quotation of a commonly used phrase without offering a translation since the audiences understand the meaning of the phrase. If the artist was to give a translation in his native language, the translation would not succinctly capture his intended meaning.

The sound pattern in the statement '*mete mpango wa kando*' enhances the rhythm in the song for example the initial sounds /m/ and /mp/ in the words *mete and mpango*; and the final sound /o/ in the words *mpango and kando*

17. *Kass oh murembo maisha sio lollipop, kass oh murembo maisha sio transfer*
Usiwe chips funga kila mtu akubeba

Translation: Listen oh beautiful lady life is not lollipop, listen oh beautiful lady life is not a transfer. Do not be like takeaway chips that everybody carries

Source: Song code 04

The lexical items ‘*murembo*’, ‘*lollipop*’ and ‘*chips funga*’ are commonly used expressions that are readily accessible to the speakers who understand the Kipsigis language. In using these expressions, the artist is optimistic that his message will be understood by the targeted audience and that miscommunication is minimized.

The phrase ‘*chips funga*’ is derived from the English words **takeaway chips** which has become a common expression in use to refer to a loose lady in the Kenyan context. The communicative intention of the singer would not be achieved if it was translated into the Kiswahili equivalent. The artist has used the word **transfer** for effective communication since the Kiswahili equivalent ‘*uhamisho*’ may not capture the message forcefully and in many instances the word transfer is frequently used than its Kiswahili equivalent.

On the other hand, the word ‘*murembo*’ derived from the Kiswahili word ‘*mrembo*’ which means a beautiful lady has been used generally to refer to a lady. The artist uses the word to address ladies in general, advise them on the need to maintain morality and caution them against taking life for granted just like a **lollipop**. The imagery created in the use of the English word lollipop captures meaning of taking life simply, easily and cheaply.

18. *Matoeten lagok rights chechwan, ya kusoma na afya njema*

Onai ole leaders chebo tomorrow

Source: Song code 03

**Translation: Do not deny the children their rights, to education and good health
Know that they are the leaders of tomorrow**

The artist sings ‘*do not deny the children their rights*’ partly in Kipsigis and English and then reiterates the same message in Kiswahili to explain to the listeners which rights are

meant. The switch from English to Kiswahili serves the communicative purpose for emphasis.

The phrase ‘leaders of tomorrow’ has commonly been used to strengthen the need to take care of the young generation for posterity. The artist chose to use this expression to emphasize the importance of protecting the rights of the children. Most parts of this song are in Kiswahili which is the language of the masses in Kenya and many children as well as parents understand it. We can argue that the artist wanted to reach out to many children together with their parents without limiting it to those within the Kipsigis community.

19. Indechomchomi ile kona mama toto

Translation: Do you think if you taste your wife will know

The artist switched to Kiswahili to express the title that men use to refer to their wives. The phrase expresses the positive attitude that shows the respect accorded to the mothers in the community.

*20. Anginyoru tibik ko kikonde **goal**, kwisha tinye sarakasi*

Translation: When you meet the ladies he has scored they are finished, they are weird

Source: Song code 04

The artist switched from Kipsigis to the English word ‘**goal**’ to communicate effectively the intended meaning because in the Kipsigis society, when a team is playing and the opponent team scores a goal to their side, it means that the team whose side has been scored is defeated. The impression we get in the song is that the girls have been won over by the devil. The Kiswahili expression ‘*sarakasi*’ is used to fill a lexical gap where the singer could not find an equivalent translation in the Kipsigis language. We can also argue that the habitual use of the term to describe weird behavior makes it more accessible to the artist.

21. *Saa moja kogawirma*

Saa mbili kogabai lagok

Saa tatu kogagomogon lagok

*Koib **radio** konyo **bedroom** ak any koyotun **volume***

*Momoche nobo **plastic***

Source: Song code 012

Translation: At seven o'clock she is cooking

At eight o'clock she feeds the children

At nine o'clock she takes the children to sleep

She then brings the radio to the bedroom and increases the volume

Does not want the plastic one

There is the switch from Kipsigis to Kiswahili in regard to time frames to communicate exactly how women are good time keepers. The singer had to use Kiswahili phrases for reasons of economy since the Kipsigis equivalents which are cases of lexical borrowing are longer. The Kipsigis translation for *saa* is *saait* which is longer than its Kiswahili equivalent. The words **radio**, **bedroom**, **volume** and **plastic** have been used to fill lexical gaps in the Kipsigis language since these words are alien to it and they lack equivalent translations in the language.

22. *Kerubge ak chito neto **garage** nego welting*

Lazima kiimbya injinit kitom kebele

Translation: I slept near a garage man who did welding

The engine must have been new and has not been welded before

Source: Song code 013

The artist code switches from Kipsigis to the English language to express new ideas that are alien to the Kipsigis language. The concept of welding is new to the Kipsigis language and therefore lacks an equivalent term. The artist has resorted to the use of the English term welding as a way of euphemizing a love making process. We can argue that through the switching from Kipsigis to English, the artist can express an act such as

making love which may sound offensive in public if it was to be expressed in the matrix language.

2.2.3 Inter-sentential CS

Inter-sentential CS involves switches from one language to another between sentences; a whole sentence is produced entirely in one language before there is a switch to the other languages (Myers-Scotton, 1993:3).

According to Appel and Muysken (1987:118), inter-sentential CS is the alternation in a single discourse between two languages where the switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language.

Example: Usidhulumu haki za watoto. They are also human beings

Translation: Do not violate children's rights. They are also human beings

We examined and analyzed the selected Kipsigis songs and found that there are instances of inter-sentential code-switching. The findings are discussed below;

23. Si ayai editing en Thursday

Translation: Then I will do the editing on Thursday

The use of the English word **Thursday** captures the time frame when the person in the song will do the editing of the clips mentioned. The artist in his song has made reference to the days of the week in English for purposes of economy since the Kipsigis equivalents will be more than one word for instance **Thursday** would have the equivalent of the phrase '*ko anwan kasit*'.

Source: song code 07

24. Meng kong'alın chi oh, young man

No man is an island, ongibur en kalyet, kibagenge, young man

Translation: Do not be deceived by anybody, young man

No man is an island; let us live in peace and unity, young man

Source: Song code 01

There is an inter-sentential switch from Kipsigis to English to express the exact description of the man ‘**young man**’. Were the artist to use a Kipsigis equivalent, he would use more than two words that is ‘*chito ne ming’in*’ and this same phrase may not capture the exact description of the man in question. In using the English term, the artist observes economy of words and maintains the rhythm of the song since the phrase ‘**young man**’ is a part of the refrain in the song.

25. *Vijana mujichunge, rat torosta*

Wazee mujichunge, rat torosta

Translation: The youth take care, tie the breeding chute

The men take care, tie the breeding chute

26. *We gonna have to chill, rat torosta*

Translation: We have to abstain from sex, tie the breeding chute

Source: Song code 08

The inter-sentential switching in this song is aimed at including many people in the understanding of the intended message. The caution against HIV and AIDS is all inclusive and by code-switching to English, the artist will reach out to many people. The phrase ‘*rat torosta*’ which means ‘**tie the breeding chute**’ sounds musical and therefore pleasing to listen to. The same phrase is repeated making it memorable and easy to be sung even by the non-native Kipsigis listeners.

27. *Ma scratch card, huwezi nikwachua, atinye cheiso*

Translation: I am not a scratch card, you cannot scratch me, I have Jesus

This is a case of inter-sentential code-switching that is intended to fill a lexical gap resulting from the lack of an equivalent lexical element in Kipsigis and; partly due to the frequent use of the phrases ‘*scratchcard*’ and ‘*kwachua*’ in the mobile phone lingo in Kenya. The phrase **scratchcard** creates the impression of something that is available on demand and can be purchased as need arises. The artist is stating clearly that people should not avail themselves to be used by Satan or fall victims of his schemes.

28. *En taunet mama kikororon ng'alek, ki sambamba*

Translation: In the beginning things were good, they were okay

29. *kingotom koit lagok, mama kikororon ng'alek ki shwari*

Translation: Before the children came, mother things were good, everything was alright

Source: Song code 02

The examples above are cases of inter-sentential CS that occur at the sentence boundary after the matrix language. The switch to the Kiswahili language serves to emphasize the message communicated in the matrix language through repetition. Myers-Scotton (1993) classifies this type of code-switching as a marked code choice for structural flagging. Here the marked code choice draws attention to itself through repetition of what has already been mentioned.

30. *We gonna have to chill all my brothers and my sisters, rat torosta*

Translation: We have to abstain from sex my brothers and my sisters, tie the breeding chute

The artist chooses to switch from English to Kipsigis to pass the message of howabstinence is achieved through self control. The combination of the sounds in the Kipsigis phrase '*rat torosta*' makes it sound musical and pleasing to listen to. The repeated phrase '*rat torosta*' makes it possible for the audience to join in the refrain.

31. *Na abortion is a crime, ni mauaji*

Na baadaye kumbuka utahitajika watoto, remember

Translation: And abortion is a crime, it is murder

And later remember that you will need children, remember

Source: Song code 02

We can posit that the artist switches from English to Kiswahili to use the expression '*ni mauaji*' because the phrase will communicate effectively why abortion is a crime. The artist chooses to code switch between English and Kiswahili with the intention of reaching out to a wider audience. The concepts expressed here of abortion and later

regrets in life are universal and they affect people of all languages. We can argue that the artist has employed code-switching in both English and Kiswahili which are lingua francas in a bid to reach out to many people.

32. *Kolenji Joseph kaikai kong'et shatit kosir a tewer Jehovah kamuktaindet, hiyo haiwezekani*

Source: Song code 04

Translation: Joseph told him it is better for the shirt to remain behind than for him to shame Jehovah the almighty, which is not possible

We can argue that the artist has switched from Kipsigis to Kiswahili to emphasize the fact that Joseph purposed not to shame his God. This is a case of inter-sentential code-switching used to serve the function of structural flagging that is meant for emphasis. The artist sings in Kipsigis and switches to the Kiswahili phrase '*hiyo haiwezekani*' to emphasize the impossibility of Joseph sinning against God.

2.3 Code-switching vs Code-mixing vs Borrowing

The present study is set to find out the motivation and functions of code-switching and code-mixing in selected Kipsigis songs and in the course of our study we found that there are cases of borrowing in the same songs. It is therefore important that we give the points of departure of the three terms since they are closely related.

Auer (1998) prefers to use the term code-alternation instead of code-switching (CS), especially where there are longer stretches of CS. According to him inter-sentential code-switching is the term used to refer to CS while intra-sentential code-switching is used to make reference to code-mixing. The same sentiments are shared with Kachru (1989).

According to Kachru (1989:193) the term code-switching is used for inter-sentential switches only and prefers to use code-mixing for intra-sentential switches. This study concurs with this distinction and maintains the opinion that both the inter-sentential CS and the intra-sentential CS are all instances of code-switching.

On the other hand, lexical borrowing has been defined as a process by which one language or dialect takes and incorporates some linguistic element from another (Fromkin and Rodman, 1978:292).

Grosjean (1982:333) observes that there is a meeting point between language borrowing and code-switching. He says, a word is initially a speech borrowing before it becomes a language borrowing. A word becomes a language borrowing when it becomes a part of the borrowing language and is no longer treated as an other-language element. Borrowed words undergo phonological, morphological and syntactical integration into the base language.

Ronald (1968:180) explains that in phonological borrowing, a word borrowed is made to fit the phonological system of the borrowing language.

The present study has found out that there are many instances of lexical borrowing in the selected Kipsigis songs especially those borrowed from English and Kiswahili. These words have been integrated into the phonological system of the Kipsigis language. According to Bentahila and Davis (1982) quoted in Habwe (1999:90), in order for an utterance to qualify as a case of lexical borrowing, it has to be integrated into a language's phonological and morphological system. Consider the example below;

*33. Tos kanyo going'ung asomin ale kalapchineiywo **istulit** anan alenjin kalapchineiywon **kitandet***

Source: Song code 010

Translation: Have I come to your house to ask you to help me lift her to the stool or onto the bed.

In the example above the bolded words '*istulit*' and '*kitandet*' are instances of lexical borrowing from the English word '*stool*' and Kiswahili word '*kitanda*' (bed) respectively. These words have been integrated into the Kipsigis language phonology. The Kipsigis phonology does not allow open syllables where words end in a vowel sound. Words that have been borrowed into the Kipsigis language have been integrated

into its phonological system for example the Kiswahili words ‘stuli’ and ‘kitanda’ have been adapted into the language sound system to become *istulit* and *kitandet* respectively. These borrowed words have been changed to end in closed syllables to become ‘istulit’ and ‘kitandet’ respectively. The initial /i/ sound is inserted into the word *stuli* in a bid to break the consonant sound cluster that is not permissible in the Kipsigis language’s phonological system.

34. *Kakwo pikipikit kobagaktan baby*

Source: Song code 05

Translation: The motor bike has gone leaving me baby

The word ‘*pikipikit*’ is a case of lexical borrowing into the Kipsigis language from the Kiswahili word ‘*pikipiki*’ meaning *motor bike* while the word *baby* is an instance of code-switching. The word *pikipikit* is a borrowed word from Kiswahili that has been changed to match the Kipsigis phonological system that does not allow open syllables.

35. *Kolenji Joseph kaikai kong’et shatit kosir a tewer Jehovah kamuktaindet*

Source: Song code 04

Translation: Joseph told him it is better for the shirt to remain behind than for him to shame Jehovah the almighty

Here the word ‘shatit’ is a case of lexical borrowing from the Kiswahili word ‘shati’ which was further borrowed from the English term ‘shirt’. The Kiswahili phonology does not allow closed word syllables like the English language hence the word ‘shirt’ becomes ‘shati’. On the other hand, the Kipsigis language’s phonology does not allow open syllables and that is why the Kiswahili word ‘shati’ that ends in a vowel sound is changed to become ‘shatit.’

2.4 Conclusion

This chapter set out to identify the types of CS that are evident in the selected Kipsigis songs. The intra-word CS, intra-sentential CS and inter-sentential CS were analyzed together with their motivation and functions in selected Kipsigis songs. We established

that the songs are mainly sung in Kipsigis as the matrix language and that the artists switched to English and Kiswahili languages but not without reason.

The data revealed that there are many instances of intra-word, intra-sentential and inter-sentential CS in the Kipsigis songs meant to achieve certain specific communicative functions. The research further showed that the artists employed CS as a communicative strategy to fill a lexical gap of which the Markedness Model does not account for. The Markedness Model argues that members of bilingual communities know that CS is a communicative strategy that is followed when speakers perceive that their own cost-rewards balance will be more favourable for the conversation through engaging in CS rather than using one code.

In the next chapter, we look at motivation and functions of code-switching in selected Kipsigis songs based on the Markedness Model.

CHAPTER THREE
MOTIVATION AND FUNCTIONS OF CSBASED ON THE MARKEDNESS
MODEL

3.0 Introduction

In this study we set out to investigate the motivation and functions of CS in the selected Kipsigis songs and this chapter examines the data that can be accounted for by the principles of the Markedness Model. Wardhaugh (2010:98) asserts that most speakers command several varieties of any language they speak and they usually select a particular code whenever they choose to speak.

Myers-Scotton (1993:110) suggests that speakers are goal-directed actors. They weigh the costs and rewards of alternative choices and make their decisions regarding the available codes. Speakers proceed to make code choices from a range of the potential codes after considering the consequences of making one choice rather than another.

According to the Markedness Model, speakers resort to the use of the marked code choices to achieve the following communicative functions: To express anger and authority, express group solidarity and ethnic identity, for ethnic-based exclusion strategy, for aesthetic effects, as echoic, as the medium of the message, for structural flagging, and to reveal speakers as entrepreneurs.

From our data, we established that there is evidence of the communicative functions suggested by the Markedness Model in the selected Kipsigis. The artists in the Kipsigis songs have used code-switching and code-mixing to meet the following communicative functions:

3.1 CS as a Means of Expressing Anger and Authority

The Markedness Model states that speakers resort to the use of marked code choices as a show of anger and authority. In some instances a speaker may find it appropriate to code switch in a bid to express his or her anger and as such assert his or her authority. (Myers-Scotton, 1993:132) The singer in the following song switches from Kiswahili to English

to express his anger to those evil people who kill and abort children. We can also argue that his authority as a pastor is brought out to caution the society against such vices.

36. *Msiavye na msiue, they have a right to live*

Translation: Do not abort and do not kill, they have a right to live.

37. *Wale waovu wanaodhulumu watoto siku zenu ni arobaini, mochilile neregek ab Jehovah*

Translation: Those evil people who mistreat children you have forty days; you will not escape the wrath of God.

Source: Song code 03

The Markedness Model gives the implication that when people are annoyed; they switch to speaking a language that denotes their high position in the society such as their level of education or their economic status. The English language being the language of the elite enjoys a higher social status than other regional and vernacular languages and it is mostly spoken by people whenever they are annoyed as a means of asserting their authority (Myers-Scotton, 1993:132).

The artist above code switches again from Kiswahili to Kipsigis language to reiterate his message on the penalty that the evil people will get from God. The use of Kipsigis communicates the message forcefully and authoritatively. By switching between English, Kiswahili and Kipsigis the artist is able to assert his authority as a pastor and warn the people against mistreating children.

38. *kosir atewer Jehova kiptaiyandenyu, kwenda huko*

Translation: Than to shame Jehovah my lord, go away

Source: Song code 04

The code switch from Kipsigis to Kiswahili is motivated by the need to express the anger that Joseph had on the devil's schemes. The Kiswahili standard word for 'go away' is 'enda huko' and it shows politeness from the speaker but the phrase 'kwenda huko' reveals some annoyance and impoliteness on the side of the speaker. From the artist's

expression, we can argue that the switch is an expression of anger and it is produced in a higher pitch than the surrounding lines for emphasis.

39. *Kwondonyun ko kwondonyun matiny ko kakoyosit kobo **eighty years** ak abo **twenty years***

Translation: My wife is my wife even if she is aged and is eighty years while I am twenty years old

Source: Song code 010

The artist, out of anger, resulting from people's interference with his choice of a wife switches to English to state clearly that he does not entertain such interference. This intra-sentential switch into English serves to give the true picture of the age disparity between the man and his chosen wife and this stresses the message that the choice of a wife rests solely on the man who is marrying. The full version of the song provided at the appendix reveals that the singer is tired of people talking ill about his choice of a wife.

3.2 CS to Express Group Solidarity and Ethnic Identity

Gumperz (1982:65) states that in CS, one language expresses a 'we-type' solidarity and is therefore suitable for in-group and informal activities. On the other hand, the 'they' oriented code is considered appropriate for out-group and formal relationships that are considered impersonal.

The use of English, Kiswahili and Kipsigis in the same stretch of discourse is an emblem of the dual membership of language communities. The artists signal a mixed socio-cultural identity and group solidarity. The use Kipsigis as the matrix language signals the in-group membership and it expresses solidarity with the members of the community while the embedded languages such as Kiswahili and English signal the auxiliary out-group membership.

We can argue that the matrix language used in a song or conversation can point to the listeners about the ethnic identity of a speaker or a singer. The artists in the selected Kipsigis songs sing mainly in their native Kipsigis language and in the process express

their identity as members of the Kipsigis community. Besides singing in their native language, the artists in the selected songs switch to English and Kiswahili languages as a means of reaching out to a wider audience and as a way of expressing group-solidarity with members from other communities.

Bell, (1984) argues that not only do individual speakers design their conversational contribution with their audience in mind but the particular design chosen is based on the speech associated with a particular social group. The artists in these Kipsigis songs are conscious of their audience's language and as a result they switch to a code that will appeal to them. The switch between Kipsigis, English and Kiswahili in the song '*Rat torosta*' by Joel Kimetto is an attempt to sing in the language that is associated with the young generation.

Consider these examples:

40. We **gonna** have to **chill** all my brothers and my sisters

Translation: We have to abstain from sex all my brothers and my sisters.

The word '*chill*' is a Kenyan slang term that carries the appropriate message of abstinence since the present HIV awareness' campaigns use the word *chill*.

41. **Wacha mpango wa kando.**

Translation: Leave extra marital affairs

The target audience in these songs understands the social meanings that the words carry and therefore they will get the singers' meaning.

3.3 CS as an Ethnic-based Exclusion Strategy

Myers-Scotton (1993:132) says marked code-switching can be used as ethnicity-based exclusion strategy. The participants of one ethnic language may switch to their ethnic language with the motive to exclude participants who do not understand that language.

Koech (2013:40) suggests that CS is employed by artists as a linguistic strategy in songs in order to avoid 'hurting' the 'outsiders'. Language mixing provides a means of passing a message by barring those who do not share the same linguistic background knowledge.

The artist will choose to switch to their language to bar those listeners who do not understand their language thus saving them from any possible offence.

In most of the selected Kipsigis songs, the artists sing mainly in the Kipsigis language and therefore those listeners who do not understand the language will be locked out or excluded. Consider part of the song below;

*42. Abak kasit nebo **welding** komo chitugul*

Source: Song code 13

Translation: The work of welding is not for every body

Listeners who are not versed with the Kipsigis' use of figurative language such as symbolism will not get the intended meaning of such a song. This is an instance of euphemism that may only be understood by the speakers of the matrix language.

43. Kigoba bik zero grazing

Source: Song code 08

Translation: People have gone for zero grazing

The imagery created in this part of the song is obscure to non-Kipsigis speakers even though it is expressed in English. The phrase expresses a totally different meaning from our common understanding of zero grazing and therefore people who are not versed with the use of imagery in the Kipsigis language will not decipher the intended message of the artist.

3.4 CS used for Aesthetic Effects

Myers-Scotton (1993:139), suggests that marked CS can also be used for aesthetic effects especially when code-switching occurs in retelling of an incident that may or may not have occurred in the original language. The various artists display their skills at manipulating the three languages to make their expressions aesthetic. The fact that the artists switch between different languages in itself adds a distinct flavour to the songs. Therefore, the use of code-switching demonstrates well the creativity involved in making especially 'marked' choices. The switch that takes place in most of these Kipsigis songs

makes them appealing to be listened to. Consider the *song code 01 'Young man'* where the artist has sung the entire song in three languages making it popular among the Kipsigis speakers and even non-Kipsigis. We can argue that the artist targeted a wide audience that is not limited to the Kalenjin people. In his opening remark in the song *'Young man'* the artist says 'This is a special dedication to all young men in Kenya'. The artist sings in the three languages to ensure that the needs of all the young men in Kenya are catered for and keeps on switching from one language to the other. The use of Kiswahili and English is meant to address a wider audience while the Kipsigis language serves as a mark for ethnic identity.

3.5 CS as a Marked Choice as Echoic

The Markedness Model suggests that what gives marked code choices their contextual import is the fact that they are echoic and call attention to themselves (Myers-Scotton, 1993:132). CS is a language skill that is stylistically motivated to achieve certain communicative purposes. There is a possibility that some artists resort to using CS as a way of keeping up with expressions that sound fashionable for instance in the *song code 07* the artist begins his song with the line

'Yah Man this is Kemono Featuring Sweet star Digital Migrations'

We can argue that the artist chose to introduce his song in English which is considered the language of the educated and those that enjoy a high economic standing. This introduction can attract the attention of many listeners to find out more about the song and possibly end up listening to his music.

3.6 The Message is the Medium in CS

CS is used to convey precise meaning and communicate effectively the intended meaning of the speakers or singers. The artists' main objective in their singing is to convey a certain message and therefore they have the duty to carefully choose their expressions even if it means switching to alternative codes. This move is necessary because there are some concepts and ideas that are better expressed in one language than in another.

Myers-Scotton (1993:110) says the Markedness Model is based on the claim that the range of linguistic choices for any specific talk exchange can be explained by the speakers' motivations based on the readings of markedness and calculations of the consequences of a given choice. Therefore, speakers who engage in CS have the perception that they can reap more communication benefits in the interaction they are in as opposed to maintaining a single code.

Consider this sentence

*44. Usiwe **chips** funga kila mtu akubeba*

Source: song code 04

Translation: Do not be takeaway chips that everybody carries.

The matrix language here is Kiswahili but the word chips is taken from English to communicate precisely the message of having multiple sexual partners. The image created is very apt and precise because it gives the picture of portability and looseness. If such terms were to be translated into the matrix language, the precision of the message would be lost.

*45. Tumia akili yako **young man***

Source: Song code 01

Translation: Use your brain young man

The singers chose to switch from Kiswahili to English to capture the exact description of the man meant. The Kiswahili equivalent could not capture the meaning as intended.

3.7CS as Marked Choices that are Structurally Flagged

Structurally flagged code choices call attention to themselves through a repetition of what has already been said in the unmarked medium of exchange or the marked choice may come first with the message repeated in the unmarked choice. Marked choices are typically phonologically flagged since often a marked choice is produced with a higher pitch or said with emphasis. There are cases in the selected Kipsigis songs where CS has been used to emphasize some message using repetition of the same message in different code e.g. in the song '*Kororio ma*'. Consider the line;

46. *Na abortion is a crime ni mauaji*

Translation: And abortion is a crime it is murder

The phrase ‘*ni mauaji*’ meaning ‘it is murder’ has been used to emphasize the fact that abortion is a crime since it is murder.

47. *Na baadaye kumbuka utahitaji watoto, remember*

Translation: And later remember you will need children, remember

The message in this song is emphasized by the repetition of the word ‘remember’ ending up drawing attention to itself.

48. *Wale waovu wanaodhulumu watoto siku zenu ni arobaini, mochilile neregek ab Jehovah*

Translation: Those evil people who mistreat children your days are forty, you will not escape the wrath of Jehovah.

Source: Song code 03

The singer switches from Kiswahili to Kipsigis to expound on how the culprits will be caught. The phrase ‘your days are forty’ is emphasized through the following statement that they will not escape the wrath of Jehovah. This part of the song is sung in a raised intonation to bring out the emphasis.

49. *Kolenji Josef kaikai kong’et shatit*

Kosir atewer Jehova kamuktaindet, hiyo siwezi

**Translation: Joseph told Satan that it is better for the shirt to remain behind
Than to shame Jehovah the Almighty, that I can’t**

Source: Song code 04

The artist sings first in Kipsigis and switches to Kiswahili for emphasis. This strategy according to the Markedness Model is referred to as code-switching that is structurally flagged.

50. *Momoe chomyet nebo kwen ane, I don't want*

Translation: I don't want fake love, I don't want

Source: Song code 05

In example (50) above the singer code switches from Kipsigis to English to reiterate her demands for genuine love. The phrase 'I don't want' emphasizes the singer's objection to fake love and this part of the line is sung in a raised intonation to bring out the emphasis.

3.8 CS as a marked code choice that reveal speakers as entrepreneurs

The entrepreneur is an innovator, making judgments about the expected results and taking risks where necessary in order to make a profit. In a similar manner making a marked code choice is clearly a gamble whether consciously or unconsciously, by weighing the relative costs and rewards of making this choice rather than an unmarked choice (Myers-Scotton, 1993:132).

The entrepreneur is a risk taker and has the willingness to try and experiment on new opportunities. In the same vein speakers who resort to CS as a communication strategy show a willingness to experiment with other languages to a point of moving out of their linguistic comfort zones. According to the Markedness Model the 'unmarked' code choices are safe and predictable while the 'marked' ones are unpredictable since they indicate surprises. In switching between languages the artists demonstrate that they are willing to move from the unmarked code choices that are the norm, expected and safer to taking the risk associated with the use of the marked choices which are least expected. In the selected Kipsigis songs the artists are aware of their target audience and the societal expectations of them; therefore they have to graft their message in the appropriate language and strive to make themselves understood by the target audience. Consider the following songs;

(a) *Welting* (welding) Song code 013

In the song *welting* the artist sings about his experience while on a journey to Longisa where he slept in a lodging made of timber and had a glimpse of what the man in the next room was doing. The singer resorts to code-switching as a way of euphemizing the love

making escapades of the man in the next room. Were he to sing in a plain and straight forward language, he would be considered obscene. The artist in this case is innovative by using CS to talk about issues that seem uncomfortable when said in Kipsigis language.

(b) *Rat torosta (Tie the breeding chute) Song code 08*

The image of zero grazing and the idea of tying the breeding chute that have been used in the song captures the exact idea of faithfulness to one sexual partner and self control. We can argue that the choice of the imagery used in the song reveals the innovativeness of the artist.

(c) *Katabughan (Foaming) Song code 011*

In this song, the artist criticizes illiteracy in a polite manner. Through the use of humour the artist is able to entertain the audience and still pass across the intended message about the importance of learning in order to understand both English and Kiswahili.

3.9 Conclusion

In this chapter we set out to analyze the study's data with the view to determine whether there is evidence of the marked code choices. The data was also analyzed in order to find out the motivation for those choices. In the discussion, we found out that the singers switched among three languages: Kipsigis, Kiswahili and English.

We can also draw the conclusion that though not all the maxims of the Markedness Model were applicable to our data, the model is adequate in explaining the motivation and functions of CS in the selected Kipsigis songs. Our study revealed that the switch between the different codes is a case of marked code choices and that the artists are experimenting with new codes to serve various communicative and strategic functions.

The Markedness Model gives suggestions on the motivation and functions of marked code choices which are evident in the selected songs for instance; direct quotation and structural flagging mainly for emphasis and as a mark of ethnic identity. It can be concluded that songs unlike every day conversations, are fixed because they have been written, sung and recorded. Once a song has been recorded, the reactions from the audience cannot alter the choice of the code unlike in a conversation where the

participants adjust their code choices depending on the prevailing social distances and relationships.

The next chapter gives the research findings.

CHAPTER FOUR

RESEARCH FINDINGS

4.0 Introduction

The data presented in chapters two and three revealed that there are several instances of code-switching in the selected Kipsigis songs aimed at achieving certain communicative and strategic functions. Code-switching has been defined in linguistics as a change from one language variety to another during a speech event (Richard 1985 quoted in Habwe1999:90).

In the data we collected, code-switching takes place among three languages; Kipsigis, Kiswahili and English. The selected songs are sung mainly in Kipsigis but there are prevalent switches into the other two languages. The main aim of our study is to establish the motivation and functions of code-switching and code-mixing in selected Kipsigis songs.

Saville-Troike (1989) in Habwe (1999:90) makes a distinction between two major types of code-switching namely: inter-sentential code-switching and intra-sentential code-switching. The former type of code-switching occurs above clause level while the latter occurs within the sentence and is sometimes referred to as code-mixing.

The data we collected revealed three types of code-switching namely: intra-word code-switching, intra-sentential code-switching and inter-sentential code-switching. In our study we found that the intra-sentential CS or code-mixing occurs either in the form of English or Kiswahili especially on items related to technology which do not have an equivalent translation in Kipsigis.

Some scholars had initially dismissed code-switching as a sign of lack of language proficiency in the language used in the conversation. For instance until the early seventies, the study of intra-sentential code-switching had been neglected and dismissed as

“a grammarless language mixture or gibberish by semi lingual speakers” (Grosjean, 1982:157). This view was in agreement with Weinreich’s definition of the ideal bilingual as an individual “who switches from one language to another according to appropriate changes in the speech situation (interlocutors, topic etc), but not in an unchanged speech situation, and certainly not within a single sentence” (Weinreich, 1953:73)

Our study revealed that the Kipsigis artists who resort to code-switching in their singing are not deficient in their native language but they do so mainly for communicative and strategic purposes. We found out that the singers mainly code switch as a means to fulfill specific communicative and strategic functions.

4.1 CS to Fill a Linguistic and Conceptual Gap

Grosjean (1982:160) suggests that some bilinguals mix two languages when they cannot find proper words and expressions or when there is no equivalent translation for the language in use. The more access to the languages the speakers have, the more they adapt and use the linguistic elements from the two or more languages in their conversation.

The artists resort to CS as a way of filling the linguistic gap when they cannot find the proper and exact words to express concepts in the matrix language. The Kipsigis artists resort to CS to express new or culturally oriented words and phrases that are related to technology such as computers and the internet. The equivalent translations of such words are hard to find for instance;

51. Pichainiguk agere buch en face book

Translation: I see your photos for free on face book

52. Momoe tuguk che isirwon buch che kichateni en face book,

Bagakta bak internet

Translation: I don’t want the things you post for me, the free chatting on face book

Source: Song code 05

53. *Clipsichuguk ko kororon tinye background che kororon*

Translation: These clips of yours are good they have a good background

54. *Maiime bik kora en editing*

Translation: They are not problematic in editing

Here the words ‘internet, face book, clips, background and editing’ do not have equivalent translations in the Kipsigis language and thus the artists use the words in the original language.

4.2 Code-switching as a Means of Identifying with a Particular Social Group

Bell, (1984) argues that not only individual speakers design their conversational contribution with their audience in mind but that the particular design chosen is based on the speech associated with a particular social group.

The data we collected indicated that the artists adjust their language to match the language of their target listeners to a point that all their differences in language are dissolved and that they no longer belong to different social groups.

55. *We gonna have to chill all my brothers and my sisters*

Translation: We have to abstain from sex all my brothers and my sisters

Source: Song code 08

The artist resorted to the use of the words ‘*chill*’ and ‘*gonna*’ and these words are forms of Kenyan slang popularly known as *Sheng* (a language spoken by the youth in Kenya, according to Abdulaziz and Osinde (1997), quoted in Habwe (1999:96). The artist is aware of the costs and rewards implication in choosing one code over another. We can argue that in using *Sheng* language, the artist is able to reap more communication benefits than using only Kipsigis language. It is not the case that Pastor Joel Kimetto is code switching as an attempt to speak *Sheng* but is motivated by the need to identify with the youth. From his mode of dressing to the involvement of the youth in the singing of his song ‘*Rat torosta*’, it is likely that the artist wishes to reduce the social distance between himself and the youth.

56. *Mwoe kole tumechanuka na wamechafuka, inaonekana tu*

Oribge tinye setani njaro che chang, tinye mistari ribge sitiomandein goal

Translation: They say that they are ‘civilized’ but they are defiled, it is obvious

Take care the devil has many ways and schemes be careful not to be scored

Source: Song code 04

The intra-sentential switch above is a case of code-switching meant to identify the artist to the young people. The artist being a young person has switched to the use of *Sheng* words such as *tumechanuka*, *njaro* and *mistari*, which mean; **we are ‘civilized’, ways and schemes** respectively, the language that is associated with the youth to address them since he knows that they understand it. We can also argue that the switch to *Sheng* is occasioned by the frequent use of the language in the society especially among the youthful people of which the artist belongs.

4.3 CS to Appeal to both the Literate and the Illiterate Listeners

According to Finlayson and Slabbert (1997:419) when speakers use the accommodation function of CS, they and the addressees are meeting each other half way in their linguistic interaction. The participants are accommodating each other as well as expressing their own ethnic identities. The listeners who understand either of the languages will access the message in those songs. Literacy in this case is measured by the ability of an individual to understand other languages other than his or her first language. The literate listeners in our case will encompass those individuals who can use and understand Kipsigis, English and Kiswahili while the term illiterate would be used loosely to refer to those speakers who understand and use only the matrix language. Songs that are in more than one language will therefore cater for the two groups of listeners.

4.4 CS Triggered by Relative Ease of Accessibility and Frequent Exposure to such Items in another Language

CS between languages emanate from habitual use of the languages by the artists. Speakers who have the habit of communicating using the different languages employ more CS than their counterparts. The frequent use of a word or phrase influences its accessibility and retrieval in the mental lexicon of the singers. The medium of learning in

schools determine the frequency of use of the words. Since English and Kiswahili are taught in institutions of learning, a lot of terminologies from these languages are frequently used.

In comparison to all the artists in the selected Kipsigis songs, Mr. Israel who is a university graduate employs the three types of code-switching identified in the songs, in the three languages more often than any other of the artists in the songs identified. This is attributed to the artist's frequent exposure to the three languages.

4.5 Code-switching as a Means to Make a Quotation

The artists resort to code-switching when they want to quote verbatim a phrase or a word that is in common use mainly for emphasis. In this case the singers only use the term in the original language without translating it, since it is assumed to be understood by the listeners

57. No man is an island, young man

Ongibur en kalyet, kibagenge young man

Translation: No man is an island, young man

Let us live in peace and cooperation young man

Source: Song code 01

The artist is singing in Kipsigis but he chooses to start the line in English to quote the common phrase 'No man is an island' then stresses in Kipsigis the need for the people to co-exist in harmony with members of other communities. Though the artist is proficient in both languages and he could make the same quotation in the matrix language, we can argue that it is due to the habitual usage of the phrase in English. The artist feels that the message will be understood well when it is expressed in English.

58. The phrase '*Wacha mpango wa kando*' found in the line '*kikiteu kele wacha mpango wa kando*' (***song code 02***) is a commonly used phrase to refer to extra marital affairs. The artist chose to quote the phrase in its original state because many listeners understand its meaning.

59. *Matoeten lagok rights chechwa; onai ole leaders chebo tomorrow*

Source: Song code 03

Translation: Do not deny the children their rights; know they are the leaders of tomorrow

The artist has quoted the common phrase that refers to children as the leaders of tomorrow instead of translating it to the Kipsigis equivalent.

60. *Sigichu ko **number two** nebo Jehova ogas amwowok, **second in command***

Translation: These parents are number two of Jehovah listen I tell you

Second in command

The artist has resorted to intra-sentential code-switching into English to communicate effectively the position that parents hold. This message is further emphasized by the next intra-sentential switch which is in the form of a common quotation regarding commands in a hierarchy. Through code-switching the artist is able to inform the listeners of how parents should be treated biblically.

61. *Makilote ndara, kuwa mwaminifu kwa ndoa yako*

Translation: You cannot harness wishes, be faithful in your marriage

Source: Song code 02

The example above is a case of inter-sentential code-switching where the artist starts the line with a Kipsigis proverb ‘*Makilote ndara*’ then the next part elaborates on the expectation from the listeners so that they do not regret later. The Kiswahili phrase ‘*Kuwa mwaminifu kwa ndoa yako*’ is also a common quotation that is used in the AIDS and HIV campaigns. We can argue that in using the two languages, the artist was able to effectively pass his message to the listeners.

62. *Kotun kwondo neu makaa*

63. *Kotun kwondo nete nyundoit*

Source: Song code 011

Translation: He married a wife like charcoal

I married a wife the size of a hammer

The words 'makaa' and 'nyundo' are both Kiswahili words that mean 'as charcoal and hammer' respectively, used in comparison and therefore the artist feels that these expressions would succinctly communicate the intended message. The switch is meant for accuracy of description since they are common expressions used in making comparisons in Kiswahili for example;

64. *Mfupi kama nyundo (As short as a hammer)*

65. *Mweusi kama makaa (As black as charcoal)*

4.6 Code-switching as a Means for Self-elevation

According to Haegerud and Njogu (1991) in Habwe (1999:93) research has revealed that even speakers who are less competent in English will attempt to code-switch to English for self-elevation to national levels and elitist ranks. There are instances in the selected Kipsigis songs where the artists have switches to English not for any other reason but for self-elevation, for instance the following examples;

66. *Chochote unachofanya, makes me lose ma mind, makes me lose ma mind.*

Source: Song code 07

Translation: Whatever you do makes me lose my mind

67. *Ingomi Tuesday komi kiwanjet edit by Sweet star from Bomet*

Translation: On Tuesday they will be in the field edited by Sweet star from Bomet

68. *You care ma needs, you care ma feelings*

Translation: You care for my needs, you care for my feelings

69. *I don't know you, I just see you on a face book*

Translation: I don't know you, I just see you on face book

Source: Song code 05

It is a common trend among artists especially the young, to switch to English, the language of the elites and therefore the artists are motivated by the need to emulate their fellow artists. In doing this, the artists seem to elevate themselves to the elitist ranks.

4.7 CS as a Principle of Economy and Rhythm

There are certain instances when a word from another language could express an idea using shorter expressions that save on time than its equivalent in the matrix language. Singers can be motivated to code switch from one language to another for purposes of economy in expressions. Consider the expressions below;

70.' Young man'

This captures the exact meaning of an energetic man, young in age and strong in body. The equivalent in Kipsigis would be '**chito ne ming'in**'. Such an expression is longer than its English equivalent.

CS can also be used to enhance rhythm in the songs. A song is defined as a short piece of music with words that you sing. Songs in general are music for singing. In order for the songs to appeal to the listeners, they should have rhythm. Rhythm refers to a strong regular repeated pattern of sounds or movements. It is the musicality in the songs that appeal to the listeners and this is achieved through the use of sound patterns such as repetition and alliteration.

In the selected study songs we found that the artists have repeated some words to make the songs have a good rhythm and musicality that is appealing to listen to. In the song '*Mi mbele*' (song code 09) translated as '**He is ahead**' the phrase '**mi mbele**' has been

repeated severally and this makes the song musical and easy to learn and remember. The initial sounds \m\ and \mb\ are bilabial sounds and therefore they alliterate and enhance the rhythm of the song.

4.8 CS for Humour

Apart from conveying messages, songs play a central role of entertaining the listeners and humour is a component of it. Advanced Learners Dictionary (2005) defines humour as the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing.

In the song '*Katabughan*' (song code 011) meaning 'foaming' by Micah Maritim, the artist has utilized humour in an effort to criticize illiteracy in the society. The artist satirizes illiteracy in the community and shows how lexical misunderstanding as a result of illiteracy can cause problems. In the song, the Kiswahili phrase '*Taabu gani*' which means '**What is the problem**' is misunderstood by the bicycle rider and he interprets it as '*Ketabughan*' which means '**You are foaming**'. This misunderstanding leads to an unnecessary fight. Consider the following example;

71. *Some cells are dead*

In this example there is a misinterpretation of the sentence where the listener interpreted it using Kipsigis sound systems to mean; '*Som Selly artet*' (song code 011) translated as '**Borrow sally the goat**'. This misunderstanding makes the song humorous especially when the bicycle rider replies; '*A some Selly artet nda matinye*', Translated as '**I borrow Sally the goat suppose she does not have**'. The whole encounter between the bicycle riders, who does not understand English, with the passer-by, makes the song humorous.

72. *Agot ndalein, are you stupid ilen yah yah*

Translation: Even if you are asked, are you stupid you reply yes yes

Here the artist is satirizing the illiteracy of those people who do not understand the English language and they end up agreeing on everything.

73. *The bicycle is very ng'eliecha*

Translation: The bicycle is wrecked

Source: Song code 011

The Kipsigis word for 'wrecked' is humorous because it is not a standard term for it. The bicycle rider for lack of an appropriate English word resorts to using a term that is understood within the context of the bicycle having a puncture among the Kipsigis people.

4.9 Code-switching for Societal Factors such as Euphemism

According to O'Grady (1996:355) euphemism is the avoidance of words which may seem offensive, obscene or disturbing to the readers or listeners. The Oxford Advanced Learner's Dictionary (2005) defines euphemism as an indirect word or phrase that people often use to refer to something embarrassing or unpleasant, sometimes to make it seem more acceptable than it really is e.g. pass on is the euphemism of die.

Fromkin and Rodman (1978:275) define euphemism as a word or phrase that is used to replace a taboo word in an attempt to either avoid fearful or unpleasant subjects. There are instances in the Kipsigis songs where the singers choose to code switch in an attempt to avoid mentioning obscene words or concepts. The song '*Welting*' by Subembe Kimaya Boosters Band euphemizes a love making process by choosing the lexical word '*welting*' from the English word '*welding*'.

In the *Song code 02* '*Kororio ma*' translated as '**A feather in fire**' the artist uses the phrase '*asali yako kila mtu asichovye*' translated as '**your honey should not be scooped by everyone**'. Here the word '*asali*' translated as '**honey**' is a euphemism for a female sexual organ.

In the selected Kipsigis songs, sexual acts are referred to by lexical items that are taken from the embedded languages in a euphemistic way to avoid them sounding

inappropriate. Issues to do with sexual acts are taboo subjects in public conversations and songs; and are therefore not mentioned literally.

4.10 Conclusion

This chapter has established that code-switching is a common phenomenon among the Kipsigis artists. With respect to the findings of our study, we can argue that code-switching and code-mixing in the selected Kipsigis songs is not always an indication of deficiency in a language but is considered as a useful strategy in communication. The data we collected showed that the motivations behind Kipsigis, English and Kiswahili code-switching go beyond lack of competence in the matrix language. The same sentiments are shared by Gumperz (1982) who observes that code-switching is a communicative skill which speakers use as a verbal strategy in as much the same way that skillful writers do with style in a short story.

We found out that the Kipsigis artists employed code-switching in their songs for various reasons. They resorted to the use of English and Kiswahili lexical items to fill linguistic and conceptual gaps; code-switching also identifies an artist to a particular social group for example the youth, to appeal to both the literate and illiterate listeners, to make a quotation of idiomatic expressions, for self-elevation purposes and, for purposes of economy and rhythm.

The study further revealed that code-switching is used for societal factors such as euphemism as well as to bring about humour in the songs.

In the next chapter, we give a summary of the entire research, conclusions and recommendations for further research on the topic code-switching.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction

This study was set to test four main hypotheses:

- (i) There are different types of code-switching in the selected Kipsigis songs.
- (ii) The artists in these Kipsigis songs have employed code-switching and code-mixing to achieve certain communicative and strategic functions.
- (iii) There are specific reasons that motivate the artists in the selected Kipsigis songs to employ code-switching and code-mixing in their songs.
- (iv) The Markedness Model will be tested to determine the extent to which it can account for the socio-psychological motivation for code-switching in the selected Kipsigis songs.

The general argument in the Markedness Model is that members of bilingual and multilingual communities make a choice of a linguistic variety over other available and possible varieties. The choice of a code depends on the speaker and the relationship with others within the conversational event. Speakers weigh the costs and rewards of alternative choices and make their decisions.

5.1 Summary and conclusion

The study was based on thirteen selected Kipsigis songs which were transcribed and translated into English. These songs were selected purposely and intentionally since our study aimed at finding out the socio-psychological motivation for code-switching in these songs.

The results of the study revealed three types of code-switching namely: intra-word CS, intra-sentential and inter-sentential CS. The Kipsigis language is the main language in these songs, but the artists switch to English and Kiswahili for communicative purposes such as to reach out to a wider audience and as a means of filling a linguistic gap in the language.

The data was analyzed using the Markedness Model developed by Meyers-Scotton (1993) to determine whether there was evidence of the socio-psychological motivations for code-switching. Our analysis revealed that there were instances of the 'marked' code-switching only in the selected Kipsigis songs. The other maxims of the Markedness Model such as 'unmarked' and 'exploratory' choice maxims were not applicable to our data.

The Markedness Model gives eight motivations that account for speakers making of 'marked' code choices. These motivations include; ethnic identity, ethnic exclusion, to increase social distance via anger and authority, for structural flagging, instances where code-switching is echoic, where the message is the medium and viewing speakers as entrepreneurs.

These predictions given in Myers-Scotton(1993:132) obtain in our data since according to Myers-Scotton,code-switching occurs in all communities and at all linguistic levels; and making a 'marked' choice may be the most universal use of code-switching. This study found that the Kipsigis artists resorted to 'marked' code-switching in their songs to mark ethnic identity and express their group solidarity, to express emotions such as anger and authority, as structural flagging and for aesthetic purposes.

In view of our findings, we can conclude that the Markedness Model does not comprehensively account for all the functions and motivation of code-switching and code-mixing in our data. Nevertheless, the Markedness Model can be considered adequate and relevant to this study. It is also true that there are other reasons for code-switching that are evident in our data but have not been accounted for by the Markedness Model such as code-switching to fill a lexical gap, for economy and rhythm, for social reasons such as euphemism and code-switching to appeal to both the literate and illiterate groups of listeners.

5.2 Recommendations

The data analyzed in this study only revealed instances of ‘marked’ code-switching; of which the study has delved in. We therefore recommend a research on whether songs in general can exploit the ‘unmarked’ code-switching.

The study has made a conclusion that code-switching has been used by the artists to serve communicative and strategic functions; our recommendation would be for a research to be carried out with the aim of finding out whether the artists actually achieve their objectives through code-switching.

The present study has used the tenets of the Markedness Model and therefore, we recommend a research on the use of code-switching and code-mixing in songs using the Communicative Accommodation Theory (CAT) or using an eclectic approach which includes the broad and diverse range of sources that encompasses both the linguistic and non-linguistic motivation for code-switching.

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APPENDICES

KIPSIGIS SONGS AND THEIR TRANSLATIONS

SONG CODE 01 BY MR. ISRAEL

YOUNG MAN

Yeah ladies and gentle men, this is a special dedication to;

All young men in Kenya. This is our time; we've got to change things here

Ongekutit ko nito ketuiyen ile kotinye ng'olion oh ehe

Mi chi ne acheng'e ehe kainenyi keguren **young man**

Chichi kotinye **nguvu, nguvu tele ehe** ak kotinye **akili** neo, **akili kubwa** ehe

Lakini kotinye ng'olion oh ne to kimwachi asi maityi kimaso oho

Refrain: **Fungua macho yako** ooh, **young man**

Tumia akili yako ooh, **young man**

Meng kong'alın chi ooh, **young man**

Meng kokenin chi ooh, **young man**

Kikalenchech chi ooh nam kowonon

Ing'eny olon tugul oh nan ariakta wuyan

Ani negit kowek kora oh, **young man**

Ng'wany ibu nee ra, **young man**

Refrain

Matiyan keng'alın oh, **young man**

Ameiyan keboisienen oh, **young man**

Your life is so precious, young man

And money cannot buy it oh, young man

Refrain

Kas oh weri we, **young man** le bendi tai toek, **young man**

Fungua akili yako, ufikirie Fungua macho yako na utazame

Makiyumdos kirugik ak kerib komabargei,

Meng ko ulien chi, **young man**

In this world young man, you cannot survive alone, young man

Refrain

No man is an island, youngman Ongiburen kalyet, kibagenge **youngman**

You need me, I need you, they need us, and we need them

To co-exist we've got to be together, and to survive we've got to stick together

Young man

Refrain

Chuki sio maendeleo, youngman, wivu sio maendeleo, young man

Ili Kenya iendeleo, young man, lazima tushirikiane, young man

This is our time, young man; it is never tomorrow, young man

Tuko Na uwezo, young man wa kuleta mabadiliko, young man

SONG CODE 01 BY MR. ISRAEL

TRANSLATION

YOUNG MAN

Yeah ladies and gentle men, this is a special dedication to;
All young men in Kenya.
This is our time; we've got to change things here
This is the subject we should agree on
I have a word to say
There is someone I am looking for
His name is young man
This person is strong and he is very intelligent
But I have a word to tell him so that he may not slip and fall

Refrain

Open your eyes, young man
Use your head, young man
Let no one deceive you, young man
Let no one use you
Someone gave us a bone to chew mean while as they rushed somewhere
And now they are about to come, young man
What will they bring this time? Young man
Don't let yourself be deceived, young man
And don't let yourself be used, young man
Your life is so precious, young man
And money cannot buy it oh, young man

Refrain

Listen you young man, young man
The visitors are moving forward, young man
Be open minded and think, open your eyes and see
You cannot put bulls together and restrain them from fighting
Let no one confuse you

Refrain

No man is an island, young man
Let's live in peace and togetherness, young man
You need me, I need you, they need us, and we need them
To co-exist we've got to be together, and to survive we've got to stick together
Young man x4

Refrain

Hatred is not progress, young man, jealousy is not progress
For Kenya to progress, young man, we must cooperate, young man
This is our time, young man; it is never tomorrow, young man
We have the ability, young man, to bring change, young man

SONG CODE 02 BY MR. ISRAEL

KORORIO MA

Mesorune kororia ma merir en let ile nda ki kanai, Mr Israel **twende kazi**

Refrain: Mesorunen eeh eeh kororia ma eeh eeh makilote indara

Oh oh oh makilote indara

En taunet baba kikoron ng'alek, en taunet mama kikoron ng'alek, ki **sambamba**

Kingotom kobit lagokko kikoron ng'alek, **kishwari**

Mpango wa kando umewaweka kando, weka kando

Kikiteu kele **wacha mpango wa kando, wacha**

Refrain

Mesorune eeh eeh kororia ma ah ah ahaa makilote indara

Oh oh ohoo makilote indara

Ani nguni meromiten ak lagoguk, ak lagoguk imi ano baba imwoe ile ibwa nda kikanai

imi ano mama imwoe ile ibwa nda kikanai oho **mpango wa kando unaleta ukimwi, ukimwi**

Mpango wa kando uta sambaratisha nyumba yako, nyumba yako

Refrain

Mesorune eeh eeh kororia ma ah ah ahaa makilote indara

Oh oh ohoo makilote indara, **kuwa mwaminifu kwa ndoa yako**

Sigichu ko **number two** nebo Jehova ogas amwowok, **second in command**

Tinye kaberuret ago tinye chubet, kas oh weri ribge weri wee tegis sigikuk kas oh lakwani

Kamwa bible kole tegis kwan ak kamet kas oh sikotesak betusieguk eng ng'wonyuni, asi isop

Situn ma en let ile ibwa nda ki kanai

Refrain

Kas oh **murembo maisha sio lollipop**, sio lollipop, kas oh **murembo maisha sio transfer**

Usiwe chips funga kila mtu akubeba, akubeba, asali yako kila mtu asichovye, asichovye, ni yako

Na abortion is a crime, ni mauaji usiue na baadaye kumbuka utahitaji watoto remember

Kwani ni wangapi wanatafuta watoto, jiulize mifuko zao zimeharibika, zimetoboka

SONG CODE 02 BY MR. ISRAEL

TRANSLATION

YOU CANNOT SAVE A FEATHER FROM FIRE

You cannot save a feather from fire donot regret later that you wished you knew

Wishes cannot be harnessed

In the beginning dad and mum things were okey before the children came, everything was fine
extramarital affairs have separatedyou

You have been warned; leave extramarital affairs

Refrain: You cannot save a burning feather from fire,

wishes cannot be harnessed

At the moment you are no longer with your children where are you father and mother you are
regretting you wished you knew

Extra marital affairs brings AIDS, extra-marital affairs will distabilize your marriage

Be faithful in your marriage

Refrain

Your parents are number two of God, listen I tell you they are second in command

They have blessings and they have curses, listen young man obey your father and mother

The bible says obey your parents for your days to be added on Earth

For you to live so that you don't regret later

Refrain

Listen you beautiful girl like is not like a lollipop, life is not a transfer

Do not be takeaway chips that is carried by everybody

Your honey is yours do not let every person scoop it

And abortion is a crime; it is murder and remember later on you will need children

How many are looking for children, their uterus are spoilt, they are torn

Refrain

SONG CODE 03 BY MR. ISRAEL

WATOTO

Ometen lagok che mengech, (che mengech) kobwonchon, (kobwonchon) mwae cheiso
Amu nenywai bounatet ab kipsengwet, (ab kipsengwet)

Refrain: Ioh oh x2

Matoeten lagok **rights** che chwan, rights **ya kusoma na afya njema**,
Onai ole **leaderschebo tomorrow**,

Refrain

Msidhulumu haki za watoto, zawatoto hata wao wako na haki zao,
Tuwaheshimu watoto

Refrain

Watoto ehe tuko juu, juusana watoto wako na roho safi, roho safi
Wanapendana, wakopamoja wakikosana wasahau na warudiana

Refrain

Wale waovu wanaodhulumu watoto, (watoto) siku zenu ni arobaini, ni arbaini
Mochililen neregek ab Jehova, watoto ni zawadi toka kwa Mungu,

Wengine wanatafuta kama dhahabu, Kama dhahabu msiavye, msiue

Refrain

They have a right to live, watoto eh tuko juu juu sana (shouts from children)

SONG CODE 03 BY MR. ISRAEL

CHILDREN

Let the young children come to me Jesus says
because the kingdom of heaven is theirs

Refrain: I oh oh x2

Do not deny the children their rights to education and good health
You should know that they are the leaders of tomorrow
Do not violate the children's rights; even children have their own rights
Let us respect the children

Refrain

(Children, we are highly placed) children have a pure heart;
they love one another and are together
when they wrong one another they forget and reconcile again
Those evil people who mistreat children, their days are forty;
they will not escape the wrath of God

Refrain

Children are a gift from God
There are those who are looking for them like gold
Do not abort, do not kill them

Refrain

They have a right to live. Children eh we are very high (shouts from the children)

SONG CODE 04 BY MR. ISRAEL

SCRATCH CARD

Ani wei si koscratchenech setani akoi au, **haiwezekani** ah

Refrain: Ilenji setani wee, **ma scratch card**,
huwezi nikwachua atinye cheiso

King'al Adam ak Hawa eng kabunguut ab Eden kolenji wee, chamcham kiten
Kilenji Hawa butul **kidogo** ak igochi boiyot, chamcham kiten
Indechomchomi ile konoe Mungu wee, chamcham kiten
Indechomchomi ile kong'wan kolian oh Hawa, chamcham kiten

Refrain

Kikong'al boisiek agichek kolenji wee, chamcham kiten
Indechomchomi ile konae **mama toto**, chamcham kiten
Andechomchomi ile konae pasta wee, chamcham kiten

Refrain

Kikong'al **vijana** chechang agichek ak konde **goal**
Anginyoru en oret **vijanawee** ko kikobet met, matinye lain
Mwoe kole **tumechanuka na wamechafuka, inaonekana tu**

Refrain

Anginyoru tibik katakororon ko kikonde **goal, kwisha**, tinye **sarakasi**
Tuguk che yoe ak cheloche kobo kwong'et
Kas oh **murembo**, matiyan keng'al in oh, kas oh **murembo** ilenji setani **excuse me**

Refrain

Kimoche koberberjige Josef agine betut agenge, kolenji Josef kaikai kong'et shatit
Kosir atewer Jehova kamuktaindet, **hiyo siwezi**,
Kosir atewer Jehova kiptaiyandenyu, **kwenda huko**

Refrain

Huwezi nikwachua shetani niko na Yesu nimefunikwa na damu yake
Oribge tinye setani **njaro** wee, njaro mingi, tinye mistari ribge sitiemandein goal
Tinye **mistari** ribge simandein **goal, chungu maisha**, indarigu ye imi inde **mbio**, chul nebo keldo
Mwachi ile

Refrain

Kas oh ya setani tinye njaro chechang matiny koberberin matiny kong'al in oh shetani wee wewe
shetani wee, ma ane ak inye

SONG CODE 04 BY MR. ISRAEL

TRANSLATION

SRATCH CARD

For how long will Satan keep on scratching us; it is not possible

Refrain: Tell Satan I am not a scratch card

You cannot win over me because I have Jesus

He deceived Adam and Eve in the Garden of Eden by telling them to taste a little

He told Eve to have a little bite and give it to the husband

If you taste it God would not know, if you taste it do you think it would be bitter in any way

Refrain

He has deceived also the men that they can have a taste, if they taste it their wives will not

Know

Even the pastor would not know he has deceived many youth and scored them;

When you meet the youth on the way they are confused, they don't have direction

They claim that they are civilized but they defiled, it is openly seen

Refrain

When you meet the girls who would be good, the devil has already scored them completely

The things they do and wear are weirdo

Listen oh beautiful lady do not be deceived, tell Satan 'excuse me'

I am not a scratch card that you would scratch I have Jesus

Refrain

He tried to play his trick one day on Joseph but Joseph said

It is better for the shirt to remain behind than to ashame Jehovah,

the Almighty, it cannot happen go a way

Refrain

Satan you cannot win over me, I have Jesus and I am covered by his blood

Take care Satan has a lot tricks, he has schemes, be careful so that he does not score you

Take care if he comes near you run very fast

Refrain

Listen Satan has many tricks do not allow him to cheat and deceive you

Tell Satan; you and I are not together

SONG CODE 05 BY CHELELE

INTERNET

Ee yo chomene eyo chamenyu
Ee yo chomene eyo chamenyu

Mamoe tuguk che isirwon buch che kichatani en **face book**,
Chebo buch che mabo kiy bagakta bak **internet**

Refrain: Mamoe chomyet nebo kwen anen, **I don't want**
Kichatani tuguk chebo buch
Une **school day I wish you** last time,
Pichainiguk agere buch en **face book**
Refrain

Kwang'et neya ak tuguk che ipostenwo en **face book**
Kiinemu nambaenyu en **face book**, ak indeywo robishek en **mpesainyu**
Akilenjo mati seret yon ami

Refrain
Torokwo mongen oret **darling**, ami **junction** ab bodaboda **baby**
Tiwo jampait ak ambrellait **sweetie**, akichogu mache kowek pikipikit

Refrain
Mamoe chomyet nebo kwen ane
Kakwo pikipikit kobagaktan, asiororen, kongetyo kweosiek ak koroboni ne ya
Kakwo pikipikit kobagaktan **baby** roboni neo ak kakong'et kweyot asiorore
ago marekto kiy achapaitanu ako nyone uritiet , imuru ano **babynenyu** eh

Refrain
Eeyo chomenee, eyo chamenyu ee baby ee
I just see you on a face book,
You care ma needs, you care ma feelings, oh baby I wanna know
Why you love me that much, I don't know you I just see you on a face book
You care my needs you care my feelings, namae darling amu achamin darling
I wanna know why you love me that much

SONG CODE 05 BY CHELELE

TRANSLATION

INTERNET

My dear

I don't want the things you write to me for free on face book, for free
Leave me out of the internet

Refrain: I don't want a dishonest love;
I don't want free things chatted on face book
How is school day I wished you last time?
I see your photos on face book for free

Refrain

My dear, I am tired of the things you post for me on face book
You got my number on face book and sent me money through my *M-pesa* account and
You told me that I should not suffer when you are there.

Refrain

Come for me darling, I am at the *bodaboda* junction baby
Bring me a jumper and an umbrella sweetie,
Do hurry because the motor bike is about to leave

Refrain

The motor cycle has gone leaving me behind, I am hungry,
my shoes are torn and it is raining badly
The motor bike has gone leaving me baby, I am hungry but I do not have an appetite
It is slippery and it is getting dark, where are you my baby

Refrain

My dear, I just see you on face book, you care for my needs, and you care for my feelings
Oh baby I want to know why you love me that much, I don't know you
I just see you on face book; hold me darling because I love you
I want to know why you love me that much.

SONG CODE 06 BY MR. MIKE ARAP NAENI OF SWEET STAR
ROUND TWO

Round two no ibwon **clips** saeditenun
Akiibwon en **Thursday** sakapcharenun en **Friday**

Refrain: **Round two** no ibwon **clips** saeditenun,
Round two no ibwon **clips** saeditenun

Si ayai **editing** en **weekend busy** ra KNB en wikini
Kowo subukia, kowo Zaire
ago **Governor** ko ki koloit

Refrain
Clipsichuguk ko kororon, tinyei **background** che kororon
Maiimebik kora en **editing**

Refrain
En komi **Monday** arentareni agonye kityo abel **master**
Agonye kityo anem **master**

Refrain
Ingomi **Tuesday** komi kiwanjet **edit by sweet star from Bomet**

Refrain
Wacheni toek, ibwonclips sa editenun, boiboi toek ibwon **clips** sa editenun
Ngomi **Tuesday** komi kiwanjet, edit **by sweet star**, kosegei toek

SONG CODE 06 BY MR. MIKE ARAP NAENI OF SWEET STAR
TRANSLATION
ROUND TWO

This is round two you bring me the clips I edit for you
Bring them on Thursday so that I capture them on Friday

Refrain: This is round two you bring me the clips I edit for you
This is round two you bring me the clips I edit for you

I will do the editing on weekend K.N.B. is busy this week
He went to Subukia, he went to Zaire and Governor is far

Refrain
These clips of yours are good, they have a good background and
They do not also disturb during editing

Refrain
On Monday I will be entering as I want to produce the master copy

Refrain
The visitors will watch them, the visitors will be happy and
On Tuesday it will be out in the field, edited by Sweet Star from Bomet
Refrain

SONG CODE 07 BY MIKE ARAP NAENI OF SWEET STAR

IMOCHE AYAI NEE

Yah man, this is kemona Featuring Sweet Star Digital Migrations

Refrain: Imache ayai nee sinai ile achamin, **baby** nyoon gaa, **baby** nyoon gaa x2

Baby imache ayai nee Sinai ile achamin, amache yeiburei en ole imi inai ile kiachamin

Mwownon kora ngot ichamo si magage ako chamyeng'ung

Refrain

Imache ayae nee sinai ile achamin baby nyoon gaa **baby** nyoon gaa

Chochote unachofanya makes me lose my mind, makes me lose my mind, me lose my mind

Imache ayae nee si nai ile achamin baby nyoon gaa **baby** nyoon gaa

Kikibur tuwan alen ane ichomon, kialen ichomon ka mechomon ako mechomon mechomon

SONG CODE 07 BY MR. MIKE ARAP NAENI OF SWEET STAR

TRANSLATION

WHAT DO YOU WANT ME TO DO

Yah man this is Kemona featuring Sweet star Digital Migrations

Refrain: What do you want me to do so that you know that I love you, baby come home x2

Baby what do you want me to do so that you know that I love you

I want you to know wherever you are that I loved you

Tell me again if you love me so that I don't tarry with my love

Refrain

What do you want me to do so that you know that I love you.

Baby come home

Everything you do make me to lose my mind, makes me lose my mind

What do you want me to do so that you know that I love you

Baby come home

We stayed together and I thought you loved me but you don't love me and you don't love me

Refrain: What do you want me to do so that you know that I love you

SONG CODE 08 BY PASTOR JOEL KIMETTO AND GREAT COMMISSION SINGERS
RAT TOROSTA

Oiye kitokomie emet akokitokoo emet, kiagete tuga kolenge
Kora kiming'it emet ako kokoyait emet, kigoba bik **zero grazing**
Kole nandin am kerebeng'ung, kole keiyon rat torosta rat rat

Osoruge weeleiyee kokoit koroii ng'wony ne yaa
Katar bik age tugul murenik ak kwonyik, agot lagok agichek ko maituhei
Itilile nee mureno orenyin kobaten koyan ng'oliotab Jehova rat torosta

Refrain: Oiye kimining'it emet ago kikoyait emet kokoger tiondo beregwek
Kole nandin am kerebeng'ung kole boiyon rat torosta

Ngot imache isob konikas ng'alechu, imache ibet konisas ng'alechu
Neranik ongemete ibetab gee chitugul kon itebi eng riretab gee
Kou bikab keny ongerib tegisto, matiny komi walet ongerib tegisto
maton ngesas tegisto ne kimi eng keny

Vijana mujichunge, rat torosta, **wazee mujichunge**, rat torosta
Refrain

Kassan oh kassan bikab Kalenjin amoche amwowok
Kochang'a mionwogik, ongemwechi cheiso sikorib orenyon, koisto yomutik
Inendet ko chomyet ago chomech ehek, we **gonna have to chill all the boys and the girls**
We gonna have to chill all my brothers and all my sisters, rat torosta
Refrain

SONG CODE 08 BY PASTOR JOEL KIMETTO AND GREAT COMMISSION SINGERS

TRANSLATION

TIE THE BREEDING CHUTE

The world was good, spacious and the cows grazed freely
Under the free range system
And now the world has grown smaller and has become bad
People have resorted to zero grazing
A Nandi said eat from your own plate;
A Keiyo said tie the breeding chute

Refrain: The world has grown small and has become bad the disease has blocked the taps
And a Nandi said eat from your own plate and
An old man said tie the breeding chute

Rescue yourselves; there is a bad disease that has come to the world
It is finishing everybody, men and women, even children are not spared
How can a young man keep his ways pure except to believe in the word of God?
Tie the breeding chute
Refrain

If you want to live, heed these words and if you want to get lost you despise these words.
The youth let us leave fornication, everybody to live in compassion like the old generation lets
observe respect

Despite the change, let's observe respect and not despise respect that has been from the past
The youth take care----tie the breeding chute
The men take care-----tie the breeding chute

Refrain
Listen oh Kalenjin people I want to tell you diseases have increased, let us run to Jesus
So that He keeps our ways, remove temptations, He is love and He loves us
We have to abstain from sex all the boys and the girls;
We have to abstain from sex all my brothers and my sisters.

SONG CODE 09 BY PASTOR JOEL KIMETTO AND GREAT COMMISSION SINGERS
MI MBELE

Kibendi kesubi cheiso sorunindenyon, inendet ko oret ak iman ak ko sobondo
Mi tainyon cheiso kakurech kole nyon osubwo
Ongekas it tugetab cheiso asi kesobchei, kikoterter cheiso meet ye kingong'et en meet
Kiterteri meet agechek amu eng cheiso, makiywei oret amu mi cheiso mbele

Refrain

Mi **mbele**, mi **mbele** cheisoinyo -----mi mbele
King'et eng kererit ----- mi mbele
Eng betutab somok _____ mi mbele
Komong eng che kibek _____ mi mbele
Oiyekikondoenech _____ ”
Kochobwech gorik _____ ”
Kiwo barak kisengwet -----“
Kochobwech koret -----“
Ago nyone kogeny _____ ”
Konyo komutech _____ ”
Mi mbele cheiso inyo _____ mi mbele _____ mite mbele
Mi mbele **baba**, _____ -- ” _____ ”
Agot eng konyoiset _____ ” _____ - ko mite mbele
Agot eng kosobet _____ ” _____ mite mbele,
Kisob bik che miondos oh _____ ” _____
Soitoi che mosoitoi-----“
Ing'eti solomonik, -----“
Ing'eti chekikobek-----“
Twegu che matwegu -----“
Magergei ak konyoikab ng'wony -----“
Agot kisayansi -----“
Kiyai ng'wony ak kipsengwet -----“
Kiyai nyanjosiek ak **baharisiek** kiyaech agechek en itondonyin-----“

Yu mbele yesu _____ yu mbele, yuko mbele

Kiongoziwetu -----“-----“
Mwokozi wetu-----“ _____ ”
Katutangulia-----“ _____ ”
Kutuandalia makao -----“ _____ ”
Tumwamini bwana _____ ” _____ ”
Tumfuate mwokozi yesu _____ ” _____ ”
Yeye ni jabali letu _____ ” _____ ”
Yeye ni mlinzi wetu _____ ” _____ ”

SONG CODE 09 BY PASTOR JOEL KIMETTO AND GREAT COMMISSION SINGERS

TRANSLATION

HE IS AHEAD

We are moving following Jesus our saviour, He is the way, the truth and life
Jesus is ahead of us and He is calling us to follow him
Let us heed his call so that we live .He overcame death when He rose up
We also shall overcome death because of Jesus
Brothers and sisters let us follow Jesus our saviour
We are not afraid of the way because Jesus is ahead

Refrain

Jesus is ahead-----He is ahead
He rose from the grave-----“
On the third day -----“
He rose from the dead-----“
He has gone ahead of us -----“
To prepare houses for us-----“
He went to heaven-----“
To prepare a place for us -----“
He is coming back again -----“
To take us there-----“
Our father is ahead of us-----“
Even in medicine-----“
Even in healing-----“
He has healed the sick-----“
The blind see, the cripples walk, He raises the dead, and the dumb speak-----“
He is not like the worldly healers-----“
Even in science-----“
He made heaven and earth -----“
He made the oceans and the lakes-----“
He made us in his image and likeness
Jesus is ahead, our leader, our saviour; He has gone ahead of us to prepare a place for us
Let us believe in our saviour Jesus, He is our rock; He is our protector and our leader.

SONG CODE 010BY MICAH MARITIM

MY KWONDO

Chang bik kimageinik eng ngwony eeh bikchok
Che ngoger bik che chomdos konaam kochut **katikati**

Kou susuriot koto besyo bik eeh che ko chomdos
Bagakten chichon, bagakten kwonyon, **aibu**, ngotunge bik konaam kororiso ak kole
Eeh kotunge **sura mbaya** makingen lagok che kisiche en koiyo ngot koige
Lagok mososiet wee

Ngotunge bik konaam kororiso ak kole makingen any lagok che kisiche en koiyo ngot koige
Lagok sura mbaya, **kwanza** ngoger chito neu ane kou yon mai chito **kabisa**
Nean kolenjon akiche murenik kolenjon koichame nee itun kwonyon no ya
Ko kaikai komwowon kwondo kosir komwowon murenik
Koimache atunin abagach kwondo atunin nimoche atunin inyo atunin ilabat

Inatun kwondo netui konaam kororiso ak kole kotun kwondo
Neu **makaa**, ngotun kwondo ne birir konaam kororiso kogeny
Ak kolenjinot bik eng kokwet matokerte kwonyon bo weron kosot
En olo roboni kongomastak ilet, mostoi bik ilet chito ne birir ne ma masta bik
Che tinyei swetosiek che biriren anan ko koroisitisiek che biriren
Melitit kora eeh

Kongotun kwondo ne koi konaam kororiso ak kole kotun kwondo nete **twigait**
Atun kwondo ne nwach kororiso ak kole kotun kwondo nete **nyundoit**
Kongoi inye chenwachenyu kongoi ine cheptustus wee matiny I nwach
Kaikai kot kwondo ne nwach sabeii kuibi ma ghali ngaap iipchini kweyet nobo **seven shillings**

Ne ngororise bib kogere komasin, ketorochegei ak cheptustusienyu
Ko ngotun kwondo ne nerat konaam kororiso ak kole ma neratet eng kwonyon bo weron oh
Kokiger ko **malaria** ko kobwa borto

Kwondonyu ko kwondonyu matiny ko kakoyosit kobo **eighty years** ak abo **twenty years**
Ne ngororie kou yon rire, igilegei kou yon kase komi ye ng'wan
Obokokwon akwek alitakei cherakanenyun

Kwondonyun ko kwondonyun kergei komatinyei kelek,
Ie kolen bik ketun kwondo ne matinye kelek
Si koame nee panyek, eeh ma ui kasit an aibu bendo ko anee ne nyee ko ine ne lugui
Ak akoini kolugui ketorte maisha ak chepyosenyun ororisoti olite olin

Kwondonyun ko kwondonyun kergei ko solomwet komatindoi kelyek kokuikuiyote en ng'wony
obogokwo okwek tom anyon koing'uung ak anyon asomin toretet alenjin weri toretan
Kalapchineiywo istulit anan alenjin nyo kalapchineiywon kitandet eeh
ane ne kalapi.

SONG CODE 010BY MICAH MARITIM

TRANSLATION

MY WIFE

There are so many jealous people in this world, when they see people who are in love
They begin to get in their midst like weevils until the two part ways. They advice leave that man
or woman

When people marry they begin to laugh at them and comment that two ugly people have married

We do not know the kind of children they will get if they will resemble monkeys for the children
will also be ugly

First when they see someone like me, they see as if I am not somebody completely
Even the men ask me why I have married a bad woman it was better if the women asked men
than my fellow men, did they want me to marry them?If they want they can as well come I marry
them they run

When I marry a black wife they laugh and say that I have married a woman as black as charcoal

When I marry a very brown wife they begin to laugh again and tell people in the community that
they should not shelter her especially when it is raining because lightening can strike people in
her company

If lightening could strike very brown people why not strike people in red sweaters and caps
When I marry a tall wife they begin to laugh saying I married a wife as tall as a giraffe and when
I marry a short one they laugh again saying that I married a wife as short as a hammer
Thanks to my short and soft wife, it is better to have a short wife because she is economical
She can wear a shoe worth seven shillings.

When people will be laughing we shall ignore them as we hug each other with my soft wife
When I marry a fat wife they begin to laugh saying that her fatness is as a result of malaria and
that is why her body is swollen

My wife is mine even if she is an eighty year old and I twenty years; such that she laughs as if she
is crying and writhing in some pain, you leave me alone with my own wife
My wife is mine even if she is toothless people ask how she will chew meat while she is
toothless.

Don't worry, when I bring meat I will be the one chewing; and she will be the one doing the
swallowing and we move on with life with my wife
My wife is mine whether she is crippled, without legs and crawling on the groundleaves her alone

I have not come to you for assistance to help put her on the stool or lift her to bed
I am the one who will be lifting her

SONG CODE 011 BY MICAH MARITIM

KATABUGHAN

Ye otafautishan kipsahili ak Kiswahili
Kiayamekosei chito Kiswahili anan ko kiingereza akomiten ak bik kabilosiek alak
Kiang'et besyo engNyahururu kiabunoti baiskilit kochuuz baiskilinyun
Awe taban ak amal (ne le katelen **makini** ilen **masikini**)
Kochun chi ne ne kigetote kechiriet kolenjon **tabu gani?**
Kiatononak alupchan ak ateben **sababu**,alenji amu nee siichubon weri
Ilenjon itabughan maanen ne katabughan, katabughan baiskilit
The bicycle is very ng'eliacha

Kokusyon kong chichigan ak kole **ala!** Alenen kole ala baiskilit
Ang'et eng ngwony ale wep ak asus an chichigan ketiechatiech baiskilit ak choruenyun
kwo kotabughan, akolabat kechiriet kwo kong'irta eng tulwet
Kingokaketiechatiech baiskilit ak choruenyun ako kakolabat kechiriet amu kimokikosyine eng
ng'alek

Kingoleon **taabu gani** alen kalenjon itabughan; megere ilen katabughan baiskilit
ko kika chuuz baiskilit kewoljigei kabilananito akoi kokuuskong chichoton ak kolenjon ala!
Alen kolenjon ala baiskilit, oiye ang'et any ak keng'aa ge kabilani
Kolabat kechiriet ako kaketiechatiech baiskilit

Ager ale kechirioni kalabat ib kong'irtae tulwet ko kaonei,
Kebe anyun ak kechiriet; aon kechiriet kot ko ngoititae kang'irtaet komosin
Ko kakoru kechiriani kana k komochei kome kakosienyasieny
Konyo an chito age agine ne kitorkesirgei kogeny konyon kosobsob artanikan ak kole
Some cells are dead, alenji asomdoi ano selly artet ako mara ko matindoi

Kokusyonkong ak koketyi kogeny kole **some cells are dead**
Ale kale som selly artet koroi, aru eng ngwony, konyo kosobsoban ak kole amekonda
Alenji ng'o **neamekonda**, maame konda
Ka ngele amekonda eng Kiswahili ko kakile ka kosakit
Ak obendoti makimoche ne ngelechok **makini** obirgei ak chito ilelen kakile **maskini**,
Kor ketebenan eng Kiswahili kele amunee sibar artet, alenchi hii arta amekasienyasieny **mpaka
na mea**
Koger any chichin ak kole rutundoi ano artet, kangele amemea ko kakile kokorutu eng Kiswahili

Ale ane amemea ko kang'ol Kalenjin chotindoi Kiswahili, sikoegei chon kibo boisiek Chemiten
ak Mambet che kimi olobo Longisa en olin bo Bomet, che kiinete chitab akrikacha
Kelenji **pandeni miti** korwai boisiek kolany ketit barak, kelenji**shukeni** kolen kakile osubkei

Kosubkei boisiek eng ketit barak
Ingen ngotong'alali ak chito ne kose kiingereza ak komwounkiingereza kochokchin
Iboisien yah kot kobek agot ndalein **are you stupid? Yah,yah,yah, are you normal? yah,yah**

SONG CODE 011 BY MICAH MARITIM

TRANSLATION

'FOAMING'

You need to differentiate between 'Kipsahili' and 'Kiswahili'
When you do not understand English or Kiswahili and you are with people of other tribes.
One day in Nyahururu, I was riding on my bicycle then the bicycle had a puncture
Then I went aside and repaired it.

Instead of saying '*makini*' meaning keenness you end up saying '*maskini*' meaning poor
Then someone who was tending a sheep came and asked me what the problem was.
I stood up sweating and asked him the reason for a busing me .I told the young man that he had a bused me.

It is the bicycle that has a problem but not me, the bicycle is very wrecked
Then the man looked at me and exclaimed ala! I thought he had said that I carry the bicycle.
I rose up from the ground and bit the person. We wrestled with my friend and wrecked the bicycle

The sheep ran and disappeared into the hills.
All these happened because we did not agree on the issues
When the person asked what the problem was, I thought he had abused me I wrestled with the man
As we wrestled with the man the sheep ran beyond the hills and I ran after it
The chase went on until the sheep fell to the ground as if about to die
It was breathing heavily

Another person came and we were about to disagree .He inspected the sheep and said
Some cells are dead I thought he had said that I borrow sally the goat. How can I borrow sally the goat and maybe she does not have
He examined me and said in Kiswahili that I am slim
I thought he had said I eat the eye because I did not understand it
When you are told to be keen in Kiswahili, do not fight with somebody thinking that he has called you poor.

When he asked me in Kiswahili why I killed the sheep because it was breathing heavily
I replied that this sheep has breathed until it has sprouted
He looked at me and asked me how could the sheep sprout because the word '*mea*'
In Kiswahili means to **sprout because** I had spoken Kiswahili mixed with Kalenjin
Do not be like the old men *Chemiten* and *Mambawho* were being instructed by the Agricultural officers

When they were told in Kiswahili to plant trees and they instead climbed the trees and
When they were told to come down they thought that they had been told to hug each other
The two old men hugged one other while on top of the trees
When you do not understand English and somebody talks very fast to you in English
Just use the word yes yes even when he asks you 'are you stupid? Say yes yes, are you normal?
Yes yes.

SONG CODE 12: BY KIPTESOTAND KOTESTES BAND

TIME KEEPERS

Murenchu non amwowok kwonyik koribe sait
Saa moja kogawirma; **saa mbili** kogabai logok
Saa tatu kagagomogon; saait ang' wan non bo kemoi ee
Kosait ab kekwer twolyot manyolunot itemi bii
Manyolunot itemi sang ee orib sait ee
Saa tanu non bo kemoi koib **redio** konyo **bedroom**
Ak any koyotun **volume** asi otau any okwer twolyot
Ee ngalek ab koromiet orib sait ee
Yon kele kechop twolyot icheng kipchumariat non koi
Cheng kipchumariat non koi ak any inichop twolyot
Ak ichop twolyot non mie momoche non bo **plastic**
Ne kouchi mat go nyokwil si ye tau any ikwer twolyot
Ikwer twolyot kwo komuut got; rip sait ee

SONG CODE 12: BY KIPTESOT AND KOTESTES BAND

TRANSLATION

TIME KEEPERS

Men let me tell you women keep time
At seven, they have cooked at eight, they have fed the children
At nine, they have taken children to sleep
At ten, in the evening is the time to ring the bell
You are not suppose to be outside, you are not suppose to be outside

Ee let us keep time ee
At eleven; she brings a **radio** to the **bedroom**
Then open for you **volume** so that you then start ringing the bell
Ee in the words of toughness
Let us keep time ee
When you have decided toring the bell look for a long nail
Look for a long nail and then start hitting on the bell
And make a good bell it does not want **plastic ones**
That when heated it bends so when you start ringing the bell
Ring the bell until the whole room makes noise
Let us keep time.

SONG CODE 013: SUBEMBE AND KIMAYA BOOSTER

WELTING

Rutoito nyun ne kiarute ngot koimenchon oret
Kiawendi safari nyun koimenchon oret
Inde wenti got koimenjin meru got ab bogoinik
Ngot komi boriet komosin koimin merue kemoi
Oyebit asi amwowok kit ne kiiyaak kemoi
Kiarute besyo koimenchon aru longisa
Kerubgei ak chito neto **garage** nego **welding**
Woi ki-weldenis got kochor; maru kemoi
Kitiolo tioli **mashinit** moru kemoi
King'aingai inat mugung'onik maru kemoi
Kin ale aru komoruyase
Lazima kii-mbya **inginit** kitomo kebele
Kiamuchi subui ageer kogi chombulit
Abak kasit nibo **welding** komochii tugul
Namegei ak chit non tenden mata tebe beek

SONG CODE 013: SUBEMBE AND KIMAYA BOOSTER

TRANSLATION

WELDING

My journey that I went
The dawn got me on my way
If on a journey, and dawn gets you, never sleep
in a timber house
If there is battle on the other side
It will disturb you
Listen to what happened
I was on a journey, the dawn got me, I slept at Longisa
I slept next to a garage man; a welder (solder)
He did welding the whole night until morning.
The machine produced a lot of sparks, I did not sleep
There was friction from the tyre, I did not sleep.
I tried to sleep, but never
I looked at her in the morning it was a brand new car
The work of welding is not for everybody