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Dance Lyrics**



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## Deictic Strategies in KamaNu and Karimi's Kimeru Song and Dance Lyrics



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### Abstract

**Purpose:** This paper examined the deictic strategies in the Kimeru song and dance lyrics by KamaNu and Karimi by assessing how the deictic properties of these song and dance lyrics express the main issues. The study utilized the aspects of Van Dijk's (2008) ideological square as a component of his socio-cognitive approach to critical discourse analysis (CDA).

**Methodology:** The study adopted a qualitative approach using descriptive research design in particular a case study. Research was carried out in Meru and Nairobi counties in Kenya. The target population consisted of native Meru artists and their fans. Two native Meru artists, a male and a female, namely: KamaNu and Karimi were purposively sampled as a corporate item. Twelve songs six from each of the artists were picked on popularity basis and that they had a traditional tinge and contained deictic content that were relevant to the study. Data was collected through six video recordings, semi-structured interviews and note taking of the actual live performances in social functions; three for each artist to enable the researcher get verbatim data and songs without any alterations, as well as save time.

**Findings:** The study established that Kimeru song and dance lyrics by KamaNu and Karimi, through polarization of Us and Them, employ a cocktail of both simple and complex strategies to cater for people of all ages for purposes of understanding the intended meaning, while saving one's face and as such smoothly transmits the societal ideals.

**Unique contribution to theory, policy and practice:** The study recommends that listeners pay more attention to these deictic strategies for an appropriate interpretation of the intended meaning as they enable the speaker identify with the situation making listeners incline towards the music since it elevates the speaker on a pedestal of the informer and all knowing (Atoh, 2017). Secondly, the audience should discern the meaning of these expressions in accordance to the context under which they are used. There is therefore need for the policy makers to incorporate song and dance lyrics in the school curriculum as a technique of language teaching as well as preserve our cultural heritage through documentation for posterity.

**Key words:** *Deictic strategy, Song and dance lyrics, Kimeru, Pragmatics, Discourse*

## INTRODUCTION

Language is used in different fields internationally and locally to transact businesses, in education, media houses, and entertainment just to mention but a few. One of the entertainment forms in the society where language is used is music; it is universal, transmitted through generations, usually performed in the presence of others, and of extreme antiquity (Trehub, Becker & Morley, 2015). Music is the key to the heart of people, if you lose it, you lose people; if you keep it safe, it unlocks the people's hearts (Adeyanju, 2002). It is accompanied by dance which largely communicates through non-verbal codes that are Culture dynamic which reflect the changing trends in most societies. The choice of the kind of language used is instrumental in the interpretation and comprehension of the speaker's intended meaning based on various contexts. This is style/strategy which designates features that indicate the author's choice of one mode of expression from among a set of equivalent modes and this may be expressed at the surface level by specific choice of words, syntactic structures, discourse strategy, or combinations (Chefor & Zhinying, 2020). This then means that an author or speaker chooses the kind of words to use in relation to the subject, audience and context of use. Stylistics is a branch of linguistics that applies the methodologies of linguistics to analyze the concept of style in language (Finch, 2000). These features pose layers of meaning whose interpretation may not be possible if a scholar relies on the translated texts alone (Finnegan, 1992). This is a preserve of Pragmatics which is the study of 'invisible' meaning or how we recognize what is meant even when it is not actually said or written (Yule, 1996). Linguistic choices in music are usually made to arrest the attention of the audience; these are rhetoric-laden for persuasive and dissuasive purposes. According to Allen (2004), many artists articulate their ideas, beliefs and feelings from its creation, performance or consumption.

Deixis concerns the ways in which languages encode or grammaticalise features of the context of an utterance or speech event, and also the ways in which the interpretation of an utterance depend on the analysis of that context of utterance (Levinson, 1992). The researcher considers KamaNu and Karimi's Kimeru song and dance lyrics to be part of discourse. Linguistically, Kimeru language can be classified as a Bantu language of the Niger-Congo family of language. It is a tonal language and therefore results in different meanings of words. The Ameru have a rich cultural heritage unique to their way of life enculturated through music (Muguna, 2014).

Strategies in songs have enjoyed linguistic scholarly attention a lot: critical discourse analysis of selected Nigerian presidential election campaign speeches, Abdullahi-Idiagbon (2010). Others focused on discourse strategies of Luo traditional dirges (Atoh, 2017), Chenenje (2017) studied stylistic analysis of kabras folk songs to identify the prominent features of style in Kabras folk songs and how they affect their interpretation, while Koech (2013) analysed figurative language used in selected Kipsigis songs, just to mention but a few. All the above studies were instrumental in establishing the centrality of strategy in the communication of crucial information in song and

dance discourse. The present study therefore sought to explore the deictic strategies employed in Kimeru song and dance lyrics by KamaNu and Karimi as a key component of communication.

## **METHODOLOGY**

The present study adopted a qualitative approach using descriptive research design in particular a case study. This approach allows for a semi-structured (but not unstructured) data collection tools and non-probability sampling that makes it possible for generalization to the wider population while allowing for exploratory analysis which primarily involves inductive analysis (Dornyei, 2007). The target population consisted of native Meru artists and their fans. Two native Meru artists, a male and a female, namely: KamaNu and Karimi were purposively sampled as a corporate item since they complement each other in the music field. The two Kimeru artists are composers and singers of the Kimeru song and dance lyrics and therefore yielded the required data with regard to the research topic. Twelve songs, six from each of the artists, were picked on popularity basis and that they had a traditional tinge and contained deictic content that were relevant to the study. Data was collected through four sessions of semi-structured interviews and six video recordings and note taking of the actual live performances in social functions: three for each artist to enable the researcher get verbatim data and songs without any alterations and to save time. It also enabled the researcher to record, transcribe the songs and critically analyze the dances in the contexts of their performance. The transcribed songs were translated from Kimeru to English language for purposes of analyzing the data and also make it comprehensible to English language learners who are not familiar to the Kimeru language. Data codes development and coding of data from lyrics, notes and observation were done, and organized and collated for purposes of deictic strategies' development. They were later refined and merged and categorized into different deictic strategies for purposes of discussion.

## **RESEARCH FINDINGS AND DISCUSSIONS**

The study identified five deictic strategies employed in KamaNu and Karimi's Kimeru song and dance lyrics which include: hyperbole, repetition, symbolism, simile and metaphor, and actor description. It emerged that figurative language played a great role in delivery of the intended meaning.

### **Hyperbole**

This is a semantic rhetorical device for enhancing meaning. Hyperbole has been used in the Kimeru song and dance lyrics through deictic expressions to enhance the intended meaning by emphasizing self-positive representation and other negative presentation through emphasizing the positive about Us while emphasizing the negative about Them. This has been employed in the songs Kathambi, Buu Bwoni Naa, Ngakua Ngwete, Susana and Ti Maruru, through use of person, temporal, spatial and social deictic expressions as discussed below.

In the lyrics, *'And you Njuri elders, I will have to pay a he-goat as a fine because of making a mistake'* in the song Kathambi, through the vocative *'you Njuri,'* the speaker in his appeal to Kathambi to open the door for him after falling out with the city girl, he promises to pay a he-goat to the elders to be forgiven. This is excessive exaggeration since in the Meru culture for one to pay a fine to the Njuri Ncheke elders, then one must have committed an inconceivable sin that calls for a cleansing to avoid a curse, yet this is a case of just long distance love challenges; by saying this, the speaker paints the 'Us' as people who are remorseful, caring and quite human which endears his likes to the audience, thus enhancing the meaning of the song making it easy to understand. In the same song when the speaker uses the deictic expression *'my'* in the lyrics, *'... the whole of my small house was swept,'* he brings out Doreen as an evil person while making the audience view him as the victim in this case. This is exaggeration to express the extent of Doreen's reaction towards rejection and for the addressee to figure out the emptiness of the house. Critically, this implies that he is quite lonely and a great vacuum is created in his soul.

Similarly, in the song *Buu bwoni Naa*, the speaker uses hyperbole throughout the song by use of person deictic expressions *I, my, we and it*, social deictic word *grandmother*; *spatial deictic words this and those*. The person deictic word *'I'* which refers to the speaker is repeatedly used here to exemplify the extent of change when the speaker exclaims at the *'you'* who is thought to have triggered the change. This is clearly brought out when the speaker states that the things he used to enjoy and find sweet, nowadays he sees them like trash (Ncerembe); which he refers to as a thing of the past. This is captured in the data below:

### **Text 1**

*All these I see them like the sugarcane waste. All those I feel like waste. No one can differentiate My Kimeru and that of my grandmother...Sheng, it has never caused me any trouble, but today I don't have anything to say! Uuitu today I am confused!*

*That one of 'mbiriguri' ... my eyes closed. When we go to 'maune' ...those of the learned, I confuse Njaki M'Kuaaria. Which one was the other one, even those ones I would win, but this game...iii this game...*

The plural deictic expression *'we'* is used by the speaker to refer to the community, *'these'* to the games that he used to enjoy and beat everybody in them, yet at the moment they don't make sense. The possessive deictic expression *'my'* points to the fluency the speaker had in Kimeru, Kiswahili and English languages which he compares to those of his grandmother, the British DC as parameters of his eloquence in the languages yet today he has missed what to say due to the changes effected after meeting this person. This shows the extent to which changes have taken place since he met this person. This exaggeration creates a positive *'Us'* through the positive attributes of the activities he used to carry on then, versus the negative *'Them,'* through the exclamations at the changes that have been effected by the *'you'* in the song, thus enhancing the clarity of the message.

In the song *Ngakua Ngwete*, the speaker uses hyperbole through social deictic expression, when he paradoxically says that M'Gaichimu's death was as sweet as meat because he died holding 'Ncengerio' high in his left hand. This is captured in the data below:

### **Text 2**

*M'Gaichimu's death was as sweet as meat. He died holding Ncengerio high in his left hand...holding what? Holding Ncengerio, he died.*

This is hyperbole since there is no time death has ever been sweet, but a painful experience. When the speaker says that this man held on to his Ncengerio till death and equates this to the sweetness of meat, he uses the person deictic words '*he and his*' to anaphorically refer to M'Gaichimu and his hand to show the beauty of sticking to the course till one is done with an exercise, under whatever circumstances. This therefore is sweeter than when one receives things on a silver platter. Through the vocative '*you*' the speaker again glorifies the strong, when he says if one of their own is attacked he would leave the house naked and hit '*Nturi*' on the ground (*an idiomatic expression to show anger*) as a sign of bravery in him' thus:

### **Text 3**

*If you ever attack any of us, if you ever attack any of us, that is when I would get out of the house naked and hit Nturi on the ground*

This instance of hyperbole serves to celebrate the strong while admonishing the weak in the society and therefore impressing on the people to discern weakness and adore the strong. This is achieved by emphasizing the positive about 'Us.'

In the song *Susana*, the speaker says, '*I usually feel like crying whenever I remember your kisses that you give me, mami!*' The person deictic words '*I and you*' here express the extent of the speaker's devastation at the fact that he is unable to forget the past making him stagnate and unable to forge ahead which he blames on the addressee, thus emphasizing the negative about them. In the lyrics, '*...when the ugali gets burnt I smell it, when going to bed I usually see you, and my heart feels like crying*' the speaker through the present tense expressions to hyperbolically refer to the proximal distance between the speaker to the addressee, impresses negatively the pain Susana inflicts on the speaker to the extent that he is unable to let go and give room for fresh ideas and move on. This leaves the addressee empathizing with the speaker since he is positively emphasized.

In the song *Ti Maruru*, hyperbole is brought out through the use of person deictic expressions *he*, and *it*, and absolute social deictic expression *chief* and relational deictic expression hyena (Norocho). The pronoun '*he*' is used to anaphorically refer to Kaborio who hyperbolically slaps a hyena (Norocho) and kills '*it*' while on his way home from a drinking spree, thus positively

presenting the Meru people as courageous people, while deconstructing a stereotypical aspect of a hot tempered people. Thus:

#### **Text 4**

*When Kaborio was going home after taking one, he met a Norocho, it refused to get out of the way, he asked it what it wanted, and it kept quiet; he slapped it and it stared at one point; he went to the chief and told him, 'I have killed a person'*

This exaggeration portrays the Meru people as positively courageous people who are caring and protective which is achieved through emphasizing the positive about 'Us' to de-emphasise the negative stereotype. Critically, this impresses on the mind of the addressee of the Meru people who are courageous and as people who only act when provoked; while maintaining that they are perceived as people who are hot tempered in particular contexts when they serve protective when provoked, and therefore this hyperbolically castigates the historical stereotype that they are hot tempered, while they only protect what belongs to them, and thus are only brave and protective. This impresses on the mind of the addressee the need to avoid judging people based on stereotypes but on reasoned judgement.

#### **Repetition**

According to Okoh (2014), repetition is when an item or expression occurs more than once. It therefore means saying the same thing or idea over and over again for purposes of emphasis. In the selected Meru song and dance lyrics, artists use repetition of deictic expressions to enhance clarity of messages intended to be conveyed by positively emphasizing positive ideas about the community while negatively emphasizing the negative about them as a form of castigation to shy away from such behaviour. This serves as a form of reinforcement of the intended message. In the song *Kathambi*, the person deixis expressions '*I and my*' are repeated severally to emphasize first-hand experience of love *relationship* issues as well as endear the listener to the song since one empathizes with the speaker. When he repeatedly says in the refrain '*...my Kaathambi...just know I will come back*' it emphasizes his reassurance of his love towards Kathambi and that whatever the circumstances, he would still come back and therefore regrets his actions when he messes with the city girl, *Doreen*.

In the song *Buu bwoni naa*, the repetition of the person deictic expressions *I, you, it and my*, are used to emphasize the speaker's exclamation at the way things have drastically changed. When the speaker in the following lyrics says, '*I have heard that roasted meat is sweet, all these I see like the waste of sugarcane. All those I feel like 'Ncerembe,*' it emphasizes how the speaker is mesmerized by the changes, further impressing on the mind of the addressee the positive aspects of the Meru culture of communalism by emphasizing the negative effects of the changes effected by the new development. This is exemplified by the lyrics '*as long I have lived, I have never missed what to say. I also speak my English like the DC 'Kangangi'. I also speak Kiswahili fluently.*

*My Kimeru and that of my grandmother cannot be differentiated. ...but today I have missed what to say! ...I am confused!* All these person deictic repetitions impress on the mind of the addressee the inability of the speaker to keep abreast with the speed in which things have changed. These person deictic expressions are emphasized by use of moderate tone, disgust on his face and moderate movements to imply that he is mesmerized at the speed at which change has been effected.

In the song *Ngakua ngwete*, the person deictic expressions *I, we, us, you and yours* repeatedly serve to impress on the mind of the addressee the hopelessness of the speaker in pursuit for togetherness, protection or bravery and communal responsibility. The speaker emphasises the negative about them by emphasizing the positive about us. Through the lyrics, *what would I do? What would I do? I become plump as well as my bother we be meeting at Kiarago, we share Njau's wisdom, we share what? We share wisdom,* the person deictic expression '*I*' is repeatedly used to impress on the mind of the addressee that the speaker nostalgically longs for togetherness. The deictic expression '*we*' which vocatively refers to the community and not the speaker implies togetherness or collective responsibility which critically means there is a lot individualism and pursuit of togetherness seems quit elusive thus wishing they would be sharing their wisdom as used to be in the olden days. This is further emphasized when the speaker repeatedly uses the person deictic words '*I, you and us*' in the following lyrics: *'if you ever attack any of us ,if you ever attack any of us, that is when I would get out the house naked and it 'Nturi' on the ground, the you would dance with the women and men.* The speaker threatens the enemy with dire consequences if they ever attacked any of their own; which is further exemplified by the seriousness on his face as a sign of bravery underscoring the importance of togetherness and collective protection. Towards the end, the speaker emphasises the need to protect what belongs to one by insisting that one should not let go what belongs to them through the deictic expressions '*I, the possessive forms mine, yours, and objective forms him/her*' to implore the addressee to never let go off what belongs to them even when they are too critical. This in a critical manner impresses on the mind of the addressee to remain strong thus especially when the speaker says, *'hold yours, I have mine and if yours is too heavy, pull him/her.'* These deictic expressions are used repeatedly to instill on the mind of the addressee the need to remain brave and true to him/herself.

In the song *Ti Maruru*, there is a lot of repetition of the person deictic words '*we and I*' while expressing disgust on the face and moderate body movements that are advanced by throwing hands spitefully to show that whatever is alluded to should not be taken seriously thus dispelling the narrative that Meru people are hot tempered but rather brave as captured in the following data:

### **Text 5**

*When we fight for governance, we are told it is heroism. When we fight for borders then we are courageous...when we ejected all of them from here, I didn't hear it is temper. When we fight for*



*our country and borders, I didn't hear about the temper; when I fight for my wife or Miraa that is when I am told it is hot temper*

Many say we are hot tempered, but we are telling them that it is not hot temper but courage.

The speaker uses these two deictic expressions to show instances where he as part of the community has had to protect what belongs to him when a situation prods him to do so such as protecting his Miraa, wife and property, only to be accused of being hot tempered; whereas when as a community during the colonial period, when they ejected all the colonists out, they were termed as heroes and not hot tempered. These person deictic words are used to emphasize the collective nature of the community in protection of their property or own; as well as deconstruction of hot tempered community by de-emphasizing the negative about us through emphasizing the positive about us.

In the song *Ndirina ndare*, the repeated person deictic expressions '*I, we, she and it*' admonish *child abandonment/abortion* while emphasizing *communal responsibility*. The first person deictic expression '*I*' is massively used by the speaker to express a mother's anger and disappointment at a woman who aborts or abandons her child thus denying the community a lot of good things that come along with the arrival of a baby. This impresses on the mind of the addressee the urgency to sensitize the community about abortion/child abandonment as expressed in the lyrics, '*I will sing until I sleep because a bitter woman has abandoned a baby she thinks it is a piece of wood she will collect another one.*' These are expressed through excessive vigour and a serious face accompanied with a bitter tone to express the loss of opportunities due to this occurrence, thus impressing on the mind of the addressee the urgency to act fast on incidences of child abandonment/abortion in the society. The moderate movements express a bitter mood overshadowing the message of child loss. This sensitizes the young generation on the value of humanity in an effort to curb abortion/child abandonment in the society and uphold family values which is seen lacking in the present day generation. It reiterates the place of a child in a society while impressing on the mind of the addressee that a child is irreplaceable and once one is lost the society loses big. This is achieved through emphasizing the negative about 'Them' to emphasize the positive about 'Us.'

The spatial deictic expressions used in the selected Kimeru song and dance lyrics emphasize the positive to bring out the negative by de-emphasizing the negative about us to show the positive for purposes of emphasis. In the song *Ndirina ndare*, the spatial deictic expression '*at parent's home*' is repeatedly accompanied by moderate thumping and pointing to emphasize the particular home where celebrations are held while impressing on the addressee the blessings brought about by the birth of a child, since the new dawn brings along with it joy, pride, suits, dowry, love and many other positive things which symbolically points to a new dawn as brought out in the lyrics:

### **Text 6**

*I sleep iioye, she threw away the pride of a parent, sure! I sleep iioye, she threw away the love of a parent, aririri! I sleep iioye, she threw away the joy of a parent ii, she thinks it is a piece of firewood she will collect another one.*

All these repetitions impress on the mind of the addressee to deter from evil acts such as abandoning/aborting children and uphold family values.

In a nutshell, the repetitions in this song emphasize on the positive aspects of the community while admonishing the negative to communicate to the addressee the intended meaning. The non-verbal cues used repeatedly are influenced by the kind of the song and the effort of the singer to woo the fans into listening or singing his/her songs and impress on the intended message. This is clearly expressed by the artist 1 in the data below:

### **Text 7**

*You must pick on the melody...when the melody is good, everybody gets attracted...I think that is one thing that has really won the youth to my music because they can easily dance to it...If it is a sad song, I will sing and cry...according to the message...according to the function...okay, sometimes I get emotional because I mean every word (artist A1 February interview 2021)*

On the same note, interviewee D4F (July, 2021) observations resonate with the above when he says, ‘About the Karimi’s Ndi meru ndi Miringene, when [sic] he eeh [sic] singing that song, deeply [sic] unaona she is affected, there is something you are going to go through and that something that you are going to go through, it is not easy.’

It is therefore important to note that repetitions in these songs serve to emphasize the intended message making it easy even for the younger generations to unravel the messages which are difficult to understand at first instance because the message is a little bit hidden. This is affirmed by interviewee A2M, when she asserts that it is difficult for youths to get the message immediately but due to repetitions it is easier to understand the lyrical messages (July, 2021, interview); a point that is further exemplified by interviewee D4F (July 2021) who notes that proverbs like ‘Ngakua Ngwete’ by Artist 2, may not be understood by everybody.

### **Symbolism**

Robert (1994) refers to a symbol as an object or action that means more than itself. This therefore entails the use of one thing, concept or idea to represent another one, for clarity purposes. The selected Kimeru song and dance lyrics use apply symbolism by emphasizing the positive by admonishing the evil for purposes of clarifying the intended meaning. Consequently, in the song *Kathambi*, the act of promising to pay a he-goat to Njuri elders to express his seriousness on the issue, symbolizes how remorseful and repentant he is towards Kathambi for abandoning her and messing up with another girl. In the *Ngakua ngwete* lyrics, the speaker uses the social deictic expression ‘M’Gaichimu’ in the simile *M’Gaichimu’s death was as sweet as meat* as a symbol of

bravery, to impress on the mind of the addressee the necessity of communal responsibility and protection in the community and remaining true to the course.

In the song *Susana*, symbolism is expressed through the person deictic expressions ‘*I and you*’ in the lyrics: *you left without closing the door, a dog came in and ate the little ugali I had left for eating in the morning*, to indicate non-closure making the speaker unable to make any progress. It also emphasizes the extent of Susana’s bitterness when she leaves the door open to give way to the dog to eat the ugali meant for breakfast, which in turn refers to room for unworthy issues to devour the speaker’s soul, hence his yearning for Susana’s love. The speaker achieves communication by emphasizing the negative about ‘Them’ to emphasize the positive about ‘Us’ thus making the listeners to easily identify with the topic under discussion on the theme of love thus wooing them to listen to the song.

The symbol *zigzagged road of willingness in the song ‘Kaana ni Kega’* is used to impress on the mind of the addressee the challenges a parent goes through with a lot of willingness and love to bring up an upright child due to the precious nature of the child. This then could imply a precious vision or a dream one nurtures from its formative stage through to its completion whether there are so many obstacles on the way or not. Thus when one succeeds, then it calls for celebrations.

### **Imagery**

According to Mimay (2018), imagery is the use of figurative language to create visual representations of actions, objects and ideas in our minds in such a way that they appeal to our senses. It is a union of reality and imagination (Russell, 2014). This means that imagery is any kind of a figurative language that creates a mental image allowing the reader to experience the author’s feeling for a better understanding. Imagery is packaged in form of similes and metaphors. The sampled Kimeru song and dance lyrics employ the use of imagery utilization of various forms of deixis to create a vivid picture in the minds of listeners as a means of communication.

#### **a. Simile**

This is comparison by use of words such as *like and as* by using a familiar object to create a picture of an unfamiliar object for purposes of creating an image on the mind of the addressee for better understanding of the issue at hand. Cuddon (1991) sees a simile as a figure of speech in which there is likening of one thing to another with the aim of clarifying and enhancing an image. This therefore clarifies the intended meaning making easy for the addressee to understand. In the Kimeru song and dance lyrics similes are utilized as a form of clarification of the issues expressed. In the song *Kathambi*, there is use of the person deictic expressions *my, hers* and *it* in the simile ‘*that used my money like it was hers*’ expressed in a low spiteful tone, show the extent of how Doreen used to spend the speaker’s money without caring and his spiteful nature towards her thus bringing out her spendthrift nature. The use of this simile critically impresses on the addressee’s mind the extent to which opportunism in the contemporary society is prevalent in the city coupled

with extravagance and promiscuity with a lot of impunity and that the speaker is deeply hurt by Doreen's spendthrift nature.

In the song *Buu bwoni naa*, the person deictic expression 'I' compares the speaker's fluency in English with that of Kangangi (the colonial District Commissioner) when he says, '*I speak my English like Kangangi*'. This simile captures the speaker's fluency in the English language that he could speak in it like the native speaker of the language but at the moment he has missed what to say. Critically it means the boy child who would recently command the society has lost control of the lead and now he is at loss of words due to the change in gender roles. In stanza one, when the speaker says, '*all those I see them like the waste of sugarcane*' it implies that nothing makes sense anymore in the prevailing circumstances since the girl child has taken over the roles that were a reserve of the boy child. The simile '*all those I feel like Ncerembe*' accompanied with moderate tone to imply how tasteless they are, expresses how things no longer make sense since the word 'Ncerembe' is a derogatory term for something useless. The use of these similes critically impresses on the mind of the addressee how gender roles have changed bringing unease in the society since the boy child is no longer in charge.

In the Susana lyrics, *her heart is like that of a baby*, the speaker uses the objective deictic expression 'her' to refer to Susana's heart which is compared to that of a baby, which is harmless further impressing on the mind of the addressee on how humble and fragile Susana is. This critically means that when people take things or opportunities for granted, when they are withdrawn, they are unable to take it in thus unable to forge ahead.

In the song *Kaana ni kega*, through the simile *ii a girl as beautiful as sun ii* and *ii he is as straight as this spear ii*, the speaker impresses on the mind of the addressee that the family and community at large has really invested on the bride so much and deserves the current status of a wife and celebration and as such the groom's family must reciprocate by going beyond that level; similarly, the groom is well watered by the community and marches the bride's groom. All this is in an effort to show that a child is precious in any community and therefore must be taken care of and protected at all cost.

In the song *Ndiliunga nawe*, the speaker uses the simile *so as to sparkle like the stars of the heavenly body*, spiced up with pointing and looking up in the sky while swinging the hand as well as a happy tone and swinging the waist all are made in reference to the care that the groom's family will accord the bride since she is precious and has been well taken care of by the community. She also equates the child to a title deed to show how valuable a child is when she impresses on the addressee to *take care of a child like a title deed*.

## **b. Metaphor**

This is direct comparison by use of a thing or animal that is familiar to the listener to exhibit characteristics/features that are similar to what one compares with. Peter (2002) sees a metaphor

as a direct comparison of one thing to another whereas Maduakor (1991) notes that a metaphor is a figure of speech that implies a comparison between two entities that is naturally incompatible. The message is therefore implied since it is never signified by the words 'as' or 'like', and therefore qualities of one are applied to the other. Diegman (2005) notes that human language is hardly metaphor free; to this end, metaphors are therefore quite pervasive in human language such that sometimes we may be unaware of such. The selected Kimeru song and dance lyrics have metaphors embedded in them to create clear picture of the issues expressed in them. In the song Kathambi, the speaker uses the social deictic word 'Nyang'au' which is derogative to refer to Doreen, the girl the speaker meets and who defrauds him in Nairobi. According to Diegman (2003), metaphors are both used on a cognitive basis and they reveal the perceptions by a given community. The use of this imaginary image of an animal that mercilessly devours a victim in this community therefore impresses on the mind of the addressee the extent of the Doreen's destructive nature as well as the speaker's bitterness and hatred towards Doreen; and also his regrets as well. It is also a way of expressing his undying love for Kathambi, thus enhancing the understanding.

In the song *Ndirina ndare*, a child is metaphorically seen as the love, pride, joy, suit, and dowry to a parent and the society as a whole since these are things that come along with the birth of a child; and therefore if a child is aborted or abandoned all these are lost yet these can be salvaged by an act of sensitizing the young generation on how precious life is. The use of this style thus emphasizes the positive about the birth of a child to attract the attention of the addressee to the new dawn of a society that upholds the values of a family such as love, joy care and pride of the family. This style also brings about the musically effect making it easy to remember and sung along thus impressing on the mind of the addressee on the issue of child abandonment/abortion and its effects.

### **Actor description**

This is the way actors or members of a society are described either in a positive or negative way to impress on the mind of the addressee to change his mind in favour of or against an idea, issue or a person. The Kimeru song and dance lyrics, thus embrace this style to emphasize the issues expressed in them. Thus in the song Kathambi, the singer in speech form describes girls from Kionyo as beautiful, grade one, girls who know how to work, and are guaranteed as expressed in the lyrics:

### **Text 8**

*Kathambi, a beauty of Kionyo, please forgive me. Iii, beautiful girls, they know how to work, they are brought up with everything at their disposal, they are guaranteed! No you!*

The above portrays Kionyo girls as very reliable and also expresses his remorseful nature which further implicates his love for Kathambi. In the same breath, he captures opportunism by Doreen when he says, 'Doreen used his money like it was hers: roast here, cinema and other expensive

*things. ...and met a Nyang'au called Doreen.* ' This creates a picture of a girl who is immoral and dangerous to live with and the addressee expresses hatred against her in favour of Kathambi, by emphasizing the negative about Doreen to bring out the positive in the speaker.

In the song *Buu bwoni Naa*, the speaker uses the first person deictic expression 'I' and the possessive deictic expression 'my' to express how he had been well versed with everything, when he says, *'as long as I have lived, I have never missed something to say. I speak my English like Kangangi. My Kimeru and that of my grandmother cannot be differentiated. Even that which they used to call sheng, it has never caused me any trouble, but today I have missed what to say.'* In these lyrics the speaker through actor description impresses on the mind of the addressee a person who is fluent in a number of languages and he is quite in charge but things have just changed and things have taken a different turn and now he has nothing to say. This exemplifies how fast change has taken over, that the speaker is unable to comprehend. Through this style, the speaker uses the temporal deictic expressions through the present and present perfect tenses to express the this turn of events thus critically bringing out the themes of change of gender roles and its effects on the boy child who is overwhelmed.

In the Susana lyrics, the speaker is described as a beautiful, smart, an obedient and a calm lady painting a picture of a rare breed of a lady who is very humble which makes the speaker unable to let her go and therefore his heart bleeds for her. This is captured in the data below:

### **Text 9**

*A smart lady, an obedient lady, a beautiful and calm lady without issues and jealousy and her heart is like that of a baby, mami!*

The addressee through the above description is impressed to emphathise with the speaker for the loss of such a golden heart. This is emphasis of the positive about 'Us.'

### **Conclusion**

In conclusion, Van Dijk's ideological square as a component of his socio cognitive approach to Critical discourse analysis (CDA), is an effective analytical framework for assessing how deictic properties in song and dance lyrics are comprehended, produced and linked to the society. The framework is systematically conceptualized to enable the researcher draw conclusions from the semi-structured interviews, video-recordings and textual analysis of the song and dance lyrics from the artists and their fans. The samples were discussed based on the polarization of 'Us' and 'Them' through which the speaker manipulates the linguistic dimensions of a text through deixis to achieve a positive-self representation of the in-groups (Us) and negative other representation of the out-groups(Them) by (de)emphasizing their positive and negative features through discourse features. After analysis of the deictic strategies used, the study demonstrated that a cocktail of both simple and complex strategies are employed to cater for people of all ages for purposes of understanding the intended meaning. This enabled the artists to deliver the message home while saving the

speaker and the addressee's faces, thus making it easy for the addressee to understand the intended meaning by engaging with the content of the song and dance lyrics. The study shows that Kimeru song and dance lyrics by KamaNu and Karimi employ various deictic strategies for effective delivery of the intended information while saving one's face and as such smoothly transmits the societal ideals. There is therefore need for the addressee to pay attention to the paralinguistic features accompanying the expressions for purposes of clarity. The study recommends the government to incorporate song and dance lyrics in the school curriculum as a form of language teaching to preserve our cultural heritage through documentation for posterity.

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