A Stylistic Analysis of the Language of Kenyan Dramedies

Norah Mose

University of Nairobi, Department of Linguistics and Languages

ignarayn@yahoo.com

ABSTRACT

This paper investigates the stylistic features, contexts and choices made in the language of Kenyan dramedies with specific focus on the interpersonall functions. One episode from each of two dramedies aired weekly on two different television stations in Kenya is purposively selected. The clause, the group and the word which are the entry conditions for the mood; person, comment and attitude, and lexical register respectively are studied to find out the choices made between the terms of the system. The findings reveal that the style of Kenyan dramedy is conversational, informal, has simple syntax, overt ungrammaticality, exaggerated mispronunciation, malapropism, register borrowing and register mixing among others and serves the purpose of entertaining, informing and educating.

Keywords: Dramedy, language, style, select and system.

1. INTRODUCTION

This study focuses on the language of Kenyan dramedies. It is motivated by studies whose approaches investigate different registers by considering their contexts of use. Such studies have used the terms style of language and register interchangeably.

Huddlestone cited in Coulthard (1977:15) observes that register has been circularly defined in that the language used in dressmaking patterns is the register of dressmaking and the register of dressmaking is the language of dressmaking. In this study, the register of dramedy will also be referred to as the language of dramedy.

Dramedy is a television genre which fuses elements of drama and comedy and it is intended to be both humorous and serious. The word dramedy is a neologist of drama and comedy. Available literature on Kenyan dramedy reveals that the first Kenyan dramedy was aired on television in 1964. Before this, dramedies like "Different Strokes", "Jefferson" and "Neighbours" which were American in origin, dominated Kenyan television. Though they were entertaining, these dramedies alienated many Kenyans who were neither proficient in the English language nor understood the American accent. In addition, most Kenyans did not identify with the American experiences which the dramedies depicted. The advent of Kenyan dramedies in 1964 was therefore a welcome move. Swahili, Kenya's national language, was used and the episodes reflected Kenyan experiences.

The proliferation of dramedies in recent times following the liberalization of airwaves in the late 1990s has seen many dramedies getting aired on television. This has made actors of dramedies to devise ways of ensuring that they stay aired on television.

The names of the dramedies usually describe the events unfolding in them. "Vitimbi" is a Swahili word that means odd happenings. In this dramedy, there is something that must go wrong with either the proprietors of the hotel, the employees or clients thereby heightening conflict. "Inspector Mwala" is about a police officer in the rank of inspector who leads other police officers successfully in quelling crimes after tip-offs from members of public. Both dramedies unfold with a problem which stirs conflict. The various modes of resolving the problems result in heightened tension among participants until a solution is found. Other examples of Kenyan dramedies include "Vioja Mahakamani", "Plot 10" "Papa Shirandula", "Beba beba" and "Tahidi High".

Dramedies exhibit a language of their own which actors and actresses use to transmit information among themselves, relate with each other and organize information according to the situation they are in. To afford uniqueness (some) characters use pseudonyms and imitation of accents of other communities for comic effects. Dramedies serialize storylines with events taking place in earlier episodes being referred back to or having an effect in later episodes; use the same characters; take approximately half- an -hour of airing with some commercial breaks; centre topics around a situation; for instance hotel, court and police investigation and the names of the dramedies describe the situations being enacted.

The purpose of the present study is to investigate how various stylistic features, contexts and choices that characterize Kenyan dramedies. The problem of this study is captured in the following questions:

1. What are the stylistic features of Kenyan dramedies?

2. Into which contexts can the language of Kenyan dramedies be analyzed?

3. Into which systems are choices in Kenyan dramedies organized?

This paper analyses Kenyan Dramedy within the Systemic Functional Linguistics framework which is interpreted as a resource for making meaning and descriptions are based on extensive analyses of written and spoken languages. It gives high priority to the description of the characteristics of particular languages and particular varieties of languages [2]. In this framework, language is construed as a set of interlocking choices for expressing meaning, with more general meaning constraining the possible specific (delicate) choices.

1.1 Review of Relevant Literature to the Study

Michira (1993) in his M.A thesis. "Uchanganuzi wa Kimtindo wa Lugha ya Wachuuzi wa Soko la Gikomba na Matangazo ya Biashara ya Redio" studied the language of hawkers at Gikomba market in Nairobi and that of Swahili advertisements on radio. Using a stylistic approach, he found that both languages displayed a high level of code-mixing, had fairly simple syntax and an overt ungrammaticality among many other characteristics.

Mzee (1980) in his M.A. thesis "Differences in Usage Between Some Registers of Written Swahili", using levels of analysis approach by Crystal and Davy (1969), found that every feature marking newsreporting was traceable to English journalese and that legal Swahili was influenced by legal English in as far as both used extremely complex sentences. However, Kiswahili newsreporting did not borrow entirely as it also provided newsreporting with a vocabulary of its own and that grammatical rules applied liberally to allow formation of new adjectives

Closely related to the current study are the M.A. theses of Ombongi (2003) and Muchura (2004) who both used Systemic Functional Linguistics theory to study "Interpersonal Function of Style in Kenyan Newspaper Advertisements" and "The Textual Functions of Style in Advertisement Using Women Images in Kenyan Magazines" respectively. Ombongi found that the major functions realized by advertising include informing, persuading and reminding the reader/consumer about the advertiser's goods and services on offer. Muchura found that the register of Kenyan magazines had the textual elements of theme, rheme, focus, deixis and collocation. There were also other stylistic features like repetition, metaphor and hyperbole among others

1.3 Theoretical Literature

Leech and Short (1981:17) view stylistics as an interface between linguistics and literary criticism. Stylistics takes literary text as its object of study and uses linguistics as a means to that end. This work provides useful background information on the study of style as well as placing style in a linguistic perspective.

Crystal and Davy (1969:9) provide detailed introductory information on style together with three parameters for defining style: linguistic habits of a person, language habits shared by a group of people at one time and the effectiveness of expression. To these parameters Leech (1969) adds a definition of style in terms of norm and deviation while Leech and Short (1981:19) prefer to define style as choice. These definitions help reinforce the notion of style as permeating all types of texts.

In addition to the introduction stated in the foregoing paragraph, Crystal and Davy (1969) append detailed stylistic analyses of the languages of sport commentary, state funeral proceedings and advertisement among others. These pave way for the analyses of other styles of languages.

Thornborrow and Wareing (1998:138) offer useful insights in the understanding of style as variations in language use. They view register in terms of a particular style of language in situations of advertising, legal language and sports commentary among others. The notion of register as postulated in this work is used in the

current study to investigate the language of Kenyan dramedies. In addition, their analyses of drama and production errors in drama, among other things are pivotal to this study.

Data for this study is derived from spoken text; therefore, Halliday and Hassan (1979) are important reviews for the comprehension of text. According to these text linguists, text refers to both the spoken and written languages. The components of Firthian (1950) framework, outlined by Halliday and Hassan (1979:12), as participants in the situation, action of participants and other relevant features of the situation and effects of non-verbal action are also referred to.

Halliday (1978:31) notion of register as being determined by what is taking place, who is taking part and what part language is playing is alluded to in this study. Halliday summarizes these as the field of discourse, the tenor of discourse and mode of discourse respectively. These have also been referred to as ideational, interpersonal and textual meta-functions respectively in the same work. Crystal (1997:384) refers to tenor as style. We therefore concur with Huddlestone et al cited in Coulthard (1977:15) that register and style of language have been circularly defined. What emerges in our review is that register is the style of language and style is tenor and tenor is the interpersonal meta-function.

Wales (1989) and Crystal (1997) in A Dictionary of Stylistics and A Dictionary of Linguistic and Phonetics respectively are indispensable reviews in the understanding of various stylistics terms including style, register, stylistics and stylistic features which we refer to from time to time.

1.4 Methodology

Primary data is obtained from purposive selection of recordings of one episode each of Inspector Mwala and Vitimbi by means of internal recording which ensures quality recording with minimized external interference. Kombo and Tromp (2006:82) argue that the power of purposive sampling lies in selecting information rich cases for in-depth analysis related to the central issues being studied.The recorded episodes are labeled for easy identification and analysis, and backed up on compact disks to avoid losses. Lines are numbered with the prefixes IM for Inspector Mwala and V for Vitimbi.

These episodes are then transcribed and cross-checked for accuracy. Since the data is in Swahili and mixed with other languages, it is translated into English.

 Secondary data is obtained from library sources. There is consultation with scholars well-versed in matters related to stylistics and dramedies.

The primary data is qualitatively analyzed within the interpersonal meta-function using M.A.K Halliday's Systemic Functional Linguistics Framework based on their entry conditions and systems. The entry conditions for mood, person, attitude, comment and lexical register are the clause, verbal group, nominal group, adverbial group and the word respectively.

2.0 Clause Rank

The mood system belongs to the interpersonal function of language. The clause sets the condition of entry for the mood system. The mood system and its sub-systems is analysed together with the various interpersonal functions the sub-systems realize. Halliday (1967c:199) in De Joia and Stenton (1980:47) states that the speakers in a speech situation have various roles they can select for themselves their hearers. Berry (1975:166) extends the scope of participants to include writers and readers. The options in the mood system are the indicative and the imperatives. According to Malmkjar (Ed) (2004:532) the systems are carried by the finite element and one nominal which is the grammatical subject. (Ibid: 167) on differentiating the roles of speakers observes that a speaker who selects the indicative does not select the role of the controller or the controlled and if he/she expects any response from the hearers it is purely verbal. The opposite of this is true in the case of the imperative.

Since the data used in this study is predominantly in Swahili, Standard Swahili is taken as the norm against which speakers deviate. What strikes me is Kenyan dramedies speakers' tendency to use ill-formed units, which raises the question whether this has a stylistic effect. Swahili consists of fifteen noun classes which are classified according to their prefixes. They must be in concordial agreement of number, possession and demonstrative among others, with other elements of the sentence. However, some speakers have formed habits of deliberately violating these agreements.

In the analysis of the mood system, ungrammaticality is observed as well as simple syntax as features of the language of Kenyan dramedies. I underline the parts I analyze for mood and italicize ungrammaticality and mispronounced words in the data.

IM16   **Na zile mizigo zilifika…?**   And did the load reach…?

V169   **Mimi tabata yangu tu.**   I will just get mine.

In IM16, the demonstrative ile and subject prefix i- should be in agreement with class 4 noun. In V169, a subject pronoun ni- has been omitted and the consonant /p/ has been replaced with /b/.

2.1 Indicative Mood

 In English, Halliday (1985/1994:74) in Malmkjar (Ed) (2004:24) identifies two options within the indicative mood realized through the ordering of the subject and finite:

   a)   The order subject before finite realizes 'declarative'.

   b)   The order finite before subject realizes 'yes/no interrogative.

   c)   In a WH- interrogative the order is :

         i)   Subject before finite if the WH- element is the subject;

         ii)   Finite before subject if otherwise.

In Swahili, the order in (a) obtains but there are differences in the realizations of (b) and (c) which we study in detail in the respective sections.

 A speaker of a clause which selects the indicative mood, Berry (1975:166) notes, does not select the role of controller for themselves and controlled for their hearers. She adds that if they expect any response from the hearer, it is purely verbal. In this section we look at the declarative and interrogatives which are choices that can further be made by a speaker of a clause which chooses the indicative mood.

2.1.2 Declarative Mood

This is the most utilized kind of indicative mood. According to Berry (1975:166) the speakers of a clause that chooses declarative selects for themselves the role of informant and for their hearers the role of the informed.

This function of informing is realized in many ways. The speakers may use the declarative to politely inform their hearer thereby propelling the conversation to another level. Let us consider these clauses from IM where Madam informs Inspector Mwala about new developments in the police force. We underline the subject and the finite. The finite is the entry condition for the mood system and it consists of the verbal (main forms with subject or habitual marker), copula (ni, si, ndi,sio etc.) or zero predicated forms (verbless forms). The remaining part of the clause is the residue.

IM102   Ummh unajua huu mwaka hakuna recruitment.

                    Ummh you know this year there is no recruitment.

The same mood prevails in IM4 when Juma reassures his wife about his new development which makes the conversation true as a matter of fact and in V120 where a housewife boasts about her husband's prowess to a butcher. Apart from creating suspense on her hearer, it leads to the unfolding of other events which prove what the speaker's husband is capable of doing. Not only are these events humorous but they also reveal the dodgy nature of the speaker who does not have money but engages the butcher in trivial matters.

IM4   **Sasa nitakuja mapema.**   Now I will come early.

V120   **Kuna mtu mwingine alikuwa anacheza na mimi.**

                    There is a person who was joking with me.

In the voter registration centre, the clerk uses declarative mood to turn down those who do not meet the registration requirements. For example, he tells a person who has come to register:

V226   **<u>Wewe si</u> mwananchi wa Kenya.**   <u>You are not</u> a Kenyan citizen.

Rather than keep quiet, the prospective voter's assertion of his rights of what is obvious triggers scuffles over the resultant delays of other people in the queue.

V227   **<u>Mimi ni</u> binadamu**   <u>I am</u> a human being.

As part of informing the hearer, the declarative mood has been used to enlighten employees and colleagues at work. A hotel proprietor educates her employee about the importance of registering as a voter for the forthcoming referendum through her choice of the declarative mood. She starts by pointing out the employee's ignorance and commences, in subsequent clauses, by educating him about the importance of registering as a voter.

V322   **Inaonekana <u>wewe haue</u>lewi kujiandikisha maana yake ni nini.**

                 It seems <u>you do not </u>know the meaning of registration.

Inspector Mwala, a senior police officer, educates cart pushers on ways of reducing traffic jam in Nairobi using the declarative mood.

IM185   **Sasa nyinyi <u>mnata</u>kiwa muungane pamoja mtafute ngali kama hii (tuktuk)….Hivyo <u>mna</u>punguza jam.**

                 Now <u>you should </u>join hands and you look for a vehicle like this. That way <u>you will </u>reduce traffic jam.

A speaker of a clause which chooses the declarative can entertain his/her hearer through the humour which he elicits. Humour helps neutralize tense moments and encourages more social exchanges. IM creates humour out of his junior officer's broken leg. The police officer matches this humour later by reflecting on the benefits he has amassed out of his situation. Madam, on new police image, also humorously comments that the recruits will be effective in their jobs. A greedy butcher, after engaging hotel employees in cheap labour, dismisses them without serving them the delicious meat they roasted for him. The ungrammaticality in the speeches of these characters is highlighted in italics.

IM53   **Wakati ule <u>ulikuwa uki</u>tembea na miguu mitatu na ile chuma ingine.**
                  That time <u>you were </u>walking on three legs with the other crutch.
IM62   **Na hii <u>nime</u>kulia.**
                 And <u>I have benefitted</u> from this.
M116   **<u>Watakuwa waki</u>sikia harufu ya corruption tu <u>wana</u>jaribu hata kupiga mtu risasi.**

                 <u>They will </u>be smelling the smell of corruption and <u>even attempt</u> to shoot a person.
V46   **Hii nyama yote sasa mumebakisha, <u>wageni yangu ta</u>kula(hii nyama yote)**
                 All this meat you have left, <u>my visitors will </u>eat (all this meat).

When Chamasunde in V calls a friend to boast about her supposedly new freedom, she mainly exploits the declarative mood which elicits humour in the ensuing eavesdropping of her telephone conversation by her employers, whom she vehemently despises. Here are samples of the clauses:

V142   **Hapa mbele yangu <u>mimi ndio</u> mdosi…<u>Sisi, sisi</u> sasa <u>ndio tuna</u>chukua hoteli <u>ina</u>kuwa yetu….<u>Nita</u>maliza yeye yote….**

                 Here in front of me <u>I am</u> the boss…. <u>We ...we are </u>taking the hotel and <u>it is</u> becoming ours …. <u>I will </u>finish her completely.

2.1.3 Interrogative Mood

This is another choice a speaker of a clause which has selected the indicative mood can make. In this section, we distinguish between yes/no and WH- interrogatives which are the two options chosen by a speaker of a clause

that selects the interrogative. These are also referred to as closed and open interrogative respectively in Berry (1975). Generally, the speaker expects a purely verbal response from his hearer. Hence, there is a dichotomy of choice between the two kinds of interrogatives on the basis of responses expected.

2.1.3.1 Closed Interrogatives

These types of interrogatives are referred to as closed because the answers to such questions are limited to either yes or no. On many occasions, speakers of clauses which choose them expect their hearers to respond in an explicit yes or no manner. As was seen in section 2.3, in English, the yes/no interrogative is realized by the order finite before subject and in WH- interrogative the order is subject before finite if the WH- element is the subject or finite before subject if otherwise. In Swahili, the order remains the same as in the declarative clause; that is, subject before the finite. However, when a speaker expects a yes or no answer, he uses a rising intonation. Tone systems are out of the scope of this study. However, I will identify closed interrogatives from the way they were transcribed with a question mark at the end of the sentence signifying a question. I alternate questions and answers so as to classify yes/no answers provided as explicit or implicit in the data:

IM16	**Na zile mizigo, zilifika poa jana?**	
	And did the goods arrive safely yesterday?	
IM17	**Ee.**	Yes**.**
IM135	**Niende nichange nguo?**	Should I change the clothes?
IM136	**Yes. Change and then uambie Yegon mwende pamoja.**	
	Yes, and then tell Yegon to accompany you.	

It emerges from the above contexts that there is solidarity between the speaker and the hearer and that the supplying of yes answer is satisfactory. In some cases, the yes or no answer is implied. Yes or no answers is bracketed to show that they were not in our original transcript but are used for the purpose of analysis. My findings reveal that hearers in Kenyan dramedies echo part of the question or add more information in their own words to reinforce the validity of the proposition. The hearer feels that by supplying additional information, he/she will save the speaker the effort of further probing.

IM19	**Unajua zilitupeleka hasara?**	
	Do you know they made us incur a loss? (i.e.load)	
IM20	**(Ndio) Tuharakishe halafu leo biashara tujikakamue.**	
	(Yes) Let us hurry and work hard in business today.	
IM69	**So afande, hata hii yangu itakuwa backdated?**	
	So afande, will mine also be backdated?	
IM70	**(La) Hii iwezi, kwa sasa utakula hiyo ungua pole …ee kutoka kwa raia.**	
	(No) This will not, for now you will eat the get well soon wishes from civilians.	

Though a closed interrogative anticipates explicit yes or no answer, there are some situations in which hearers elude them deliberately. This is evident when tension between participants is heightened and the hearers do not want to commit themselves to the truth of the proposition of the closed interrogative. In the following examples, a scooter operator is attacked by his rivals. It is noted that there is an apparent conflict between the two parties.

IM154	**Hii (pincer) hapa unaona?**	Do you see this here?
IM155	**Nini jo?**	What is it?
IM158	**Kila kitu hapa unajua kazi yake?**	
	Every object here, do you know its work?	
IM158	**Nimefanyaje?**	What have I done?

In the following data, the same trend from a defiant hotel employee who misleads a customer concerning the hotel's working hours is noted.

V6	**Ninamaanisha leo mtu akija kula huku hatala?**	
	I mean if someone comes here to eat won't he eat?	
V7	**Imeandikwa hapa leo hakuna chakula hapa leo.**	
	It is written here today there is no food here.	
V20	**Kwani wewe ndio wanitolea, ama (ni)najitolea mwenyewe?**	
	Are you paying the bill for me or I am paying for myself?	
V21	**Wacha kuniwastia time nanii.**	Stop wasting my time you.

2.1.3.2 Open Interrogative

This is another choice a speaker of a clause that has chosen the interrogative can make. In English, it was observed that they are realized by the WH-element in which the order is subject before finite if the WH- element is the subject or finite before subject if otherwise. In Swahili, the particles –pi, -ngapi, gani, nani, nini and aje are used in open interrogative and convey the meanings of which, how many, what/which, who, what and how respectively. –pi and -ngapi roots take concord and are used for countable plural nouns. The rest do not take concord. Only –pi and-ngapi exhibit inflection. Although Mohammed (2001:68) does not explicitly state the order that realizes open interrogative from the given examples, we deduce that it is subject before finite. The WH- words, –pi,   -ngapi, gani, nani and nini, can come before or after subject and finite.

According to Quirk and Greenbaum (1973:24) the WH-questions elicit information on particular parts of a sentence. There is also freedom in the choice of answers expected from the hearers. In our data below, we alternate questions and answers.

(IM107)   **Kuna wale watakufa, replacement <u>ita</u>toka wapi?**

                  There are those who will die, where <u>will replacement</u> come from?

IM108   **Nafikiri wanataka keleta mtazamo mpya kabisa katika police force.**

                  I think they want to bring a new image in the police force.

V70   **Mandera! Mandera! <u>Uko</u> wapi?**

                  Mandera! Mandera! Where <u>are you</u>?

V71   **Wee kuja. Iko jikoni ya makaa.**

                  You come. I am in the charcoal kitchen.

Sometimes, the open interrogatives are asked in quick succession in a probing way. The hearer, on the other hand, answers in a circumlocution making the speaker impatient. This creates suspense because the speaker impatiently wants to know the result which is deliberately delayed.

V280   **<u>Ime</u>kuwache?**   How <u>has it</u> gone?

V281   **Ameumana.**   He has bitten other people.

V282   **Nani(<u>Ame</u>umana)?**   Who (has bitten another)?

V283   **Ameumana imagine.**   He has bitten other people imagine.

V284   **Nani <u>ame</u>uma nani?**   Who has bitten who?

V284   **Hakuna mtu ameuma mtu. Imeharibika.**

                  Nobody has bitten a person. Things have gone bad.

There seems to be a dominance of rhetorical questions which take the open interrogative form. Though they do not require an answer, it can be deduced from their context of usage that the participants are in conflict. V167 reveals a hotel proprietor's fury over the closure of her hotel by her employees without her consent. V145 portrays an employee's assassinating her employer's character. In IM150 and IM161, a gang member's and a scooter operator's questions about their predicaments are unanswered too.

V167   **Leo ni siku gani watu <u>wamef</u>unga hoteli na wameenda?**
                  Which day <u>is it</u> today that people have closed the hotel and left?
V145   **<u>Ni mama</u> gani huyo?...<u>Tumekula nini</u> yako?**
                  Which woman is that?... What property of yours <u>have we</u> taken?
IM150   **Unataka watu wakule wapi?...Watoto wetu <u>una</u>taka wakule**
          wapi?
                  Where <u>do you</u> want people to eat? ... Where <u>do you</u> want our children to eat?
IM161   **<u>Nime</u>fanya aje?**   What <u>have I</u> done?

As was stated earlier, rhetorical questions do not require answers. However, in the dramedies, some participants have tendencies of supplying illogical answers. These have comic effects which relieve tension in the otherwise serious moments. V 169 illustrates a situation in which a hotel employee cannot interpret that her employer's question in V168 implies that by closing the hotel the business will not make enough money to pay employees their salaries.

V168   **Na mkifanya hivyo mshahara yenu <u>itatoka wapi</u>?**

                             If you do that (close the hotel), where <u>will your salary</u> come from?

V169   **Mimi tabata (mshahara) yangu.**   I will receive mine.

This cannot be compared with V330 data in which the answer is not supplied, as it happens in many cases. The hearer in V331 instead chooses a closed interrogative.

V330   **Sasa wewe ukikataa… <u>shida ni</u> ya <u>nani</u>?**

                             Now if you refuse… whose problem <u>is it</u>?

V331   **Kwa hivyo hii inaweza toa hata hiyo katiba ama ipitishe?**

                             So this can nullify this constitution or afffirm it?

2.1.3 Imperative Mood

 The entry condition for the imperative, just like the indicative is the finite. In this section, we study how the imperative is used in Kenyan dramedies and the role relationship between participants. It was noted earlier that the imperative is mutually exclusive with the indicative. That is to say that a speaker of a clause which chooses the imperative must forgo the indicative. In addition, these speakers selects for themselves the role of controller and their hearers the role of controlled. These speakers, according to Berry (1975:166) expect from their hearers more than a purely verbal response; they expects some forms of action.

In English, the subject in the imperative mood is often not explicit. Halliday treats it as a case of ellipsis of the subject. When the imperative is used, an immediate action is expected. For example, "close the door!" "Sit down!"

We refer to the two choices which the speaker of a clause that chooses the imperative mood can make. These are the exclusive and inclusive imperative.

2.1.3.1 Exclusive Imperative

Our findings reveal that this is the most widely selected sub-system of the imperative mood. Many speakers of Kenyan dramedies exclude themselves from the actions they are advocating. They select the exclusive imperative when they want to request or order their hearers to perform the actions they advocate. Singular and plural imperative can be distinguished in Swahili. In the former it is formed by the bare infinitive. In the latter, -eni is suffixed to the verb. For example enda (go) is singular imperative and endeni is plural imperative. However, an imperative can also take an object prefix which is placed before the verb stem. For example, niletee (bring for me). The following data was used to illustrate how speakers assign themselves the roles of controllers:

IM40   **<u>Endeni</u> mchukue hizo zingine mkuje tumalizane.**
                             Go and <u>carry</u> the others (load) and then you come back we finish with each other.
IM138   **Ndio m<u>join</u> afande.**   Yes, join afande.

V110   **Mandera! <u>Lete</u> kuku.**   Mandera! <u>Bring</u> the chicken.
V111   **<u>Lete</u> pesa yangu**   <u>Bring</u> my money.
V242   **<u>Nisaidie</u> I.D. yako.**   Please <u>give</u> me your I.D.

In the following clauses, the speakers use exclusive imperative to order the hearer to pay attention to what they have to say. The repetition of the main verb 'listen'is used for emphasis. In IM150 and IM151, gang members compel a scooter operator to follow their order and in IM185, a police officer reprimands the gang members after apprehending them. In V187 a hotel proprietor exercises her powers by drawing the attention of her employee and in V300 an employee forces a fellow desperate employee to follow her instruction if he wants to escape the wrath of his employer.

IM150   **Sikiza wewe kwanza.**   Listen first.

IM151   **Sikiza kwanza naongea.**   Listen first, I am speaking.

IM185   **Sikiza hapa, inafaa ujue kitu kimoja.**

                   Listen to me, you need to know something.

V187   **Sikiliza nikwambie ndio ujue bosi yako ni nani.**

                   Listen I tell you so that you can know who your boss is.

V300   **Sikiliza basi…**   Then listen…

The imperative can also be used by speakers to offend other people as well as misuse power. In V8 and V21, a striking employee assumes control of the hotel and misleads prospective customers.

V8   **Wachana na maneno ya hii hoteli nanii.**

                   Leave the issues of this hotel alone.

V21   **Wacha kuniwastia time nanii.**   Stop wasting my time.

When tension between two parties builds up, the speakers who are in superior position resort to forcing their subordinates to perform the action they she direct them in V183.

V183   **Toa hii (notice board) hapa.**   Remove this (notice board) from here.

The following examples respectively demonstrate another way of using the exclusive imperative to order as manifested when the criminals bully their subject into razing the scooter he bought and a police officer in turn commands them to comply with his orders when apprehending them.

IM158   **Washa! Washa! Washa! Wewe.**   Raze! Raze! Raze! You.

IM187   **Tembea!**   Move!

2.1.3.2 Inclusive Imperative

A speaker of a clause that selects inclusive imperative includes himself among the performers of the action he is advocating. In English, the inclusive imperative takes the form of first person plural by preposing the verb 'let' followed by a subject in objective case. In Swahili, the prefix denoting first person plural tu- is affixed before the verb stem. Occasionally, wacha (let) is preposed before tu-. Our findings reveal that when used in Kenyan dramedies, the inclusive imperative conveys a sense of solidarity in performing a task between the speaker and hearer. Let us study the following data to verify this claim.

V60   **Wacha twende kazi, Mandera.**   Let us go to work, Mandera.

V242   **Tukue na mpangilio tafadhali.**   Let us have order please.

IM20   **Tuharakishe. Halafu leo biashara tujikakamueni bwana**

                   Let us hurry. Then in today's business let us work hard.

IM174   **Twende**   Let us go.

3.0 GROUP RANK

 The term "group" in Hallidayan terms refers to the rank between clause and word. Some linguists, however, refer to "groups'" as phrases. There are three systems which are derived from three group ranks in the interpersonal meta-function.These are person, attitude and comment systems which are realized within the verbal, nominal and adverbial groups respectively. However, this study delves into an analysis the person only. Data is derived from appendix 1 and 2. The symbols and abbreviations improvised on page (iii) are used for ease of reference.

3.1 Person

 In Systemic Functional Linguistics, person system is analyzed within the verbal group. Quirk et al (1985:339) state that personal, possessive and reflexive pronouns have distinctions of persons in English as shown below:

First person pronouns: I, me, mine, myself

                                                        We, us, our, ours, ourselves

Second person pronouns: you, your, yours, yourself, yourselves

Third person pronouns: he, him, his, himself

                                                         She, her, hers, herself,

                                                        It, its, itself

                                                        They, them, their, theirs, themselves.

In addition, person pronouns include the speaker(s) or writer(s) of the message, the second person includes the addressee(s) but excludes the speaker(s) and the third person excludes the speaker(s) and addressee(s).

Swahili has two forms of personal pronouns which also have distinctions of person. The first forms are the independent pronouns: first person mimi (singular), sisi (plural); second person wewe (singular) nyinyi (plural) and third person yeye (singular) and wao (plural). The other forms are the subject prefixes: first person ni- (singular), tu- (plural); second person u- (singular),   m-(plural) and   third person a-(singular) and wa- (plural). These subject prefixes are attached to various verbs; for example, nitapika (I will cook), tulipika (I cooked) and so on.

Third person pronoun singular is not marked for either masculine or feminine gender. Reflexive pronouns have the stem –enyewe for all persons. We concentrate on the independent subject personal pronouns, possessive and reflexive pronouns since they are stylistically significant to this study. For this reason, I regard them as the marked options because they add value to the person.   In Kenyan dramedies, there is mostly an overt two-way communication between the speaker and the hearer in which the former expects verbal response or action from the latter. This explains the dominance of first person singular and second person singular pronouns in the texts. These act as subjects of verbs and are normally used when referring to oneself and addressee respectively. We want to find out how participants in Kenyan dramedies manipulate these pronouns while assigning themselves roles. Halliday (1970b:143) quoted in De Joia and Stenton (1980:40) notes:

> Language serves to establish and maintain social relations; for the expression of social roles, which include communication roles created by language itself: for example, the roles of questioner or respondent…Through this function… social groups are delimited, and the individual is identified and reinforced in the expression and development of his own personality.

We concern ourselves with the first and second persons. Our data reveals that very few choices of person are made in the third person. We see how choices of first and second person emphasize the message of the speaker and portray the speaker's social roles in relation to others.

3.1.1 First Person Singular

We focus on the independent pronouns which, as we saw earlier, are stylistically significant. When they precede subject prefixes, they are repetitive and thus reinforce the action in the verbal group. This is revealed in IM35 where a cart pusher is complaining about a new scooter operator who has taken over his cuctomers. In IM118, a police officer is complaining to his senior about being overworked. In V247, an ignorant man wants to be registered as a voter without meeting basic requirements for registration and in V26, a customer complains about the mistreatment he gets from a hotel employee.

IM35   **Mimi ninakuja hapa ngware ati sipati works.**

                  I come here in the morning and I do not find any work.

IM118   **Mimi sasa…sasa nitafanya mahali ninaweza.**

                  I will now do what I can.

V247   **Mimi nina haki kupata kitu watu wengine wanapata.**

                  I have a right to get what other people are getting.

3.1.2 First Person Plural

Like the first person singular, this also emphatically reinforces the message in the verbal group. From the data, the speakers are manipulating their roles by making two further options which are referred to as 'inclusive we' and 'exclusive we' (Quirk et al 1985:341)

In the following data, the use of we is inclusive and it shows the solidarity of the speaker and addressees in undertaking some action which will reverse the state of affairs in the verbal group. In the first two clauses below, the speakers want their hearers to take steps meant to recover their jobs and in the third, the speaker wants her hearer to see things from her point of view.

IM33   **Sisi tunabaki hapa hatuna kazi.**   We remain here without jobs.
IM34   **Anadhani sisi tutamanga nini?**   What does he think we shall eat?
V338   **… huko sisi tumetoka.**   We do not do that anymore.

The exclusive we is not used as much as the inclusive we. When used, the speaker excludes him/ her hearer from being a participant of the action denoted in the verbal group. This is seen with a defiant hotel employee bragging to a friend on phone at the same time demeaning her employer.

V142   **Sisi… sisi sasa tunachukua hoteli inakua yetu.**
          We …we are now taking over the hotel.
The following examples illustrate how speakers use collective we, not to refer solely to themselves, but to represent a group, in this case the hotel and police force respectively:

V315   Tukuhukumie maanake sisi ndio tunahukumu watu…   You
want us to sentence you because we sentence people...(i.e. we your   employers).
IM168   **Hata sisi tungependa kusaidika kwa njia hiyo.**
                  We would also like to benefit in the same way. (i.e. us senior police
          officers)
3.1.3   Second Person Singular

The use of the independent pronoun 'wewe' emphatically reinforces the action denoted by the verbal group. In tense situations between participants, the use of 'wewe' together with the second person pronoun prefix is common. The latter could suffice alone but speakers opt to use both. This is manifested in IM183 when a police officer is arresting a criminal and in IM14 where a cart pusher is querrying another about the day's collection

IM183   **Wewe unabishana na nani hapa ?**

                  Whom are you arguing with here?

IM14   **Lakini wewe ulileta pesa?**

                  But did you bring money?

It is stylistically interesting to note the lengthening of the vowel /ɛ: / and sometimes the deletion of the last syllable in 'wewe' especially in confrontations.

V163   weewee si…si alikuleta hapa?

You, didn't he bring you here?

V234   **Wee mzae usiniletee.**

You man don't bother me.

3.1.4   Second Person Plural

The second person plural is nyinyi. Like the second person singular, nyinyi is repeated at the subject position thereby emphasizing the action of the verbal group. In the following data the occurrence of nyinyi emphasizes a customer's fury over the maltreatment he gets from a striking hotel employee where he goes to eat.

V27   **Nyinyi nyinyi wasichana ndio tabia yenu ni mbaya sana nyinyi.**

You girls, your behaviour is very bad, you.

3.1.2 Possessive Pronouns

In Swahili, possessive pronouns take the roots –angu (mine), -ako (yours),-ake (his/hers/its),-etu (ours), -enu (yours) (plural) and –ao (theirs).   According to Mohammed (2001:110) possessive pronouns are not accompanied by nouns. We therefore recover possession from the previous clause. However, the verbal group explains the action to be performed to the possessed. The data reveals that more choices are made in the first person singular than other persons as illustrated in the examples below.

V169   **Mimi tabata yangu tu.**

I will get mine (i.e. salary).

V198   **Mwandikie yake na yangu nirudi nyumbani.**

Register hers and mine so that I can return home (i.e. voter registration card).

The interaction of the possessive pronoun and the verbal group elicits humour which neutralizes the otherwise tense situations. In the first example, an employee ignorantly expects to earn her salary without working. In the second, a prospective voter demands to register on behalf of his wife and this is illegal. Thirdly, a junior police officer naively inquires if he can be compensated for the injury he has already sustained once insurance covers for police officers come into force. Finally, a hotel proprietor wonders why her employee despises her.

3.1.3 Reflexive Pronouns

The reflexive stem in Swahili is –enyewe and this means –self. In Swahili, it takes concordial agreement which operates according to the class of noun in existence. The only reflexive pronoun with the root –enyewe were found in V and were used to emphasize the action stated in the verbal group. This is illustrated in the following examples.

V20   **Wewe ndio wanitolea ama najitolea mwenyewe?**

 Are you paying for me or I am paying for myself?

However, there are other instances where the reflexive is realized by the addition of the prefix ji- to the verbal root by derivation. Examples include:

IM108   **Unajua tulijifunza PR (Public Relations) tukiwa kazini tayari.**

You know we taught ourselves PR while already at work.

V15   **Mzee kama wewe … hebu jiangalie.**

An old man like you, look at yourself.

4.0 Word Rank

Halliday (1975c:126) quoted in De Joia and Stenton (1980:119) contends that a register is a particular configuration of meaning that is associated with a particular situation type. Elsewhere, Thornborrow and Wareing (1998:93) support this notion and add that register refers to a style of language appropriate for a specific context.

This section analyses "register" which is derived from the word rank. Evidence of words that can be traced to a register in Kenyan dramedies is explored. Stylistic features characterizing Kenyan dramedies are also analyzed. Whenever vernacular, sheng' and English words appear in the data, they are italicized. Towards these ends, this section is divided into three sections:

- The use of expressive words.
- Stylistic organization of vocabulary.
- Stylistic features of Kenyan dramedies.

4.1 The Use of Expressive Words

Crystal (1997:144) describes 'expressive' as a term used in semantics as part of classification of types of meaning. Wales (1989:164) concurs with Crystal that meaning is sometimes used in semantics as an alternative to affective /attitudinal or emotive meaning in reference to the emotional associations of words evoked in the user and also to meaning which indicates the attitude/feelings of the user.

This manifests itself best in Kenyan dramedies where the speaker, predisposed to an assortment of linguistic resources, evokes words which reveal different emotions and meanings. We note that in doing so an elaborate code mixing results in their utterances. This means that, within a single utterance, a speaker uses more than one language variety. We, therefore, explore various expressive words as used in Swahili utterances mixed with vernacular expressions, Sheng' and English words. We also study how dramedies borrow and mix registers. We italicize vernacular, Sheng' and English words whenever they are inserted in Swahili data.

4.1.1 Vernacular Expressions
The dramedies we analyze are enacted in Swahili; however, the presence of vernacular expressions is glaring. Speakers in Kenyan dramedies occasionally plug in words from their mother tongue or from the languages whose accents they feign. A close scrutiny of Kenyan dramedies reveals that speakers do this under the following circumstances:

- When a speaker has difficulty in retrieving an appropriate Swahili word to express him/herself, he/she resorts to vernacular expressions. For example, igere (you see) (V31) and gile ne (what do you say) (V142) are in Kalenjin, one of the ethnic groups in the Rift Valley.
- When a speaker is too excited, he/she momentarily uses vernacular expressions. For example, gaki (please) in Ekegusii (V104) and mateghesa adi (are you going?) (V58) in Borana.
- When speakers are angered and cannot find appropriate Swahili words quickly enough to express this anger, they find appropriate expressions in vernacular. For example, nge'te kiwei (please go)(V8) and aterere (let me tell you) (V247) in Kalenjin and Gikuyu respectively.

4.1.2 Lexical Insertion of English Words

More often in Kenyan dramedies, English words are integrated into Swahili morphological system. Eastman (1970:2) observes that in English influenced conversation, English verbs are used with Swahili infinitive, subject, tense and prefixes. When this happens, English lexical verbs are treated as Swahili verb roots and inflected accordingly as shown below.

IM52   **Nimekuja tu kwako kuconfirm…** I have come to you to confirm…

IM72   **Unaenda ukiacha familia ikienjoy.**
                  You go (die) leaving behind your family enjoying.

English nouns are used in Swahili diminutive constructions and possessives and take part in Swahili concordial agreement patterns. We exemplify two instances of this type in IM4 and IM185 below.

IM4   **Tununue hata Kama kaploti**   We buy at least a small plot

IM185   **By-laws za Nairobi zinasema…**   Nairobi by-laws state…

Some English words, however, are used in the dramedies without being adapted to the Swahili CVCV (consonant- vowel- consonant- vowel) syllable shape. Instead, they are used as in English. We contend that though they have their equivalent in Swahili, speakers cannot retrieve them quickly to match with the fast

conversational pace. This highlights the influence of English in the speech of Swahili speakers. It appears that some phenomena do not readily find expressions in Swahili. Speakers, therefore, find English words easy to retrieve as illustrated below:

IM52   …hii mambo ya <u>insurance</u> <u>cover</u> ya <u>officers</u>.
         …this issue of insurance cover for officers.

IM69   …afande hata hii yangu itakuwa <u>backdated?</u>
         …afande even this one of mine will be backdated?

4.1.3 Use of Sheng'

The use of Sheng' is common especially among young participants in Kenyan dramedies. Sheng is a mixture of English and Swahili and it signals the informal nature of the register of Kenyan dramedies. The following data reveals this:

	Sheng words	Gloss
IM16	poa	alright
IM28	mathee	mother
IM80	fegi	cigarette
V279	Mogaks	Mogaka (a name)
V281	ameumana (kimeumana)	things are bad.

4.1.4 Register Borrowing and Mixing

Hotel and police register is borrowed. Register borrowing is always accompanied by an incongruity of register mixing which Leech (1969:50) describes as the use of features characteristic of different registers. This is evident when registers of markets or shops are used in a police detective dramedy.

IM is a detective dramedy in which police officers are tipped about a crime and quell it using various mechanisms. Thus, the following words from the police register are used:

Words from police register   Gloss

IM46   Afande   It is a title used by a junior police officer to address his/her senior.

IM101   Boys   This is an informal way of referring to junior police   officers.

IM105   Raid   It is an ambush by police officers meant to apprehend criminals.

IM134   Civilian (clothes**)** These are unofficial outfits which police disguise
         themselves in   in case of raids or investigations.

IM139   Madam   This is a title used by junior police officers to address
         senior   female officers.

IM118 Inspector   This is a middle rank in the police force as well as a title
         used to address an officer in this rank.

However, the following words are borrowed from the market situation, where events leading to police investigation start unfolding:

Words from market register   Gloss

IM34   Tuktuk   Scooter.

IM16   Mizigo   Load.

IM150   Mkokoteni   wheelcart.

V, which enacts a hotel situation, draws words from the hotel register as shown below:

Words from hotel register	**Gloss**
V6 Hoteli	Hotel
V17 Chakula food	
V33 Choma	roast
V101 Kuku	chicken

Furthermore, the following words are borrowed from voter registration situation and mixed in the register of the hotel:

Words from voting register	**Gloss**
V254 Kadi	registration card
V256 Kujisajili	registering oneself
V257 Kitambulisho	identification card

4.2   Stylistic Organization of Vocabulary.

In this section, speakers arrange words to form collocations, use pause fillers and discourse markers in the language of Kenyan dramedies for stylistic effects.

4.2.1   Collocation

This is the habitual or co-occurrence of words which Wales (1989:76) argues is characteristic of lexical behaviour in language, testifying to its predictability.

	Collocations	**Gloss**
IM64	Ugua pole	wish you recovery
IM100	Pangiwa vibaya	being plotted against
IM179	Piga risasi	shoot
V29	Kwa heshima na adabu	with respect
V192	Andikisha watu	register people
V239	Poteza wakati	waste time
V303	Futa kazi	sack

4.2.2   Pause Fillers

Pause fillers refers to the noises speakers make before starting or finishing saying what they want to say but are hesitating (Thornborrow and Wareing, 1998:127). This include sounds like ummh, a-ah, ye-es, yeah and ee among others. It is stylistically interesting to note that they follow a pattern which prepose them sentence initially or after phrases. They are also devoid of semantic content but are useful in helping speakers reorganize their thoughts.

IM101   **Yeah**, **Madam, ee leo niko na matatizo.**
         Yeah, Madam, ee today I have problems.

V118   **Ummh…hujui MGK aliacha amefanya nini …**
         Ummh, you don't know what MGK did…

IM70   **…utakula hiyo ugua pole … ee hiyo ya raia.**

         … you will eat that get better, ee from the citizens.

4.2.3   Discourse Markers

Here I classify words and phrases that have various, and sometimes rather ambiguous functions (Thornborrow and Wareing, 1998:127). I sample words such as anyway, unajua (you know), nafikiri (I think) and unaona (you see). These markers, when used, signal uncertainty (IM101 and V317), the wish to disagree but politely (IM119) or solidarity among friends who wish to appear to be using similar expressions (V298) . We sampled the following data for illustration:

IM101   **Unajua unasukuma unasukuma pahali unafika kwa mlima unaanza**
             kurudi reverse.
         You know you push you push and when you reach uphill you start reversing.
IM119 **Anyway, Madam , wacha tufanye hivi, hapo umeniweza kidogo.**
         Anyway, Madam, let us do this, there you have beaten me.

V298   **Unaona ubaya wako unasemanga wewe mdosi.**

         You see the problem with you is that you say you are the boss.

V317   **Unajua ni kulingana na maoni ya mtu. Mimi ni kulingana na maoni**
      ya mtu.

             You know that depends on a person's opinion. I think it depends on one's opinion.

Nanii (which loosely means 'you') is also used for the same purpose:

V142:   **Igere ii ee leo niko raha mstarehe nanii.**

         You see (in Nandi) today I am very happy.

4.3   Stylistic Features of Kenyan Dramedies

Stylistic features in Kenyan dramedies are analyzed in the sense of Leech and Short (1981:64) where 'feature' refers to the occurrence in a text of a linguistic or stylistic category. Wales (1989:436) contends that stylistic features are basically features of style and that style in one sense is synonymous with language. Features are habits of speech or writing which a person can single out from the general flow of language and discuss. We narrow our scope to include only stylistic categories and single out repetition, hyperbole, metaphor, simile and metonymy.

4.4.1   Repetition

Repetition refers to recurrence of elements with the purpose of creating specific effects in the text. Leech (1969:77) distinguishes between repetition of form and parallelism. The former is manifested in the exact copying of all or some previous parts of a text, be it a word, a phrase or a sentence. A repeated text draws attention to itself. It is a form in which speakers express themselves superabundantly in matters affecting them (Ibid: 84). In the Language of Kenyan dramedies, repetition builds up tension in the plot by begging immediate solutions to problems afflicting speakers. The purpose of repetition is therefore to emphasize, plead, confirm or command. When a speaker exploits this feature, he or she expects the hearer to perform the action stated in the verb. Let us refer to the following data.

IM165   **Usinidunge! Usinidunge!**

Don't pierce me! Don't pierce me! (pleading).

V302   **Kimbia mbio <u>mbio</u> <u>mbio</u>.**

Run very very fast (emphasis).

Parallelism is the repetition of the same structural pattern, commonly between phrases or clauses. Wales (1989:335) observes that there is usually some obvious connection in meaning between the repeated units which reinforce the equivalence, though they need not be synonymous. IM100 and V38-42 illustrate this.

IM100   **Usikii kuna msee anapangiwa <u>vibaya sana</u>?**

                Kuna wasee wanaplania <u>kum murder</u>

                Ujue huyo msee nimesikia akipangiwa <u>mbaya sana</u>.

Don't you hear there is a man being plotted against?

There are people planning to murder him.

You should know that I have heard that man being plotted against.

V38-42   **Nyinyi watu <u>iko juhudi</u>…<u>iko jihada</u> (jitihada)…<u>iko yote ngufu (nguvu) yake</u>.**

You people are industrious… you are hard working… you are all energetic.

In IM100, there is a repetition of the complements though with alteration meant to convey the gravity of the issue. In V38-42, the repetition of the object noun phrases renders the sentence flattery.

In addition to the kinds of repetition that are explored above, repetition in Kenyan dramedies is also realized in the sound features of alliteration as illustrated in IM151 and V150:

IM151   **…<u>w</u>atu <u>w</u>etu <u>w</u>atatu <u>w</u>atapata <u>w</u>api kazi <u>w</u>ewe?**

Where will our three people find jobs, you?

V150   **<u>W</u>atu <u>w</u>anatoka kutoka kule <u>w</u>anatoka <u>w</u>anatakikana kula hapa chakula.**

People coming from wherever they are coming are supposed to eat food   here.

It is notable that alliterating words give prominence to the key words of the sentence which carry the main message; in the above examples, kazi 'work' and kula 'eat', are bones of contention in the prevailing situations. There is a high frequency of occurrence of the glide /w/ in the alliterating words which is attributed to the interpersonal situation which is basically about people. Therefore, many alliterating words fall in class M-WA.

4.4.2   Hyperbole

This refers to exaggeration or overstatement used to give emphasis. It is a striking stylistic feature in the register of Kenyan dramedies which speakers exploit more in their senses of humour. Exaggerated situations in their literal sense portray a world of fantasy with impossibilities. However, I glean that these situations are incongruous with reality but speakers use hyperboles in order to pass across messages which they could otherwise find too plain to convey in literal language and retain the humour contained in them. Such incongruities are in the sense of IM53 where a third leg refers to a crutch and IM109 to explain the animosity police officers used to mete on people

IM53   **(To a recuperating officer) Wakati ule ulikuwa ukitembea na <u>miguu</u>   <u>mitatu</u>.**

That time you were walking on three feet.

IM109　　　　**(Reminiscing about old police practices) Wewe <u>ndio unanuka bangi</u>　　　<u>kwa tumbo</u>?**

<u>Wapi kitambulisho ya nyanyako</u>?

Unakutana na mbwa <u>unakonga teke</u>.

 Are you the one smelling of bhang in the stomach?

Where is your grandmother's identity card?

You find a dog, you kick it.

Other examples of hyperbole are in exaggerated accents mixed with English words manifested in mispronunciation and malapropism just for comic effects. Mispronounced sounds are underlined in the data below:

	Mispronounced words	Gloss
IM70	u<u>k</u>ongwe	you will be hit
V142	chi<u>bis</u>	chips

The Swahili words in IM70 is ugongwe and IM142 the English word is chips. These exaggerated mispronunciation emphasize the speakers' ethnic identities or those they feign. My review of newspaper articles regarding these speakers and watching of talkshows aired on Kenyan televisions reveal that these speakers, in ordinary circumstances do not exaggerate their accents.

In malapropism, a speaker tends to misuse a word by confusing it with one which sounds similar to it just for comic effect. We reckon that the malapropriated words are simple everyday words whose sounds should not be confused.

 (V76)　　　**<u>Maribusara</u> MDR?**

Salam aleikum MDR?

(V87)　　　**Oh! Leo siku ya <u>Esther</u>.**

Oh! Today is Easter.

4.4.3   Metaphors

This is an implied comparison of two things without the use of 'like' or 'as'. One thing is described by reference to something else which has the quality one tries to express. This presents a vivid image of the comparison a speaker seeks to make which the literal language cannot offer. In the following data, police officers are given the attributes of animals. Animals do not think and can pounce at and kill other animals anytime. In reminiscing about the cruelty in police force prior to the present time, a police officer describes how policemen could unleash their animosity to the citizens they purported to protect.

IM109　　　**Wakati unajua <u>tulikuwa wanyama</u> namni hii…**

When you know we were animals like this…

4.4.4   Simile

This is a figure of speech which makes comparison directly by using the words 'like' or 'as'. In our texts of analysis, these words are represented by kama in Swahili. Like metaphors, similes evoke vivid images to the hearers. The following examples demonstrate how this feature has been used:

IM53　　　**Ulikuwa unatembea <u>kama ulubarrow</u> …**

You were walking like a wheelbarrow…

V132   **Alikuwa anaenda kama anataka abebewe singo**

He was walking like a person who wants to be carried for his neck.

Ulubarrow (wheelbarrow) is a three-wheeled vehicle used to transport goods by being pushed. In IM53, A police officer uses the image of a wheelbarrow to compare the difficulty another officer had in walking after an accident. V132 though ungrammatical, is a comparison of one's manner of walking and the intention of walking in such a way as to reveal that the subject is a braggart. The ungrammaticality is due to the omission of the anaphoric reference ye 'who' in the third person subject prefix a.

4.4.5 Metonymy

This refers to the substitution of a noun for another closely associated noun. The substituted noun derives its meaning in the context it is used by the association produced in the hearer's mind. In the following data, stomach is associated with life: re-starting life and losing life by being murdered respectively.

V255   **… Unataka nirudi kwa tumbo ya mama yangu nikue mpya   tena?**

…do you want me to go back into my mother's stomach and become new again?

IM164   **Hii (pincer) itakutoa tumbo buda.**

This (pincer) will remove your stomach you man.

5.0 Conclusion

Kenyan dramedies have an identifiable style of language. The style is conversational, informal and exhibits a high level of code mixing, simple vocabulary, simple syntax, an overt ungrammaticality, moderate collocation, a glut of performance error manifest in pause fillers and discourse markers, exaggerated mispronunciation, malapropism, register borrowing and register mixing among others. The messages are emphasized to stir conflict and comic relief. They also exhibit identifiable stylistic features such as repetition, hyperbole, simile, metaphors and metonymy, and serve the functions of informing, entertaining, requesting, cooperating, offending, amusing and educating.

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