American Journal of Humanities and Social Sciences Research (AJHSSR)
e-ISSN : 2378-703X
Volume-10, Issue-01, pp-107-114
www.ajhssr.com
Research Paper Open Access

Deictic Analysis of Thematic issues in KamaNu and Karimi's Kimeru Song and Dance lyrics

Kinya M'Rithara
Department of Education, Marist Int'l University College of The Catholic University of Eastern Africa - Kenya

ABSTRACT : This study looked at deixis in the Kimeru song and dance lyrics by KamaNu and Karimi, as a tool of deciphering the meaning of words and utterances, with a view of examining the thematic issues through these expressions. The study adopted a descriptive qualitative approach utilizing a descriptive research design underpinned by Grice's theory of Conversational Implicature. Data were collected from both Meru and Nairobi counties, Kenya, in social functions and entertainment joints patronised by the two Meru Artists. Twelve songs, six from each artist were generated through video recording, structured interviews, and note taking and analyzed qualitatively. The study established that deixis in Kimeru song and dance lyrics by KamaNu and Karimi express important information ranging from sociocultural issues to ideological and identity issues and therefore, carry implicit messages rather than explicit and can be interpreted uniquely in different contexts.The linguistic value of deixis is clearly delineated. It is hoped that the study will advance the body of knowledge by bringing academic focus to fostering a deeper comprehension of deixis in song and dances. Finally, the study is expected to contribute to the theoretical understanding of the song text as a linguistic entity.
KEYWORDS: *Linguistic, Deixis, Pragmatics, Song & Dance lyrics, conversational implicature*

I. INTRODUCTION

The concept of implicature was introduced by Grice (1975). He equates implicature with words like "imply," "suggest," and "mean." They refer to additional pieces of information that speakers communicate implicitly or indirectly, and Grice posits that they arise because interlocutors expect cooperation in conversations. Therefore, implicature offers an alternative means of conveying supplementary meaning in a more logical and informal language (Siti, 2016).

According to Yule (1996), when something in conversation carries more than just the surface word meaning and has additional implications, it qualifies as an implicature. Consequently, implicatures convey intended meanings beyond the explicit words used, requiring listeners to infer the most likely meaning in a given context based on linguistic input and their knowledge of the world. Grice (1975) explains two types of implicatures: conventional and conversational implicature though the present study adopted conversational implicature.

Conversational implicature arises when the listener needs to be familiar with the context, whether linguistic or physical, to understand the meaning of an utterance fully. This means that the same utterance can attract different meanings in different contexts depending on the interlocutors, the manner in which it is uttered etc. Consequently, it is derived from a general principle of conversation and several maxims that speakers typically follow (Yule, 1996). This principle significantly influences the accurate interpretation of a conversation. Hence, the meaning intended by the speaker may differ from the conveyed meaning, making the conversational context crucial for understanding any conversational implicature. In such cases, meaning is conveyed not just by what is said, but also by the fact that it is said (Ansori, 2022).

Grice (1975) identifies four fundamental maxims of quality, quantity, relevance and manner, which outline what participants must do to engage in a highly efficient, rational, and cooperative conversation. These maxims involve speaking sincerely, relevantly, orderly, informatively, and clearly, while providing sufficient information. As a result, interpreting meaning in any conversation requires a high level of adherence to the cooperative principle by both the speaker and the listener.

In certain situations, a speaker might wish to draw the listener's attention to a meaning that goes beyond the literal interpretation of a statement. Consequently, the speaker might choose to disregard one or more conversational maxims in order to convey this intended meaning. In such cases, the speaker purposely breaks these maxims while believing that they are still adhering to them at a deeper level. This allows the speaker to breach the maxims and highlight specific inferences, prompting the listener to understand them better. This study,

therefore, focused on implicature based on non-observance of the maxims to unravel the thematic issues in the Kimeru song and dance lyrics by KamaNu and Karimi, in order to uncover how different trends of deixis reflect the people's worldview.

II. Methodology

The study adopted a qualitative approach using a descriptive research design, specifically a case study. By adopting the interpretive paradigm, the study was able to create reality based on observations and interviews with the participants. The study was done in Meru and Nairobi Counties where the two Meru artists, KamaNu and Karimi perform live in social functions and entertainment joints patronised by native Kimeru speakers and other Kenyans who enjoy Meru music. The required data was limited to linguistic and social deictic content, and as such data collected consisted of person, temporal, spatial, and social deixis. The population consisted of purposely sampled two native Meru artists who are the composers and singers, participants as consumers of the music and Kimeru song and dance lyrics. The two Kimeru artists were selected due to their astuteness and popularity among the Meru community and beyond and that they yielded the required data with regard to the research questions.

Sixteen respondents both male and female aged twenty years and above were sampled through purposive and snowball sampling techniques during the two artists' live performances. Snowball sampling was used to identify relevant respondents passionate about KamaNu and Karimi's songs, based on their responses on the floor. This was appropriate since the researcher was not aware of those with the required information. The difference in age group was considered since they respond differently to the songs and dance lyrics. To ensure gender equity, the demographics reflected two males and females in each of the four groups aged 20-30, 30-40, 40-50, and 50 and above years old. Data were collected through observation, semi-structured interviews, video recording and note-taking. An interview guide was used to facilitate a smooth and comprehensive interview process.

Artists and fans were observed from their natural settings as they engaged in performance. This technique did not require the participant's willingness to provide information but was dependent on their performance in their natural environment without any form of manipulation of the data. The interviews consisted of six sessions: two for the artists and four for the respondents, each lasting 35-45 minutes. These were conducted separately with the artists and the respondents.

The transcribed songs were translated from Kimeru to English language for purposes of analysing the songs and to make it comprehensible to English language learners who are not familiar to the Kimeru language. Codes and data coding were developed from the song lyrics, interviews and observation schedules with references to relevant implications. Coded data were then organised and collated for analysis. These together with the non-linguistic features were interpreted and reference meaning described and explained based on Conversational Implicature opined by Grice (1975).

III. RESEARCH FINDINGS AND DISCUSSION

This section established the thematic issues brought out through deixis in the selected Kimeru song and dance lyrics guided by Grice's (1975) Conversational implicature henceforth CI. It uncovers the possible themes brought out through implicatures from the selected Kimeru songs and dance lyrics through deictic expressions by uncovering what is not said through what is said. The analysis of the data was particularly focused on the non-observance of maxims to bring out the intended meaning, most being those of manner, followed by relation, then quantity and quality consecutively as presented below. Relevant texts were given to support the analysis. Five thematic issues such as love, change, communalism, bravery/protection and celebration.

3.1. Love

Love is a strong feeling of affection or an emotion towards one another. It is one of the greatest feelings that have existed since time immemorial and it is expressed virtually in all the languages of the world. Despite its universality, cultural attitudes towards it are highly diverse and therefore it is culture specific (Jankowiak, 1995). Although in the Meru culture, love is not openly expressed as would be in the west, through music we are able to express what happens around us and reflect the times and situations in which we live (Sanfeliu 2008).

The Kimeru song and dance lyrics through person, temporal, spatial and social deictic expressions as captured in the song lyrics *Kathambi* and *Susana,* express love. In the song *Kathambi,* the speaker in an effort to convince the audience that his movements meant well for the girlfriend, through the person deictic expressions '*I* and *her'* the speaker informs the audience of his departure from Mutindwa, a town in Meru, to Nairobi in search of a living. In the lyrics *'haia hiaa ii, kathambi gakwa, haiaa hiaa ii umenye no ngacoka'* which means '*my Kathambi, just know I will come back*' embodies the person deictic expressions *'I* and *my*' which expressively emphasises ownership of the girl and edify a sense of assurance on the girl's side of his firm commitment. This reinforces his love for Kathambi by flouting the maxim of manner through obscurity of the intended meaning which the addressee must seek to understand from the context of the song lyrics.

Through deictic expressions '*me,* and *you,'* the speaker also expressively pleads with Kathambi to open the door for him through declaring that it is only '*her*' who makes his soul happy, hypothetically referring to the speaker's remorseful nature which translates to his love for Kathambi. This is captured in the lyrics below:

Text 1

Kathambi gakwa nkwija ndugurira, igwe wenka ukenagia nkoro iji yakwa.
My Kathambi I have come please open for me, you are the only one that makes my soul happy.

This is further supported by interviewer 2 (Oct. 2021, interview) who affirms that these songs address issues of love between a boy and a girl.

A common theme portrayed in songs is that women are evil and dangerous and therefore men should always be careful with them lest they become victims of women's wickedness (Nduku, 2020). In the song *Susana*, love is expressively and assertively expressed through person, temporal, social and spatial deictic expressions. The personal deictic expressions *I, my, you, your and she* are performed expressively to edify the speaker's feelings towards his lover's abrupt departure thus inflicting a lot of pain into his soul.

These expressive acts through the violation of the maxim of manner by not being brief and clear point to feelings of desperation and at the same time capture his love for Susana. The deictic expression '*my'* in the lyrics, '*my Susana, my heart is saddened…my heart feels like crying,'* implies that Susana is the speaker's love though she had left him and got married just in the neighbourhood, consequently, edifying the extent of his love towards her and the fact that he has been unable to let her go. This act is further exemplified by spatially laying hands on one's chest to emphasise his sincerity and ownership of the girl and that he has not yet let her go, further highlighting his possession of the woman consequently alluding to the fact that men have attributed power subjectively to themselves and reduced women to the status of objects. It also specifies man's pride in being in possession of a woman just like any other item of possession.

The artist through person, temporal, spatial and social deictic expressions convey his feelings about his experiences so that it serves to remind men that love is two-sided and therefore one should be cautious when approaching matters of the soul such that when things go south, then one is able to accept and move on. It further cautions men to beware of such women whenever they enter into relationships and when one makes a mistake, which is human, they can always make it up later (*artist 2, October 2021).*

3.2. Change

Change is the transformation or transition from one state to another or one way of doing things to another. The selected Kimeru song and dance lyrics in the songs *Ngakua ngwete, Kathambi* and *Buu bwoni naa,* through person, social, spatial and temporal deictic expressions explore change over time expressed through various forms of non-observance of maxims since most of the utterances are context-sensitive. This use, according to Westera (2013), exemplifies the use of pragmatic reasoning to draw the listener's attention to the non-observance of the maxims. Most of the changes in the society are asserted through violations or flouting the maxims characterized by invocation of nostalgic good old days' memories and exclamations. This is explicitly captured by *artist 2 Oct. 2021* interview, when he says that as an artist, he samples some of the aspects of the Meru culture to evoke memories of how playtime was and how '*wazees*' or old people used to enjoy their evenings, thus hypothetically pointing to vivid changes to that effect.

The speaker in the song Ngakua ngwete, in the lyrics '*Niatia ngitikia mutanobaa akanora…tugacemanagia kiarago tukoranagia ukuru bwa njau,' translated, 'what would I do so that my brother becomes plump...we be meeting at Kiarago to share wisdom,'* through person deictic expressions '*I and we'* the speaker expresses nostalgia for the good old days expressed through flouting the maxim of clarity to bring out his exclamation at the extent of change where brotherhood is no longer cherished.

In the song '*Buu bwoni naa'* person deixis is encoded by the deictic personal pronouns *I, me, we, my, you, they, it,* and *them.* The first person 'I' in the subjective form points to the irrelevance of things of the past when the speaker exclaims at the extreme change that has taken place over time. He points to things such as *sliding on the mud, taking honey and eating roasted meat of a he-goat,* that he used to do whereas he cannot do them now since things have changed after meeting the '*you'* to refer to the unfathomable change. These are activities that used to communally assemble people in the Meru traditional set up thus making it easy to conceptualize the immense change. This is captured as follows.

Text 2

Ndigucemania nagwe mantu jagucencia, biu bionthe mbonaga ta makanbi, biu bionthe nkaigua ta Ncerembe.
But when I met you things have changed. All these I see them like bagasse. All those I feel like Ncerembe

The singer uses the first person singular deictic expression *'I'* to amplify change when he metaphorically captures the loss of his eloquence of his Kiswahili, Kimeru and English languages to this change. This eloquence could implicitly refer to the fact that the girl child has taken over the affairs of the male gender and therefore the boy child is no longer able to articulate eloquently issues of the society as before; thus:

Text 3

Ntaaga bwa kuuga… Kimiru giakwa Na Kia juju utikiathurana, na kingi betaga Sheng'I kinya kio gitantera. Indi narua nkuaga bwa kuuga!

I have never missed what to say… 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!

All these deictic expressions emphasise change in various aspects of the speaker's environment such as social, political and economic. Critically, the movements from one place to another trigger a change of mindset to perceive things and react differently.

The next deixis used to imply change is spatial which were classified into distal/proximal *those/that* and *these/this* respectively, as captured below:

Mmm, buu bwoni naa! Aaa tibwa kaguta, mmm buu bwoni naa! Aaa tibwa kaguta.

Mmm, where was this seen! Aaa, this is not about the goat's skin, mmm where was this seen! Aaa, this is not about the goat's skin.

When the speaker wonders, '*where was this seen, this is not about the goat's skin*!' he expressively exclaims at the excessive change that perplexes him. This is expressed through flouting the maxim of relation by failure to relate directly to what one means and therefore one needs to know the context to unravel the meaning. In most cases, the saying is applied in instances where one cannot understand why something strange happens. This is derived from a native story in which the hyena runs away with someone's goat's skin, presumably to feast on it. When the owner catches up with the hyena and it drops the skin, the man continues running after it. At this point, the hyena remarks that it is being chased for something else and not the goat's skin, and thus, '*this is not about the goat's skin.*' Such utterances call for the listener's maximum understanding of the context to unlock the meaning. The speaker here cannot fathom the extent of the implied change. In a nutshell, proximal/distal deictic words are extensively used to express the speed with which things have changed and the speaker is left speechless since there is nothing he can do about it.

The temporal deictic expressions in this song are encoded in form of pure deictic word *today,* specific time *when,* and verb tense forms to express timelessness of the change of things in the society as reflected below. The speaker achieves this through flouting the maxim of relation by failing to give relevant information to interpret meaning accordingly as indicated below.

Text 4

Na kinya ukeja gwakia kathenge….Akinya kuringa ciriba…ndigucemania nagwe mantu jagucincia…

Even when you roast a young he-goat,…Even when sliding in the mud…but when I met you things changed.

The tense verb forms used to encode temporal deixis here are: *present tense forms* are, *is, speak, am confused, go, see, feel, confuse, am* and *roast* which point at the timelessness of the magnitude of the change that has taken place in the cultural set up. The use of social relational deictic expressions *bagasse, 'Ncerembe', grandmother, and white district commissioner 'Kangangi.'* captured in stanza one and two in the appendixes, reflects the contextual background of all the changes that are effected in the community making it easy to identify with the speaker. In a nutshell, the Kimeru song and dance lyrics through the deictic expressions, explore the theme of change through various deictic expressions

3.3. Communalism/Unity

This is a strong attachment to one's own community that suppresses distinctions within the community and emphasizes the essential unity of that community against other communities. The Kimeru song and dance lyrics by KamaNu and Karimi portray the Ameru as a people who live as children of one father with different mothers. As such, the Ameru exist as one tribe sharing common cultural values, tradition, religion, language (though differing dialects) and practices. Through person, spatial, temporal and social deictic expressions communalism is explored in the songs *Ngakua ngwete, Ti Maruru, Romba, Ndirina ndare, Kaana ni kega and Ndiliunga nawe*.

According to Levinson et al (1983), person deictic expression *'we/us'* is referentially complicated, not categorical and therefore cannot be interpreted without reference to a speech context and the speaker's intention. Therefore when the speaker uses the person deixis *'us'* in the song '*Ngakua Ngwete,'* he hypothetically refers to the speaker together with the audience or the community as captured in the lyrics, '*Ukeja kuthanga cietu, ukeja kuthanga 110ietu, mbuma nyomba nti nguu ngatura nturi ukainaga na akaa na arume'* translated '*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, then he would dance with women and men,'* as an indirect speech act of warning that gives a directive to an hypothetical adversary(ies) '*you'* not to dare attack any of the speaker's people implied in form of the person deictic expression 'us' which inclusively refers to the speaker, audience or the entire community. The speaker flouts the maxim of manner by not explicitly directing the community to work as a team to protect what belongs to them, '*ours,'* in case of any threat; thus underscores the essence of communal responsibility each one is tasked with. The relational social deictic expressions such as *'mutanobaa…my brother,'* indicate a very close social relationship of the people and their committed participation in events underscoring the unity of the community.

The speaker through the person deictic expressions '*yours, I, mine and him/her'* and spatial deictic words *'hold and pull'* in the lyrics '*I have mine, hold yours, and if yours is too heavy, pull him/her…I will die holding hold yours!,'* implicitly directs the addressee through the violation of the maxim of quality, as it is not clear what one should keep on holding to, and therefore from the context one can only relate it to what belongs to the community. The speaker also commits himself to do the same through the commissive speech act, where he commits to die rather than let go of his own. This impresses on the addressees(s) the need to keep on protecting what belongs to them under whatever circumstances; thus emphasising unity. This is further exemplified by fast paces and closeness to one another to emphasize their protective nature and oneness.

The song *Ti Maruru,* through person, temporal, spatial and social deictic expressions express communalism through deconstruction of a historical anger stereotype. As such, the person deictic expressions '*we, I and them'* in the lyrics, '*Igita ria mukoroni, twengatire bonthe guku, ntaigua tukirwa ii Maruru, twa rwira bururi na mianka yake, ntaigua bukiuga ii 111ietu111; ndarwira mwekuru kana 111ietu yakwa, riu nkerwa ni 111ietu111'* translated, '*during colonialism, we ejected all of them from here, but I didn't hear being told that it is hot temper. When we fight for our country and the borders, I didn't hear about temper; when I fight for my wife or Miraa that is when I am told it is hot temper,'* serve to dispute anger issues in the community and affirm the protective narrative by flouting the maxim of clarity and informativeness by the speaker, on behalf of the community, taking an ambivalent position as a justification of his role in the protection of his property such as his wife, Miraa and many others. This is because his protective nature which is communal driven has been misconstrued to mean hot-tempered people.

The song *Romba* uses person, spatial, temporal and social deictic expressions to imperatively issue a directive to the community to commit themselves to God and assertively ask them to do it in unison. The speaker through the personal pronouns *I, us, ours and we* and third person deictic expression '*they',* expresses togetherness by calling the community to pray together when he says, *"I am not singing alone, let us pray";* to indirectly compel them join him in the act. The vocatives '*us, ours and we*' impress on the mind of the addressee that it is not a unilateral exercise but a communal one. This is an instance of implicature through a violation of the maxim of manner since communalism is not explicitly stated but since it is a religious chant, then it follows that when people pray together, they stay united. This is illustrated below.

Text 5

Nthaka cia Meru… Nkatha cia Meru…Kimeru nigietu…tukiinaga 111ietu…mugambo nojuria…turombere twana…Young men of Meru…Twambiritie Thuci, gaturombe,
Respected women of Meru…Kimeru language is ours…as we sing of our heritage…the tone is the same…let us pray for our children…from Thuci, let us pray

The above lyrics reiterate the importance of unity as a community in order to attract blessings. To emphasise the import of unity, *artist 2* (Oct 2021 interview) observes that '*since the Meru people consist of sub-tribes, then listening to his (speaker's) songs would inspire them to remain together and lean on each other's shoulder as one people.*' In the lyrics, 'as *we* sing of *our* heritage' in '*tukiinaga Cietu*,' the speaker implicates the homogeneity of the community through the violation of the maxim of quality since he does not clearly state that they remain united as before. Levinson (2000) observes that such situations call for special features of the context of utterance.

Additionally, the song '*Ndi Meru ndi Miringene,'* uses the social deictic words encoded through absolute social deictic words '*Jesus, God, You and the Giver'* to refer to the Almighty God to bless the mother, child and their property. The community comes together to praise the mother for the unique journey she has undertaken to bring forth a child, as well as appreciate and pray to God for protection of the child when he or she is born; thus, a communal activity, *Artist 1 (Feb,2021 interview).*

The relational deictic words *husband, friend, neighbour, parents, in-laws, bride, groom, young mother, MAKENDA, women* and *friends* all point to the social relationship among the people in the community and the communal responsibility vested on each one of them to make sure every family is built upon a firm foundation as captured in appendix E. This is strongly articulated by *artist 1 (February 2021 interview*) thus, '*Like 'Ndi Meru ndi Miringene' is to celebrate mothers …because of what they go through to bring forth a child…so we are celebrating mothers for the big task…we now celebrate that this child belongs to …a mother, a woman and not just a woman but a woman who prays early in the morning before the cock crows.'* The close proximity to one another during the performance indicates togetherness an aspect of the traditional set up of the community

In conclusion, deictic content in the Kimeru song and dance lyrics are used implicitly to express the need for unity beyond the community such as intermarriages as articulated by *interviewee FC2 (October 2021)* in the following extract: '*…when we have celebrations we come together……if we have a show at Egoji we invite other communities. They also learn from us…we blend our cultures…people find partners……intermarry.'* This is further supported by *artist 2, (Oct, 2021 interview),* who argues that by listening to his music one gets inspired to lean on each other's shoulder as one people. This underscores the import of unity in any society as instrumental in expressing humanity and as a pinnacle of success.

3.4. Bravery/Protection

This is the essence of mentally or morally confronting frightening or threatening situations by risking oneself for the well-being of other people. What African society sanctions as morally good is expressed in music. So, when an individual excels in good morals or any virtue he/she is musically praised or honoured, and therefore the Kimeru song and dance lyrics by KamaNu and Karimi extols bravery/protection. This theme is explored through various deictic expressions as captured in the songs *Ngakua ngwete and Ti Maruru*. In the song *Ngakua Ngwete*, through the expressions, '*I and mine'* in the repetitive phrase '*ngakua ngwete*,' translated, '*I will hold onto what is mine until death,'* the speaker in this context flouts the maxim of manner by being obscure since it is not clear what he holds so dear to, that he can risk his life to death.

Since such songs are performed to celebrate success then it implicates special knowledge on the utterance or as put by Levinson (2000), the special features of the context. It further impresses on the mind of the addressee the need to stay on course whenever one sets to do something even if there are challenges as it indirectly amounts to a commissive illocutionary act that compels one to commit her/him to do something in the future (Searle, 1996). This phrase is repeatedly used in the last section of the song, and through the person deictic expressions,' *I and yours,'* in which the speaker emphatically encourages others to do the same in order to retain what is rightfully theirs as presented below.

Text 6

Ii ngakua ngwete…. Translated, *I will hold on to what is mine till death*

The person deictic expressions, *'I and mine'* underscores the strength of men socialized into masculine roles of protection both at family and societal level.

The lyrics '*ukeja kuthanga Cietu'* meaning '*if you ever attack any of us, I would get out of the house naked,'* that utilizes the person deictic expressions '*you, us and I'* amounts to a CI since it flouts the maxim of manner as it indirectly warns an hypothetical adversary (ies) not to dare attack any of their own (*us); "you'* indirectly refers to a single or collective set of enemies. This is an instance of instilling courage to the people at a young age. Additionally, the phrase '*in the left hand'* represents a diectic reference which is ambiguous and flouts the maxim of manner since it can only be fully understood by the consideration of both the language context and pragmatic environment (Al saif & Ahmed, 2011; Wu 2011). It further implies resilience thus underscoring the import of bravery or protection as it serves to harden the community members in readiness to protect their own. All these instances of bravery are culturally entrenched into the minds of the people at a tender age since the community believes in protecting their own.

On the same tone, in the song *Ti Maruru,* bravery is implicated through various non-observance of the cooperative principle as expressed through various person and temporal deictic expressions as illustrated in the following lyrics.

Text 7

> *Igita ria mukoroni, twengatire bonthe guku ntaigua tukirwa ii ni Maruru. Ririkana ntuku iria ingi harambiine ya Nkirote turethirwa ni mikora yatwira rareni chini, reteni simu na pesa...Mung'atia aramatia nani ndiramatia, ibo baiji uria boonere. Kaborio aanite utuku aumite gukundwa jumwe aracemania na norocho, irarega kumwebera, aramiuria imbiukwenda, nayo irakira kii, aramiugia rwi irategа amwe, aragra chibu aramwira nkuraga muntu!*
>
> *During colonialism we ejected all of them from here, but I didn't hear being told that it is hot temper. Remember that other day during Nkirote's fundraiser, when we were caught by a gang and told us to lie on the floor, asked for our cell phones and money….. When Mung'atia and I became angry, they are the ones who know what they saw. When Kaborio was going home at night after taking one, he met a hyena, it refused to get out of the way, he slapped it and it stared at one point; he went to bring the chief and told him he had killed a person!*

The speaker uses person deictic expression *'we, our, us, they, he, I and it'* as a form of illustration by referring to particular incidences where different people from the community have had to put their lives at risk to protect their country, county, borders and people such as during the colonial period, when attacked by a gang and even when confronted by wild animals; to impress on the mind of the addressee that the community has since time immemorial acted with bravery, thus entrenching on the minds of the addressee(s) the positive aspect of bravery. As such when he makes reference to one Mr. Kaborio having slapped a hyena, kills it and then goes to bring the chief, and told him that he had killed a person flouts the maxim of relation in that killing a hyena does not really demand the knowledge of the chief; but rather this aids in the understanding the meaning of the statement since the speaker in such cases demand the addressee's maximum understanding to unlock the hidden meaning (Sadehvandi, 2011); which in this case is to uphold courage in all circumstances.

In the lyrics '*during colonialism, we ejected all of them from here,'* employs the temporal deictic term, '*during colonial period'* which is context-sensitive referring to a historical moment in the lives of the people of the Ameru people and Kenya at large. Additionally, '*here*' a proximal deictic term that serves to signal an emotional and a close physical distance (Ariel, 2014), emphasises proximity and nostalgic feeling of the activities at that particular period which point to a heroic feat. These deitic expressions amount to implicature in the sense that it amounts to

inform the people of their role in safeguarding their property and in turn perpetuates such virtues in the lives of generations to come. The speaker's use of the past tense to implicate the present moment impresses on the mind of the addressee the need to maintain the tempo since courage is a virtue that has been there since time immemorial and should be upheld.

In conclusion therefore, the theme bravery/protection has been explored in the two songs through person, spatial and temporal deictic expressions to impress on the mind of the addressee the need to remain brave under all circumstances and fight for what is rightfully theirs. All these deictic expressions entrench on the minds of the people the imperative nature of bravery in this community.

3.5. Celebration

This is an enjoyable social event that people organize to commemorate something pleasant. The Kimeru song and dance lyrics by KamaNu and Karimi, through person, spatial, temporal and social deictic expressions, implicitly exhibit the Ameru as a people that collectively celebrate every milestone of life of its people such as birth, parenthood, wedding, motherhood and many others in an effort to recognise their contributions in the society. Through the songs *Gikubwa Kiatho, Kaana ni kega, Ndirina ndare, and Ndiliunga Nawe,* various forms of celebrations such as wedding, parenthood and many others are such as motherhood as illustrated.

3.5.1. Celebrating Motherhood

The song '*Ndi Meru ndi miringene,'* implicitly honours mothers for the strength and courage they take to bring out the best for both the child and the community through provision of happiness, love and care. This is effectively expressed through person, spatial and temporal deictic expressions as reflected below.

Text 8

Soloist: *Ndi Meru ndi Miringene no ntariki cionka ndauruthairia ndi Meru ndi Miringene.*
Soloist: *Ndaruma gatuma…gakwa…gacuru*
Respondents: *Gatirumika*
Soloist: *No Jesu*
Soloist: *I was in Meru as well as in Miringene, I was inquiring just about the dates, I was in Meru as well as in Miringene.*
Soloist: *When I taste some…arrow roots…yam… some porridge*
Respondents: *It can't be eaten/drank*
Soloist: *It is only Jesus*

From the above lyrics the person deictic expression '*I'* reveals that mothers go through a lot of challenging situations to bring forth a child, when the speaker during pregnancy, expresses uncertainties that she has to contend with during this period which makes this journey unique and complex, hence the celebrations after the endurance. According to *Artist A*1 *(Feb, 2021 interview),* after celebrating this mother and analysing the tough journey she has gone through, the community now celebrates the newborn child and the fact that the mother is a prayerful person, thus underscoring the uniqueness of the journey. This metaphorical analogy of an expectant mother could imply that any idea at its inception and subsequent successful implementation is a solitary route marred with a lot of obstacles but when it is brought to completion, the society at large benefits. To achieve this, the speaker flouts the maxim of manner by not stating clearly that it is not really just about the pregnancy but any great vision. Through this therefore, motherhood is brought out as precious and fragile and implies that one should practise resilience in the face of any challenge. In a nutshell these deictic expressions are geared towards expression of various forms of celebrations in the Meru community.

IV. CONCLUSION

It was established that through person, spatial, temporal and social deictic expressions, various thematic issues are expressed in different physical and linguistic contexts through infringement of the Gricean maxims to achieve implicatures as a polite way of communicating the intended meaning to the addressee(s). As such, themes on socio-political topics such as love, change, communalism/unity, bravery/protection, celebrations (motherhood/parenthood) are explored against the context of situation of a text and the general features of the language used. These reflect in totality societal values of fidelity, respect, good conduct and conclusively, norms and culture of the people. The study concurs with Halliday and Hasan (1989) who observe that context of situation is the total environment in which a text unfolds: that is, who is participating, where it is taking place and what role language plays.

The study makes a critical contribution to knowledge by adding to the discourse on song and dance lyrics through establishing how deixis is contextualized to express thematic issues. This gives new insights to the theoretical understanding of Song text as a linguistic entity as opposed to musical orientation which adopts a literary perspective.

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