

**A POLITENESS MODEL ANALYSIS OF SEX-RELATED EUPHEMISMS IN
SELECTED KIPSIGIS POPULAR SONGS OF KENYA**

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DECLARATION

This thesis is my own work and has never been submitted for a degree at any University or for any other award.

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DEDICATION

This work is dedicated to my beloved mother Hellen Mibei and my late dad Richard Kipruto Mibei whose words of encouragement pushed me to the limit and to my wife Emmy Chelangat and my children Theodore Kiptoo and Ruby Cheruto.

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ABBREVIATIONS AND ACRONYMS

| | |
|------|-------------------------|
| FTAs | Face Threatening Acts |
| KPA | Kipsigis Popular Artist |
| KPS | Kipsigis Popular Songs |
| PT | Politeness Theory |

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DEFINITION OF TERMS

- Face:** This is the impression of oneself that one shows or intends to show to the participant in communication between two persons.
- Face Saving Acts:** Situations meant to lessen an embarrassment or make something look better when a person is embarrassed.
- Face Threatening Acts:** Situations where the face a person is attempting to maintain is challenged or undermined in some way.
- Face wants:** Something that a person desires
- Gender:** The sexual differences between women and men that are informally constructed.
- Kipsigis popular songs:** Appeal to many people when performed in the Kipsigis community.
- Negative face:** A desire that our actions will not be restricted by others
- Politeness:** A desire to have our wants be desirable by others.
- Positive face:** A wish to have our needs be desired by others.

ABSTRACT

This study examined sex-related euphemisms in Kipsigis popular songs sang by different artists. The study had three objectives: to identify sex-related euphemistic words and phrases in selected Kipsigis popular songs, to examine their connotative meanings and to discuss the influence of gender in the usage of sex-related euphemisms. The study assumed that there are sex-related euphemistic words and phrases and their connotations in the Kipsigis popular songs. The researcher purposively picked 16 songs from Kipsigis popular artists, 30 respondents and five composers. An interview schedule was used to obtain the relevant information from the respondents and composers of the songs. To achieve the objectives, the data was analysed using Brown and Levinson's (1978) Politeness Theory. Results of the study indicated that artists avoid embarrassment and possible loss of face in their songs by using euphemistic words and phrases that mitigate offensive expressions that cause shame and harm to the artists and listeners of Kipsigis popular songs. It is believed that the findings of this study would be of great significance in interpreting words and phrases related to sex used in Kipsigis popular songs.

CHAPTER ONE

INTRODUCTION

1.0 Overview

The chapter will discuss background to the study, research objectives, research questions, statement of the problem, the rationale and the study limitations.

1.1 Background to the Study

Grillo (2005) defines a euphemism as an utterance which uses a polite language to a listener as opposed to a taboo expression and provides a way of speaking about negatively marked subjects without the risk of damaging face. Euphemism prevails because it is needed in discourse to avoid being explicit. It is a potent communication device in enhancing politeness and preserving participant's image and hence facilitating a consensus relationship between individuals. Gathigia (2010) asserts that euphemism is a kind of linguistic amelioration specifically designed to be used in place of taboo words that are unaccepted socially.

Euphemisms and taboo words are culturally and linguistically connected phenomenon. Hence, it is almost non-viable to talk about euphemisms without referring to forbidden words. As a consequence, euphemisms enhance the smooth flow of communication and protect listeners from emotive arousal, which according to Pavlenko (2006), is one fundamental role played by euphemisms. Also, a person's culture influences euphemism choice and taboo avoidance. Fan (2006) agrees that almost all cultures have ways in which the people mention things indirectly even in situations where terms for such exist.

Holder (2008) posits that sex-related euphemisms take many forms such as circumlocution, abbreviations, hyperbole or understatement. Meaning can be conveyed through inference, allusion or indirect speech so that a speaker can find a way of expressing oneself in an appropriate language to express the inexpressible. For example, '*she is pregnant*' can be replaced by '*she has canceled all her social engagements.*' Avoidance language characterizes this euphemistic expression, and the speaker uses it protectively to avoid disapproval.

The language under study is Kipsigis and is one of the speech communities which has ways of mentioning forbidden topics. The Kipsigis people, therefore, have terms that refer to issues that are inexpressible in speech because they are embarrassing. Such issues include death, sexuality and misconduct and have euphemistic expressions in diverse cultures (Trinch, 2001). The Kipsigis people are native to the Rift Valley Region notably in Kericho and Bomet Counties but also reside in Timboroa in Nakuru County and Narok South and Mau in Narok County (Sambu, 2011).

In the Kipsigis community, expressions for sex are common in day to day interaction. Owing to the fear of explicitness and respect, people evade talking about impolite sex-related terms. Sex is, therefore, discussed using euphemisms because it will not cause discomfort to the listeners neither will it be considered inappropriate. For instance, *the end of a journey* is politer than an *orgasm*.

Scholars and linguists have studied sexual euphemisms using Conceptual Metaphor and Cognitive Linguistics theories. For example, Koech (2013) gives a comprehensive analysis of the figurative language used in Kipsigis songs and argues that metaphors, proverbs, simile and personification are prevalent in Kipsigis songs. This study, therefore, intended to find out the sex-related euphemistic words and phrases, examine connotative and denotative meanings of these euphemisms and discuss their gender influence.

Kipsigis popular songs (KPS) date back to the 20th century. Popular songs appeal to a large group of people (Gathigia, 2010). As far as dissemination by the media is concerned, the songs have audiences not only in the Kipsigis community but the Kalenjin as a whole and across other ethnic groups in Kenya.

Vivian (2002) notes that popular songs are a powerful way by which humans express their emotions hence can move both the heart and the mind. In Africa, artists are frequent among the public figures adept in conveying beliefs over their lyrical and verbal statements. Many popular songs depict women as sex objects and convey the misogynistic construction of women. These songs emphasize copulation and body parts such as buttocks and breasts and attract sex-related euphemistic expressions that are pleasant to listeners of popular songs.

Regarding culture, the Kipsigis people love music and dance which are seen in their spectacular performances at events which include the annual Kalenjin night. The study looked at artists such as Junior Kotestes, Superior Warriors and Subembe among others. Koech (2013) notes that Kipsigis popular songs have been documented and are aired in

major Kalenjin FM stations such as Kitwek FM, Change FM, Kass FM and Kass television.

Sex-related euphemisms in Kipsigis popular songs are used to soften the reality, avert, or at least, lessen the possible elicitation of conflict caused by some utterances. Euphemism in a song, therefore, smoothens and preserves the interaction between the listener and the artist. Similarly, Bakhtiar (2012) agrees that euphemisms keep us at a harmless length from the taboo. In general, what is socially difficult to express in direct terms are pronounced by the use of euphemisms.

Tabooed subjects such as diseases, death and sex are a primary concern in all the communities of the world as they provoke discomfort in communication when used impolitely. Euphemisms are, therefore, a way of censoring unpleasantness. These domains attract euphemistic words and phrases making them a worthy subject of observation and research (Al-Azzam, Al-Ahaydib, Alkhwaiter and Al-Momani, 2017). Little has also been studied in the popular music field since euphemisms address sensitive areas in a different culture and have not received attention from scholars. This study, therefore, intends to identify sex-related euphemistic words and phrases in selected Kipsigis popular songs and how they are used as substitutes for tabooed topics.

1.2 Statement of the Problem

Sex-related taboo words are sensitive in almost all societies and are likely to elicit embarrassment. Instead of mentioning a taboo word, societies have euphemisms that are softer and more accepted than a taboo word in any verbal interaction. In Kipsigis popular songs, most artists have employed sex euphemisms to mitigate tabooed parts of

the body, diseases and sexual acts in their songs. This goes to the audience without sparking any negative reaction and at the same time passing the intended message to them. In the present-day approach of expression in popular songs, euphemism is one of the most efficient ways through which artists pass information to society. In Kipsigis popular songs, a language that censors and beautifies the songs abound and makes the listener more engrossed as he decodes the communication delivered by the presenter. However, little has been documented about the euphemisms related to sex that politely talk about tabooed subjects in these songs.

Social factors influence euphemisms. These social factors may vary from one society to another in the way they influence different aspects of human life. Gender is one of the variables that may influence the use of euphemisms and there has been a debate concerning gender differences regarding the use of sex-related euphemisms, a concern that this study sought to address.

1.3 Research Objectives

The objectives were:

- a) To explain sex-related euphemistic words and phrases in selected Kipsigis popular songs.
- b) To examine connotative meanings of sex-related euphemistic words and phrases in selected Kipsigis popular songs.
- c) To examine the gender influence of sex-related euphemisms used in selected Kipsigis popular songs.

1.4 Research Questions

This study sought to answer the following questions:

- a) Which sex-related euphemistic words and phrases are found in selected Kipsigis popular songs?
- b) What are the connotative meanings of sex-related euphemisms in selected Kipsigis popular songs?
- c) How does gender influence the usage of sex-related euphemisms in selected Kipsigis popular songs?

1.5 Research Assumptions

The assumptions were:

- a) There are sex-related euphemistic words and phrases in selected Kipsigis popular songs.
- b) Sex-related connotative meanings of euphemisms exist in selected Kipsigis popular songs.
- c) Gender influences the usage of sex-related euphemisms in the Kipsigis popular songs selected.

1.6 Rationale of the Study

Studies have been carried out on local and international contexts ranging from euphemisms on health, politics, radio programmes, news, and advertising and even workplace (Burridge, 2012). On the contrary, from the available consulted literature, little research has been carried out on sex-related euphemistic words and phrases in

KPS. Because of this, phrases may be misinterpreted or misunderstood which has shaped a gap in knowledge filled by the study.

Music is part of culture, and euphemistic words and phrases of sex are part and parcel of the culture. This, therefore, warrants research because the generations to come will study them as communities do not prosper culturally by embracing other cultures while ignoring their customs and practices.

Lastly, it is also believed that this study would be of great significance academically in the field of Linguistics. The results may be used as an additional point of reference for other scholars in conducting further research. Apart from contributing to the field's pool of knowledge, it will motivate academicians from Applied Linguistics and sociolinguists, to carry out studies on euphemisms related to sex in songs sang by artists from different regions and languages using theories such as Relevance Theory, Politeness Theory and Conversational-Maxims Approach.

1.7 Scope and Limitations

This study identified and examined sex-related euphemistic expressions in selected Kipsigis popular songs used by artists to avoid offensive language and pass their message to the audience. Due to the diversity of the euphemisms used by artists in Kipsigis popular songs, the researcher focused on sex-related euphemistic words and phrases that have been woven and crafted in these songs. Politeness Theory by Brown and Levinson (1978) was used in the study to give an insightful account of the culture of the Kipsigis people.

The study was also limited to Kipsigis language because a researcher studying his language has the upper hand because of the native intuition of the language as compared to a non-speaker who would experience difficulties in a language they are not familiar with.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

1.0 Introduction

In this chapter, an examination of works related to the study is given with emphasis on how they informed the study. Additionally, a review of studies conducted in Africa and European countries have been presented and their relevance to the current study drawn as well as theoretical framework.

2.1 Literature Review

Euphemisms form a fundamental part of every language spoken in the world because of their use in talking about aspects that would otherwise threaten the face of the speaker and the listener (Chaffee, 2012). Because of this, many linguists and scholars in America, Africa and Europe have carried out comprehensive studies on euphemisms which form a crucial way of substituting an offensive term for a politer one, thereby veneering the truth through the use of kind words. People use euphemism because they fear mentioning a taboo subject and try to avoid talking about it hence euphemism becomes an indispensable element in public interaction and communication.

2.1.1 Studies on Euphemisms in Europe

In the past, scholars have conducted comprehensive studies on euphemisms because it is one of the prominent forms of language in different countries and societies. Other linguists have attempted to study this linguistic phenomenon in Socio-Linguistics, Pragmatics and Semantics. From the examined available literature, little research on sex-related euphemisms in KPS has been conducted using the Politeness Theory.

Despite this, studies have been carried out in Arabic, Chinese and English and their insights were instrumental in supporting the contribution of the study to the theory of knowledge.

According to Shi and Sheng (2011), George Blunt was a pioneer in putting forward the word euphemism in the 1580s. To date, no universal agreement on the definition of a euphemism has been reached but with the naissance and development of theories that give the need for politeness in language, many linguists have studied euphemisms. For instance, Grillo (2005) asserts that euphemisms allow one to speak about tabooed topics by either leaving them out or replacing them with their contraries. It is an effective way of economically giving the truth, by identifying it in a more pleasing way or less disturbing detail. He gives two dimensions of euphemisms: speaker oriented euphemisms which check motivations for its use and hearer-oriented euphemisms which identify the functions it fulfills in a discourse interaction.

Additionally, Grillo (2005) divides euphemisms into official and conventional euphemisms. Official euphemisms are effective in sidestepping references that are negative and are motivated by the urge of not passing any message to the enemy in case of war. This results in a hard translation of vague expressions. Conventional euphemisms, on the contrary, are acknowledged and anticipated reactions in discourse to offensive terms. Grillo (2005) posits that terms for complex matters such as parts of the human body, death, sex or disease are not random in discourse but are deliberately sought by the speaker to hide what he/she knows is unpleasant because it is a source of either fear or embarrassment both to a speaker and a hearer. These euphemisms shaped

the base of the euphemisms analysis in KPS and discussing their connotations as well as how they are used in concealing the unpleasant terms.

Santaemilia (2005) looks at sex and the language employed in denoting sex or metaphorising sexual anxiety. He argues that sex is a weighty human experience and some sex-related signifiers have been given linguistic ways of imposing moral concepts and words. His work was crucial to the study as it gives the ways of expressing the language of sex politely and helped in giving an account of sex-related euphemisms in KPS using Brown and Levinson's (1978) Politeness Theory.

Qadi (2009) conducted a sociolinguistic comparison of Arabic and English euphemisms because of the infiltration of English in the Arabic world. He wanted to find out the main euphemisms in both languages and their distractions and resemblances culturally and linguistically. He noted that euphemisms are significant in every language and considers a language devoid of euphemisms as defective of communication instruments and lack social attitude. This study was key because the examples of English euphemisms related to sex informed the current study as it explored sex-related euphemisms in KPS and explored euphemisms as a protective device to safely give alternatives instrumental in avoiding scaring or hurting anyone.

In another study, Liu (2016) argues that the euphemisms of both Chinese and English have a communicative function of politeness and avoidance of taboo words. This makes distasteful subjects seem desirable and acceptable. He also classified euphemisms into age, body functions and physiological defects, death and occupation. The present study

was shaped from the comparison of English and Chinese euphemisms as saving face, politeness and the classifications of euphemisms.

2.1.2 Selected Studies on Euphemisms in Some African Countries

Mwanambuyu (2011) carried out a comprehensive study on Silozi euphemisms using Speech Act Theory, Conversational Analysis Theory, Face Theory as well as Politeness Theory. Observation of language was done in local electronic media, schools, hospitals, homes, girls in seclusion, churches and courts to establish the causality, degree and direction of euphemisms use. He found out that Silozi euphemisms are used based on age groups and an array of relationships. This research is appropriate to the current study as it used Politeness Theory in analysing its data, a perspective shared with the current study.

Additionally, Mukonde (2009) explored the pragmatic dimension of requests in Bemba using the Cooperative Principle. She argues that face is the image of a person in public and one ought to be polite because it provides a way in which a linguistic action is expressed without threatening face. It was from her study that the idea of using Politeness Theory in the analysis of sex-related euphemisms in KPS was conceived.

Furthermore, Genevieve (2012) investigated the correlation between usage of euphemisms and sociolinguistic variables of age and gender with an emphasis on lexical fields of death, profession and sex. The study found out that gender and the usage of euphemisms is dependent on the topic of discussion and women tend to use euphemisms on rape while men euphemise more of death and dying. The use of euphemisms regarding age showed that adults use more euphemisms than teenagers and

hence young people should be trained on the use of euphemisms that mitigate a threat to face. By and large, the influence of gender as discussed by Genevieve (2012) informed the present study.

Lastly, Mudau (2016) examined Tshivenda euphemisms using a Socio-Pragmatic perspective within Indirectness Communicative and Politeness theories. This study was conducted in social domains such as electronic media, schools, hospitals, courts and churches. The study concluded that euphemisms have positive effects in a language such as the ability to avoid naming unpleasant subjects by making language sound more literary thus allows interactants to discuss taboo or touchy subjects with ease. The findings of this study are crucial because its analysis is based on Politeness Theory in the analysis of Tshivenda euphemisms associated with sensitive body parts and sexual activity. This is one of the objectives the current study investigated.

2.1.3 Studies on Euphemisms in Kenya

Koech (2013) looks at the metaphorical language used by artists in selected Kipsigis popular songs to circumnavigate some of the offensive words which are obscene if uttered directly to the audience. He notes that an important social outlet is provided by the figurative nature of language for effectual symbolic communication. His study was important to this study because the selected songs had symbolic expressions that were intended to moderate the likely insensitivity of some taboo words thus, avoiding offense and conflict.

Gathigia (2010) focused on euphemisms of death, sexual intercourse, diseases, body parts, excretion and body effluvia and their conceptual mappings. On sex-related

euphemisms, he notes that there are more euphemisms for the vagina than the penis in Gikuyu. This difference is credited to the unique physiological process of menstruation and childbirth associated with the vagina. While Githigia's study examined euphemisms of body effluvia, excretion, body parts, disease, sexual intercourse, and death in Gikuyu using Politeness Theory, the present study explored sex-related euphemistic words and phrases used in KPS. His investigation was useful as it provided a basis of sex-related euphemisms which the present study looked at.

Ngeno (2009) investigated the use of euphemisms and taboo words in family health education and observed that euphemistic expressions are used as substitutes for taboo words in family planning, sexually transmitted infections, and procreation. This was significant to the present study as it explores sex-related euphemistic expressions used by artists in selected KPS.

Menstruation is a major tabooed phenomenon in society. People have come up with euphemisms that will allow them to talk about it without any discomfort. Agyekum (2002) posits that there are euphemistic strategies used to talk about menstruation because it is a state of humanity that cannot be entirely disregarded. Similarly, the current study also established the euphemisms used for menstruation in the Kipsigis community. Menstruation euphemisms in the Kipsigis culture are normally used by females since menstruation is a female phenomenon.

Anudo (2012) studied sexual dysphemisms in the Dholuo language using Politeness Theory by Brown and Levinson (1978) and Conceptual Integration Theory by Fauconnier and Turner (2002). She accounts for the sex-related phrases and their

mitigations in Dholuo and their conceptual mappings. She concluded that politeness is the main motivation for the use of euphemisms to avoid offending others in communication and show elegance and decency. Her findings informed the present study as it looked at the sex-related euphemisms that are used in Kipsigis popular songs and the influence of gender on the use of these euphemisms.

2.1.4 Classification of Euphemisms

According to Allan and Burridge (2006), euphemisms can be examined by semantic considerations. They divide them into euphemisms of sex and body parts, death and diseases as well as body effluvia, and by-products.

2.1.4.1 Euphemisms of Sex and Body Parts

Sex provokes embarrassment when mentioned plainly in public. It is a topic that is considered private and inappropriate to be discussed in public, but people seem to find great pleasure in making and understanding allusions that are remarkably creative and amusing to various physically intimate activities (Rosewarne, 2013). This forms the basis for the use of euphemisms by most people. The confines of sex-related euphemisms are extensive up to including the act itself, body parts associated with the act and the clothes that come in contact with these parts. The synonymy degree in the referents for intercourse and genitals lacks equivalents in the English lexicon, apart from terms for whore. For instance, terms for copulation, penis and vagina are numerous hence have created a problem area in the language (Brinton & Traugott, 2006).

Al-Hindawia and Alkhazaali (2016) note that sexual intercourse evokes anger, squeamishness and embarrassment when talked about in public. Most of the terms and expressions that refer to sex either continue to be undesirable to be used plainly. This has facilitated the use of euphemisms that allow one to speak about sexual intercourse and parts of the body involved in the act tenderly, lyrically or lasciviously and beautifully. Artists have made effective use of carefully selected euphemistic words and phrases to talk about sexual intercourse reasonably. For instance, the birth canal has been replaced with '*the lower garden*' while the penis is called '*the spear*.' Additionally, tabooed body parts are distasteful when they are mentioned directly; therefore, they attract euphemistic expressions to mitigate the potential harm and potential harm of face caused by the speaker to the audience in a communicative event (Jamet, 2017).

2.1.4.2. Euphemisms of Death and Disease

It is not easy for one to talk about diseases related to sex. Hence, people speak euphemistically to avoid causing harm. As regards disease euphemisms, people always use *social disease* to replace *syphilis* and *AIDS*. If someone is mentally ill, we should say he or she is *a little confused* or use *hard of hearing*, instead of the *deaf*. Holder (2008) posits that euphemistic substitutions have covered heart conditions. For example, cardiac arrest is a euphemism for heart attack.

In many societies, people are reluctant to mention death in plain terms because of social respect, fear and superstition. People, therefore, resort to euphemisms to soften the effect of the idea being communicated. Ndimele (2016) noted that people try to engage pleasant terms in expressing death and for many years, people have tried to evade

mentioning death in direct terms and substitutions are still being sought today. Taylor (2017) agrees that the word death is an old tabooed subject and several euphemisms talk about it because the drive to come up with the substitutions for death is necessitated by how the family feels about the deceased. To pass away, for instance, is an expression used in English to refer to death (Holder, 2008).

2.1.4.3 Euphemism of Body Effluvia and By-products

Human bodies expel by-products which are typically intolerable to the public, which makes them a possible source of humiliation to any individual who talks about them directly. Because of its sexual specificity and significance to the reproduction, menstruation is treated differently from urination and defecation. By-products from the body, therefore, give rise to many euphemisms based on perceptions and conceptions about what they denote (Allan & Burridge, 2006). Examples of euphemisms of menstruation include *rain* for the *period*. Holder (2008) accounts for euphemisms for perspiration and halitosis. Odour is mentioned as smell, while any person who smells is odorously challenged. Socially unacceptable behaviour such as belching is euphemistically referred to as ‘break the wind’.

2.1.5. Other Classifications of Euphemisms

Rawson (1981) classifies euphemisms into two general categories, negative and positive euphemisms. He asserts that positive euphemism exaggerates, inflates and magnifies which makes the euphemism more significant than it is, while negative euphemisms deflate and diminish. These euphemisms are used to balance the power of words that are tabooed and hence eradicates everything that speakers of a language wish to deal with indirectly.

Positive or negative euphemisms are either unconscious or conscious. Unconscious euphemisms comprise the words developed long ago as euphemisms but the motivations behind them are hardly remembered. Euphemisms may also be unconscious because their derivation is so complex and lengthy that no connection is apparent (Gómez, 2012). Conscious euphemisms are categorically sophisticated. A speaker can say a conscious euphemism and a listener can understand the implied meaning.

Wardhaugh (2011) reports that there is no feasible way to write for publication or to speak in public without using a euphemistic expression when there are tabooed subjects. In his study, he classifies euphemisms under three headings: euphemisms of inflation, euphemisms of modesty and taste and euphemisms of deception. He notes that euphemisms of inflation are funny while some are pathetic, but they contribute to human happiness. They make something bigger than it should be hence the inflation. For example, a *beautician* for *hairdresser* and *funeral director* for *undertaker*. Euphemisms of modest and taste, on the other hand, are about bodily functions and parts of the body. He gives the following examples: *limbs* for *legs*, *chest* for *breasts*. Euphemisms of deceptions are mild. For instance, he gives an *increase in tax* for *revenue enhancement*, *malpractice* for *therapeutic misadventure*.

2.2 Theoretical Framework

This study was based on Brown and Levinson's (1978) Politeness Theory. This approach was used to give an orderly and explanatory account of the euphemisms

related to sex in the KPS. The theory advances the view that an interlocutor in a conversation should maintain a self-image in the public hence gives the strategies for a speaker that soften or mitigate the force of a potential threat. Using the theory, the researcher found out the effective use of euphemisms in KPS that are used by artists to communicate tabooed subjects related to sex through songs to their listeners. This theory was chosen because of the ability to give an understanding of conflict avoidance strategies which are manifested in the view that the significant role played by politeness is the ability to function as a means of monitoring rudeness and aggression between different parties in a conversation.

2.2.1 Politeness Theory

This theory was advanced by Brown and Levinson (1978). They define politeness as the concern shown towards an individual's face. The face is the self-image that an individual wants to claim. People decide the form of politeness to use in interaction as this depends on some aspects like the relative status of the participants and the formality of context. Therefore, a polite person ensures that he/she makes others feel comfortable in a conversation since a polite person linguistically speaks to people appropriately so that there is no conflict between or among the parties involved in the interaction.

Brown and Levinson (1978) present the concept of face to demonstrate politeness. They claim that interactionists should maintain both positive and negative face in communication. Positive face is the optimistic and persistent image individuals have and the need for approval while the negative face is the need for freedom from interruption. Euphemism acts on both positive and negative faces. It accounts for the

need of the utterer to restrain possible clashes in the society which may alter the status of the speaker. It also postulates a way of abating a threat to the independence of the interlocutor (Al-Hindawia & Alkhazaali, 2016).

When politeness and face are utilized, positive and negative politeness is achieved. Positive politeness is conveyed when similarities among the interactionists and expression of appreciation of the speaker's self-image are indicated. Negative politeness is shown by either positive or negative mitigation of the Face Threatening Acts on the speaker's face. In short, when politeness is conveyed, it minimizes FTAs and satisfies the face of the participants whether FTAs occur or not. Politeness, therefore, redresses an act to counteract the severe effect of activities which threaten the face. In an interaction, the speaker ought to show concern for an individual's face at the same time protecting their own. This means that when people are in a conversation, a politeness strategy is a means of being attentive to an individual's face to avoid FTAs. This accounts for the use of euphemisms to maintain harmony and whole face hence consolidating the solidarity between the speaker and the addressee.

Many other researchers support Brown and Levinson (1978) claims in the Politeness Theory. For example, Al-Hindawia and Alkhazaali (2016) state that politeness is the manifestation of the interlocutor's aim in the moderation of threats to face made possible by some FTAs. A speaker's face is protected through speaking politely. In this case, euphemisms and politeness are communally dependent because politeness dictates the euphemistic expression to be used. Euphemisms provide an indirect reference which

safeguards offense and warrants politeness in both positive and negative face. Mutual dependency between politeness, face and euphemistic strategies is as shown in figure 1:

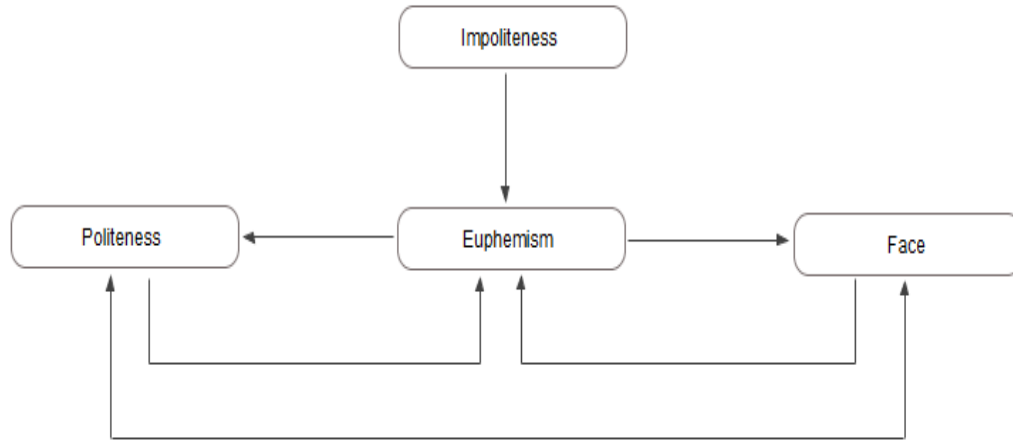


Figure 2.1 the connection between politenesses, euphemism, and face (Fernández, 2005).

Brown and Levinson's face-saving model of politeness has exercised immense influence, has attained the canonical status and is a significant model in which numerous researches on politeness defines itself. It is broadly recognized as an elaborate work on linguistic politeness crucial in accounting for any instance of politeness.

Using the theory, the researcher found out the effective use of euphemisms in KPS that are used by artists to communicate tabooed subjects related to sex through songs. This theory was preferred because of the capability to give an understanding of conflict avoidance strategies which are manifested in the view that the significant role played by politeness is the ability to function as a means of monitoring rudeness and aggression between different parties in a conversation. The theory was used in accounting for

euphemisms of sex, penis, vagina, ejaculation and disease and their ways of mitigating a potential threat in communication.

2.3 Chapter Summary

Studies in some countries in Europe such as Spain, Zambia and South Africa in Africa and those from the Kenyan context have been highlighted and their significance to the study elaborated. Also, a review of general work on the various classifications of euphemisms and the theoretical framework has been pointed out.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

The methodological procedures in the study will be highlighted divided into design of the research, study population, sampling procedure and size, collection of data, presentation and analysis as well as ethical considerations.

3.1 Research Design

A qualitative research design was adopted since allowed the researcher to produce data in the form of words which were subsequently grouped into categories such as euphemisms of sex, penis, vagina, ejaculation, and orgasm. The researcher relied on the views of the participants and analysed words, therefore, the design was useful since the data in the study on euphemistic words and phrases were majorly non-numerical. The researcher also chose this design because it was useful in describing detailed information about sex-related euphemistic expressions in KPS and account for the interpretations of euphemisms of sex, penis, vagina, ejaculation, and orgasm.

3.2 Study Area and Target Population

The study area was Chepalungu Sub-County, Bomet County approximately 225 kilometres from Nairobi. The site was chosen because it has a high concentration of Kipsigis native speakers rich in information, and the researcher is familiar with the area. Hence, it was easy to establish a network that easily facilitated data collection during research. Similarly, the area was ideal because most of the Kipsigis artists hail

from this area. The research site forms the epicentre of the Kipsigis euphemisms used in Kipsigis popular songs because the Kipsigis culture is intact and norms of euphemisms are observed. Also, the Kipsigis people strongly adhere to norms of language use and euphemisms are used in speech and music (Koech, 2013).

The target population for the study was Kipsigis speakers between the age of 18 and 50 years who are listeners of KPS played in radio and television. This age group was chosen to get a representative data. Also, the targeted respondents were adults who were believed to be conversant with popular songs and euphemisms related to sex. Also, the study chose composers of the KPS who were instrumental in giving the required data from their songs.

3.3 Sampling Procedure and Sample Size

The respondents were sampled purposively in the study where those with the required characteristics such as knowledge of KPS were identified. For instance, the five composers (3 males and 2 females) of Kipsigis popular songs who were selected purposively to determine the intended meaning of the euphemistic expressions were believed to be well-grounded in Kipsigis culture and had the required information on objectives of the study. Lastly, the selection was based on gender to find out the gender influence in the use of KPS euphemisms. Furthermore, the respondents with the age bracket of between 18-50 years were sampled because they understood the language under study.

The study was limited to 30 respondents (15 males and 15 females) and was considered a good sample because large samples bring redundancy and data handling challenges.

The researcher picked 16 Kipsigis popular songs purposively for analysis from a sample of 50 songs because they contained euphemisms of sex, diseases, orgasm, ejaculation and body parts related to sex. The study involved 8 men and 7 women between 18 and 35 while the adult age group involved the selection of 7 males and 8 females between 36 to 50 years. This age bracket was appropriate since they listen to Kipsigis popular songs with the influence of three vernacular stations namely: Kass FM, Change FM and Kitwek FM and Kass TV station that play Kipsigis popular songs.

3.4 Research Methods and Instruments

The study used an interview schedule as a tool to collect euphemisms for this study. One interview schedule was for respondents and another for the composers of selected KPS. A questionnaire was also used in obtaining the required data for the gender influence of sex-related euphemisms used in the selected songs. A tape recorder was also used in capturing the questions by the researcher and the answers from the respondents in the interview. This is because a taped interview promotes a thorough study. Additionally, it enabled the interviewer to play it back than if a researcher writes notes during the interview. It also hastens the interview because it does not interfere with communication. The respondents were first made familiar with the tape recording instrument.

3.5 Data Elicitation and Collection

The researcher collected data from 16 recorded KPS then critically studied the songs to identify all possible sex-related euphemistic expressions in advance by playing back the

selected songs. The researcher then played back all the songs to each respondent and asked them about the meaning of the selected euphemistic expressions. The researcher kept pausing where there were euphemistic expressions and then recorded the respondent's response. All the euphemistic expressions collected were classified into euphemisms of sex, male and female sex organs, ejaculation, orgasm, and erection as well as diseases related to sex. This was done through an interview schedule administered to 30 Kipsigis speakers to help in identifying euphemistic expressions.

3.6 Data Presentation and Analysis

The data obtained from the interview was analysed qualitatively. The researcher transcribed the songs in the original Kipsigis dialect, translated them into English, extracted the required information and critically studied them to identify euphemistic expressions of sex, penis, vagina, ejaculation, erection, diseases and orgasm. The researcher also made a critical evaluation of the match and mismatch between the intended meaning that the composers of the song had and the interpretations the respondents gave. Words and phrases were collected and their lexical frequencies determined. Finally, the connotative meanings of euphemisms were also examined and analysed. The presentation of data was given in tables showing the various categories of words and expressions related to sex, their denotative and connotative meanings. They were analysed based on Brown and Levinson's Politeness Theory.

3.7 Ethical Considerations

The researcher conducted the study in line with the Kenyatta University graduate school ethical guidelines. During data collection, the researcher reassured the

respondents that their anonymity was secured and the information given was for academic research purposes only. It was emphasized that the information given would be confidential. The respondents were informed of the research and their permission sought to tape-record the interviews, hence their willingness was relied upon by the researcher. To preserve confidentiality, the information given was serialised differently.

The research topic was approved after a thorough defense at the department. Before embarking on the study, the researcher submitted a research proposal to the Kenyatta University Graduate School for approval. After approval, an introductory letter was sought and submitted to the National Commission for Science, Technology and Innovation (NACOSTI) to obtain research permit. After acquisition of the research permit, the researcher sought permission from the County Commissioner and the Director of Education, Bomet County. The interviews were conducted after obtaining consent from the respondents to participate voluntarily in the study.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

In analyzing data, the researcher studied euphemisms in the sampled KPS. Euphemistic words and phrases related to sexual intercourse, sex organs, erection, diseases, orgasm and ejaculation in selected KPS were identified. Politeness Theory was used to guide in examining the connotative meanings and in investigating the influence of gender in their usage. The main concern was how the euphemisms in the selected songs are used to pass information to the audience in a polite way.

4.1 Identification of the Euphemisms

The researcher accounted for the various euphemisms by examining how the artists had used the sex-related euphemisms in their songs to describe and communicate the various taboo words and phrases connotatively to the audience without sparking any fury. The euphemisms were identified by the respondents from the selected songs and were classified as euphemisms of sex, body parts, body effluvia and by-products by the researcher. The researcher played the selected songs to the respondents, and were asked to categorize them. The researcher noted that the Kipsigis culture is similar to other cultures all over the world since it uses euphemisms in their language to avoid being obscene. The artists manipulated language intentionally to hold the audiences' attention by using euphemisms with the expression of meaning indirectly so that the audience deduce the meaning of the euphemized words and phrases.

4.2 Euphemisms of Sex

Words and phrases referring to sexual intercourse are used by the artists in KPS and can be described in terms of Brown and Levinson's (1978) Politeness Theory. The study analysed euphemisms for sexual intercourse that artists had employed from selected songs and informants' data. The Table below gives the euphemistic words and phrases of sex, their denotative and connotative meanings as they are referred to in Kipsigis.

Table 4.1: Euphemistic words and phrases used in song 1

| Euphemistic words/phrases | Gloss/denotative meaning | Connotative meaning |
|----------------------------------|---------------------------------|------------------------------|
| Kiotile ketik | To cut trees | To have sex |
| Siabeten bokoiniki | Cutting timber | Sex |
| Sawmill | Where trees are cut | Male sex organ |
| Kotesetaa kasit komie | Work went well | Have sex |
| Moche xperiense | It needs expereince | Quality sex |
| Imuchi kowaiawai | They can play games | Fail to satisfy a woman |
| Korii machinit | To bend | To finish the job quickly |
| Eye otillisie | Cut trees well | To have good and quality sex |

(Source: Kiptingiat by Ben Bii; song 1 page 102)

The data in Table 4.1 above illustrates how artists have used several euphemistic words and phrases in mitigating the taboo words. Due to the sensitivity of the sexual acts being described, the Kipsigis popular artists have used euphemistic words and expressions. For instance, the use of a phrase like '*kiotile ketik*' (to cut trees) will divert the audience from the taboo word yet the indirect information meant by the artist and

conveyed to the audience is never lost. This will sacrifice the precision in meaning for increased acceptance in the society without sparking any conflict. Savić (2014) notes that politeness is a developed system in the society where friction inherent in communicative interactions is minimized, hence is a tactical conflict-avoidance measure with regard to the effort put in the determent of conflict.

The phrases '*siabeten bokoiniki*' (to cut trees) '*kotesetaa kasit komie*', (work went on well) and '*eye otilisie*' (I cut trees) allude to the act of copulation. '*soomill*' (sawmill) and '*mashinit*' (machine) are used to refer to a male sexual organ which is effective when being used to cut the big and small trees. These items are made of steel and are hard. When used in performing their roles, they finish their jobs perfectly hence the phrase '*kiteitos ketik*' (the trees made a lot of noise) while being cut; a phrase which shows the aggressiveness of the machine and sawmill during tree cutting. All the above phrases are softened to lessen offense among the hearers of the KPS if said directly to the audience. This serves the purpose of politeness as suggested by Brown and Levinson (1978) which is the degree to which a speaker's linguistic action meets the addressee's expectations as to the way it should be expressed.

Table 4.2: Euphemistic words and phrases used in song 2 and 3

| Euphemistic words/phrases | Gloss/denotative meaning | Connotative meaning |
|----------------------------------|---|--|
| Suset | Biting | Copulation |
| Kiture kirungut | She was looking for a rungu | Look for sex. |
| Aep an akelel kotuben wagat | I cut and she shouted | He had sex |
| Kimoche kirungut | She wanted a rungu | She wanted sex |
| Kigeritan somok | She slapped me three times | Copulation |
| Nyon imbar | come to the land | To have sex |
| Temen kila boyot eik | The husband uses oxen in land tilling | Make love |
| Sile barak | To scratch the surface | Unsatisfying intercourse |
| Temet | Tilling | Have sex |
| Chang imbarenik cheotemotii | I do a lot of work | To have coition with many girls |
| Kiochut imbaretab Roselyn | I entered roselyn's land | Have sex |
| Kisue tinget | The tractor sunk | Copulation |
| Sinyotemun | I will till your land | To have sex |
| Asekte imbar ak tinget | I went back to till the land with a tractor | Have sex again after failing the first time. |
| Noite mwisho | To reach the end. | The end of sex intercourse. |

(Source: Nancy Kirungut by 2nd Junior Kotestes (Song 2), Terekta by Isimba Jazz (Song 3).

This study identified the substitutes of sexual intercourse as war which mitigates the taboo word. The phrases '*suset*' (biting), '*kitesta lugeet*' (she punched me) and '*kigeritan somok*' (She slapped me three times) identify sexual intercourse as a war. This agrees with Crawford and Krebs (2013) argument that sexual intercourse is labelled in terms of hostility, violence and dominance. In table 4.2, the phrases given illustrate that sex involves violence. The phrases '*suset*' (biting), '*kitesta lugeet*' (she punched me) and '*kigeritan somok*' (She slapped me three times) connote that a woman and a man participate in sexual intercourse just like a war where people fight. When the above terms are used by the artist, the hearer will be less embarrassed and the Face Threatening Acts (FTAs) will be minimal or does not exist at all. The message will be passed and at the same time, the face is saved from any threatening act which is in line with Brown and Levinson's (1978) Politeness Theory.

4.2.1 Objectification of Sexual Acts

The terms used by Kipsigis popular artists (KPA) in their songs compare sexual acts to objects such as cars and heavy commercial vehicles and activities involving a car such as driving. Women have also been compared to vehicles which are used by men. Odhiambo (2015) notes that sexual intercourse has been used by men to form euphemisms that depicts them as objects. Consider the following example from KPS:

Example 1

Takiget tipait choechen

Takiget transis choechen

Woi anochenwon aget oo

I feel like driving a tipper.

I feel like driving a transit lorry.

Get me one I drive.

(Source: Tipait by Chesoni Superstar; Song 7 page 111)

From the above song, the expressions ‘*takiget tipait*’ (drive a tipper), ‘*takiget transist*’ (drive a transit lorry) and ‘*anochenwon aget*’ (get me I drive) are the euphemistic expressions used by the artist which connote sexual intercourse and all have used heavy vehicles as an object to mean a woman. Despite the connotation, this expression is understood by the listener because driving a car requires skills and experience, which is also demanded of sexual intercourse.

The artist is asking for heavy vehicles because he has driven small cars such as Toyota probox and feels he has overpowered them. He is asking for big vehicles with big tyres because they are more steady as compared to small cars. The artist achieved politeness in that these expressions play a very important role in social interaction and conversation and leads the artist to a face-saving strategy that must be taken into consideration so that communication can go on smoothly.

A car has a tyres which are paramount when driving a car. Driving a car requires experience but the condition of the car matters a lot. For instance, a vehicle with good tyres is good on the road and prevent accidents cause by tyre burst and skidding off the road. In the same sense, sexual intercourse operates this way. Consider the following example:

Example 2

Inaget probox oterteri.

amun mengeche mugungonik.

Otinye experience neyamat ageten tipait

Omoche nenomii tulwet owendi mosmos;

Amun tororen mungungonik.

I overpower a probox during driving

Because its tyres are small.

I have enough experience to drive a tipper.

When I am on a hill, I drive well

Because its tyres are big enough.

(Source: Tipait by Chesoni Superstar; Song 7 page 111)

In the above example, it is evident that Brown and Levinson's Politeness Theory (1978) has been applied, where the interlocutors choose to use polite expressions due to the nature of the conversation. The use of '*inaget probox oterteri*' (I overpower a probox during driving), '*otinye experience neyamat ageten tipait*' (I have enough experience to drive a tipper) and '*omoche nenomii tulwet owendi mosmos*' (When I am on a hill, I drive well) are ways of avoiding the use of the exact words to mention a taboo act for fear of hurting or annoying the listener. Indirect illocutions tend to be politer as they increase the degree of optionality and because the more indirect an illocution tend to be, the more diminished and tentative its force tends to be (Mwanambuyu, 2011). The driver is able to climb a hill (have sex) and satisfy the woman because of the good

condition of the tyres in heavy vehicles as compared to those of a Toyota Probox. The use of these euphemisms indicates that there is a tendency by the interlocutor to avoid using certain words or phrases which are considered taboo or which may hurt or insult the listener.

Also in the following example:

Example 3

Kitesta luuget (to have sex)

Kigeritan somok (act of copulation)

Suset (biting)

(Source: Kirungut by 2nd Junior Kotestes; song 8 page 114)

The researcher observed that the phrases '*kitesta luuget*' (to have sex), '*kigeritan somok*' (act of copulation) and '*suset*' (biting) have been used by the artist to refer to the actions that a woman took when she was visited by the man. These phrases have been used by the artist to save his image and that of the hearers while participating in a communication. Thus, all these objectification euphemisms are used to save face.

4.2.2 Sexual Intercourse as Food

The KPS have used euphemistic expressions that involve food which connotes sexual intercourse as shown in the example below.

Example 4

Robwonik ko terter

Butwon robwoniot nemotindoi bei

Ako netomokus chepng'ong'ondet

robwoniot nechepng'ung'uryot netindoi beek akonyonyoweni

Tindo tikitik

Sweet potatoes are different

I want a sweet potato that does not have water

Unscathed by pests

A sweet potato that has water and roots is unstable

(Source: Butwon robwoniot by Chelele; song 5 page 109)

In example 4 above, the artist has used '*robwoniot*' (sweet potato) to connote a male sexual organ. The artist wants a sweet potato that does not have water and unscathed by any pest in the soil. The connotation here is that a sweet potato that has water may not perform the sexual act because it will finish the job faster while the one that has been eaten by pests in the soil connotes the one that has done a lot of work. Contrastively, data from the song shows that the artist wants a sweet potato that is fat and unscorched by the sun, which makes one sweat when eating and one cannot talk when it is in the mouth.

Consider the following words and phrases:

Example 5

Robwoniot nekitoldol nemobir asista

iome ak ilupchoni

olon mi kutit komotokitwek

mokitesto machanik

A sweet potato that is fat and scorch free

you eat while sweating

you do not talk while it is in your mouth

no need for tea leaves or sugar

(Source: Butwon robwoniot by Chelele; song 5 page 109)

Berger and Shiv (2011) note that sexual desire is hunger and points out that appetizing food is normally used to mean sexual intercourse. For instance, in the song above, '*iome ak ilupchoni*', (you eat while sweating) '*olon mi kutit komotokitwek*' (you do not talk while it is in your mouth) connote the hunger associated with sex that while having sex, you do not talk and it involves sweating especially if the sweet potato is fat. This finding is in line with Wilson (1993) who describes euphemisms as words with meanings thought somehow to be nicer, cleaner or more elevated and so used as substitutes for words deemed unpleasant, crude or ugly in sound or sense.

Similarly, example 6 below gives further euphemisms of sexual acts as food.

Example 6

Kiiam miwandenyun okiwe iwesiste

Kieisiste kouyon meam kit nevo chi

Kiager kinitar miwat ichakte ak ibukte

Kiosich ole menyoru onyinyindo en miwat

Yukinyobutun miwat ko kiyamat kabungut

Koroch iman we Chelangat kirasung'uganaten miwat

Kiatar mulot en sung'uganet ogot kiyet en miwat.

I am not happy; you ate my sugarcane

When you finished eating it, you went silent.

I later realized that you did not get the sweetness of the sugarcane.

It was not my fault I have gone round hence the garden was dry.

(Source: *Miwat* by Superior Warriors; song 13, pg. 119)

Food is important in our life for sustenance and pleasure. Therefore, the artist has used food to connote sexual acts. The phrases '*kiiam miwandenyun*' (you ate my sugarcane) '*kinitar miwat ichakte*', (you disappeared after finishing it) '*menyoru onyinyindo en miwat*', (you did not get the sweetness of the sugarcane) '*yukinonyobutun miwat*' (when I was giving you the sugarcane), '*kiyamat kabungut*' (the garden was dry) all connote sexual acts. The lady in the song ate the sugarcane (had sex) and ran away because the garden was dry (failure by the man to meet her desires), hence she was not satisfied. The sugarcane was not up to the task and hence she does not talk with him again. This corroborates Fernández (2008) who argues that our dislike to unpleasant food and our fascination to tasty food is an experimental justification for attaching sweetness to positive aspects.

Similarly, Gathigia (2010) notes that eating and food are common sources of euphemistic expressions of sex organs and their related actions. Sex is used to refer to eating. The euphemistic use of eating with the meaning of 'to have sexual intercourse' is polite and is used with terms such as appetite, hungry and meal which share common sexual references such as 'sexual desire', 'sexually aroused' and 'sexual intercourse' respectively. The above-cited terms have equivalents that relate sex to eating. Correspondingly, food is habitually introduced as sex since sex intercourse and food eating go jointly (Allan & Burrige, 2006). Sexual intercourse is understood in terms of

eating food which is a clear euphemism for sexual activity because this involves what is eaten and the tool used for eating the food.

It is; therefore, necessary for every member of the society to keep ‘face’ in a conversation. This study has shown that the artists maintained both their face and their interactors’ faces by using the expression ‘*yukinonyobutun miwat*’ (when I was giving you the sugarcane) to mean a sexual act which could be embarrassing to mention. Though many verbal interactions are potential threats to face, the communicators manage to weaken FTAs through the use of euphemisms.

4.2.3 Sex as a Journey

Data from the respondents shows that sexual intercourse is seen as a journey. This is highlighted by Njoroge (2015) who notes that sexual activity has a period and the Gikuyu people consider sex as a journey where erection is the starting point and orgasm is the end of the journey. The researcher found out that this sensitive subject and the act itself is respected and to show politeness the speaker must use terms which will not threaten face. The terms used in KPS to describe sex as a journey are as presented in Table 4.3 below:

Table 4.3: Euphemistic words and phrases used in song 7 (pg. 111) and song 10 (pg.116)

| Euphemistic words and phrases | Gloss/denotative meaning | Connotative meaning |
|--------------------------------------|---|-------------------------------|
| Ketetab tipait | Drive a tipper | Copulation |
| Sinamach owo Kisumu for wan hawa | If I want to go to Kisumu for one hour | Be satisfied sexually |
| Omoche nenomii tulwet owendi mosmos | Whenever I am on a hill, I drive well | To be satisfied sexually |
| Ndokelun iwe rutoi | If you are on a journey to Belgut | To go have sex |
| Ndewendi kotkotachin obot Bilet | If you go and Bilet's mother welcomes you | To sleep with a woman |
| Inyoru cheragan | If you meet an old cow | Have sex with a willing woman |

(Source: Tipait by Chesoni Superstar and rutoi Belgut by Junior Kotestes)

The words and phrases in Table 4.3 show that sexual intercourse is a kind of a journey where the participants are travellers on a journey and there is a destination. Once the act starts, the lady wants to experience orgasm. Song (2012) states that the chief motivation for using indirect forms in a conversation is politeness. The artist has used polite forms such as '*owo Kisumu for wan hawa*' (to go to Kisumu for one hour) and '*nenomii tulwet owendi mosmos*' (Whenever I am on a hill, I drive well) which connote sexual satisfaction because a lady needs someone who will perform the job as required. These terms can be comfortably used in a conversation because the FTAs have been mitigated

by use of travelling on a hilly road and and going to Kisumu which are names of places.

Furthermore, in Table 4.3, the terms '*iwe rutoi*' (to visit a woman), '*ndewendi kotkotachin obot bilet*' (to sleep with a woman) and '*inyoru cheragan*' (have sex with a willing woman) are phrases that have been used euphemistically to refer to an act of gland to gland between a woman and a man. The phrase '*ndewendi kotkotachin obot bilet*' connotes a sexual act where the woman is the one welcoming the man. In the African setting, a woman is always on the receiving end where the man starts talking to the woman but this phrase is unique as the woman is the one asking the man for sex. Despite this, the man makes a journey to the woman's house where he is welcomed. The songs have depicted men as the ones taking a journey as the phrases '*iwe rutoi*', '*ndewendi kotkotachin obot bilet*' and '*inyoru cheragan*' express but the actual preparation for the trip is conveyed in the phrase '*chobogen boten panda*' (be ready you are part of the journey). This phrase is used to show sex as a trip as the man is being told to be part of a group of men who are to salvage a village where men have indulged in alcoholism in town and they have failed to play their conjugal roles at home. The artist has resorted to euphemisms which provide a way to speak about the unspeakable, about those concepts banned from the public domain and removed from our consciousness.

4.2.4 Sexual Intercourse as Work

It was noted that the artists use euphemistic expressions that depict sexual intercourse as work. These expressions are meant to mitigate the taboo expression; hence, their songs were reviewed positively. The connotations achieved by the artists were meant to

mitigate the effort and energy used during the sexual act. These euphemistic expressions lessened the face-threatening acts that would have been otherwise uncouth when pointed out. This is illustrated in table 4.4 below:

Table 4.4: Euphemistic words and phrases used in song 14 (pg. 121)

| Euphemistic expression | Gloss/denotative meaning | Connotative meaning |
|--|---------------------------------------|---------------------|
| Kokobit kondract | There is a contract | To go and have sex |
| Kobit kasis | There is work | To go and have sex |
| kobokokur robta kokilemoroboni oloton | Call the rain as the place is dry. | To go and have sex |

(Source: *Kapkoros* by Scholar Chepkorir; song 14 pg. 140)

Using the terms in Table 4.4, the hearer will be less embarrassed as the sexual activity has been given in terms of work. The phrases '*kokobit contract*', (there is a contract), '*kobit kasis*' (there is work) and '*kobokokur robta*' (call the rain as the place is dry.) have been used to connote the act that will lead to pregnancy as a contract and job has returned because the men in the said village are no longer in a position to sire children. These men have been contracted to go and do some work which in this case '*kobokokur robta kokilemoroboni oloton*' (call the rain as the place is dry). The men are to call the rain (have sex with the starved women) so that children can be born. Sleeping with another man's wife is not encouraged but the circumstances that the women have faced have led the artist to contract some muscular men to go and save the situation. The relationship between sexual intercourse and work reduces sexual intercourse to an encounter devoid of affection and intimacy because the said contract will be short and the men are reduced to siring purposes only (Fernández, 2008). The connotations of

sexual intercourse as work or contract are far the most pleasant terms that were used in the song favour their use in the public as compared with the direct terms which threaten face.

Euphemistic expressions that connote sexual intercourse and the subsequent warmth when a man and a woman sleep together in the same bed is clear in the following example:

Example 7

'Kikokaititit oloton' (the place has become cold)

(Source: *Kapkoros* by Scholar Chepkorir; song 14 pg. 140)

This connotes that the married men no longer sleep with their women and the coldness has been felt not only physically but also in terms of children. Women are crying for children because the last time a woman gave birth in the village was four years ago. The main reason why the artist used these euphemistic expressions is to maintain both the face of the listener and her own because for them to talk about these directly or the way they are supposed to be said would sound weird and such has been done to lessen FTAs.

4.3 Sexual Organs

There is a gender-related difference in society when men and women are discussing their own and each other's genitals because they use different euphemistic expressions for genitals and the act of copulation. These expressions for 'penis' and 'vagina' used to discuss them have different connotations. For instance, the male sexual organ can be

described as a tool that shows authority, while the female sexual organ as a receptacle, which mitigates the force of bad connotations.

4.3.1 Euphemistic Words and Expressions for the Male Sexual Organ

The male sexual organ has several purposes such as ejaculation and urinating. Owing to the sensitivity of the male sexual organ, the Kipsigis artists have used expressions which are polite and do not elicit any negative review from the listeners. The speaker must be polite to save his face and that of the listeners. The researcher collected the following euphemistic expressions used to refer politely to the penis which has been categorized as the following: penis as a tool or instrument and as food.

4.3.1.1 Penis as a Tool and Instrument

Under this category, the researcher collected 15 terms. Some were simply because of the shape of this organ, for example ‘as a pen.’ This is because a pen writes and while writing, ink is released. The following are the terms presented in Table 4.5.

Table 4.5: Euphemistic words and phrases of penis as a tool and instrument

| Word(s) | Gloss/denotative meaning |
|----------------|---------------------------------|
| Soomill | Sawmill |
| Machinit | A machine |
| Kowet | Bone |
| Swotit | Sword |
| Karna/karnet | Hook |
| Selele | Polythene bag |
| Panget | Panga |
| Keseget | Panga |
| Istering | Steering wheel |
| Kirungut | rungu |
| Rokoret | Straw |
| Laalet | Horn |
| Exsos | Exhaust |
| Munganget | Cooking stick |
| Kweyot | Shoes |

These expressions connote the active role of the penis in sexual intercourse. The female sexual organ is the one that is hammered and receives the ink when the pen is writing. The artists have employed the use of words which refer to the male sexual organ politely. Consider the following example:

Example 7

Kiotinye soomil

Kiotile ketik chemengech as cheyechen

I had a sawmill

I used to cut small and big trees.

(Source: Kiptingiat by Ben Bii; song 1 pg. 102)

The nail connotes the male sexual organ. During sex, the man should have a sawmill and for effective work. According to the artist, sawmill, which connotes a strong penis, does quality work when it comes to splitting up wood into frames.

In the same way, '*rokoret*' (straw) has been used as an expression for a male sex organ because of its physiology. It is hollow and can allow liquids to pass through it the same way a penis does. Mboya (2001) notes that among the Luo, straw was used to sip traditional brew and were made of thin reeds collected along the river banks. Anudo (2012) posits that there exists a similarity between a straw and a penis because both act as transportation channels in the sense that a straw transports drinks from the bottle into the mouth the same way the penis transports urine as well as sperms and semen into the vagina.

Example 8

Kikinam red handed kikinyor kokayat tangit

Kikasuk rokoret komeitechi

Kitesetaa kulu mwanik

Chepii was caught red-handed with her tank open

With a straw in her mouth

She was drawing fuel from somebody's car.

(Source: Mwanik by Superior Warriors; song 11 pg. 119)

The lady in the song was caught while having sex. She had a straw (penis) in her mouth and her tank (vagina) was open. She was de-fueling a tank which was not hers. Anudo (2012) also notes that a straw reduces the liquid being in contact with teeth, hence reducing the risk of cavities. In the same way, the artist uses the word *kweyot'* (shoes) that are worn with socks to prevent sexually transmitted diseases and pregnancy. Consider the following example:

Example 9

Ndewendi kotkotachin obot Bilet

kweyot ketyekto sigisyot.

If Bilet's mum welcomes you, shoes are worn with socks.

(Source: Rutoi Belgut- Junior Kotestes; song 10 pg.116)

The connotations above are meant to mitigate the FTA associated with the taboo words, as seen in Politeness Theory proposed by Brown and Levinson (1978). The artist has achieved gentility because the direct information which could have been conveyed by

the artist to the reader is lost. This is meant to sacrifice precision in meaning for the increased acceptance in society.

The female body is on the receiving end during intercourse. For example, '*kimoche kirungut*' (she wanted a rungu) has some violence associated with it. This associates the penis with weapons of destruction such as '*swotit*', (sword), '*panget*' and '*keseget*' (panga) and evokes warfare and destruction because the artist says that '*rip panget*' (take care of your panga) and do not slaughter any cow. After all, the world is risky these days. The above connotes male sexual organs.

4.3.1.2 Penis as Food

The researcher found 8 terms from the selected songs used by the artist to refer to the male sexual organ as food. Different edible sorts of food have been used which shows the man as strong, daring and having an intense sexual desire that demands immediate gratification. The terms are shown in Table 4.6.

Table 4.6: Euphemistic words and phrases for the penis as food

| Word(s) | Gloss/Denotative meaning |
|-------------------|--------------------------|
| Robwoniot | Sweet potato |
| Kibarit | Type of sweet potato |
| Chepng'urng'uryot | Watery sweet potato |
| Miwat | Surgacane |
| Karat | Carrot |
| Bushek | Flour |
| Chumbik | Salt |
| Tumotet | Tobacco |

The male sexual organ in the Table 4.6 above has been represented politely by using food to refer to it. This indicates societal disapproval of uttering such a term in public as this violates the moral code of the Kipsigis people. For instance, the use of '*butwon robwoniot nemotindoi bei*' (I want a sweet potato that does not have water) and '*ako netomokosus chepng'ong'ondet*' (the unscathed one) demonstrate how the male sexual organ is referred to as food.

According to song 5 in Appendix D, a sweet potato that does not have water and is unscathed in the soil is the best to be eaten. The artist has used this to refer to the male sexual organ which she wants. A penis without water is good and especially one that has never been used before. Sweet potatoes come in different sizes hence '*robwoniot nekinam opesity*' (an obese sweet potato) which connotes a big sweet potato fit for consumption. She cries for '*kibarit*' (a type of sweet potato) which is good in quality as compared to '*robwoniot ne chepng'ung'uryot*' (a watery sweet potato). A male sexual organ with water will not satisfy a woman the same way '*tumotet nemokomi sutet, nekikoik mokoriet*' (a stale juiceless tobacco) and '*miwat nekikesung'uganen*' (sugarcane which has done many rounds) will finish the job quickly during intercourse.

The artists preferred to use euphemistic words in their songs where the term used gives a description of what it looks like but does not help in explaining it directly. Erection among men has features such as firm when erect has been compared to '*miwat*' (sugarcane) and '*karat*' (carrot) which are similar in their appearances.

4.3.2 Euphemism for the Female Sexual Organ

The researcher observed that the female sexual organs in Kipsigis are referred to using euphemistic words and expressions for fear of being considered obscene. Exceptions arise, though, when a person is speaking to a close associate. The vagina is discussed and given expressions that appear like it, the same way the penis is discussed. According to Javaid (2018), when the penis is discussed in terms that give it social power and legitimacy, the vagina, as a result, is discussed in opposing binary terms (as passive and abused), which delegitimizes it. These collected expressions were divided into vagina as a machine or instrument, food, and as animals or insects.

4.3.2.1 Vagina as a Machine or Instrument

The female sexual organ is the recipient of an action that is performed by the male sexual organ. It is at a level where it is passive in matters to do with sex. The following are the words that illustrate the vagina as an instrument or machine:

Table 4.7: Euphemistic words for the vagina as a machine or instrument

| Word(s) | Gloss/denotative meaning |
|---------|--------------------------|
| Tait | Lamp |
| Sotet | Gourd |
| Teret | Container |
| Tipait | A tipper |
| Transis | Transit lorry |
| Tangit | Tank |
| Probox | Probox |

The words used in Table 4.7 portray the female sexual organ as hollow and receives an action. They are either entered or some things are put inside as in the example below:

Example 10

Kikinyor kokayat tangit

Kitesetaa kulu mwanik

She was found with an open tank

Continuously sucking fuel.

(Source: Mwanik-Superior Warriors; song 11 page 120)

The expression '*kokayat tangit*' connotes a sexual act which is done when the 'tank' is open. '*Tangit*' (tank) connotes the female sexual organ and '*mwanik*' (fuel) connotes the fluids that come out of the man during sexual intercourse. This shows that the vagina is the recipient of an action. This is supported by Ellis and Abarbanel (2013) who posit that the vagina is the main component in procreation in the sense that it serves as a receptacle for a man's penis and his ejaculated sperms which move on to the cervix.

Consider the following example:

Example 11

Lekikelenchon imurwan mwanik anuren tait

You told me to give you a little paraffin to soak your lamp.

(Source: Mwanik-Junior Kotestes; song 6 page 111).

The word *'tait'* connotes the female sexual organ. In the Kipsigis community, some people still use lamps in areas where there is no electricity. This lamp has a mantle that should be soaked with paraffin so that it can give light. The artist has used the euphemism to advocate for politeness on his part so that the listener is not offended. Euphemistic words such as *'tait'*, *'mwanik'* and *'tangit'* have been used to dignify terms that would otherwise be plain to downplay their potential offensiveness. In the same way, *'imbaret'* (land) has been used to convey a hidden message when used with *'terekta'* (tractor) and *'kirungut'* (rungu). The following example illustrates thus:

Example 12

Ngany sikelyan en koroi en kirungut netindoo

Orongyin chebunyo ninyuun ak kirungut netindoo

What do we do with this man with a rungu.

To hit with a rungu.

(Source: Kirungut- 2nd Junior Kotestes; song 8 page 114)

The words *'tipait'* (tipper), *'transist'* (transit lorry), and *'probox'* (car) are ordinary words which refer to the vagina and if one was to talk about it as *'nyon imbar'* (come to the land) without using safeguards, such words will be considered impolite, that is the more reason why under normal circumstances the artists opted to use the expressions above to avoid loss of face. Brown and Levinson's Politeness Theory regard a euphemism as a polite way of conversing where polite terms are given to mitigate taboo words or terms. For instance,

Example 13

Ye beek chemi tereng'ung

Drink water from your pot

(Source: Yee beek-Mr. Israel; song 4 page 107)

Among the Kipsigis people, a pot is used to store water while other people use it to store traditional brew. There are similarities between a pot and a vagina hence the pot has been used euphemistically as a vagina. Both of them are hollow and can store things inside. A pot can store water which makes it cool such that during a hot time, one can quench his thirst with the cold water from the pot. Anudo (2012) in her study posits that a vagina acts as a tool that is used to remove sexual heat from the penis because when a man is aroused, the penis becomes erect and his body temperature becomes high. When this erect penis enters the vagina during sexual intercourse, the body temperature goes down. Consider the following example:

Example 14

Lee kogoyeet meelda

Ne tinye terengung, irib komie

Thirst has grown

Take care of your pot

(Source: Yee beek-Mr. Israel; song 4 page 107)

A pot has been used to courteously imply a female sexual organ from which one should drink water from alone; not with other people or drink from another person's pot. If one drinks from another pot, it may be contaminated with snakes and flees which connotes sexually transmitted diseases that are dangerous once they enter the body. The speaker needs to keep face in a conversation and such requires the use of a euphemism to maintain their face and the listener's face. Consequently, he will be able to weaken the FTAs.

4.3.2.2 Vagina as an Animal

An animal is a living organism that feeds on organic matter and can respond rapidly to any stimuli. Animals can feed and at the same time, they can be eaten by predators of their own. The researcher collected words which use various animals and insects to imply the female sexual organ. The Table 4.8 below shows the words that were collected from the selected songs:

Table 4.8: Euphemistic words and phrases for the vagina as an animal

| Word(s) | Gloss/denotative meaning |
|------------------|-------------------------------------|
| Chepng'ong'ondet | An insect which eats sweet potatoes |
| Cherogonok | Old cows |
| Teta | Cow |
| Cheragan | An old cow |
| Artet | Goat |
| Sigiryet | Donkey |

The researcher found out that the above terms are used as a way of exhibiting politeness. The terms *'cheragan'* (old cow), *'teta'* (cow) and *'cherogonok'* (old cows) all have one common thing: they all refer to a cow. A cow is slaughtered so that people can eat meat. When it is being slaughtered, some instruments are used. These include a knife, panga and even a saw which cuts through the bones of a cow. One should be careful about how one holds the instrument to avoid chopping one's self. The cow may be old or stuck in the mud and dies and one should slaughter it before either being eaten or buried. These polite terms are used to refer to the female sexual organ and the artist achieved politeness through them. The self-image of both the speaker and the listener are not damaged because the exact thing that is being described is said politely as in *'butwon robwoniot nemotindoi bei ako netomokusus chepng'ong'ondet.'*

Furthermore, *chepng'ong'ondet'* is an insect which eats the sweet potatoes in the soil. This is a very destructive insect because the moment it eats the sweet potato; it is not good for human consumption. This insect makes holes in the sweet potato which allow water to enter in rendering it watery and will be less nutritious and tasteless. This insect has been used to allude to a female sexual organ which can tamper with the sweet potato (male sexual organ) hence will not be good when it is in the mouth.

4.3.2.3 Vagina as an Organ

An organ performs specific or a group of functions in the body. The body has several organs that play different roles. An organ can be a component of a system or a group of organs that perform similar functions. For instance, the digestive system has intestines, mouth and esophagus. The researcher found one euphemistic expression that connotes the vagina as an organ as in the following example:

Example 15

Koni robwoniot nechepng'ung'uryot

Takisoman kosetit olon mi kutit

How about a sweet potato with water?

you feel like reading a newspaper when it is in your mouth.

It is believed that a watery sweet potato (penis) is not good during sex as one feels like reading a newspaper while it is in the mouth (vagina). This is because it is not stiff enough to penetrate the vagina and will not even last time. The expression used here refers to the mouth as the female organ. When one is eating a sweet potato, the mouth should be open to allow the teeth to grab a bite. If it is not tasty, chewing will not continue but if it is sweet, the process continues. The data collected gives a comparison between a tasty and a watery sweet potato. When eating a tasty sweet potato, you sweat a lot; no one wants to be disturbed, cool music playing on the background and a cold glass of water to follow. The following example quantifies this:

Example 16

Konikibarit nemasus chepng'ong'ondet amakoten mokombet

iome ak ilupchoni ak iru cheiyon boto hangover

olon mi kutit komotokitwek tokisiben beek chegule biik akinde tiendo

newendi mutyo

An unscathed by insect, fat sweet potato is good.

You eat and sweat and sleep well.

While in your mouth, you do not feel like saying a word. Only cold water and sweet soft music will do.

(Source: Butwon robwoniot-Chelele; song 5 page 109)

4.3.2.4 Vagina as Something Edible/Food

Food is paramount to the human body because it is a source of energy, boosts the immune system and is instrumental in the development of skin. It is also a source of nutrients, vitamins and minerals which lead to healthy development. There is some relatedness between the vagina and food. Tasty foods are at most times used to refer to the vagina as these foods provide the nourishment. Similarly; the vagina provides nourishment to the penis. Hinman (2016) asserts that words equating females to sex objects reduce them to the position of the items associated with powerlessness. For instance,

Example 17

Panyek – meat.

(Source: Butwon robwoniot-Chelele; song 5 page 109)

Meat has been used euphemistically in the song to imply a female sex organ. This indicates that a vagina is something to be eaten by man. This euphemism is paramount because the direct meaning of the sexual organ is lost but what the artist wanted to pass to the speaker is safely communicated.

4.3.2.5 Vagina as a Place

The researcher found seven euphemistic words and expressions which referred to the vagina as a place. The name of the place is hidden because if it is mentioned, it will be unpleasant to the listener. It has been referred to as ‘that place’ or ‘somewhere’ which does not have a name. For example:

Example 18

uyan - somewhere

oloton – that place

chiget - kitchen

legem - downhill

tembwet – valley

orit - inside

koronotet- that place

(Source: choncho chiget-Subembe; song 15 page 122)

The words mentioned above are a polite way of talking about the female sexual organ to palliate the explicitness of the taboo word. The artist has referred to the female sexual organ as a place which has become cold because men have indulged in alcoholism and they do not reach home. What is hidden here is the fact that sexual intercourse involves rigorous movement such that heat is released hence ‘the place’ will be warm. The source of the cold is men who do not give conjugal rights to young women who need undivided attention as in the following example:

Example 19

Kwonyin cheyome kotokeriki

Young women who still need attention

(Source: Kapkoros-Scholar Chepkorir; song 14 page 121)

The phrase '*cheyome kotokeriki*' connotes a sexual activity because these women have just married and they want their husbands at home so that they can have sex with them. Men from another village are to be shipped so that they can come close to these young women and hence the cold disappears.

It was further observed that the vagina has been euphemistically referred to as 'inside'. The organ is hollow or has space inside where after ejaculation, the sperms are deposited and acts as a passage which allows the sperm to be relayed to the fallopian tube where fertilization takes place. For instance:

Example 20

'mara mi ndorok chekigochut orit'

There might be snakes that are inside.

(Source: Yee beek-Mr. Israel; song 4 page 107)

When the speaker uses this expression, Politeness Theory is observed. There is an aspect of indirect speech use in the example in the sense that direct forms have been avoided by the reference of the sexual organ as 'there' and 'inside' because the artist sounds impolite if the direct terms are used.

4.4 Euphemisms for Orgasm and Ejaculation

Sex is a journey where the reaction is the starting point and orgasm is the end of sexual intercourse. This indicates that sex has a period that lasts for a certain period. Orgasm is seen as the end of the intercourse and is accompanied by ejaculation. Goldstein and Schlegel (2013) note that ejaculation is a physiological process that involves the ejection of the semen from the male reproductive system and is usually accompanied by orgasm. The physiology of both male and female reproductive systems is similar to a vessel that carries some things inside. Anudo (2012) notes that men are seen as pores through which the sperm is released while women are the entry point of the content that the male pours into the female reproductive organ. This happens when the male sexual organ is stimulated and the seminal fluid flows down from the epididymis and out of the penis into the vagina. This gives pleasure and the main aim of ejaculation is reproduction and recreation sessions with a cooperative partner (Njoroge, 2015).

From the data, the respondents pointed out that orgasm is generally treated more as a male act rather than a female one because the purpose of women is to serve their men. Orgasm in the Kipsigis culture is treated as a face-threatening term which is not mentioned in the public. From the study, the artists have used terms that are polite in referring to orgasm. Therefore, it is comfortable talking about them in their songs.

Consider the following:

Table 4.9: Euphemistic words and phrases for ejaculation and orgasm

| Euphemistic Expressions | Gloss/denotative meaning |
|--------------------------------|----------------------------------|
| owo Kisumu for wan hawa | Go to Kisumu for one hour |
| Nenomii tulwet owendi mosmos | Go well on a hill |
| Inaget probox oterteri | I overpower probox when I drive. |

Orgasm has been referred to as to ‘*owo Kisumu for wan hawa*’ (to go to Kisumu for one hour). The respondents argued that the terms above are considered polite and the artists have used them without feeling ashamed when they sing their songs both to the young and the old. These songs are played in the media without any ar from the public. The act of unloading the sand helps a man to relieve himself as sperm accumulates with time. As far as orgasm is concerned, sperm from the male reproductive organ are deposited in the vagina. The respondents argued that the satisfying a woman entails climbing a hill in slow moves and for at least an hour until the woman is satisfied sexually. It was noted that orgasm is euphemistically referred to as ‘when I am on a hill’ as this is done when the heavy vehicle is being driven by someone espreincd in driving such heavy vehicles.

Orgasm also has been pointed out as a journey. The respondents argued that sex is a journey of two parties between the man and the woman. In the data above, a man has been driving small cars like a Toyota probox, and is now looking for heavy vehicles such as tipper and transist lorry. The terms used to show orgasm as a journey include ‘*owo Kisumu for wan hawa*’, *nenomii tulwet owendi mosmos*, and ‘*inaget probox oterterii*’. A man yearns for an opportunity to drive the tipper for one hour since he has

all the required experience to make a woman achieve orgasm. When the direct terms for the above expressions are used in the public by any member of the Kipsigis community, it elicits embarrassment to the person and, therefore, is seen as being careless and irresponsible because this is FTA.

4.5 Euphemistic Words and Expressions for Erection

Both men and women experience an erection. An erection is a physiological experience where the male sexual organ becomes hard and enlarges because of increased blood flow to the vessels in the penis. This is paramount so that the penis can penetrate the female sexual organ and eventually release semen. Women too, experience erection. This happens when the clitoris is bigger, harder and moves out and away from the body. All these happen when a person is sexually aroused.

The researcher found out that this is a sensitive subject among the Kipsigis people and is used mostly by men. The researcher interviewed women who attributed this to the fact that women do not have sexual desires, and as noted earlier, theirs is to serve men. If they show any kind of sexual feeling, they are labelled names. The following are the terms which the researcher found out:

Table 4.10: Euphemistic words and phrases for erection

| Euphemistic Expressions | Gloss/denotative meaning |
|--------------------------------|---------------------------------|
| Rwoe korotik | High blood pressure |
| Kokoyam kutit | My mouth is dry |
| Inakan beek | Give me water |
| Robwoniot nekinam opesity | A fat (obese)sweet potato |
| Koba barak machanik | Tea leaves level is up |
| Kokoet melelda | Thirst |
| Ndewendi kotkwamin melel | To get thirsty |
| Emosto | To miss someone. |

It was found that euphemistic expressions have been used by the artists to talk about an erection politely. For instance, '*rwoe korotik*' has been used to mean that the lady in the song is having an erection and she, therefore, needs a cloth to wipe sweat from her body because an erection sometimes is accompanied by sweating because adrenaline kicks up, as corroborated by '*rwoe korotik uwon obokiti ngoro kitambaet ousen lubchanik*' (My blood pressure is high, give me a cloth to wipe sweat).

The lady is aroused hence the rise in blood pressure. She needs a sweet potato (penis) that is obese (described to mean a hard, fat one) which can give her 'water' so that it can quench her desire for sex. She needs her 'dry mouth' to be quenched with cold water. Here, the erection is equated with thirst such that when a lady drinks the water, her desires will be relieved. Water has been used figuratively to refer to 'male seeds' which can quench a 'dry mouth'. Consider the following:

Example 21

Betusiek ichejuu korom gasit le gokoeet melet.

These days are not good, people are thirsty.

(Source: Yee beek-Mr. Israel; song 4 page 107)

Sexual starvation is evident in the song. The phrase '*melelda*' (thirst) connotes a sexual desire or erection which can make one drink another man's water or from a well owned by another person. This is risky because there maybe 'snakes'. This thirst can find you anywhere even on the road. For instance, '*ndewendi en or, kot kwamin melet*' (in case you are on the way and you feel thirsty) connotes an erection. The only solution to this

as given in the song is to avoid drinking water which is not yours (sleep with another man's woman).

In the traditional Kipsigis community, people used to chew tobacco which contains an addictive substance called nicotine. When it is not chewed for some time, the desire for nicotine goes up. Similarly, tea contains caffeine which is addictive. This study found out that one artist used the desire for tobacco and tea leaves to that of sex. Consider the following example:

Example 22

Yon kamach karat lakwet kosire nonbo tumotet koyon mebutyi kobendi barak machanik.

When a lady needs carrot, its desire is greater than that of tobacco, if you do not give it to her, her tea leaves level will shoot up.

(Source: Butyin Karat by Superior Warriors; song 12 page 119)

The phrase 'yon kamach karat lakwet' (when a girl wants carrot) connotes the desire for sex. It beats the desire for tobacco and if she does not get what she wants, she will be sexually aroused further. Similarly, the phrase 'koyon mebutyi kobendi barak machanik' (if her desires are not met), she will be sexually aroused. If she gets the carrot, she will eat it gratefully as the following example suggests:

Example 23

iibchi iit olon ome igase kwame ak korire rirek chenile kororie.

She eats with a burst of crying laughter.

(Source: Butyin Karat by Superior Warriors; song 12 page 119)

Sexual desire is hunger. Anudo (2012) notes that sexual intercourse is referred to as food in that sexual desire makes an individual hunger for the 'food', which is used to satisfy a sexual craving. The terms above have been used to show politeness which is seen in terms of modifying one's language in a particular way as to consider the feelings of other interlocutors.

Furthermore, erection has been seen as a kind of longing that indicates that a person is missing someone. When someone close goes away for some time, that person is missed. The phrase '*chomege gaa emosto kityo*' (home is good but you are being missed) indicates a blunt language that is used to mention erection politely to the audience. The linguistic expression '*emosto*' that the speaker uses takes a different form than the one he or she would produce if he did not consider his addressee's feelings. This will in turn reduce FTAs.

4.6 Euphemisms for Sex-Related Diseases

Allan and Burridge (2006) posit that throughout history, people have attributed supernatural powers to names and naming forms of taboo. Naming taboos are witnessed by societies undertaking precarious quests such as mining and hunting. These practices are stirred by qualms similar to those on disease and people use similar strategies to

avoid calling down malfeasance upon them. Traditionally, diseases are believed to be somewhat supernatural and mysterious. Hence, the Kipsigis community has created euphemistic words and phrases to blunt diseases related to sex to avoid some words or expressions which are generally considered dirty or shameful thereby imposing a ban on them.

Euphemisms related to AIDS were identified. AIDS is an acronym for acquired immune deficiency syndrome or acquired immunodeficiency syndrome. It is a set of symptoms and infections which result in the damage of the body by the human immunodeficiency virus (HIV). It lowers the efficiency of the immune system and leaves one with opportunistic diseases. People with this disease are stigmatized in the society as it is associated with lust and sexual intercourse. The researcher found 7 terms which are used to refer to AIDS in the selected songs:

Table 4.11: Euphemistic words and phrases for sex-related diseases

| Euphemistic word | Gloss/denotative meaning |
|-------------------------|---------------------------------|
| Ndorok | Snakes |
| Murek | Rats |
| Tiondo | Animal |
| Kimitiat | Flea |
| Mbulukyot | Jigger |
| Burasta/ Kimeta | Anthrax |
| Korot | Something unknown |

It was observed that to avoid direct referents of HIV/AIDS, artists have used terms that refer to animals, insects and even other diseases. The aim of this is to use a more neutral expression which refers to a non-aggressive term employing a mild phrase or a word which certainly facilitates the mitigation of the forbidden word and the option of using it securely in the unrestricted address.

AIDS has been seen as an animal. The researcher observed that the artists have used animals and insects such as rats, snakes, jigger and flea in their songs to refer to AIDS in their effort to mitigate its unpleasantness. This is done to tone down the nature of potentially offensive addresses of the disease and neutralize the negative connotations associated with AIDS. For instance, *'tiondo'* which means an animal has been used to evade the possible loss of face if AIDS is mentioned unswervingly. In such a case, the speaker intends to be respectful or pleasant both to his or her face wants and that of the audience. It was also noted that comparisons for AIDS to terms such as jigger and flea were used because these parasites are believed to burrow so deep into the human flesh, lay their eggs and multiply the same way a virus does in the human body.

If a person enters some water infested with *'kimitiat'* (flea) and *'mbulukyot'* (jigger), they will be harmed. This is because the flea will burrow into the body, lay eggs and start eating up the flesh causing swelling and itching as the young ones grow. *'Plogom'* (protective) should be worn so that the jiggers and fleas do not enter the body but this at times break hence *'beek'* (semen) which are contaminated with the parasites will enter the body. People are urged to be loyal to their wives and avoid adultery.

It was observed that AIDS has been referred to as snakes and rats. A rat is a very destructive rodent which transmits fatal disease through urine, consumption of food or water tainted with rat droppings, saliva or through fleas that it carries. A snake, on the other hand, is dangerous as it can bite, leading to infections that are painful and causes death if not treated quickly. The euphemistic words '*ndarok*' (snakes) and '*murek*' (rats) activate what is being referred to more effectively as the listener associates the terms with AIDS. This requires active involvement on the part of the receiver, who is expected to identify a substitute and original meaning in the designation of the forbidden concept and, in so doing, go beyond the literal meaning and arrive at the speaker's intention of being respectful. If not, a literal understanding of euphemism would impede effective communication because euphemism should not be ambiguous to carry out their communicative function.

It was further observed that AIDS has been referred to as something unknown as seen in '*kokochun korot*' (something has come). It does not have a name hence euphemistically referred to as '*korot*.' which connotes AIDS as this cannot be mentioned openly. Also, AIDS is referred by the artist in terms of another disease. The word '*burasta*' (anthrax) refers to a fatal disease that kills both cows and human beings quickly when the causal agent gets into the body. The euphemism '*burasta*' is an effective way by which the listener is made to disassociate AIDS with anthrax; hence, offers a polite way of mentioning a taboo. The listener is made to perceive AIDS in terms of another disease which leaves aside the unacceptable reference of the tabooed word. It would be a taboo to mention this disease to the public without using a

euphemism and such mitigation saves language users from using a forbidden concept and compels them to preserve their faces.

4.7 Gender Influence on Sex-Related Euphemisms

In this sub-section, the analysis of the third objective which elaborates how gender influence euphemisms use is discussed. The study analyses the sex-related euphemisms that deal with diseases, sexual intercourse, male and female sex organs and the physiological processes of ejaculation and orgasm. Gender is a factor which determines the choice of euphemisms used by the artists and thus influences the way these euphemisms are put into use by different people in the Kipsigis culture. Subon (2013) notes women distinctively use polite terms in their speech because they play a fundamental traditional part in the socialization of the child which leads them to gain sensitivity in the norms of the accepted behavior. Women are likely to use standard forms of speech unlike men hence their children acquire polite terms in their daily interactions. This corroborates Gathigia's (2010) argument that women likely use sex-related euphemisms more than men.

4.7.1 Euphemisms of Sexual Intercourse Based on Gender

From the sampled songs, both male and female artists use euphemistic words and phrases that mitigate sexual intercourse. Male artists, more than the female artists, euphemistically referred to sexual intercourse as a war because sex requires physical strength. In many societies all over the world, men are stronger compared to women and men tend to engage in activities that demonstrate their phallic power over women. During a war, men arm themselves with weapons used for protection against the enemy

when violence erupts. The male artists in KPS have euphemistically sung about sexual intercourse as war because the male sexual organ is a weapon used during sex while the woman or the lover is the enemy under attack.

Data in Table 4.12 quantify this.

Table 4.12: Euphemistic words and phrases of sex intercourse based on gender

| Euphemistic Expressions | Gloss/denotative meaning |
|--------------------------------|---------------------------------|
| Kiotile ketik | I cut trees |
| Suset | Biting |
| Kimoche kirungut | She wanted a rungu |
| Mateiyenyaten kityo en olon | Do not slaughter anything |
| Kikasuk rokoret | Bite a pipe |

The expression '*kiotile ketik*' connotes sexual intercourse whereby it is accompanied by physical strength as the act of 'hitting the bell' requires energy. The artist further states that hitting the bell should be done until the house shakes, an indication that a lot of energy is required. Furthermore, the expressions '*komi boriet komosin*', '*king'aingai inat mugung'onik*' and '*kikasuk rokoret*' connote coitus where the participants are engaged in a war. In the song, '*boriet*' means war which the two love birds were engaged in.

As they continued having sex, there was a lot of violence hence the expression '*kigeritan somok*, and '*kitesta lugeet*' which indicate that during the act, there was the use of physical energy. All these expressions are used by male artists because men

usually go to war and are the ones who are physically involved. This means that sexual intercourse is differently conceptualized by people of different gender, hence there is a connection between euphemistic expressions use and gender in KPS.

Furthermore, male artists use euphemistic strategies that talk about sexual intercourse as a form of work. Unlike the use of violence during sexual intercourse as discussed above, sex, as work is seen by male KPS artists as an action that involves or requires energy and the man is supposed to put some effort during the act because men view this as an act of discipline, controlling and regulating women. Gathigia (2010) agrees that the interrelatedness between sexual intercourse and work degrades it to an act that lacks intimacy and is conceived as a kind of a mechanical operation that is performed by a tool. For instance, the expressions below give a correspondence whereby during the act, there is a lot of energy, effort and skills involves during sexual intercourse:

Example 24

'Ketindetab tinget' -tractor driver

'Butet' – to harvest

'siabeten bokoiniki - cutting trees into frames.

'Kiotile ketik'- I cut trees

'Keng'eny panyek' – to eat meat

'Yukinonyobutun miwat' – after I fed you with my sugarcane.

'Iywokyin kwendet' – put more firewood on the fireplace

In the expressions above, the man is the one who undertakes the action while the female is the recipient. The phrases *'butet'*, (harvesting) *'siabeten bokoiniki'* (cutting trees into

frames), and *'kiotile ketik'* (I cut trees) all evoke images that connote sexual activities that involve energy when performing such acts and even require skills and perfection for excellent completion of the action. These phrases facilitate the mitigation of the taboo and the possibility of using it safely in public discourse. For instance, during sexual intercourse, the man requires skill hence the expression *'otinye experience neyamat'* (I have adequate experience) and *'iywokeyin kwendet'* (put more wood on the fire) because when the woman asks for it, the man should be able to cut trees perfectly as well as adding more firewood for the food to cook well. Additionally, male artists see sexual intercourse as an act of tilling the land. For example,

Example 25

'Kiochut imbaretab Roselyn' – I entered Roselyn's land

(Source: *terekta by Isimba Jazz; song 3 page 105*)

This expression connotes a sexual activity as the man enters the land of the lady upon being told to come and till the land. The woman is the recipient of the action done by a man because driving, harvesting, entering the land, eating meat and changing gears all involve effort put by the man and the woman receives the action. This, therefore, shows that gender greatly influences the use of euphemistic words and expressions used in KPS.

4.7.2 Euphemisms of Vagina Based on Gender

The vagina has attracted a lot of euphemisms among the KPS artists who have used expressions that mitigate its unpleasantness, making it palatable to their audience. Data indicates that men see the vagina as food, place and forest than women. This finding

corroborates Anudo (2012) who reveals that men hypothesize the vagina more as food, a garden and a place than women. Kipsigis artists have euphemized the vagina as food because sexual intercourse is seen as an act of eating. The food being eaten is the female sexual organ which is a form of satisfaction to the man. This food is sweet in nature and the artists have likened this to the pleasure that men get from the female sexual organ during sexual intercourse. For instance,

Example 26

'Kowet nekikongeny panyek' – a bone which has eaten meat.

(Source: Sotetab Subembe-Scholar Chepkorir and Chelele; song 9 page 114)

Furthermore, water is usually taken when one is thirsty or after taking a meal. Water is a form of food and KPS have likened it to the sweet pleasure that a man gets from the vagina during sexual intercourse. For example,

Example 27

'Ye beek chemi terengung' – drink water from your pot.

(Source: yee beek by Mr. Israel; song 4 page 107)

Lack of water in the body causes thirst and this is equated to the absence of sexual activity in the life of a man. In the song, *'beek'* connotes the vagina which the artist advises the audience to drink from their pots because water drawn from pots from the outside may be infested with insects and harmful animals.

The male KPS have also used euphemistic words and phrases that portray the vagina as a forest. The following example quantifies this.

Example 28

'olemipugonok' – a bushy place

'olebotembwet yepitat' – a valley with tall grass.

(Source: *choncho chiget-Subemebe; song 15 page 122*)

In the song, the artist uses the expressions *'olemipugonok'* and *'olebotembwet yepitat'* to connote the vagina hence offers an alternative way of comprehending reality. These expressions are also used because of the anatomy of the vagina which has hair. The purpose of these words and expressions is to politely refer to a sexual organ in a manner that the audience may not feel offended as they listen to their songs. Shrubs, trees and even grass grow in a forest and provides materials used in construction purposes. It is beneficial to the man more than the female the same time the vagina is and hence gender influences the usage of euphemistic words and expressions in KPS.

4.7.3 Gender Influence on Ejaculation Euphemisms

Euphemisms that mitigate the act of ejaculation were collected. Men refer ejaculation to 'to finish' as this is considered polite and has been used by the artist without feeling ashamed when the song is aired to the audience. Men experience ejaculation hence is used more by male artists than females. The expression *'kolenchon tenkonyo olechi kokobek'* has been used euphemistically to refer to ejaculation where the man is has reached climax and not able to continue but the lady still wants to have sex. Ejaculation

takes place during sexual intercourse where there is consent and a willing partner. In the song, the man is looking for big vehicles to drive because he overpowers small cars.

In the songs, it was noted that there is no noteworthy dissimilarity in the interpretation of ejaculation based on gender. For instance, both male and female artists have similar ways of mitigating the embarrassment of direct referents of ejaculation in their songs.

In the expressions below, male and female artists use euphemisms of ejaculation.

Example 29

Kogul mwanik – to siphon fuel

Anakin mwanik – give someone paraffin.

Inakan beek – give me water

In the song, the woman has been caught in the act. The man ejaculates and the semen enters the vagina. She is seen as one of those women who sweet-talks a married man and agrees to sleep with him. Also, the phrase '*inakan beek*' (give me water) connotes ejaculation where the woman feels thirsty and asks a man to give her 'water' because her 'mouth is dry'. Similarly, the man is the giver of the action. For instance, '*anakin mwanik*' (give me fuel) connotes ejaculation where the man initiates the act. This shows that euphemistic words and phrases for ejaculation are used similarly by both genders hence there is no significant influence of gender in euphemisms for ejaculation in KPS.

4.7.4 Euphemisms for Penis Based on Gender

Based on the collected data, five euphemistic expressions politely refer to the penis. For instance, *'swotit'* (panga) is euphemistically used in the song to refer to the male sex organ because women view the penis as a weapon more than men. This is because the penis is a tool used by men to subject women to violence while the vagina is seen as the enemy (Anudo, 2012). As discussed earlier, men should carry weapons when going to war to help them in their battle and win the fight.

On the other hand, men refer the penis as a tool, instrument or machine than women. Words such as *'soomill'* (sawmill), *'mukanget'* (cooking stick), *'karnet'* (hook), *'rokoret'* (pipe), *'laleet'* (horn) and *'stering'* (steering wheel) are used by men to refer to the male sexual organ more than women. This is because they serve several duties such as providing pleasure during a sexual encounter and depositing semen in the vagina as well as instilling discipline on the vagina which is considered an insatiable and deviant organ.

4.7.5 Euphemisms for Sex-Related Diseases Based on Gender

AIDS is a disease that ravages the young and the old alike. It is stigmatized in the Kipsigis community because it is associated with lust and people who sleep around with anyone. It is a taboo to mention the disease directly, hence there are mitigation strategies used to lessen the FTAs related to it. Men talk about AIDS as an animal that enters the body. Because of this, the direct reference to AIDS is avoided which is crucial in attenuating the fact by referring AIDS as *'tiondo'* (an animal), *'kimitiat'* (flee), *'murek'* (rats), *'ndaret'* (snakes) and *'mbulukyot'* (jigger).

The disease is a serious one yet the artist has used small animals to refer to it. This is because once it enters the body, it feeds on the flesh slowly but the result is devastating. Fleas, for instance, bite human beings, enter the body and multiply in large numbers and spread. AIDS has been euphemistically referred to as a flea and jigger because once it enters the body, insidiously eats the person up by sucking the human blood and nutrients until the person becomes emaciated. Similarly, snake bites and deposits venom in the body which results in the shutdown of the nervous system and death is inevitable if no anti-venom is administered.

4.8 Chapter Summary

In this chapter, data collected using an interview schedule and questionnaire has been analyzed. The euphemisms related to sexual intercourse, vagina, penis, ejaculation, sex-related diseases and orgasm have been discussed where the sex-related euphemistic words and phrases have been given together with their connotations. Furthermore, words and phrases from the songs have been used to show that there is a relationship between gender and the usage of sex-related euphemism as used by KPAs. This shows that some euphemistic words and expressions are used by different genders and others are used by both male and female artists.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

The findings are discussed based on the objectives which include: The study had three objectives which were: to identify and give an explanation of euphemistic phrases and words related to sex in selected Kipsigis popular songs, examine connotative meanings of sex-related euphemistic words and phrases in selected Kipsigis popular songs and examine the gender influence of sex-related euphemisms used in selected Kipsigis popular songs.

5.1 Summary of the Findings

Objective one was to identify and explain the sex-related euphemistic words and phrases in KPS. The researcher identified and analyzed euphemistic words and phrases for sexual intercourse, sexual organs, orgasm, ejaculation and diseases related to sex. It was found out that terms related to sex are avoided in KPS because they threaten the face of both the audience and the artist. Euphemisms are used instead of these expressions as they are considered polite.

In objective two, the researcher found out that terms are effectively used by KPS to refer to sexual acts to objects and activities that make the referent polite as advanced by Brown and Levinson's Politeness Theory (1978). For instance, euphemistic words and phrases involving food observed in the sampled songs give sexual connotations because eating and food are common sources of euphemistic expressions of sex organs and their related actions. Artists used sex to refer to eating which is polite and is used with terms

such as appetite, hunger and meal which share common sexual references such as ‘sexual desire’, ‘sexually aroused’ and ‘sexual intercourse’ respectively.

It was also found out that artists see sexual intercourse as a journey because it has a period which starts from erection and ends with an orgasm. Sex is a sensitive subject in the Kipsigis community thus artists use polite terms in their songs to avoid FTAs. Apart from sex, the organs involved in sexual intercourse such as the penis and vagina have a range of euphemistic words and expressions because it is a taboo to mention them to the public. For instance, the penis has been euphemistically referred to as a tool and food. On the other hand, the vagina has connotations such as an instrument, organ, edible food, a place and as an animal. These euphemisms are meant to avoid the mentioning of the direct forms which are impolite.

During sexual intercourse, both the male and the female experience orgasm. During this period, the man ejaculates into the female sex organ. From the study, the respondents pointed out that orgasm is generally treated more as a male act rather than a female because the purpose of women is to serve their men. Orgasm and ejaculation in the Kipsigis culture are face-threatening terms considered taboo. KPAs have used terms such as *‘to go on a journey and there’* are polite in referring to orgasm, therefore, is comfortable talking about them in their songs.

Additionally, euphemistic words and expressions that blunt their impoliteness have also been discussed. In the Kipsigis community, diseases related to sex relay promiscuity and adultery hence are embarrassing to mention directly because of the stigma that they bring to a person. It was found out that to avoid direct referent of HIV/AIDS, artists

used terms that refer to animals, insects and even other diseases. The aim of this is to use a neutral expression which refers to a non-aggressive term using a mild phrase or a word which certainly facilitates the mitigation of the forbidden word and the option of using it securely in the unrestricted address. For instance, KPA refers to AIDS as animals like snakes, fleas and rats while others have referred it as something unknown.

In the third objective, the analysis of the influence of gender in the usage of sex-related euphemistic words and phrases in KPS is given. Sexual language is impolite and men tend to use it impolitely as compared to women. Specifically, male artists euphemistically referred to sexual intercourse as war and work more than the female artists because it is an act that requires physical energy and skill and hence should depict men arming themselves with weapons used for protection against the enemy when violence erupts. The male artists in KPS have euphemistically sung about sexual intercourse as war because the male sexual organ is a weapon used during sex while the woman or the lover is the enemy under attack. This is meant to show their masculinity and bravery at the same time.

Furthermore, the male KPAs have referred to the vagina as food, forest and as a place as compared to women. For instance, a vagina is a form of food that is eaten by the male sexual organ. The connotation of the vagina as a forest is because of the presence of pubic hair. The vagina is connoted as a place because it does not specify where; hence, this is a strategy that saves face. On the other hand, it was observed that women view the penis as a weapon more than men because it is used by men to subject women to violence or control. Men conceptualize the penis as an instrument meant to instill discipline on the vagina and by extension, to the women.

Men used euphemistic words and phrases that refer to AIDS as an animal that enters the body and slowly damages it causing devastating results. Such terms include flea, rat, snake and a jigger which encourage terms that emboldens indirect communication in the language and hence achieves the tenets of Politeness Theory postulated by Brown and Levinson (1978) which was used in the data analysis.

Finally, the usage of euphemisms is influenced by gender. From the study, it was found out that both males and female artists use euphemistic words and phrases in their songs to refer to sexual intercourse, sex organs, erection, and ejaculation. Also, women desire to speak politely thus uses more euphemisms than men who are more impolite and direct in their language. This is corroborated by Endendijk, Groeneveld, Bakermans-Kranenburg and Mesman (2016) who note that women are politer, cooperative and indirect in conversation unlike men since they play a huge role in the socialization among children who are taught the norms of accepted behaviour in the society.

5.2 Conclusion

From the study, it can be concluded that there are euphemistic words and phrases used in KPS to politely mention terms that are regarded as taboo in the Kipsigis culture. The artists use these phrases to mitigate reference to sexual intercourse, sex organs, ejaculation, orgasm and diseases related to sex.

Also, the study concludes that euphemisms used by KPA in their songs are well accounted for in the tenets of Politeness Theory which is significant in describing words and terms that are impolite when mentioned in the public. This is because this

theory gives a vital way of mentioning a term or a phrase using an evasive referent that remarkably designates a taboo. This implies that Politeness Theory provides means for the interpretation and understanding of Kipsigis euphemistic words and phrases in KPS thus the research questions were answered.

5.3 Recommendations

The following recommendations are made: Firstly, the findings of this research to be incorporated in the media especially the Kipsigis radio and television stations in their educative programmes on sex and the promotion of health. Mass media is an excellent means of reaching out to the people and influence their thinking. This research would be beneficial to the youths because they listen to music and educative programs which is a potent source of education.

Furthermore, the findings of this study have relevant implications for advertisements on sex and AIDS education. Such advertising requires specialized skills as the promoter is in the centre of sensitive topics which are potentially embarrassing when talked about directly. The findings of this study may make it possible for advertising AIDS and sex education which will reach many targets because one can talk about body excretion, sexual intercourse as well as diseases and body parts related to sex without triggering any embarrassment. It is, therefore, recommended that promoters be trained based on the findings of this study to make them highly competent to eliminate tabooed topics in advertising.

Lastly, Politeness theory suffers from problems and shortcomings that lessen the efficiency in analyzing an interactive communication successfully since it is limited to

the study of turns or short utterances while abandoning the analysis of large exchanges and texts. It is proposed, therefore, that other politeness theories be used in the analysis of Kipsigis Euphemisms related to sex as this will offer an understanding of macro pragmatic coherence associated with appropriate language use in longer conversational exchanges and larger texts.

5.4 Areas for Further Research

It was impossible to examine all classes of euphemisms because of the broadness of this topic. It is, therefore, recommended that further comprehensive studies be done on euphemisms of body effluvia in areas such as defecation, urination, masturbation and health euphemisms using Politeness Theory. Additionally, language is dynamic which gives rise to new words and expressions because of societal changes. This necessitates researchers to take into consideration the dynamism of euphemisms. It is recommended that a study be done on the influence of time on euphemisms.

Additionally, an intensive study on the use of idioms, metaphors, proverbs and symbolism be done using a Lexical Pragmatic Approach. Furthermore, satire and irony are commonly used in KPS and would be an area of interest that has not been extensively researched.

The study focused on Politeness Theory in discussing euphemisms of sexual intercourse, sex organs, body effluvia, orgasm and diseases related to sex. A study on Semantic-Pragmatic theory on these euphemisms as well as an interpretation of euphemisms of death, dying and excretion would be an area of interest for further research.

Moreover, it is suggested that a study that employs more than two theories be carried out to give a wider interpretation of euphemisms used in KPS. The current theory used is Politeness Theory but other studies could be carried out using such theories as the Cognitive Theory of Metaphor (CMT)

Finally, since the songs selected were from both female and male artists, it is recommended that further research be performed on either gender to find out the range in which their songs could be understood and interpreted using Accommodation Theory or Semantic-Pragmatic approach.

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APPENDICES

APPENDIX A: RESPONDENTS' SCHEDULE OF INTERVIEW

INTRODUCTION

This is meant to obtain opinions on euphemisms used in KPS. Information given will be strictly confidential and used only for research.

(A) RESPONDENT'S INFORMATION

(i) Gender (tick ✓)

Male

Female

(ii) Age

(B) QUESTIONS

(i) Sex euphemisms

a) What does the word/expression.....in the song you have just listened to mean?

b) What does the word/expression above connote?
.....

(ii) Euphemisms of the penis

(a) What does the word/expression.....in the song you have just listened to mean?

.....

(b) What does the word/expression above connote?

.....

(iii) Euphemisms of the vagina

(a) What does the word/expression....in the song you have just listened to mean?

.....

(b) What does the word/expression above connote?

.....

(iv) Euphemisms of orgasm

(a) What does the word/expression.....in the song you have just listened to mean?

.....

(b) What does the word/expression above connote?

.....

(v) Ejaculation euphemisms

(a) What does the word/expression.....in the song you have just listened to mean?

.....

(b) What does the word/expression above connote?

.....

APPENDIX B: COMPOSERS' INTERVIEW SCHEDULE

INTRODUCTION

This schedule is to obtain your insights on euphemisms used in KPS. Data given will be strictly confidential and used only for research.

A. RESPONDENT'S INFORMATION

(i) Gender (tick \surd where appropriate)

Male

Female

(ii) Age

B. QUESTIONS

(i) Sex Euphemisms

What did you intend to communicate by using the word or expression.....in the song we have just listened to?

(ii) Euphemisms of penis

What did you intend to communicate by using the word or expression.....in the song we have just listened to?
.....

(iii) Euphemisms of the vagina.

What did you intend to communicate by using the word or expression.....in
the song we have just listened to?

.....

(iv) Ejaculation euphemisms

What did you intend to communicate by using the word or expression.....in
the song we have just listened to?

.....

(v) Euphemisms of orgasm.

What did you intend to communicate by using the word or expression.....in
the song we have just listened to?

.....

APPENDIX C: QUESTIONNAIRE

The aim of this questionnaire to obtain your view on sex-related euphemisms used in KPS. The information given will be confidential.

Tick (✓) in the appropriate brackets or fill the information as per your response following the question.

1. Respondent's information

- i. Age
- iii. Gender of the respondent Male () Female ()
- vi. Gender of the artist Male () Female ()

2. Item for which questions are posed

(i) Euphemisms of sex.

Artist

Male () Female ()

(a) Sex-related euphemisms are used by both male and female artists in Kipsigis

popular songs

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(b) Sex-related euphemisms in Kipsigis popular songs are used by male artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(c) Sex-related euphemisms in Kipsigis popular songs are used by female artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(d) On the scale of 1-10, how many sexual euphemistic words and phrases have been used in the song.....?

1-2 ()

3-4 ()

5-6 ()

7-8 ()

9-10 ()

(ii) Euphemisms of penis.

Artist

Male () Female ()

(a) Euphemisms of penis are used by both male and female artists in Kipsigis popular songs

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(b) Euphemisms of penis in Kipsigis popular songs are used by male artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(c) Euphemisms of penis in Kipsigis popular songs are used by female artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(d) On the scale of 1-10, how many euphemistic words and phrases referring to the penis have been used in the song.....?

1-2 ()

3-4 ()

5-6 ()

7-8 ()

9-10 ()

(iii) Euphemisms of vagina.**Artist****Male () Female ()**

(a) Euphemisms of vagina are used by both male and female artists in Kipsigis

popular songs

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(b) Euphemisms of vagina in Kipsigis popular songs are used by male artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(c) Euphemisms of vagina in Kipsigis popular songs are used by female artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(d) On a scale of 1-10, how many euphemistic words and phrases of the vagina have been used in the song.....?

1-2 ()

3-4 ()

5-6 ()

7-8 ()

9-10 ()

(iv) Euphemisms of ejaculation.

Artist

Male () Female ()

(a) Euphemisms of ejaculation are used by both male and female artists in Kipsigis popular songs

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(b) Euphemisms of ejaculation in Kipsigis popular songs are used by male artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(c) Euphemisms of ejaculation in Kipsigis popular songs are used by female artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(d) On a scale of 1-10, how many euphemistic words and phrases of ejaculation have been used in the song.....?

1-2 ()

3-4 ()

5-6 ()

7-8 ()

9-10 ()

(v) Euphemisms of orgasm.

Artist

Male () Female ()

(a) Euphemisms of orgasm are used by both male and female artists in Kipsigis popular songs

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(b) Euphemisms of orgasm in Kipsigis popular songs are used by male artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(c) Euphemisms of orgasm in Kipsigis popular songs are used by female artists only.

Strongly agree ()

Agree ()

Disagree ()

Strongly disagree ()

(d) On the scale of 1-10, how many euphemistic words and phrases of orgasm have been used in the song.....?

1-2 ()

3-4 ()

5-6 ()

7-8 ()

9-10 ()

APPENDIX D: SONGS***SONG 1: Kaptingiat by Ben Bii***

Kiotinye soomil tiondo en Kaptingiat

Kiotile ketik chemengech as cheyechen.

Kimuton enock boss kotait Kaptingiat

Kochengwon soomill siabeten bokoiniki

Kikilue chego ak kiame nchukuuk.

Kotesetaa kasit komie en en Kaptingiat

Requirements chemagat en en Kaptingiat

Baruet ak takitari ak nebo polisiot

Konebo somanet inde taban Korong

Konebo masomo inde taban Korong.

Moche xperience soomill en en Kaptingiat

Mabtkii chorwenyun sikwendii en Kaptingiat

Kotombululdo konyorchi en Kaptingiat

Ak Mashabakik chechang kochohome en Kaptingiat

Mkenya kale kochohome Kaptingiat

Soja ilotii kochohome Kaptingiat

Makiche power kochohome Kaptingiat

Chumo Kabianga kochohome Kaptingiat

Kipkoech alex kochohome Kaptingiat

Elvis arap Boit kochohome Kaptingiat

Abraham Kamereng kochohome Kaptingiat

Dickson en Roret kochohome Kaptingiat
 Felo Subembe junior kochohome Kaptingiat
 Kipyegon Kimouto kochohome Kaptingiat
 Wilson Kipsang kochohome Kaptingiat
 Brian Cheruiyot kochohome Kaptingiat
 Momoche kipreprebinik ane en en Kaptingiat
 Momoche kipakoinik en en Kaptingiat
 Imuchi kowaiawai kolen korii machinit...kipsumenet
 Kiowe Kaptingiat acham emet
 Kochengwon Enock boss somill eye otilisie
 Kiteitos ketik weei.

Translation

I had a sawmill; I was cutting big and small trees
 Enock Boss took me and got me a sawmill to cut trees
 I took milk and groundnuts so that work could go on well
 The requirements are a letter from a doctor and police; no education is required.
 Sawmill needs experience; my friend loves going there.
 Sawmill doesn't require weak people and jokers.
 They can mess around and damage the machine and saw.
 I went there and loved the place.
 Enock Boss got me a sawmill and I cut trees.
 Trees were making a lot of noise.

SONG 2: Nancy Kirungut by 2nd Junior Kotestes.

Koromen kwonyik; chokenu ibak en suset.

Kirgit en borook koron Nancy en kirungut.

Mwoin bichoon korom Nancy en kirungut.

Kikowe FairHills ketuiye ak nancy

Komi njaro kiture kirungut

Kiyaikochesanan okerchi en rombo

Aep an akelel kotuben wagat.

Kimoche kirungut.

Ipwaat kopunot kesit pakoyosit

Kolenchok korom Nancy en kirungut.

Kiyom kochamchaman; akolkolitu.

Koturot mika ak kosinyengee; kitabar boyot

Kionyorchi indonyo kastamuut kolue chego akwome chukuuk.

Ak kotesyi maayat; ak kolenchok korom Nancy.

Kigeritan somok chetobwototen ak kotesyi lugeek osich ole moche kotorwoon.

Kolenchon tenkonyo olechi kokobek.

Baoriat arap Nene kirui en next room kikitito kimyeet ak kinuok somok.

Ok supui okere komoboisien; Osich ole kiwo puch kochengat singiryot puch.

Translation

Women are tough; you are lying on eating.

Bull of Brook Nancy is tough in rungu.

Tell those people that she is tough.

I went to fair hills and met with Nancy; she was looking for a rungu.
 She played with me and gave her a good share. I cut her and she shouted.
 She boarded Mika till he became old; she almost killed him.
 She tried loving me; I became tough.
 I met her in the market while she was eating groundnuts, eggs and milk.
 She slapped me three times and he punched me and I knew she wanted to finish.
 She wanted another one and I told her it is over.
 Arap Nene is my witness; he carried three sacks and ugali.
 He did not use them then I knew he went for free looking for dirt.

SONG 3: Terekta by Isimba Jazz

Iimeke Rosalina iimegee we chekitupche
 Kikolechon nyon imbar ak tinget; kotyach ngotwet kosengeng konda
 Kikose tokitmchinen tinget kigokemkem boyot ak eik
 Temen kila boyot eik ama teme temo nekokisob
 Silebarak mobolu komie; koroach kosikorongu eik
 Komait inat ole iboch imbaret ...pokonyin ngo tuita..
 Mabatan kii ian kasit chang imbarenik cheotemotii
 Chome chechang tinganinyuneet ak temet ole otemdoi
 Ako mokombet ab terektek kononbo chembe tatu.
 Kiochut imbaretab Roselyn ak akerer akoi mwisho.
 Apak kokikasartab ropta kilapchat kisue tinget.
 Olenchi Roselyn motin kerisken; sinyotemun yon muraria, yesai imbaret.

Akak imaraninyoon ko menet; ingoyam kobore kau.
 Asekte imbar ak tinget nooite kolelen kau.
 Akerer sekyi nebo oeng noite mwisho koil keldet
 Olechi Roselyn lekasai missing; kany kopispis sinyon otemun.
 Koimengee ako lenen kokopata biiik en kokwet.
 Kas mobendi let tugukuk onyon oteme ak akolun

Translation

Roselyn is disturbed about me my brothers
 She told me to come to her land with a tractor; the fence was opened.
 She wanted tilling by a tractor since her husband used oxen most times.
 The husband's oxen were not good in tilling; the man did not reach the end of the land.
 I have a lot of work since land to till are in plenty.
 Many people love my tractor and the way I do tilling.
 My plough has three discs; I entered Roselyn's land and ploughed till the end.
 It was a rainy time so the tractor got stuck.
 I told her that I would come when there was no rain.
 But this land has clay soil, when dry, it becomes hard.
 I went back to the land but it was still hard, and the disc broke.
 I told Roslyn that the land is too dry; she had to wait for a drizzle.
 So she is disturbed that people in the village are ahead of her.

SONG 4: Yee Beek by Mr Israel

Kole boiyon chemo tinye kunende

Komwa sirutiet koitita

Yee beek weri, yee beek chemi tereng'ung

Mopo mopo chorwa

Cheguk inyegen

Yee beek chemi terengung

Betusiechu yaa emet; yaa gasit

Kogoeet melelda en emet.

Ne tinye beek, irip komie

Netindoi terengung, irib komie

Omochut toek

Ndewedi en or, kwamin melel

Meye chebo chi; mechut chepo chi

Mara mi ndorok, orit

Anan kichut murek

Sigor kowechin

Kole chito age, otieche **plogom**

Ogot plogom komuche kotilak

Ogo yetilak komuch kochut **beek**

Ogo pechuton, komiten **tiondo**

Ogo bechuton komiten **kimitiat**

Yee korinyoru oleibole beek

Kas amwuon, me obokteji
 Cheng kibimoit, asipimanen
 Uuii sibitali, nyorun taktari
 Sikepimanun, maran miten tiondo
 Sikopimanun mara miten kimitiat
 Ogas neranik omwowog,
 Ngochut kimitiat, koigu mbulukyot
 Ak konun borto
 Inde gabana, yaa emet
 Kimitiandani, motinye rarwa
 Kimitiandani, motinye tegis

TRANSLATION

Drink water from your pot that has no dirt.
 The Bible states that drink water from your pot.
 It does not belong to your friend; it is your alone.
 The water is not for everybody. Yours alone.
 The world is not good these days, thirst all over. Keep your water well.
 Keep your pot well. Do not allow visitors to enter and drink your water.
 Snakes may have invaded and rats have entered and make you ill.
 Someone says that gumboots is the solution.
 But may be damaged. And water enter inside with animals such as fleas.
 Find and dig a well, but do not rush.
 Do a diagnosis; go to hospital because there may be animals.

Youths, listen. Fleas have no respect.

It enters anyone: old men, old women, the old and young ones.

Women are without husbands, men are without wives, and children left without parents.

Song 5: *Chelele-Butwon Robwoniot*

Robwonik ko terter okot chego komi sotet neonyiny akomi neng'wonen

Chorus acheri chomu tamu

Butwon robwoniot nemotindoi bei

Ako netomokosus chepng'ong'ondet

Ikostoi ono...woi anyiny wee

Someone is dying imagine robwon inakaketa yeye mpaka namea

Ingoro chego-momiten ooh baby oni turungik-monekiten baby

Kakoyam kutit-inurwan ooh baby inakan beek otisen oh baby

Rwoe korotik uwon obokiti ngoro kitambaet ousen lubchanik

Koninechomu mokobchat mbokomboko chomu somunyik

Koni robwoniot nechepng'ung'uryot netindoi beek akonyonyoweni

Tindo tikitik cheketebik chomu kiptalbebit nekakiyep

Takisoman kosetit olon mi kutit

Ikostoi ono...woi morektoi eeh

Konikibarit nemasus chepng'ong'ondet amakoten mokombet

nekinam opesity Moche keib kwo shoo ground

woi ingokenu nekitoldol nemobir asista amokulbeek omosil chepng'ong'ondet en
ngungunyek

iome ak ilupchoni ak iru cheiyon boto hangover
 ile iwe babit ibotoni omonome euneeek tukun chenyigisen
 olon mi kutit komotokitwek tokisiben beek chegule biik akinde tiendo newendi mutyo
 asiiepchi iit olebunoti amatkotisturbeneen simoisiek woi bakachan een kerwon itiik
 mokitesto machanik, chumbik sugaruk mwaita woi we anyiny eeh
 kele sweet botato nemobir chelalit lakini mokisosunen karna maa
 kateriit butet leu bore sweetie nenyunet butwon robwononiot

TRANSLATION

Sweet potatoes are different
 just like a gourd with sweet milk and another with bitter.
 I want a sweet potato that does not have water
 the unscathed one...How do you feel? (It is sweet).
 Any milk or strong tea (not available) my mouth is dry it needs water.
 I have a blood pressure it's like am drunk.
 How about a sweet potato with water and roots
 which you feel like reading a newspaper when it is in your mouth? (It is not good).
 An unscathed fat sweet potato, without water and was well shaded in the soil is good.
 You eat and sweat and sleep well.
 While in your mouth, you do not feel like saying a word.
 Only cold water and sweet soft music will do so that you feel where it is passing.
 How do you feel? (It is sweet).
 A sweet potato which grew without weeds

with a different harvesting you hear her saying sweetheart give me a sweet potato.

SONG 6: *Mwanik* by Junior Kotestes Band

Lekikelenchon imurwan mwanik anuren tait

Makasen oeng agane alenchin konu tait

Anakin mwanik tuten ak olenchin matimwaitan

Mwanichu kochorun mochomto mama toto

iwe kaimi komisin ikutenan kikondit

Iomunenon kokwet bakonai mama toto.

Kyobore kyosop chi nekianake mwanik ako ko ki chemutete, chesegemit

Akwomunenon kokwet kole kokinagan mwanik

TRANSLATION

You told me to give you little paraffin to soak your lamp

And gave me your lamp

I gave you little stolen fuel for it belongs to toto's mother

But you went and told the whole world until my wife got a wind

I thought I gave my paraffin to someone secretive

But you told the whole village that I gave you paraffin.

SONG 7: *Tipait* by Chesoni Superstar

Kokwomchon ngeetkonda en rorisiek chun yechen

Takiget tipait choechen

Takiget transis choechen

Woi anochenwon aget oo

Inaget probox oterteri amun mengeche mugungonik.

Ben weri bo manyun chengwon zeropay nonowoo mungunget

Sinamach owo Kisumu for wan hawa. Nichengwon age too

Otinye experience neyamat ageten tipait

Omoche nenomii tulwet owendi mosmos amun tororen mungungonik.

Kimiten nekikakiparken en Chepseon

Kolenchon cheryot eye terngalek; omoche tipait; woi anochengwon age too.

Dj Kipro anichengwon

Bore mister anichengwon

Clemo anichengwon

Translation.

I am so envious about the big lorries.

I feel like driving a tipper.

I feel like driving a transit lorry.

I feel like driving one.

I overpower a Probox because its tyres are small.

Get me a vehicle with big tyres; so that I can go to Kisumu for one hour.

I have enough experience to drive a tipper.

When I am in a hill, I drive without any problem because its tyres are big enough.

There was one parked at Chepseon; I was told that things are different.

I want to drive a tipper, please get me one.

SONG 8: Kirungut by 2nd Junior Kotestes

Ngany sikelyan en koroï en kirungut netindoo

Kokousbiik en kokwet en kirungut netindoo

Chorus: Orereni orereni ak kirungut netindoo

Oldumome oldumome ak kirungut netindoo

Kimás artet pokotonuu ak kirungut netindoo

Koron komas koraa teta ak kirungut netindoo

Korat sigiriet kora ak komas ak kirungut netindoo

Orereni orereni ak kirungut netindoo

Oldumome oldumome ak kirungut netindoo

Kimás pesyo cheplemindet ak kirungut netindoo

Nekioldote keregusiek ak kirungut netindoo

Kotuiyo tuwan en kabande ak kirungut netindoo

Komas kwokotuben ak kirungut netindoo

Komasen pokolul pandek ak kirungut netindoo

Orereni orereni ak kirungut netindoo

Oldumome oldumome ak kirungut netindoo

Kimás kwonyik motindoo oteb ak kirungut netindoo

Ako mose en lasima ak kirungut netindoo

Kinyor poulo kopokiti ak kirungut netindoo

Kolewisageen amasin ak kirungut netindoo

Ak kolenjii torten koita ak kirungut netindoo

Orongyin chebunyo ninyuun ak kirungut netindoo

Orereni orereni ak kirungut netindoo

Oldumome oldumome ak kirungut netindoo

Ngany sikelyonchin koro ak kirungut netindoo

Kokous biik en kokwet ak kirungut netindoo

Orereni orereni ak kirungut netindoo

Oldumome oldumome ak kirungut netindoo

Translation

What do we do with this man with a rungu

He has tortured people in the village

He is tough with his rungu

He hit a goat with it till it fainted;

He hit a cow and tied a donkey and hit it with the rungu.

He hit a Luo lady who was selling pots;

They met in a maize plantation and hit her till she shouted and maize plants were flattened.

He has hit women by force; he is discourteous.

He met Paul while drunk and told him to face the other side;

To hit him with the rungu.

What can we do to such a man?

He has tortured people in the village with his rungu.

SONG 9: Sotetab Subembe-Scholar Chepkorir/Chelele

Tumotet ab subembe nekikoi mokoryet

Niteichuchun oginye igas ngot ko tokomi sutek
 Kalei kiigese anaan kikitunin sitoyen ge sigik aak inyoimeny taon
 Ak kwondo nemoteme nemotieche gaa kipkoi ama korko nekokisob
 sotetab subembe nekikosagen beek
 kwondo cheplokotiot nemotieche ngatatek
 itore buron en urwo ak kogere gee ak kiyoit
 ak chego chemi gilasi u paket ab chumbek
 ama korko nekokisob
 sotetab subembe nekikosagen beek
 Sinai ilekiribet meu murenik alak inyon imenye taon amami kiit neyoe?
 Sibaen nee ngurwet kwondo chemanam mokombet
 sotetab subembe nekikosagen beek
 babangun ak komet kiyosio kole momenye korenyun
 kwondo cheplokotyiot nekikonai panyek neu ngotab okyek
 sotetab subembe nekikosagen beek
 tebie sileloti nengunget chelele nengunget nebo subembe nengunget koriryo
 momi kitnemo nengung akot pokok ko cheguk
 kowet ab subembe nekikong'eny panyek
 Niteichuchun oginye igas ingot ko tokomi sutek

TRANSLATION

Subembe's tobacco which is stale
 You still suck it if it still has soup
 I you married? You left your parents and went to town

With a woman who is lazy and does not come home

Subembe's gourd

A woman who is a hunter and does not step on mud

She is chewing cud under a shade with a mirror at hand

and a glass of milk like a white man's cat

Subembe's gourd

Your parents do not want you at home

A woman who is fond of meat like Ogiek's dog

You keep saying that chelele and koriryo are yours

Everything is yours including cats

Subembe's bone which has eaten meat

You still suck it if it still has soup

SONG 10: Rutoi Belgut by Junior Kotestes

Ndokelun iwe rutoi olin bo belgut olon korur bandek

Iker ile kerat choget bomori menkoil panget

Kasari kiomen konyan panyek bomori kokochun korot

Hatari..burasta..kimeta

Ndewendi kot itintinyen cheragan nekarat ngatat

Bar konda ak ilugui ngulek bomori kokoyait kasit

Kasari kiomen konyan panyek bomori kokochun korot

Ndekose kereng nekaterech kwanek loebik moet

Ker ile kerat keseget bomori menkome kasit

Kasari kiomen konyan panyek bomori kokochun korot

Ndewendi kotkotachin obot bilet kweyot ketyekto sigisyot bomori koyait kasit

Kasari kiomen konyan panyek bomori kokoyait kasit...

Teiyapyatate inye enolon.. inyoru cheragan nekarat ngatat ikutuny igis

Mara kokoome burasta..

Rip panget mateiyenyaten kityo en olon

Rip ke en olenomtio neutab panget mokitin kotinyin burasta

Mokiome panyek ab cherogonok nemokingen kii nekobore

TRANSLATION

In case you go on a journey to Belgut when maize are in plenty

Make sure you have your sword's case in order

These days you eat meat with your eyes there is something

In case you find an old cow stuck in the mud,

Close your eyes and swallow your saliva things are bad these days

These days you eat meat with your eyes there is something

If you hear your friends have an easy catch, stomach kills

These days you eat meat with your eyes there is something

If Bilet's mum welcomes you, shoes are worn with socks things are bad

These days you eat meat with your eyes there is something

Do not go anyhow and you find an old cow then you kneel down and slaughter it

Maybe it was killed by anthrax

Your panga should be safe do not use it in slaughtering

Hold it properly to avoid contact with anthrax

Do not eat old cow's meat which you do not know what killed it

SONG 11: Mwanik by Superior Warriors Band

Kikinam red handed kikinyor kokayat tangit

Kikasuk rokoret komeitechi

Kitesetaa kulu mwanik

Mwanikab biik chemachamdayat

Kirankonai chepkelelyot chetoimeni karisiekab biik chebii

Sikongololchi ndereva kotorkechomcki kugul mwanik

Kotor kisoichi mwanik tuten mwanikab biik chemachamdayat

Manai kole terter karisiek kichilil konam ne praipate

Koroch kokorom nebo karit konam kulu mwanik chebii

Kongus taliba ak kongu chebii... mwanikchuk cheketongoen?

Kiole ngoitu gaa karit kila komomi mwanik ochomomene ninamanam chitugul karinyin

Si sait nekemach mwanik kinagin chemomo kelele kosir oumisan gee buch

Okas omwowok chepkelelichu chonchome kogul mwanikab biik

Woi kototuiye ak nebo karit imwae mataab arap belat

Kikinam red handed chebii

Kikinyor kokayat tangit

Kitesetaa kulu mwanik

Mwanikab biik chemachamdayat

Kikinam kuleen Prado..kobore koker nobe karit kovoibreteni karit...

TRANSLATION

Chebii was caught red handed opening a tank with a pipe on her mouth.

She was defueling somebody's fuel tank.

She had known to time different car's so as to defuel a little.

What she did not know was cars are different and she was beaten because she caught a private car.

This is why the tank is always empty.

Everyone should have her own car so that anytime you want fuel you will get them.

Let me tell you fuel sucking ladies, if you meet with the owner, it will be beaten.

SONG 12: *Butyin karat* by Robert Bii

Ndakaiyoingen ile itindoi chamanetngung

Metesan lakwet yon mokinke haki yake

Dawa ya moto ni moto ichomene inyalile yon kamach karat ibutchi

Yon kamach karat lakwet kosire nonbo tumotet koyon mebutyi kobendi barak
machanik

Olon kamach karat okas omwowok choronok

ngot imoche inai iibchi iit olon ome igase kwame korire rirek chenile kororie

sobunit ab muguleldo ko karat en lakwet chorwa olon kenyorchi gee karan lakwet

kongenyor kotilil chorwa ako banganat menyoru kotongoote..kokuyeti al kiptoik

melelonchi rori murenik nyolu keai olenyolundo ogot teta yanmelach inyoru kakwam
selele

ken korirchin lakwet akolelen omoche karat...butyin karat lakwet

TRANSLATION

When you have a lover she needs her rights when she wants carrot give it to her.

When she needs the carrot and you do not give it to her,

She will be up and she will eat it crying and laughing.

Her solution is carrot and she will not play around.

Do it well even cow eats polythene when it lacks.

Why should she cry to you asking for carrot?

Give it to her.

SONG 13: Miwat- Superior Warriors

Chelangat onereche kongeten yukinye we

Kiiam miwandenyun okiwe iwesiste

Kiaribin imwangolyon netinyege ak miwat

Kieisiste kouyon meam kit nebo chi

Kiager kinitar miwat ichakte ak ibukte

Obore alenjin kalian ilenchon mochonkuket

Kiinerech aimgewe kotanai olemi makosa

Kiosich ole menyoru onyinyindo en miwat

Mabatan kii ane kiwo emeut emet

Yukinonyobutun miwat ko kiyamat kabungut

Koroch iman we Chelangat kirasung'uganaten miwat

Kiatar mulot en sung'uganet ogot kiyet en miwat.

TRANSLATION

I am not happy Chelangat since you ate my sugarcane

and went silent as if nothing happened.

When you finished eating it, you went silent.

I asked you why you told me nothing.

I later realized that you did not get the sweetness of the sugarcane.

It was not my fault I have gone round hence the garden was dry.

SONG 14: Kapkoros-Scholar Chepkorir

Murenik we we murenik chon bo Longisa olin bor Koriryo

Kokobit kondrac kobit kasis en uyan

Omoche murekin sobini ak mut chontororen ak konyitotin panyek

Murenik chontobonu bii siamut kosor kokwetab kapkorors

kobokokur robta kokilemoroboni oloton

Kien chumomos tarigit sebenteen arwet ab somok twendy twelov komong chepyosokab

kapkorors

Kobaoret konam sogek..kwonyin cheyome kotokerikyi kokobakach kipsunyeny

akogesyi gee biriran

Kolemekoite bushek gaa Kolemekoite chumbiik gaa kokotar tolpin en taon..

Kikokaititit oloton mekoite murenik chumbiik gaa

Kikorutyi mbirok ketik chebo plying hose ak konomchi barak ak koba oret kere

karisiek

Kikakelene ooh murenik mokiome sukaruk ak keus kutit ak kele yee bek chemi

tereng'ung

Mokikoito swotit murenik ak okwek cheweche omoche kinyaitak ono?

Geoffrey oldebesi chobogen boten panda

TRANSLATION

Muscular men from Longisa there is a contract

to bring rain in Kapkoros because there is no more rain there.

Young women from Kapkoros with twigs and empty flying horse bottles
were on the road protesting that their husbands

Should be close to them because they have indulged in alcoholism in town

And do not take flour and salt home because of dolphin

Men, someone said you do not eat sugar and wipe your mouth

Drink water from your pot and do not give out your sword

Men, how do you want to be treated?

Get ready Geoffrey you are part of the journey.

Song 15: Choncho Chiget By Subembe

Kikituyes ak Chelangat en supamaget

Keng'alal langek chechang chebo chomyet

Olenchis omunegaa olin bo legem

Olenchis omunegaa olin bo oret

Kilenchon chomege gaa emosto kityo

Choncho chiget x3 moche kityo munganget

Kibaibait mureret kinkakigatge

Ateben tuguk chechang kotateb ropta

Kolenchon wo robta mayach betusiek
 Yon kemach iyoigatan itiech tandilop
 Choncho chiget x3 moche kityo munganget
 Kinkomwowon tandilop kemwoe nee
 Kinkokarait yotet anaikomosin
 Kichabai lakwet manamot kochat
 Kichabai teta manamot kochat
 Kikatoreni ke tetityet chomu tugosiek
 Choncho chiget x3 moche kityo munganget
 Kiororwon olinywan kiowe kotait
 Kiosir tulong oeng ak segeneniat
 Menye olebotembwet olemipukonok
 Menye olebotembwet yepitat
 Burgei koronotet tete yosumaat chiget
 Choncho chiget x3 moche kityo munganget
 Kitachan Chelangat eeh ababaibait
 Kiobore ogirgir kole achicha
 Iywokyin kwendet agenge koruryo ngendek
 Yantugul kobwone sutek choncho chiget
 Choncho chiget x3 moche kityo munganget
 Translation
 We met with Chelangat at the supermarket
 We talked a lot of things about love

I asked her about her home down there
I asked her about her home on the way
She told me that home was good but misses only
The kitchen is okay it only requires a cooking stick
She was happy after the greetings
I asked her many things including rain
She told me days were good and there was a lot of rain
If you want to visit me wear gumboots
The kitchen is okay it only requires a cooking stick
She told me about gumboots
When I get there I will know what to do
The baby was slippery with no skin rashes
The cow was slippery with no skin rashes
She was smelling good
The kitchen is okay it only requires a cooking stick
She gave me directions to her place
I went past two hills and a small river
She lives where there are bushes where there are grasses
The place is warm and the kitchen oozes fire
The kitchen is okay it only requires a cooking stick
Chelangat welcomed me
I wanted to hurry but she said no
She needed more wood for the fire to cook beans

Until the soup oozes out

The kitchen is okay it only requires a cooking stick

Song 16: Ketindetab Tinget by Florence Chepngetich (Naswa Melodies)

Ochome ketindetan tinget nelоче tandilob

Nemgomutan en Kipsitet ogose komie borto

Kianai ketindetan tinget ite canan ehh

Kinkonam Korong stering kebendi kibos

Kete two hours mokuse kong

Okose cheu binsik en bortanyun ehh

Ak akas cheu nususiek en kelyekguk

Exhaust nebo terekta komi barak

mou nebo karit nemingweny amakijomstoteni

Wose ininyoru boiyot nankatiech fifty

Nemotindoi wasiwasi kikitowon eehh

Yonoweksei tuwan onunu chemelil

Otienonu tuwan tiendab kolosunet

Inam nebo barak konam nebo ingweny

Ok otien tiendab Miriam omongu en echipti

Kianai ketindetan tinget mosibkochogoni

Amun munguknetab tinget komokisuri kirongin beek

Chichitet yoche keguren musa amun kilongu logo en misri koba canan

Yekenam taban. Musa komait uui. Kikuren Joshua.

Tinye lalet nekewirta kokwere Jericho kolenji seei.

Translation

I love a tractor driver who wears gumboots

When she drives me to Kipsitet, I feel good because he reaches Canaan.

When he gets hold of the steering wheel, he drives for two hours without looking back.

The exhaust of the tractor is on top not like that of a car which is down.

When you find a stress-free fifty-year-old man, who has stopped siring.

When coming back with him from Chemelil, you sing songs of praise.

You hold down, he holds up. Singing Miriam song coming out of Egypt.

A tractor driver never ties quickly because the tire of a tractor is never inflated.

This man ought to be called Moses because he brought the children out Egypt to Canaan.

No. He is Joshua because Moses did not reach anywhere.

He has a horn which when thrown, will hit Jericho precisely.

APPENDIX E: AUTHORIZATION (MINISTRY OF EDUCATION)

**REPUBLIC OF KENYA
MINISTRY OF EDUCATION
STATE DEPARTMENT OF EARLY LEARNING AND BASIC EDUCATION**

Telegrams: "ELIMU",
Telephone: 052-22265
When replying please quote
email: cdebometcounty@gmail.com
Ref/CDE/BMT/ED/AUTH/74/VOL.II/21

COUNTY EDUCATION OFFICE,
BOMET COUNTY,
P.O. BOX 3-20400,
BOMET.

11TH August, 2020

Leonard Kipkirui Ruto
Kenyatta University
P.O Box 43844-00100,
NAIROBI.

RE: RESEARCH AUTHORIZATION.

Reference is made to your letter from NACOSTI Ref: No NACOSTI/P/19/73060/27465 dated 14th January, 2020 on the above subject. Permission is hereby granted to carry out research on "*A Politeness Model analysis of sex-related euphemisms in selected Kipsigis Popular Songs of Kenya, "Bomet County" for the period ending 14th January, 2021.*

Ensure, you present a copy of the research to County Director of Education-Bomet

This letter should be presented to the principal of the schools visited for the said purpose.

COUNTY DIRECTOR OF EDUCATION
BOMET
P.O. BOX 3-20400, BOMET

INDIATSI MABALE
COUNTY DIRECTOR OF EDUCATION
BOMET COUNTY.

CC

1. Director NACOSTI
Nairobi

APPENDIX F: APPROVAL LETTER



KENYATTA UNIVERSITY
GRADUATE SCHOOL

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 810901 Ext. 4150

Internal Memo

FROM: Dean, Graduate School

DATE: 5th December, 2018

TO: Leonard Kipkirui
C/o Literature, Languages
& Linguistics Dept.

REF: C50/CE/26127/2011

SUBJECT: APPROVAL OF RESEARCH MASTERS PROPOSAL

We acknowledge receipt of your revised Proposal as per our recommendations raised by the Graduate School Board at its meeting of 19th September, 2018, Entitled, "A Politeness Model Analysis of Sex-Related Euphemisms in Selected Kipsigis Popular Songs of Kenya".

You may now proceed with your Data Collection, Subject to Clearance with Director General, National Commission for Science, Technology and Innovation.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking Forms per semester. The form has been developed to replace the Progress Report Forms. The Supervision Tracking Forms are available at the University's Website under Graduate School webpage downloads.

Thank you.

JULIA GITU
FOR: DEAN, GRADUATE SCHOOL

C.c. Chairman, Department of Literature, Languages and Linguistics

Supervisors:

1. Dr. Henry Nandelenga
C/o Department of Literature, Languages & Linguistics
Kenyatta University
2. Dr. Daniel Orwenjo
C/o Department of Literature, Languages & Linguistics
Kenyatta University

JG/m

APPENDIX G : AUTHORIZATION LETTER



**KENYATTA UNIVERSITY
GRADUATE SCHOOL**

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 8710901 Ext. 57530

Our Ref: C50/CE/26127/2011

DATE: 5th December, 2018

Director General,
National Commission for Science, Technology
and Innovation
P.O. Box 30623-00100
NAIROBI

Dear Sir/Madam,

RE: RESEARCH AUTHORIZATION FOR LEONARD KIPKIRUI – REG. NO. C50/CE/26127/2011

I write to introduce Mr. Leonard Kipkirui who is a Postgraduate Student of this University. He is registered for M.A degree programme in the Department of Literature, Languages and Linguistics.

Mr. Kipkirui intends to conduct research for an M.A Research Proposal entitled, “A Politeness Model Analysis of Sex-Related Euphemisms in Selected Kipsigis Popular Songs of Kenya”.

Any assistance given will be highly appreciated.

Yours faithfully,


PROF. ELISHIBA KIMANI
DEAN, GRADUATE SCHOOL

EK/nn

APPENDIX H: NACOSTI PERMIT

**NATIONAL COMMISSION FOR SCIENCE,
TECHNOLOGY AND INNOVATION**

Telephone: +254-20-2215471,
2243349, 5310571, 22164426
Fax: +254-20-318245, 318249
Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote:

NACOSTI Upper Kabete
Off. Wayaki Way
P.O. Box 30625 Nairobi
NAIROBI-KENYA

Ref No: **NACOSTI/P/19/73060/27465**

Date: **14th January, 2019**

Leonard Kipkirui Ruto
Kenyatta University
P.O. Box 43844-00100
NAIROBI

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*A politeness model analysis of sex-related euphemisms in selected Kipsigis Popular Songs of Kenya*" I am pleased to inform you that you have been authorized to undertake research in **Bomet County** for the period ending **14th January, 2020**.

You are advised to report to **the County Commissioner and the County Director of Education, Bomet County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit a **copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.

**GODFREY P. KALERWA MSc., MBA, MKIM
FOR: DIRECTOR-GENERAL/CEO**

Copy to:

The County Commissioner
Bomet County.

The County Director of Education
Bomet County.

**THIS IS TO CERTIFY THAT:
MR. LEONARD KIPKIRUI RUTO
of KENYATTA UNIVERSITY, 0-20400
BOMET, has been permitted to conduct
research in Bomet County**

**Permit No : NACOSTI/P/19/73060/27465
Date Of Issue : 14th January, 2019
Fee Received :Ksh 1000**

**on the topic: A POLITENESS MODEL
ANALYSIS OF SEX-RELATED
EUPHEMISMS IN SELECTED KIPSIGIS
POPULAR SONGS OF KENYA.**

**for the period ending:
14th January, 2020**



.....
**Applicant's
Signature**

Galana
.....
**Director General
National Commission for Science,
Technology & Innovation**