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The Use of Presuppositions in the Codification of Meaning in Kiambu Popular Songs

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Abstract:

Presuppositions are present in all human languages. They are assumptions indirectly suggested by speakers and their audience required for the correct interpretation of utterances. This research is a pragmatic study on presuppositions in Kiambu popular songs. It aimed at analyzing the presuppositions in the codification of meaning in Kiambu popular songs guided by Yule's presupposition theory. Using purposive sampling, the researcher sampled all songs from Kiambu popular singers and five songs with presuppositions were selected for the study. The songs were transcribed and then translated into English using free translation. One hundred presuppositions were analyzed using Yule's presupposition theory and the frequencies and percentages of the presuppositions were tabulated. The researcher found out that in Kiambu popular songs, the existential presuppositions are the most common while the structural presuppositions are the second most used. The study is a source of reference to the scholars who may have interest in studying Kiambu songs. It also provides insights to scholars who may be interested in analyzing the presuppositions and contributes to the field of pragmatics in linguistics.

Keywords: *Presuppositions, codification, meaning, Kiambu popular songs*

1. Introduction

Presuppositions are important means to structure information and have been studied as a kind of unspoken information that accompanies an utterance, (Rico, 2012). Presuppositions perform an important role in our understanding of how context and background information contribute to the correct interpretation of any utterance. That means a presupposition of a sentence must usually be part of a mutual ground of the context in order to be applicable. This study will attempt to show how mutual ground shared by the speaker and the audience in songs help in communicating the singer's messages to the audience.

Nino (2014) posits that presupposition aspect can be found in film, since film is a reflection of society. He observes that film is a cultural artefact established by certain cultures which emulates the cultures. Similarly, songs are a unique cultural artefact created by certain unique cultures which follow these practices, and hence songs are a portrayal of society and the presupposition phenomena can too be found in songs.

Popular music is a genre that has been influenced by a number of factors. It is a phenomenon that embraces more than only the musical sounds Barz (2008), but also a reaction to the increasing urbanization and modernization. Barz suggests that popular music serves as a metaphor for the creation of meanings and shared cultural ideologies on the part of the urban classes (Barz 2008).

Popular music in Kenya encompasses a wide range of styles both of local and international origin. Paterson, (2005) presents Kenyan pop music as being most diverse. This diversity has been as a result of the multiplicity of cultures and languages in Kenya. There are over forty regional languages in Kenya and musicians from some of these with the largest populations are recording lyrics in their mother tongue. The Embu though with a relatively small population has many songs and some of these could be popular songs.

Kiambu is a Bantu language spoken by the Embu people who live in Embu County. Kiambu has various dialects as observed by Mwaniki (2014). Chesania (1997) observes that Embu and Mbeere are wrongly considered a splinter faction of the Gikuyu ethnic group. According to Mwaniki (1973) Kiambu and Kimbere are dialects of the same language; Kiambu, which is superior and unique as any other language. For the purpose of this study Kiambu and Kimbere will be taken as one language Kiambu and the researcher will analyze popular songs sung in Kiambu language. A few studies have been done on Kiambu language.

Gitari (2016) using phonological theory studied Gitamanyu ludling among the youth in Manyata area of Embu and found out that Gitamanyu borrows from Kiambu, Kiswahili and English in the process of adaptation. On the other hand, Mwaniki (2014) attempted to study the dialects of Kiambu language and identified the three dialects of Kiambu as Kimbeti, Kiruguru and Kiveti. Using a Relevance theory, Njeru (2010) studied topic and focus in Kiambu. She discussed how the information structures are encoded in Kiambu language, while Nyaga (1993) within the framework of Government and

Binding theory carried out a syntactic study on Kiambu sentences. These studies provide insights about Kiambu language especially the background on Kiambu and structural properties of Kiambu sentences. However there does not exist studies on Kiambu presuppositions and hence this study seeks to analyze the use of presuppositions in the codification of meaning in Kiambu popular songs.

2. Theoretical Framework

This research utilizes the theory of presupposition given by Yule (2000: 25-30). The theory states that, a presupposition is something the speaker assumes to be the case prior to making an utterance. Presuppositions deal with the necessary preconditions for statements to be true. It is the mechanism used implicitly to make assumptions in day to day language. The term presupposition refers to those assumptions which appear to be built into the linguistic structure of texts and which relate linguistic structure to extra linguistic context in terms of the inferences which are expected to be made about the context.

The types of presuppositions are based mostly on the functions of linguistic items which trigger presuppositions. These are a large number of words, phrases and structures. These linguistic forms are considered here as indicators of potential presuppositions, which can only become actual presuppositions in contexts with speakers. According to the Yule's (2000) theory, the types of presupposition are: existential presupposition; factive presupposition, non factive presuppositions, lexical presupposition, structural presupposition and counterfactual presuppositions.

Existential presuppositions are the aspects of meaning that must be known previously. They are taken for granted by the speaker and listener and are necessary to be understood properly by both the speaker and the listener in order to interpret an utterance correctly. Existential presuppositions are found in referring expressions, possessive constructions and definite noun phrases. Secondly Factive presuppositions are carried by the information that follows verbs like know, realize, regret as well as phrases containing a form of 'be' with 'aware' and adjectives like odd and glad, while Lexical presuppositions are carried by lexical items such as manage, stop, start, and again. Yule (2000) posits that, structural presuppositions are structures that have been traditionally analyzed as presupposing that part of the structure is already assumed to be true, and this includes WH-constructions. Non-factive presuppositions are assumed not to be true and are introduced by verbs like dream, imagine and pretend. On the other hand, Counterfactual presuppositions are not only 'not true' but it is 'opposite of what is true.' Generally, counterfactual conditionals presuppose that the information in if-clause is not true at a specific time of utterance

In this research the researcher analyzed the presuppositions found in Kiambu popular songs and grouped these presuppositions into existential, lexical, factive, non-factive, counterfactual and structural presuppositions using the presupposition triggers in the presupposition theory by Yule, (2000).

3. Methodology

The population of the study was formed by all Kiambu popular songs sung from the early 1980s to the present by Kiambu popular artists. Purposive sampling technique was adopted to arrive at popular songs with the required presuppositions.

The direct source of data in a qualitative research is the natural setting and the key instrument is the researcher. Designing, collecting, analyzing, interpreting and reporting of data findings are all roles of the researcher, Creswell (2008). The researcher used guiding cards to record the presuppositions and speech acts found in Kiambu popular songs.

3.1. Presuppositions Used to Codify Meaning in Kiambu Popular Songs

3.1.1. Song 1: Jane (Jane)

Context: The song was sung by Newton Kariuki, a married man. The song is about a very beautiful lady by the name Jane, who is married but the persona thinks that he should have married her. The following expressions were identified and the presuppositions inherent in them explained and the codified meaning given.

3.1.1.1. S1: EX1 Ve mūdūmūka monaga umaga vadū

There is a woman I see coming from a place

In the above expression the persona makes use of existential presuppositions to codify meaning. The persona's use of the noun phrases, a woman and a place presuppose the existence of a place and a woman. The place and the woman are symbolic creations of the singer and could be representative of any place or woman in the setting of the persona. In this sense, the persona convinces the audience that there is in existence a place and a woman somewhere though the audience does not know either the place or the woman. The persona gives the geographical setting of the song as a place and also names his main character as a woman. Through the use the ambiguous terms, place and woman, the persona creates suspense and hence holds the attention of the audience who are interested to know more about the place and the woman that are mentioned in the expression.

3.1.1.2. S1: EX2 Na nakinyakinyīra ngegwa nī wa Ngīorī

When I follow I hear she is from Ngīorī

The persona in the above expression uses a structural presupposition triggered by the use of the wh-construction. In the utterance the singer has been asking secretly from people and hence following Jane without her knowledge. The persona through the use of the structural presupposition presupposes that he has been investigating Jane and he has

found out that Jane comes from a place known as Ngiori. The act of following (investigating) Jane secretly portrays the interest the persona has on Jane and hence the persona could be said to be Jane's secret admirer.

3.1.1.3. S1: EX3 Na naūrīria ngerwa nī mūka wene

When I enquire is told she is someone's wife

In this expression, the persona uses a structural presupposition triggered by the use of the *wh*-construction. The singer has been enquiring from people about the woman and he has been told she is someone's wife. The persona presupposes that Jane is a married woman. The persona has been dying with curiosity to get information about Jane and he has known she is married. This could hinder the persona's next move towards Jane. As he says later though Jane is very beautiful he is not able to marry her because she is already married.

3.1.1.4. S1: EX4 Auuuii kūrī arūme magwirīre

There are men who are lucky

The persona in this expression uses an existential presupposition. By using the noun phrase 'there are men' he presupposes that there is in existence male human beings. Among these male human beings, there are those who are fortunate and these are his concern. As the persona says later, the men who are lucky are those who have married beautiful ladies like Jane. The persona presupposes Jane's husband is fortunate for having married a beautiful woman 'Jane'. The persona presupposes that for one to be lucky one has to be married to a beautiful woman which is not necessarily true. It is not obvious that Jane's husband is automatically lucky because a beautiful wife is only one of the factors of being lucky.

3.1.1.5. S1: EX5 Jane nakūthima ūguo twī erika

Jane, when I rate you we are age mates

In this expression the persona uses a structural presupposition to codify meaning. Through the use of the *wh*-construction 'when I rate you' the persona's utterance attempts to draw similarities between him and Jane. He presupposes that he has been examining Jane and has finally found out that they are age mates. This means that they would make a perfect couple since there are similarities between them. The singer means that Jane is the rightful partner for him, yet she is married to another person, has seen elsewhere in the song. Jane is the dream woman for the persona as illustrated later in the song. The persona presupposes that people who marry should be of the same age and indirectly means Jane and he therefore belong together, that is, they should be married and living together but this is not the case. The persona further presupposes that Jane's husband may not be Jane's age mate. He could either be younger or older than Jane. Consequently, it was a mistake for Jane to have married him and to rectify the situation then she should get married to the persona who is her age mate.

3.1.1.6. S1:EX6 Wīna Twana Twīrī Va Wananie Nwātīrī

You have two children I also have two

The persona makes use of an existential presupposition in the above expression. By using the noun phrase 'two children', in the expression above the persona presupposes that Jane has two children and similarly the persona has two children too. The utterance gives more similarities between Jane and the singer in an attempt to lure Jane. The fact that they each have two children would make things easier for the two if Jane would agree to be together with the persona. The persona implies that nature had purposed the two to be together because they have the same outlook to life. The persona seems to be telling the audience that it would have been better if the two children they each have would combine into just one family and the singer and Jane would be their parents. The word children symbolize the strong bond they would have if the two were to be a couple.

3.1.1.7. S1: EX7 *Aba kīrūgū kūrī aka maūmbirwe waro*

There are women created well

The persona makes use an existential presupposition in the above expression to pass across his message. The persona generalizes that there are women who are excellently created. The word women in this context refers to a chosen few and Jane is among these few. The persona presupposes that Jane is a perfect example of excellence in creation. As we know beauty is in the eyes of the beholder and Jane's beauty is only seen by the persona and it may not be seen by anyone else. The meaning in the context of the song is that the persona cannot see any other beautiful woman because his view of beautiful women is only represented by Jane. He implies that he is overwhelmed by Jane and madly in love with her and hence he cannot see any shortfalls in Jane. So, if he will ever get married to a beautiful woman it is Jane and no one else. On the other hand, since the persona is married has seen in the context of the song, then the persona presupposes that either his wife is not a beautiful woman or the singer is fed up with her hence does not see her beauty.

3.1.1.8. S1: EX8 Namagwīcagīra arūme arīa mbiti

And they fall for men who are like hyenas

In the above expression the persona uses an existential presupposition to describe Jane's husband. Within the context of the song he uses men as a common noun but indirectly referring to Jane's husband. Through the use of a simile the singer in the above utterance says that Jane's husband is like a hyena. A hyena is a wild animal, very ugly, greedy and unreasonably gullible. The persona presupposes that Jane husband is thus ugly, greedy and gullible. The persona views

Jane's husband as being ugly as the hyena and since he feels he is handsome, Jane could easily fall for him. The persona also communicates that Jane's husband is greedy for having married Jane (the singer's dream woman). This could imply that Jane's husband rushed up the relationship with Jane to marry her before the singer met Jane. The persona has the assumption that if Jane's husband had not married Jane then the singer would automatically have her.

3.1.1.9. S1: EX9 Kūu Ngīorī Nīmūthiūrūkangu Mūno, Ūtukū Nginya Mūthenya Nūcerirī

There in Ngiori I've gone around, night and day seeing places

The persona makes use of existential presuppositions in the above expression to communicate to his audience. He makes use of referring expressions to codify meaning. He uses Ngiori, day, night and places to communicate to the audience. Day is the period between sunrise and sunset, while night is the period of darkness between sunset and sunrise. The persona has been going around during the day and night. In the context of the song, the persona presupposes that he has been restless during the day and night and he has not known peace ever since he met Jane. The persona further implies that he is very conversant with Jane's place of birth (Ngiori) since he has been moving from place to place. This could have a paradoxical implication, in that Jane is not outgoing and therefore an easy prey for the singer or a rare jewel that the singer can hardly get. Places could also be used symbolically to refer to women. So, the persona would be presupposing that he has been to Jane's place and has been with many women but has not had a chance to be with Jane. Consequently, this would imply that the persona is a womanizer for he appears to have a knack of having one woman after another and currently he is running after Jane as illustrated in the song.

3.1.1.10. S1: EX10 Ngaringania Ciathuka Nyinya Ngerira

Crossing over Ciathuka and Ngerira

The persona in the above expression uses existential presuppositions triggered by the use of proper nouns. He mentions two villages in Mbeere Sub-county of Embu County which are Ciathuka and Ngerira, presupposing that the two villages are in existence whether they are known or not known by the audience. The persona assumes that by using the two proper nouns, this would help to focus the song on the concrete and specific which is more appealing and consequently the song has an enduring popularity. He thus creates credibility in his songs as he tries to convince the audience that he is singing about a real thing in existence hence heightening the curiosity of the audience to be interested and know more about these places mentioned in the song.

3.1.1.11. S1: EX11 Kūu Ngīorī Nīmūria Wī Mwarwāū?

There in Ngiori, whose daughter, are you?

In the above expression the persona makes use of a structural presupposition triggered by the wh-construction. In the expression, 'whose daughter, are you?' the persona presupposes that Jane is someone's daughter and in other words Jane has parents. This implies that the persona is not only interested with Jane but also her parents. The assumption here is that the persona would wish to create a stronger bond with both Jane and her parents and this would be possible if he knows Jane's parents. He also implies that Jane would maybe accept him as a suitor and hence the possibility of meeting the parents to pay bride price as it is customary acceptable.

3.1.1.12. S1: EX12 Aciari Aku Matūrīte Va Vau Ndanakinya?

Where do your parents come from?

The persona uses a structural presupposition triggered by the wh-construction. In the expression 'where do your parents come from', he presupposes that Jane has parents and these parents come from a particular place. The persona implies that he is desperate to meet Jane's parents and if he would know where Jane's parents come from then he has the potential to look up for them and meet them. He also assumes that Jane's parents are in existence and they too would be willing to meet him.

3.1.1.13. S1: EX13 Nakweri Rūga Rūcaragwa Rūgarūrī

True a calabash is sought for while still in the granary

The persona uses existential presuppositions in the above expression which is a Kimbeere proverb. He uses two noun phrases a calabash and the granary in the proverb 'a calabash is sought for while still in the granary'. The person presupposes that there is in existence a calabash and a granary in Mbeere. Proverbs are used symbolically in any language. A calabash symbolically refers to Jane while granary refers to Ngiori. The persona implies that Jane is a much-needed commodity that he has been looking for in Ngiori, but had not meet her until the time of speaking yet she was still in the place he was searching (Ngiori). The persona agrees that you can look for something when you already have it. The encoded meaning in the context of the song is that the singer has been looking for someone beautiful, and who he can share his future with in Ngiori yet there is Jane who hails from the same Ngiori and who appears to be the model woman for the singer.

3.1.1.14. S1: EX14 Metho Ūgīkīrwa Mathoni Mena Ūjīsū

Eyes shy with Jesus like features

In the above expression the persona makes use of an existential presupposition. He uses a noun phrases eyes and features in the expression 'eyes shy with Jesus like features to communicate to his audience. The persona equates Jane's shyness seen in her eyes to Jesus like features. In the context of the song the Jesus like features aspect is used to refer to

being innocent and naive. The persona presupposes that Jane is innocently naive and hence does not know how to cheat on her husband as said elsewhere in the song. The persona also presupposes that Jane could be of the saved variety and therefore morally upright. She is therefore assumed to be faithful to the husband. The persona could also presuppose that since Jane is naive and not exposed she can easily be ensnared by the persona to accept his advances as said later in the song.

3.1.1.15. S1: Ex15 Nayo Njovero Īgecekeva Waūrīa Mendaga

Waistline slim the way I like

The persona uses an existential presupposition in the expression waistline slim the way I like. The singer uses the referring expression waistline to pass across his message. Jane's waistline is described as being the right size for the singer. Basing from the context of the song the persona presupposes that Jane is the right size for him or she is the right woman for him. The persona accepts that Jane has fine feminine features like being slim and consequently means that Jane is an attractive woman. He therefore seems presume that it is not his fault that he has fallen for Jane but Jane is very attractive and this is the persona's undoing. The persona could also use this description to presuppose that he is flattering and seducing Jane to fall for him.

3.1.1.16. S1:EX16 Nayo Nyunjure Kaunti Wīgania Embu

The hips the size of Embu county

The person makes use of existential presuppositions in the above expression. Hips are a symbol of feminine beauty. There is an exaggeration of the size of the hips when the singer describes Jane's hips as equivalent in size to Embu County. The persona makes use of a hyperbole to communicate to the audience about Jane's beauty. Naturally men are attracted by ladies' huge hips and consequently, the singer is attracted by Jane's huge hips. The persona communicates that Jane is a real beauty that any man would notice and go for. In the context of the song the persona presupposes that Jane has all the feminine beauty carried by her hips and to the persona these are the best hips that he has ever seen and she has the potential of satisfying the persona in this sense. The persona therefore implies that Jane is truly a beautiful woman and this beauty is bestowed on her hips.

3.1.1.17. S1: Ex17 Vau Nagweta Nīvo Arūme Makucagīra

Where I've mentioned is where men die.

The persona makes use of a structural presupposition triggered by the use of the wh-construction in the expression where I have mentioned is where men die. The persona presupposes that he has mentioned a place and, in that place, men die. It refers back to what he had earlier mentioned, (the hips) and further states that men die at the hips. The coded meaning here is that it is at the hips that men get sexual satisfaction. The persona presupposes that as men get sexual satisfaction, it is an experience similar to death and they would do anything to satisfy themselves sexually. In the context of the song the persona means that there is no other place where men can get better sexual satisfaction from other than the hips. Dying is symbolically used to mean that once men get there (hips) they do not think of anything else and are completely immobilized as they aspire to get full sexual satisfaction.

3.1.1.18. S1: EX18 Nīmbīgwa Ūgūrītwe Nī Kanda Ī Mbia Nyīngī

I hear you are married by a rich man

The persona uses an existential presupposition in the expression 'I hear you are married by a rich man'. The persona uses a noun phrase a rich man. The persona presupposes that Jane is married by a wealthy person. He implies that Jane got attracted to the man because of his wealth and maybe Jane would not have gone for him because he may not be as rich as Jane's husband. By being rich in the context of the song the persona assumes that Jane's husband as viewed by people has no problem. It consequently follows that Jane also does not have financial problems because the man is rich. Rich could also be used symbolically to refer to having all it takes in a marriage. In this sense therefore the persona is presupposing that Jane's marriage is the model marriage because they have all the essentials required in a marriage. This further presupposes that Jane's husband is not only rich material wise but Jane and the husband have rich hearts that are able to accommodate each other. The persona hence assumes that Jane has stable marriage.

3.1.1.19. S1: EX19 Lakini Nīmbīgwa Kīrīa Ītarī Nī Wendo

But I hear he has no love

The persona makes use of an existential presupposition in the above expression. The person uses the noun phrase love to pass his message. He presupposes that the rich man that Jane is married to has no affection for her. In the context of the song, the persona could also use love to mean sexual drive or the man is not a performer sexually. The persona therefore presupposes that Jane's husband has no sexual drive or he is not able to perform sexually. This means that Jane's husband is not able to satisfy Jane sexually thus suggesting that Jane is sexually famished. The persona tries to open Jane's eyes to the problems she is having of being in a loveless marriage and being sexually starved. He is silently presupposing that he loves Jane, has a sexual drive and can also satisfy Jane sexually.

3.1.1.20. S1:EX20 Ūrīa Ndecī Nīmakucundi Kana Nī Ūngai?

What I don't know, is it deliberate or natural?

The persona makes use of a structural presupposition triggered by the wh-construction. In the expression 'what I don't know is, is it deliberate or natural?' the persona presupposes that there is something that he does not know. The persona assumes that he does not know the cause of Jane's husband having no love. He presupposes that he cannot commit himself as to whether the reason of Jane's husband lack of love is either intentional or he was created that way. The persona communicates that the two possibilities resulting to Jane's husband's state are either intentional or he has no ability. This presupposes that Jane has either been deliberately denied her conjugal rights or the husband is impotent. It could also presuppose that Jane's husband is getting sexual satisfaction from elsewhere. The persona could also be trying to magnify Jane's problem as a way of seducing her and to provoke Jane to think outside the box and see that the husband could be intentionally punishing her and that he, the singer is available to solve her problems. As a result, then Jane should seek for her sexual satisfaction from elsewhere as a way of revenging. The persona tries to make Jane see her problem and also see the available solution. That is, Jane does not get her conjugal rights from the husband because he is denying her, not able to or he is cheating on Jane. The solution is that Jane has a right to get her sexual satisfaction and the singer is offering her the same.

3.1.1.21. S1: EX21 Lakini Wīna Mbeca Ndikūona Vena Thīna

But when you have money there is no problem

The persona makes use of a structural presupposition triggered by the use of the wh-construction in the expression 'but when you have money there is no problem'. The persona presupposes that Jane has money and consequently does not have problems. As seen earlier in the song, apart from financial problems Jane has problems in her marriage. The expression is therefore ironic since we know Jane has money yet she has problems in her marriage. The persona could also be presupposing that though Jane has problems in her marriage, she has money, and she can use this money to get out of her problems.

3.1.1.22. S1: EX22 Ngūmba Kīmanja Tumagare Ūndū Mūnini

Give me a heap we go out slightly

In the above expression the persona makes use of an existential presupposition to communicate his views. In the above expression the persona uses the noun phrase heap which refers to a group of things lying one on another and presupposes that there is a heap in existence which he can be given by Jane. This means that the singer will not only get one thing from Jane but several other things. The persona presupposes that he has finally seduced Jane and Jane has agreed to his terms and conditions and consequently the persona presupposes to be given a large amount of money if he has to help Jane. In the context of the song the audience encodes that the singer is not ready to get just a part of Jane's wealth but he appears set to get everything he can from Jane. The persona implies that he is not cheap to get. He informs Jane that for just a short sexual encounter (*tumagare ūndū mūnini*), Jane will have to pay him a lot of money (*Ngūmba kīmanja*). Heap is thus used symbolically and the singer doesn't refer to the actual heap but means lots of money. This portrays the persona as being avaricious and an advantage taker. He also appears to be promoting male sex work because he will only sleep with Jane if given lots of money.

3.1.1.23. S1: EX23 Jane Wīwene Lakini Akiama Lakini

Jane you are somebody's wife but I swear.

The persona in the above expression uses an existential presupposition. Jane is a referring expression in the clause Jane wīwene lakini akiama lakini (Jane you are somebody's wife but I swear) triggering an existential presupposition. The persona presupposes that there is in existence a character known as Jane that the persona is singing about and who he would give his life to be with. He confirms that Jane is someone's wife as earlier seen in the song and continues to give a threat with the use of the word 'but' and swearing. In this context he communicates his intentions to the audience since people's wives should be respected and left to be but the persona here is threatening Jane. He presupposes that he is desperate to get Jane and have relationship with her. The persona communicates he would use any method to have Jane for himself and therefore implies that he is a person, who lacks respect and decency because he ignores the cultural norms that are laid by the society, and he seduces someone's wife. In the expression the persona is also assumed to be a potential danger to Jane since he goes out to threaten her.

3.1.1.24. S1: EX24 Nīngīkūvīkia nīngīamba kūverithia toro

If I married you I would not sleep

The persona makes use of a counterfactual presupposition triggered by the use of the word if in the above expression. He presupposes that he is not married to Jane. The person presupposes that though he is not married to Jane he wishes to marry her. He also implies that he is greedy when he says he would not sleep. The persona means where he married to Jane then he would not sleep but would make love to her throughout the night. This is being over greedy and unreasonable. The expression brings out the lust and infatuation that the singer has towards Jane. As a result, the persona sees Jane as a sex object since whenever he sees her he thinks of satisfying himself sexually and this is the pushing factor for him to lure Jane. The expression also serves as a warning to Jane that she should take care of herself since the singer is set to devour her. It therefore alerts Jane to beef up her security or else the singer would abduct her.

3.1.1.25. S1: EX 25 Aithūrū Kambūge Ūrīa Kīgoro Kīaugīre

All the same let me say what the guinea fowl said

In this expression the persona makes use of an existential presupposition. He uses the referring expression the guinea fowl. He presupposes that the guinea fowl said something and because he equates himself to the guinea fowl he will equally say what the guinea fowl said. The person presupposes that he has given up in his pursuit of Jane as seen later in the song since he has tried all means to persuade Jane to accept him without success. The persona compares himself to the guinea fowl, which is a wander bird. In this context therefore, he presupposes that he has been a wanderer moving from woman to woman. Nevertheless, the singer says he will say what the guinea fowl said presupposing that he accepts whatever decision he had made earlier on, that he had committed himself to someone else as noted in the context of the song. The persona communicates to the audience his willingness to accept his fate and carry on with his life despite the handicaps he is facing. He has made a decision that there is nothing that he can do, just as the guinea fowl can do nothing and life has to move on.

3.1.1.26. S1: EX 26 Vau Vaumīra Mbere Nīvo Vakūrua

What comes out is what is circumcised.

The persona makes use of a structural presupposition triggered by the use of the wh-construction in the above expression. In the expression 'what comes out is what is circumcised', the persona presupposes that something came out and whatever came out was circumcised. The person implies the acceptance of his state. In the song's context he presupposes that has accepted to abide by his wife though it is painful to do so. He chose his wife before he met Jane hence has to remain with her as a wife further presupposing that he is already married to someone else hence cannot marry Jane. This means he has accepted to respect Jane's decisions as a married woman and therefore ceases to put pleasure on her to accept him.

3.1.1.27. S1:EX30 Ingī Gikīnaīrwithīrua Ngingo Nī Ngai

Then it was circumcised the neck by God.

The persona in the above expression uses an existential presupposition. He uses a referring expression neck and God signifying the existence of the same. The persona presupposes that the guinea fowl was circumcised a particular place by God and this is the neck. Unlike other places that are circumcised, for example removing of six lower teeth and part of the genital organs, the guinea fowl was circumcised the neck by God. The persona presupposes that is marriage life is unique and he doesn't have to die for other people's marriages. The person also presupposes contentment with his life since he has come to the realization that everyone's life is unique and we all can't be the same. He could also be presupposing that he has realized that he cannot have all women in the world and nor can he satisfy them all. Therefore, he has to accept whoever he is with and let life be. The message that he sums up with is that we are all unique beings and consequently we have unique lives. So, live your life to the fullest and accept whoever you are.

3.1.2. Song 2: Bishop Nia Gutunogia (Bishop Stop Tiring Us)

Context: sung by Newton Kariuki at around 2002 when the president in power retired from politics. The song symbolically refers to the end of an ex- president's tenure. The following presuppositions were identified and their meaning explained.

3.1.2.1. S2: EX1 Bishopu Niagūtūnogia Mūno Ūkīvoithia Mavoya Maraca,

Bishop stop tiring us with long prayers

The persona uses a lexical presupposition triggered by the use of the word stop in the above expression, 'bishop stop tiring us with long prayers'. The person presupposes that the bishop is tiring them. The persona is hence requesting the bishop to cease making the long prayers because the mourners are tired of the prayers and would rather do something else.

3.1.2.2. S2: EX2 Ukīra Ngai Amwige Vandū Vega Na Ndikwona Nī Angītīkīra

Telling God to keep him in a safe place and I don't think God will agree.

The persona in the above expression makes use of existential presuppositions. The persona uses the referring expressions God and the criminal (him) symbolically. The expression reviews the content of the prayers to the audience. That is pleading with God to keep the criminal in a safe place. The persona assumes that there is a safe place where God keeps people who are dead. He further presupposes that God is not likely to keep the dead person in the safe place for reasons stated later in the song. The assumption in the expression is that once one dies that is not the end of live but it is just a transit to a safe pace.

3.1.2.3. S2: EX3 Kūrī Mavoya Ūngīvoithia Ngamijūkia Nī Nūdū Wa Marūrū,

There are prayers that you would pray I open my eyes because of annoyance

The persona in the above expression uses existential presuppositions. The referring expressions; prayers, eyes and annoyance are used by the person to help him pass his message. The singer discloses that he is not ready to be in a lengthy ceremony. He asserts that if the ceremony is not done with very first, then he would be forced to openly shout some of the crimes that the criminal has done. He would further state the kind of punishment this offending criminal should get because of the various crimes committed.

3.1.2.4.S2: EX4 Ngai Akaiga Ūyū Vandū Vega Nīngīmenya Ngoma Ndena Mūdū.

If God will keep him in a good place, then I would know the Devil has no one

In the above expression the persona uses a counterfactual presupposition contained in the first clause and an existential presupposition in the second clause. The persona in the first clause presupposes that God will not keep the criminal in a safe place and consequently the criminal would go to the Devil where he rightfully belongs. The persona presupposes that if the criminal does not go to the devil or rather if he is kept in a safe place then no one would go to the devil. This means that the person assumes that the criminal is the worst sinner and if he doesn't qualify for the Devil the no one will for there is no one worse than him.

3.1.2.5. S2: EX5 Īno Īrarī Krimino Njūku Bishopu Tiga Gūta Mathaa,

This was a bad criminal bishop stop wasting time

The persona in the above expression uses a factive presupposition triggered by the use of the word stop. The persona presupposes that the bishop is wasting time. The assumption is that since time is valuable it should not be used with praying for criminals who are a nuisance in the community but time should be used doing better things.

3.1.2.6. S2: EX6 Kanda Kwa Yumbīkwe Ta Kīgwacī Tūkenūka Mīcii Ndīna Mūdū,

Let him be buried like a sweet potato we go home for there are no people

The persona makes use of existential presuppositions in the above expression. The referring expressions: sweet potato, home and people to pass his message. The person presupposes that a sweet potato is buried the least possible time. Similarly, the persona means that the ceremony should be very first and there should be no time wasted. The persona also presupposes that everybody has attended the funeral mass and hence there are no people left at home. What he means is that the ceremony is attended by very many people that one would think that no one was left behind.

3.1.2.7. S2: EX 7 Ūguo Ūkwona Andū Maūkīte Engī Ndūgecirie Nīkwa Ararī Mwede,

When you see many people don't think he was adored

The persona uses a structural presupposition triggered by the wh-construction in the above expression. The persona in the above expression presupposes that there are many people who have attended the funeral mass. He further presupposes that these people have not come because they loved the criminal but they have their own reasons for being in the ceremony which are stated later in the song.

3.1.2.8. S1: EX8 Amwe Maūkīte Kwona Kana Nī Mūkuū Marare Ūkīrī

Some have come to make sure that he is dead and they will spend in bars

In the above expression the persona makes use of an existential presupposition. The singer has used a referring expression (bars) to assist him pass across his message. He presupposes that there are those people who have attended the funeral mass not to mourn but ascertain that the criminal is actually dead and buried and thereafter there will be a lot of merry making. The person hence assumes that the death of a criminal brings about joy relief and merry making and not sorrow as evidenced in any other person's death.

3.1.2.9. S2: EX 9 Ta-Imajini Mweri Mūgima Ūthūkūmaga Mūsivi Kūnyinyia,

Imagine the whole month you work for a tight belt

The persona in the above expression uses a non-factive presupposition triggered by the word imagine. He presupposes that one should not work a whole month for nothing (tight belt). The assumption is that one works for a pay and hence one should get paid some money after working. The persona implies that the criminal is the cause of people working without getting paid as found later in the song.

3.1.2.10.2: EX10 Wegua Wakomana Na Mbiti Īno Ūrakindagwa Īkīruta Īkīgucia,

When you meet with this hyena he would wrestle you down and steal everything

The person in the above expression makes use of a structural presupposition triggered by the use of a wh-construction. The persona presupposes that one would eventually meet with the criminal who is equated to a hyena. The persona presupposes that the criminal's greed pushed the criminal to keep on stealing. The persona suggests that the criminal was well up and it was not lack that made him steal but rather his greedy nature.

3.1.2.11. S2: EX11 Ava Gūtīrī Mūdū Wīna Kīeva Tiga Nwangana Ūcio Ūramuciere,

Here there is no one who is sad apart from the mother?

This is a structural presupposition triggered by the use of a wh-construction. The phrase means that the only person who is heartbroken is the criminal's mother. Literally mother is the female parent of a child and is characteristically viewed as being weak. But in the context of the song mother refers to the sympathizers of the ruler. It is therefore encoded to mean that the only people who could be on the side of the ruler are his sympathizers and all the others are not supporting him. The singer means that the ruler was so despised by the citizens that no one would wish to have him ruling again and they are happy not to have him as a ruler.

3.1.2.13.2. S2: EX12 Rūgano Rwake Tūtīkūrweđa Tondū Tīmuga Nūraiyađa

We don't want his eulogy because you will not say he was a thief

In this expression the persona uses an existential presupposition. The persona uses referring expressions eulogy and thief to help pass his message. Eulogy is used symbolically and it literally means a tribute to someone who has just died. In the context of the song, the persona presupposes that there was a time that the criminal was alive and people would not want to re-live this time and hence referred to as eulogy. Secondly the person implies that the dead person was a thief. The persona means that the criminal would do disservice to the citizens. The expression therefore means that people would not wish to have the criminal come back to live or reminded of the bad deeds of the criminal.

3.1.2.14. S2: EX13 Nīmwbābīrīria Gūtūwīra Kūrīa Aciarīrwe Na Kūrīa Athomagīra

You will start telling us where he was born and learnt

The persona in the above expression uses a lexical presupposition triggered by the use of the word start. The persona presupposes that those who are recounting about the life of the criminal will state where the criminal was born and where he went to school. The persona assumes that this is not what people would want to hear but the mourners would have wanted to know true facts about the criminal as reviewed later in the song,

3.1.2.15. S2: EX14 Lakini Kūrīa Ambīrīrie Kwīya Na Kūrāga Andū Mūtingītūwīra

But where he started stealing and killing you won't tell us

The persona uses a structural presupposition in the above expression triggered by the use of the wh-construction (where). The persona presupposes that the criminal started stealing and killing in a particular place. The assumption is that the criminal was not initially a thief or a killer but at one point in his life he turned or resulted to doing the bad deeds. The person thus implies that something prompted the criminal to this behavior yet no one is in a position to review this truth to the mourners.

3.1.2.16. S2: EX15 Atī Mūkīthoma Rūgano Rwake Nī Mūvaka Magūta Gūtondia

As you read his eulogy you apply too much fat

The persona in the above expression makes use of an existential presupposition in order to communicate to the audience. He uses a referring expression too much fat. The persona uses a hyperbole to communicate to his audience. The persona talks of exaggerating the eulogy as applying too much fat. The persona presupposes that there is exaggerating the eulogy as it is read to the mourners. The persona assumes that there is an exaggerated eulogy that is to be read to the mourners and eulogies rarely tell the truth and consequently no truth is told in a funeral mass.

3.1.2.17. S2: EX16 Nī Kwandīkwe Ūma Nīngūthoma Ndangūkīra Ngai Nunyinyitie

Write the truth I will read he can't wake up God is holding tight

In the above expression, the persona uses existential presuppositions. The persona presupposes that the truth can be written in a eulogy and someone can read it or the eulogy should contain the truth. The persona further presupposes that the dead person cannot get back to life and that God is the being that holds dead people not to come back to live. The persona implies that death is final and there is nothing that we can do to bring the dead back to life. He further implies that God has the finality of life since he is the one who decides if one remains alive or dead.

3.1.3. Song 3: Uthioti (The Product of Farting)

Context: sung in 2006, the song indirectly talks about corruption and refers more directly to the scandals of this period. It refers to various exiles, dismissals and resignations experienced at that time. The following presuppositions in the following expressions were identified and their meanings explained.

3.1.3.1. S3: EX1 Nī nīmona tandangūmīrīria ūyū ūtūro

I see as if I am able to persevere in this life

The persona in the above expression uses a counterfactual presupposition triggered by the use of the if-clause 'if I might not persevere in this life'. The person presupposes that he has persevered enough and now he is fed up with the kind of life he is living. The persona communicates that his patience in the quality of life he has been living is drained and he would rather seek an alternative way of life.

3.1.3.2.3: EX2 Nīmībīgua Takwa Tūkinyanītievarīa Mami Makinyanītie Na Vava Akīnūka

I feel as if we have got where my mother with my father had reached when she went away

The persona uses a counterfactual presupposition in the above expression triggered by the use of the if-clause. He presupposes that they have not reached the level where their parents got when they separated. The persona means that it is not time yet for the two to part ways but there are enough indicators in their life that they could part ways just like their parents parted. The assumption is that life repeats itself and since their parents parted ways they too are likely to do the same.

3.1.3.3. S3: EX3 Na Nīngwīgua Tikwa Wavonoka Nīwagūkīro;

And I know it's not perchance but it's deliberate

In the expression 'and I know it's not by mistake but it's deliberate', the persona uses a factive presupposition triggered by the use of the lexical item know. He presupposes that there are some things that take place by chance while others are done intentionally. Since the persona is referring to something done by a woman as seen later in the song, he alludes that women will do things on purpose but they want the same things appear unintentional. The persona means

that ladies are good schemers and therefore we not handle whatever they do lightly as if it is something that is happening by chance but threat with the seriousness it deserves because it is consciously done.

3.1.3.4. S3:EX4 Atĩ Nĩũnuma Nagũkũna Ūkĩuga Nũkwĩnũka

You insult me and when I beat you, you plan to go away

In the expression 'when I beat you', the persona uses a structural presupposition triggered by the use of a wh-construction. The persona presupposes that he beats up his wife which is the reason why she threatens to run away. The persona implies that women should be beaten if they insult their husbands and they should not runaway. In other words, the persona has the assumption that the reward/punishment a wife should get for insulting a husband is a beating and the wife should take it gratefully.

3.1.3.5. S3: EX5 Kwa Ndigwe Mbĩgue Ūrĩa Arũme Megucaga Matigwa,

Let me live alone and feel the way men feel when they are left

The persona in the above expression uses a structural presupposition triggered by a wh-construction in the clause 'when they are left'. The persona presupposes that men are usually left by their wives. He assumes that for a wife to go away is not anything extra ordinary but it is an everyday occurrence. He therefore implies that his community allows women to go away and leave their husbands alone.

3.1.3.6. S3: EX6 Kethia Mũthoniwa Wona Wakinya

Greet my in-law, when you arrive

The persona uses an existential presupposition in the opening phrase 'greet my in-law' triggered by the possessive construction my in-law. In this clause the persona presupposes that the in-laws exist. The persona implies that the wife is going to the in-laws. He assumes that the in-laws would out rightly welcome their daughter back and consequently she should pass his regards to me. The persona communicates that when women go away they definitely land to their parent's home and they are welcome there and the only business that goes on is to pass their husbands regards.

The persona further uses a structural presupposition in the second phrase 'when you arrive' triggered by the use of the wh-construction. He presupposes that the wife has a destination in her journey and she will reach the destination. The persona assumes that wives go away with a predetermined destination. In other words, women are not meant to be roaming from place to place but should decide where they moving to and once they get there they should settle down.

3.1.3.7. S3: EX7 Nanĩ Negũa Waũga Ugũo Ngĩgia Maĩ

When I hear you say that, I fear

The persona uses a structural presupposition triggered by the use of a wh-construction in the above expression. In the expression 'when I hear you say that' the persona presupposes that he hears the wife saying something. He also presupposes that whatever the wife says makes him fear. The persona implies that wives say things and when their husbands hear what they say they fear.

3.1.3.8. S3: EX8 Na Nĩmenyete Rũrũ Ni Rwario Rũtemũcingi,

Have realized that is talk without basis

The persona uses a factive presupposition triggered by the use of the lexical item realized. The persona in the expression, *Na nĩmenyete rũrũ ni rwario rũtemũcingi*, (Have realized that is talk without basis), presupposes that all what has been said is just empty talk and consequently it does not trouble him. The persona implies that women talk nonsense and once men realize this, then whatever their wife's say will not get into their nerves.

3.1.4. Song 4: Kuma Wauma Gwakwa (Since You Left My Place)

Context: The song was sung in 1998. At a deeper level the song talks about HIV/AIDS and its impact on society. The persona passes his message using a number of presuppositions as seen in the following illustrations.

3.1.4.1. S4: EX1 Arũme Wĩgania Rwagĩ Wang'uru

You have as many men as mosquitoes in Wang'uru

The persona in the above expression uses existential presuppositions triggered by the use of referring expressions Wang'uru, mosquitoes and men. The persona presupposes that the named entities exist. The persona arouses the curiosity of the audience to seek to know why the character in the song has so many men like mosquitoes in Wang'ru (a place in Mwea district of Kenya famous for growing rice). As a result of using things in existence he creates originality, credibility and popularity.

3.1.4.2. S4: EX2 Wathiĩ Nĩnavikanirie

When you left I got married

In the above expression the persona uses a wh-construction triggering a structural presupposition. In the expression Wathiĩ nĩnavikanirie (When you left I got married) the wh construction plainly means the ex-wife to the singer left and the singer got married to someone else. The assumption is that women leave their husbands and once they leave, then the husbands marry somebody else.

3.1.4.3. S4: EX3 Vau Wandwarĩrite Narĩ Na Thĩna

Where you had pushed me, I had problems

The persona uses a structural presupposition triggered by the *wh* construction. In the expression *Vau wandwarĩrite narĩ na thĩna* (Where you had pushed me I had problems), the persona presupposes that the ex-wife had pushed the persona to a place where he was almost dead because he had many difficulties. The persona implies that a wife is capable of manhandling a husband in several ways and once bulldozed by a wife, a husband usually gets into a mess.

3.1.4.4. S4: EX4 Rĩria Wagĩa Na Kavinda Cũthagĩra Ciana

When you have time visit the children

The persona uses a structural presupposition triggered by the *wh* construction in the expression *Rĩria wagĩa na kavinda cũthagĩra ciana* (When you have time visit the children). The persona presupposes that the lady in the song could have time to go and visit the children. The persona implies that the lady in the song could be busy but in case she gets some free time then she should spare it and visit the children. The assumption is that when women go away and leave their children behind then they rarely get time for these children.

3.1.4.5. S4: EX5 Wenda Gũcioka Ndũcioke Nie Ndiĩ Na Thĩna Nĩ Nagĩre Kĩndũ

If you want to come back come I am wealthy.

The persona in the above expression uses a counterfactual presupposition triggered by the *if*-clause. The persona presupposes that the lady in the song has not come back to the narrator's home but if she wishes to get reunited to the husband then she is free to do so. The persona assumes that ladies basically will go away from their husbands and at one point in time they would want to get reunited with them. He also assumes that once ladies decide to go back to their husbands place then the husbands should welcome them back unconditionally.

3.1.5. Song 5: Mwendĩ Aka (Women Lover)

Context: Sung after the 2002 general elections, the song talks of the financially difficult time the people underwent during this particular time. Consider the following discussion.

3.1.5.1. S5: EX1 Mbigucaga Mũndũ Akiũga Nĩwendete Aka

When I hear someone say that they love women

The persona uses a structural presupposition triggered by the use of a *wh*-construction in the expression *Mbigucaga mũndũ akiũga nĩwendete aka* (When I hear someone say that they love women). The person presupposes that he has severally heard people say that they love women. He implies that people say they love women and assumes that sole purpose for women is to be loved and hence there is nothing wrong with someone saying they love women.

3.1.5.2. S5: EX2 Nĩmwarĩ Ūrĩa Wa Njagĩ Ni Mũka Ūrĩa Wakwa

It's Njagi's daughter, it's my wife

In the above expression person makes use of existential presuppositions triggered by the possessive constructions, Njagi's daughter and my wife. The persona presupposes the existence of the items owned. He implies that Njagi has a daughter and that daughter is the persona's wife. The persona assumes that there are people in society who have daughters and these daughters should be people's wives.

3.1.5.3. S5: EX3 Wanatwakinya Īgũrũ, Īgũrũ Kwa Ngai

When we get to heaven God's heaven

The persona in the above expression uses a *wh*-construction which triggers a structural presupposition. The persona presupposes that people will get to heaven that belongs to God. He implies that there is a place called heaven where people are travelling to and at one time they will get to their destination. The person assumes that everyone is headed towards the place 'heaven' and there are no other places where people can go to.

3.1.5.4. S5: EX4 Cindani Magaũka Nie Nĩkũvewa Namba

If competitors would come I would get a position

The persona uses a counterfactual presupposition triggered by the *if*-clause in the above expression *Cindani magaũka nie nĩkũvewa namba* (If competitors would come I would get a position). The persona presupposes that there are competitors at the moment. In other words, there is no one they are competing with to show how they love women at the particular time. The persona assumes that there is no competition for love and were there to be a competition, then the persona would be the best in loving women ever.

3.1.5.5. S5: EX5 Rĩria Agĩkinya Ngĩringwa Vandũ Ngĩnavenia Kũgũrũ

When she had arrived, I was hit somewhere and my leg got sprained

The persona uses a structural presupposition triggered by the *wh*-construction in the expression, *rĩria agĩkinya ngĩringwa vandũ ngĩnavenia kũgũrũ* (When she had arrived I was hit somewhere and my leg got sprained). The person presupposes that the woman in the song arrived where the persona was and the persona got hit and sprained his leg. The persona implies that women normally get where the men folk are and the outcome are usually not good. He assumes that wherever women met with women there are always adverse effects.

3.1.5.6. S5:EX6 Ngĩmũria Īno Ngũo Nayo Tambĩra Wagũrire Rĩ

And asked her when she had bought this dress

The persona uses a structural presupposition triggered by the wh construction in the above expression, ngĩmũria ĩno ngũo nayo tambĩra wagũrire rĩ (and asked her when she had bought this dress). The persona presupposes that the woman had bought a dress. He implies that it is a wonder to see a woman buy a dress because all their needs should be met by men as seen elsewhere in the song, and women cannot do anything else other than buy dresses. In other words, women concentrate their efforts in acquiring cheap material things like dresses. The persona assumes that women are there to be cared for by men.

Presupposition	Frequency	Percentage
Existential	61	61
Lexical	02	02
Factive	03	03
Structural	27	27
Non factive	01	01
Counterfactual	06	06
Total	100	100

Table 1: Summary of Presuppositions Used to Codify Meaning in Kiambu Popular Songs

As illustrated in table 1 the main presuppositions used in Kiambu popular songs are the existential presuppositions which account for 61% of the presuppositions analyzed. The second most used presuppositions are the structural presuppositions accounting for 27%. Counterfactual presuppositions came third with 06%, followed by factive presuppositions with 03% and lexical presuppositions with 02%. Lastly the non-factive presuppositions had 1%.

This study establishes that existential presuppositions are the most commonly used to codify meaning in Kiambu popular songs. This is could be because the popular artists thrive in popularity. To create this popularity their songs, have to be credible and this is done through the use of referring expressions which could be a noun phrase, a noun phrase surrogate (a pronoun) and proper names. For example, use of proper nouns like Jane and Ngiori. The referring expressions also help bring about originality which greatly contributes to their advancement. The structural presuppositions came second and this is because the popular artists have a knack of using rhetorical questions that arouse the curiosity of the audience and also to create suspense in their song, as illustrated in, 'where do your parents come from?' and 'whose daughter are you?'

There is a low tally of the use of other types of presuppositions to codify meaning in Kiambu popular songs. The counterfactual, lexical, factive and non-factive presuppositions are rarely used to codify meaning in Kiambu popular songs. This is could be because in factive presuppositions the addresser presupposes the truth of the complement clause, while in lexical presuppositions the use of some forms is interpreted as the presentation of some non-asserted meaning. The non-factive presuppositions are assumed not to be true while counterfactual presuppositions contrast facts. Consequently, this could lead to misinterpretation of the songs and as a result the popular artists rarely use these presuppositions.

Ananda (2016), set out to investigate slogans of consumer advertisement of the Jarkata post Newspaper. She found out that existential presuppositions were the most widely used accounting for 55%. She attributed this to the fact that advertisements describe their geographical locations and also state various facts in different ways to their audience hence the extensive use of existential presuppositions. The popular artists attempt to attract the audience and convince them to come around to their way of thinking and hence purchase their songs. They also want to create authenticity, credibility and popularity. As a result, the existential presuppositions are the most used with 61% of the presuppositions analyzed followed by structural presuppositions accounting for 27% and Counterfactual presuppositions came third with 06% and Lexical presuppositions were next with 03% and factive presuppositions with 02%. Lastly the non-factive presuppositions had 1%.

In conclusion Kiambu popular songs mainly use existential presuppositions to codify meaning. The popular artists in kiambu popular song use presuppositions as they try to create their characters and geographical setting in the songs. The characters and places so created have to be believable hence the extensive use of referring expressions which trigger existential presuppositions. They also use presuppositions as they try to be original hence the characters and places used in songs have to be concrete and specific to make the songs more appealing and consequently creating an enduring popularity. The popular artists also ask a number of rhetorical questions and hence the use of structural presuppositions. The rhetorical questions are meant to arouse the audience's curiosity, persuade or subtly influence the audience, emphasize a point, get the audience thinking, and also create suspense in the song and thus making the songs more popular. Factive, non-factive, counterfactual and lexical presuppositions are minimally used by Kiambu popular artists.

4. Codification of Meaning in Kiambu Popular Songs

The study found out that the presuppositions used to codify meaning in Kiambu popular songs are mainly existential presuppositions which are triggered by referring expressions which could be noun phrase, a noun phrase surrogate (a pronoun) and proper names as in the use of Jane, Ngiori, God and Devil. This could be because they try to create credible characters and geographical settings in the songs, try to bring about originality which greatly contributes

to their advancement. The characters and places used in songs have to be concrete and specific to make the songs more appealing and consequently creating an enduring popularity.

The Kiambu popular artists also secondly make use of structural presuppositions triggered by the uses of the wh-constructions as in, 'where do your parents come from?' and 'whose daughter are you?' The wh-constructions are mostly rhetorical questions. These structural presuppositions are meant to arouse the audience's curiosity, persuade or subtly influence the audience, emphasize a point, get the audience thinking, and also create suspense in the songs and thus making the songs more popular.

There is a low tally of the use of other types of presuppositions to codify meaning in Kiambu popular songs. The counterfactual, lexical, factive and non-factive presuppositions are rarely used to codify meaning in Kiambu popular songs. This could be because these presuppositions do not use direct language as it is preferable in songs and hence they could easily be misinterpreted and this could lead to misinterpretation of the songs and as a result the popular artists rarely use these presuppositions as they desire to pass the correct information to the audiences.

5. Conclusion

The existential presuppositions are the most used in Kiambu popular songs in an attempt to create believable, concrete and specific characters and geographical settings of the songs, in order to be authentic, credible and appearing hence creating an enduring popularity. Structural presuppositions are the second most used are meant to arouse the audience's curiosity, persuade or subtly influence the audience, emphasize a point, get the audience thinking, and also create suspense in the song and thus making the songs more famous.

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