An Analysis of Program Presentation Styles in Radio Stations and Its Effect on Kiswahili Language in Kenya

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Abstract:- Liberalization of radio airwaves in Kenya led to a shift in language use in Kenyan FM radio stations unlike before when broadcasters used English exclusively. As a result of this, many radio stations have adopted the use of sheng and code switching as program presentation styles as a communication strategy to enhance their listenership. Kenya being a multilingual society with so many languages it therefore means that code switching is inevitable. Sheng thrives on code switching. Currently, sheng is like the first language to most youths both in urban and rural areas and its influence is now felt across Kenya's social strata. The use of sheng and code switching inKenya has influenced greatly the way other languages are acquired, learnt and even used especially in radio stations and in the educational sector.For instance, most Kiswahili scholars have blamed sheng for undermining the learning and mastery of Kiswahili and English in the educational sector. The objective of this study was to analyze the use of sheng and code switching as a style in radio stations and its effects on Kiswahili in Kenya.This study used Register Analysis Theory as expounded by Halliday (1978) to interpret the use of sheng and code switching in selected programs. The units of analysis in this study were sheng lexemes and code-switching linguistic features as used in radio program conversations and shows aired in Radio Citizen, Radio Maisha and Radio KBC. Data was analyzed qualitatively by coding every sheng lexeme and code-switching linguistic features used and then the negative effects to Kiswahili language were discussed. The study revealed that the use of sheng and co-switching as program presentation styles in radio stations has a negative effect on Kiswahili language because they are mostly used as a communication strategy to enhance listenership in radio stations.

Keywords:- Effects, Styles, Radio, Listenership, Code-Switching, Sheng, Presentation

I. INTRODUCTION

Program presentation in most Kenyan radio stations involves the use of a variety of styles including sheng' and code switching. Many local radio stations have given space to sheng and code switching as communication strategies to certain specific programs. The use of such language styles is seen as a method of enhancing listenership. Language is an important tool in program presentation as sound is what is heard. Any style that a speaker uses is for the purpose of conveying his or her message to his audience. Language as Onyango and Odawo (2017) explains, provides an incentive for the listeners to take pride in radio stations and capture them so that they can continue listening to them. In this regard language is one way of broadcasting, selling and promoting radio stations to a wider audience. Kiswahili is one of the languages used in radio stations in Kenya. In addition, Kiswahili is an official language. Radio stations provides one of the forums through which Kiswahili language can develop so as to perform the functions of a national language in Kenya. However, Kiswahili scholars like Mohochi (2013), Okoti and Ondego (2013), among others have complained abouthow sheng' and code-switching havegreatly impacted on the way other languages are acquired, learnt, and used in radio stations and also within educational institutions in Kenya. It is against this background that this study analyzedsheng and code-switching as a style of presentationin radio stations with an aim of showing its effects on Kiswahili language in Kenya.

II. LITERATURE REVIEW

2.1 Concept of Style

The concept of style in conversation has been researched on by many scholars, Murry (1976), Murkavosky (1964), Leech (1969), among others. It is generally agreed that style in conversation is the way aspeaker or writer uses words, organizes sentences and performs daily activities, it's a technique that helps the speaker or writer in communicating his or her thoughts or feelings.

Murry (1976) sees style as the quality of language in expressing certain emotions according to the speaker or author. This means that style is a technique that enables the speaker or writer to pass his or her message, its one way of communicating his or her thoughts. Similarly, Mukavosky (1964) sees style as a violation of certain principles. The influence occurs in the order of sounds, words or sentences. In view of this style involves one's way of using language in conversation or in writing to convey message. Leech (1969) explains that there is a connection between style and author. Style refers to oneself, declares or identifies a person. According to this view we can say that style is somebody and somebody is style.

Crystal and Davy (1969) argues that style is all the characteristics of an individual's language or all of the linguistic characteristics of people in a particular group. Similarly, they may be the linguistic characteristics of a particular group that shared in a specific period. Here we note that style can also mean linguistic characteristics of language used in agiven linguistic family, that style can mean a given group's way of using language in conversation or writing.

Mohamed (1990) looks at different types of style; the person himself, style as the material that captures main idea and style as the general characteristics of the group or at some point style as a casual run. In this study we took style to mean the way a speaker uses language in conversation to convey his or her message, one's way of speaking.

2.2 The Usage of Sheng' and its effect

The issue of sheng' use in radio stations has been given a lot of attention by most scholars including Iraki (2010), Muake (2009), Mutembei (2011), Mutonye (2008) among others. It has been generally agreed by scholars' that sheng is used in most radio stations as one of the strategies of attracting their audiences and also to enhance listenership. Iraki (2011) says that sheng' has become so popular in radio stations and television. This means that the use of sheng' in radio stations and televisioncan be perceived as a style.

Many advertisers use sheng' to impress their listeners. A study conducted by Mutonye (2008) on linguistic changes in commercial advertising in Kenya showed that some governmental and non-governmental organizations (NGO) use sheng as a strategy to boost their sales. It can therefore be argued that sheng' is used in commercial advertising in Radio stations to enhance sales especially in the corporate world.

Muake (2009) explains that sheng has become a bridge to reach out to the youth who form the majority of the population in Kenya. Media owners have found that the use of sheng' is one way of linking up with the youth who form the majority audience in radio stations in Kenya. Muake states that sheng is the youth code in Kenya because radio stations use it to attract the youth who are young listeners.

2.3 Code Switching and Code Mixing

Severalscholars have researched on code-switching and code mixing for example, Massamba (1994) as quoted by Kiungu (2016), Jagero, Mohochi and Indede (2013), Wangari (2019) among others They all agree that code switching is the use of some grammatical features of two different languages in the same context of communication at different levels such as word level, inter-sentential and intra-sentential levels. Some of these features include words, morpheme, verbs and phrases in other language. Inclusion of such features can occur at the beginning, in the middle and at the end of a sentence. Code switching and code mixing occurs in; i) one type of conversation, ii) the presence of two or more languages in a conversation, one matrix language and the other receiving language, iii) speakers who are multilingual, iv) the syntactic and morphological structures of matrix language used by receiving language, v) the acceptance of the structures of matrix language in receiving language.

Massamba (1994) explains that code switching is the use of two different languages in a conversation for example English and Kiswahili in a conversation context. Similarly, Bokamba (1998)states that combining code is the inclusion of linguistic phrases such as morphemes, words, syllables and phrases in another language. Wangari (2019) explains that a speaker who is fluent in more than one language finds himself moving from one language to another. This means that one of the reasons why speakers code switch when talking is because of multilingualism among others.

A study by Jagero et al (2013) on the use of Kiswahili in selected blog discourse and its effects on the development of Kiswahili, showed that bloggers use non-conventional abbreviations alongside code-switching and code mixing. The study revealed that the use of abbreviations and code-switching in blogs have negative effect on Kiswahili.

Massamba (2009) says that compounding code-switching affects Kiswahili language as it breaks incomprehensive structures in a sentence leading to incorrect reconciliation. When one code switches especially at word level we end up having one word made up of linguistic features of two languages. The morphology of the two languages code switched is different.

Wanjugu (2010) while quoting Grice (1975) says that according to cooperative principle code switching violates the basic principles of a language. Code-switching can stop a conversation if the user of the situation intended to create a border or a distant relationship.

Kassim (2017) investigated code switching communication in South Pemba Island. His findings showed that code switching leads to misuse of vocabulary, a situation that leads to loss of the main features of a language. The study noted that code switching can lead to the loss of some linguistic features of a language.

III. THEORETICAL FRAMEWORK

This study was guided by Register Analysis Theory as expounded by Halliday (1978). This theory explains that language use in any context is dependent on three parameters; tenor, field and mode. Halliday says that any language expression can only be properly understood when interpreted within the corresponding context of use. According to Halliday, language use occurs in two contexts; formal context and informal context and it is dependent on three parameters;tenor, field and mode. 1) **Field /Topic**; field deals with the essence of conversation or something that is being discussed. This is the topic of any conversation. In a formal context of conversation speakers focus on a specific topic while in an informal context, speakers do not focus on a specific topic. In a community there are various topics of conversation such as politics, health, education, agriculture, culture and so on. 2) **Tenor** is the state of bond between those involved in a conversation. Relationship between speakers in a conversation influences language use in any context. Relationship can be family, professional or even administrative. There are two types of relationship in a conversation, vertical relationship and direct relationship. In vertical relationship the speaker obeys the one above whom he/she has a title, age or status. An example here is a conversation between a child and a parent, teacher and learner/student, employer and employee. Horizontal relationship refers to the closeness between those involved in a conversation. For example, speaker of the same age, people of the same sex or same rank.3) **Mode/ language style** is how language is used in a particular context. Language used in any context can be verbal or spoken/written mode. In informal context, speakers violate grammatical rules because there is no restriction on language use while in formal context speakers take into account grammatical rules.

Language use in informal context, is mostly characterized by; use of abbreviations, incomplete expressions, violation of language/grammatical rules, changing of topic of conversation, word dropping or syllable from words, use of sheng or even code switching (Juma, 2017).Language that was analyzed in this study was based on radio conversations in informal context.

IV. METHODOLOGY

The study employed a descriptive design. The study was carried out in Nyoera sub location in the larger Kisii County. It comprised a sample of three selected Kiswahili radio channels perceived to have a wider audience in the area of research. They were; Radio Maisha, Radio Citizen and Radio KBC, selected purposively from 15 Radio stations in Kenya. These stations were selected because their coverage is wide and in addition, they use Kiswahili language. Data was collected from Kiswahili chat and interview programs by recording the conversations and then transcribing. The unit of analysis was sheng lexemes and code-switching linguistic features used in the program presentation. They were identified based on context of use and interpreted based on the three parameters of tenor, field and mode based on Register Analysis Theory.

V. FINDINGS AND DISCUSSION

5.1 The use of Sheng' as a Style in Radio stations and its effect on Kiswahili Language

Language expression can only be properly understood when interpreted within the context of use Halliday (1978). Language use occurs in two contexts; formal context and informal context and it is dependent on three parameters;tenor, field and mode. Conversations analyzed were from informal contexts where there were discussions and chats. The analysis below shows the use of Sheng' as a style in the three radio stations: Citizen Radio, KBC Radio and Maisha Radio and its effect on Kiswahili. The following conversation was from Maisha Radio where the presenter was interrogating a listener who called to share her life story. The topic focuses on relationship issues and the presenter and the listener are not familiar with one another;

Mtangazaji: Mliishi muda gani?
Msikilizaji: Tulikaa one year
Mtangazaji: So, shida ilianzia wapi?
Msikilizaji: Nilikuwa nimeshika boli yake na sikujua nilikuwa nayo.
Mtangazaji: Nini ilihappen ukatoka kwake…….?

Presenter: How long did you live together?
Listener: We lived one year
Presenter: So, where did the problem begin?
Listener: I had conceived and I didn't know
Presenter: What happened that you left his place…?

In the above example in the StoriYangu 'My Story' a segment of *Maisha Asubuhi* programin Maisha Radio the listener uses sheng' while sharing her problems with the presenter says that, '*Nilikuwanimeshikaboli*.'The word '*boli*' is a sheng vocabulary used in this context to mean pregnancy. In standard Kiswahili the correct vocabulary is 'mimba.'This is a product of all sheng user's creativity in vocabulary formation.We note that vocabulary formation in sheng does not conform with that of standard Kiswahili. This affects Kiswahili because vocabularies that are coined are used in Kiswahili language as a norm. In the same extract again when the presenter asks the listener, 'Maishayalikuwavipi?' (How was life?) the listener uses sheng vocabulary in her response '*poa*' which means 'cool 'in standard Kiswahili.In Kiswahili 'poa' is the opposite of 'moto' which means hot.But in this context the listener uses it to mean good. This can bring a lot of ambiguity to the users of Kiswahili. This vocabulary has different meanings according to the context. According to Halliday (1978)the correct or intended meaning of a wordcan only be realized if it is interpreted within the context of use. The listener also code switches by saying 'Tulikaa one year' (We lived two years) instead of saying in Kiswahili 'Tulikaa mwaka moja'. The presenter also code switches by saying 'So, shida ilianzia wapi? (So, where did the problem begin) instead of 'Kwa hivyo, shida ilianza wapi?' and 'Nini ilihappen ukatoka kwake…?' instead of 'Nini ilifanyika ukatoka kwake…?'. The presenter code switches in the conversation after the listener code switched. The presenter would have continued to use standard Kiswahili but instead switched codes so as to be at the same level with the listener. This

removes frostiness that exists between people who are unfamiliar with one another.

Another example of the use of sheng was in Citizen Radio during one of its programs *Mambo Mseto (Mixed issues)* which discusses different issues. This is an informal context and the topics vary. In this case the presenter was promising rewards to the listeners.;
Mtangazaji:Unapata *mazawadi* kibao
Leo niko na *chapaa* five thousand ninapeana
Unaweza kutuambia *unagotea* nani.
Presenter:You are getting plenty of gifts

Today I have money I am giving 5000
You can tell us who you are greeting

In the above example from the program *Mambo Mseto* in Citizen Radio the presenter uses the word '*Mazawadi*' to mean plenty of gifts. Instead of using 'zawadi' which is the plural for 'zawadi' in standard Kiswahili. The presenter in this context uses the prefix [ma] to denote plurality in this word hence '*mazawadi*.' In standard Kiswahiliit is incorrect.We note in our study that the use of [ma] prefix in sheng can affect standard Kiswahili. Most presenters use this prefix incorrectly on some nouns to indicate plurality. This can cause incorrect use of prefix [ma] in Kiswahili to denote plurals in words that remain the same in their plural form. I the same example, the word 'chapaa' is used to mean money and 'unagotea' is used to mean 'you are greeting'. These words can only be understood by sheng' speakers thus hindering communication.

The use of prefix [ka] was noted in the conversation between presenters in Maisha Radio during the program known as *Staarabika* as shown in the example below;
Mtangazaji wa 2: Babu nawe your last born ako 15 years, bado unataka kujifungua mtoto?
Mtangazaji wa 3: Watoto sio economic disaster
Mtangazaji wa 2:So unataka *kasichana* au *kaboy?*
Mtangazaji wa 1: Kuna *stori* imenichekesha, niwaulize, mshaiconniwa?

Presenter 2: Grandfather your last born is 15 years, you still want to give birth to a child?
Presenter 3: Children are not economic disaster
Presenter 2: So, do you want a small girl or a small boy?
Presenter 1: There is a story that has amused me, am asking if you have ever been conned?

This was an informal context and the presenters who are known to each other since they are colleagues were chatting in the studio. The topic kept on changing depicting an informal context (Halliday,1978; Juma, 2017). This study noted that most presenters using sheng in their conversation use prefix [ka] to denote smallness of a noun. In standard Kiswahili this is incorrect. The prefix used to denote smallness in standard Kiswahili is [ki].In the above conversation the presenter uses 'kasichana' na 'kaboy' instead of 'kisichana' for small girl and 'kivulana' for small boy. The prefix for denoting smallness in standard Kiswahili

is [ki] and not [ka] as used in sheng' in the above extract. This practice can mislead Kiswahili speakers especially those learning Kiswahili language.

Use of acronyms and abbreviations by radio presenters and listeners was also noted in this study. In Maisha Radio, during*Stori Yangu*(my story) program the presenter and the listener used abbreviations in their conversation. See the example below;
Mtangazaji: Nini ilihappen ukatoka?

Msikilizaji: Niliuza T.V
Mtangazaji: Uliuza T.V. pesa ngapi?
Msikilizaji: Niliuza 14 K.
Presenter: What happened that you left?
Listener: I sold T.V
Presenter: How much did you sell the T.V?
Listener: I sold it 14 thousand shillings.

In the above example, the presenter was interrogating the listener and their relationship was formal because they are not familiar with one another. The topic of discussion was on relationship. The listener had walked out of the relationship and the presenter wanted to know the reason. In the conversation, both the presenter and the listener used acronyms and abbreviations. This is a common phenomenon among sheng speakers. In this case the presenter wanted to connect with the listener. The listener says' 'Niliuza T.V 14 K'. In sheng 'K' means one thousand shillings. The listener should have said in standard Kiswahili that 'Niliuza televisheni kwa shilingi elfu kumi na nne' I sold it for 14 thousand shillings. Most Kiswahili speakers who are not sheng speakers might not be able to understand the meaning of '14 K' as used here by the listener. This may cause communication breakdown.

Another example of the use of sheng' was in the conversation between the presenter and an artist during a program known as *Mambo Mseto* in Citizen Radio as shown below;
Mtangazaji: ulimpataje bonge la mtu?
Msanii: Nilikuwa nimesimama stage nikingoja rafiki yangu. Rafiki yangu alikuwa na event, alitaka kufanya *promo.*Nikamwambia *poa*

Presenter: How did you get this huge person?
Artist: I was standing at the stage waiting for my friend. My friend had an event, he
wanted to do a promotion. I told him it is okay.

In the above extract from Mambo Mseto program in Radio Citizen the presenter and the listener in their conversation uses short form of words. The artist uses the word 'promo' instead of promotion. In addition, the artist used the word 'poa' instead of 'sawa' meaning okay. The use of 'promo' and 'poa' by the artist can interfere with the correct usage of language. Language is developed when used in its correct form. When Kiswahili words are not given opportunity to be used correctly it interferes with its correct usage as stipulated by walibora (2016).

In KBC Radio abbreviations were also used by presenters. The example below was from a program *Top Mashariki* where the presenter was welcoming the listeners to the program;

Mtangazaji: Hii ni T.B.T Top Mashariki. Unasema uko ndani ya T.B.T Top Mashariki

Presenter: This is T.B.T Top Mashariki (Eastern). You are saying that you are in T.B.T Top Mashariki

The presenter uses abbreviations T.B.T to mean '*Throw Back Thursday*'. Most radio presenters are fond of using abbreviations. The use of abbreviations only makes sense to those who fancy and listen to such programs. The usage also locks out the other listeners who are not conversant with the abbreviations.

5.2 The use of Code Switching as a Style in Radio stations and its effect on Kiswahili Language

In our study we also noted that code switching presents grammatical interference in terms of word order and pronoun to Kiswahili language. This was mostly noted in the form in which questions take especially during conversations. The order does not conform with standard Kiswahili. This has been illustrated below:

Mtaalamu wa kilimo: Swali la kwanza kuna dawa ya kucontrol mchwa?
Swali la pili anauliza duration ya mwembe kuzaa

Agriculture expert: First question is there pesticide for controlling termites?
Second question he is asking duration for the mango tree to produce mangoes

In the above example, the Agricultural officer code mixes while answering questions from listeners. Because of code switching in this extract the order of this questions has been interfered with. The Agricultural expert says 'swali la kwanza kuna dawa ya kucontrol mchwa', when transcribed it is 'first question is there pesticide for controlling termites?' The correct question order should have been 'the first question is if there is a pesticide to control termites. The order of words in this question contravenes the one in standard Kiswahili.

Another occurrence in code switching was double marking. Double marking is defined as the use of two forms of words of the same meaning, one in Kiswahili and another in English in the construction to express a single idea. The speaker fails to erase certain items which are not required in construction because they repeat the meaning which is already said in one of the languages**.**

Mtangazaji: *Je, unadhani suala la thuluthi tatu yajinsia bungeni, yaani*[2]/$_3$ gender rule in parliament will go through?

Presenter: Do you think that the issue of two third gender in parliament, that is 2/3 gender rule in parliament will go through?

In the above example we note that the presenter while interviewing the guest code switched between Kiswahili and English only to end up double marking. The reason could have been that he wanted to emphasize his point.

Code switching also resulted in compounding in this study. Compounding is a linguistic feature whereby two words from different languages are put together to form one word, it is also known as blending. We found such examples in our study. Blending of words using English and Kiswahili as used in code switching affects Kiswahili language negatively**.** This is due to preposition of the original or complete morphemes in some English words especially in word level tense and situation. Tense and mood in Kiswahili come before the root of the verb while in English it comes after the root. Blending words from two languages as is the case in code switching complicates the identification of tenses by Kiswahili speakers. The presenter of *Barazani*, a segment of Jambo Kenya program in Radio Citizen while narrating an incident to a colleague code switched in his explanation which resulted to word blending between Kiswahili and English. This has been illustrated in the extract below.

Mtangazaji wa 1: Jamaa alikuja police station jana.
Mtangazaji wa 2: Alikuja *kudo* what?
Hii stori jana ilikuwa how?
Mtangazaji 1: Si ungoje nikushow.
Tukuwe serious kidogo, it is not a laughing matter…

Presenter 1: Somebody came to the police station yesterday
Presenter 2: What did he come to do?
How was this story yesterday?
Presenter 1: Why don't you wait I show you.
Let's be serious a bit, it is not a laughing matter.

In the above example, the second presenter uses 'kudo' which is a combination of prefix 'ku' in Kiswahili and 'do' in English. Similarly, presenter one uses 'nikushow' which is a blending of Kiswahili prefixes [ni-ku] and English word 'show'. Code switching is done at word level. The second presenter asks 'Alikuja kudo what? in this sentence the blended word that has resulted from code switching is [ku+ do] yaani 'kufanya' in standard Kiswahili. The prefix[ku] of Kiswahili has been embedded in the English prefix [do] to form the word 'kudo' which is code switching at word level. The second presenter also code switches by using the word how at the end of the question. Instead of saying 'Hii stori ilikuwa how' he should have said 'How was this story' in Kiswahili 'Hii hadithi ilikuwaje?'. There is interchanging of 'je' with the English word 'how'.

Another example of blending of words was noted in a conversation between the presenter and the music artist in the program *Mambo Mseto* in Radio Citizen. The following extract below illustrates this;

Msanii; Tulikutana   *nikishoot movie* ya *Defender*
Ah… Nikasema ok.Kuna chemistry iliingia. Naiboi *alinitrust*.

Artist: We met and I shot the Defender movie
Then I said ok. There was chemistry that got in. Naiboi (Nairobi boy) trusted me

In the above extract, the music artist uses the words; 'nikishoot and alinitrust' which have been blended as a result of code switching. In the word nikishoot' the prefixes [ni- ki] have been embedded in the English word shoot to form the word nikishoot. In the word 'alinitrust' the prefixes [a-li-ni] have been embedded in the English word trust to form the word 'alinitrust'. According to Massamba (2009) compounding code switching affects language as it breaks incomprehensive structures in a sentence leading to incorrect reconciliation. This can thus affect Kiswahili language.

Another effect of code switching on Kiswahili was on tense and aspect. Tense and aspect system in Kiswahili are not related at all with that of English. In terms of position Kiswahili marks both aspect and tense before the root while English marks tense and aspect after root. This means that Kiswahili uses prefixes while English uses suffixes. In this study the tense and aspect error as a result of code switching was evident. The findings of our study also revealed that code switching affects Kiswahili language negatively. This is due to the preposition of the original or complete morphemes in some English words especially in word level tense and situation. Tense and mood in Kiswahili come before the root of the verb while in English it comes after the root. Hence combining two languages complicates the identification of tenses by Kiswahili speakers.

Similarly, in Kiswahili a sentence must follow some order. It must begin with a noun, followed by an adjective and maybe a verb and so on. For example, 'Mwalim*ustadi*anacheza' whereas in English the sentence can begin with an adjective for example 'The *smart* teacher is in class' The two languages have different word order in sentences so when code switched it affects Kiswahili language which is usually the matrix language.In Maisha Asubuhi program in a segment of Dokezo la Afya the cancer specialist code mixes when she says 'Naworkna youth' meaning I work with the youth. The prefix [na] has been embedded in the English word 'work' This does not conform with standard Kiswahili especially when one wants to analyze the components of a sentence. 'Nawork' will be analysed as below:
Na- First person singular
work- English root

But in Kiswahili 'Ninafanya'
Ni - First person singular

na- Tense
fany- Root of verb
a-Ending

This code mixing does not conform with Kiswahili structure therefore it can affect Kiswahili negatively.

VI.   CONCLUSION

This article looked at the effect of presentation styles used in Radio stations and the effect on Kiswahili. From the study it can be concluded that sheng' and code switching as a style used in radio presentation have a negative effect on Kiswahili language. These negative effects resulted from the use of incorrect prefixes to denote plurals and smallness and incorrect reconciliation due to compounding. It can also be concluded that's peakers may taken on standard use as the norm thus causing difficulty in correct use of language, unnecessary repetition and ambiguity. Code switching can contribute to vocabulary loss in a language especially where it's not widely used. It can also prevent the development of vocabulary in a language. Correct use of Kiswahili vocabularies strengthens it. Therefore, the use of sheng' and code switching as program presentation styles in the radio stations have the potential to impede on the development of Kiswahili language.

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