

# A COGNITIVE SEMANTICS ANALYSIS OF *FULSTOP* AND *VALENTINE TAARAB* SONGS BY KHADIJA KOPA AND MZEE YUSUF

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## ABSTRACT

The *Taarab* composers and singers Khadija Kopa and Mzee Yusuf have gained appeal for their hilarious and metaphorical songs. In particular, the songs, *Fulstop* by Khadija Kopa and *Valentine by Mzee Yusuf* have been a massive hit with many Kenyans as they are regularly played in coastal FM stations and social gatherings, thanks to their use of metaphors and witticism. Basically, the song *Fulstop* is about Khadija Kopa's self-praise of her achievements in the music industry and the pieces of advice she offers the youths to stay away from vices especially drugs and substance abuse and illicit sex. Mzee Yusuf paints a picture of a patriarchal male member in society who is "worshipped" by women. Using four coders including the researcher, this paper set out to identify the metaphors in the songs through the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU). In addition, the study explains the meaning of the metaphors using the Cognitive Semantics framework. Content analysis which is within the qualitative research paradigm, also guided the analysis of the metaphors in the songs. The study found that the MIPVU is an effective method of identifying metaphors in songs. Also, the study notes that animal, human being, plant and object metaphors are source domains in the construction of metaphors in the songs. The study concludes that the metaphors in *taarab* songs belong inherently to different levels of the generic Great Chain of Being Metaphor (GCBM).

**Keywords:** Cognitive Semantics, *Taarab*, Source Domain, GCBM

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