

IMPLICATURES IN INTERVIEWS IN KENYAN PRINT MEDIA: A CASE OF THE EAST AFRICAN STANDARD

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Abstract

This paper is about implicatures in interviews in the Kenyan print media. The aim of the paper is to find out kinds of answers to interviews Kenyans prefer to give when responding to YES/NO questions. The paper uses the pragmatic theory of implicatures that is based on H.P Grice's (1989[1967, 1975] work to explore the kinds of responses given to questions in interviews and how the hearers interpret them and arrive at conclusions as to what the words uttered by the speakers mean or imply. Data for the paper was obtained from the East African Standard newspaper pullout called the Pulse magazine- the newspaper being the oldest surviving newspaper in Kenya. The collected data was analysed using the theory of implicatures and showed that interviewees gave more indirect Yes/No answers to Yes/No questions in the Pulse Friday East African Standard.

1. Introduction

Many times, speakers choose to be indirect in their utterances instead of simply saying exactly what they mean This is the essence of implicatures in pragmatic discourse and it is the object of this paper. How language users interpret what other language users intent to convey and how language users understand what speakers mean despite the indirectness of what they say is solved by an indepth knowledge of pragmatics. Through pragmatic inferences answers to indirect utterances are explained for pragmatics as a discipline endeavours to explain how the addressee works out the speaker's intended meaning on the basis of the evidence available and some general pragmatic assumptions on interactants rational behavior (See Levinson 1983: 98). This paper will focus on a particular type of indirect communication that is called conversational implicatures. This is because in many conversations, communicators convey much what goes beyond the strict literal meanings of their words (see Yule 1985). This is what is ordinarily referred to as conversational implicatures

(Grice 1989). Thus, conversational implicatures are propositions which a speaker conveys without such explicit commitment (Birner and Ward 2006: 138).

The concept of media refers to physical means through which spoken or written text messages are transmitted (Mayora 2010:3). The physical means include, although not limited to, newspapers, magazines, radio, telephone, books, television and films. Since media means social communication, print and electronic media are among the most important ways through which society defines identity and collective life (King'ola 2008:7). Although there are many newspapers in Kenya, the Daily Nation and the East African Standard are the leading ones now, having the highest circulation in the country. The Kenyan youth mostly like reading these two papers insider magazines that is the Sunday Buzz magazine and Friday Pulse magazine by the Daily Nation and the East African Standard respectively (Mayora 2010). The two insider magazines have information on local artists who are very popular among the Kenyan youth. For the purpose of this paper, we use the Pulse magazine from the East African Standard. In the Kenyan newspaper context, the East African Standard newspaper pullout is crucial to the youth as a source of entertainment and information. In terms of entertainment, the areas the pullout concentrates on include careers of artists, dating and marriage. Responses given on the above subjects are rich in conversational implicatures hence the justification for this paper.

Interviews are oral or written questionnaire. Thus, an interview is a face to face meeting, especially for the purpose of obtaining a statement or opinion or assessment of the qualities of a candidate (The Oxford Dictionary). The participants in an interview include an interviewer or interviewers who pose questions relating to the object of the interview and an interviewee who answers them. Thus, interviews are used to gather information regarding an individual's experience and knowledge, his or her opinion, beliefs, feelings and demographic data (Best and Kahn 2004:251).

People imagine that speakers simply mean what they say but even the plainest way of speaking has different layers of meaning (Birner & Ward 2006: 138). Meaning is inherently complicated and what is said is the starting point of a larger interpretive process. Thus, there appear to be many ways of saying "No" or "Yes" in answer to questions or requests even in cases where 'No' or 'Yes' does not appear in any of the original responses (Peccei 1999:26). The question that comes to mind in this situation is; How in the course of a conversation, does one tell whether the answer is 'Yes' or 'No'? This is the essence of this paper that is out to find out how we can account for people's ability to grasp one meaning from an utterance which, in a literal sense means something else.

1.2 Theoretical Framework

The theory employed in this paper is that of Grice (1989). Grice theory provides a framework for the interpretation of utterances where it is pointed out that knowing what the speaker actually said in producing a particular utterance is knowing what sense or reference was intended. Grice's theory uses inferences that hearers draw to arrive at a full understanding of what a speaker meant by an utterance, especially in cases where what is meant goes well beyond the literal meaning of what is uttered. Context is the situational environment within which utterances are made. It is the study of these relations between languages and context that are grammaticalised (Levinson 1983). Thus, an implicature is something meant, implied or suggested distinct from what is said but depending on context.

1.3 Research Methodology

Data for this paper was sampled from two sources. These are primary source that was obtained from the newspaper pullout that has interviews, and secondary source that was obtained from extensive library research on the available literature on implicatures. The collected data was analysed within the framework of the above theory of implicatures in order to ensure that the research objectives are achieved. The data for this paper was obtained through purposive sampling where the magazine containing interviews were purposively sampled. The availability of the East African Standard made it easy for us to collect enough data. One excerpt containing interviews from the newspaper was picked each month from January to May 2010 to represent all the months from January to May. These were used to analyse conversational implicatures in the East African Standard newspaper.

The data is presented by use of descriptions, explanations of findings and tables.

1.4 Data Presentation and Discussion

In this section of the paper, we attempt to analyze data on conversational implicatures in interviews in the Friday Pulse Magazine (Pulse 2010) dealing with direct and indirect Yes/No answers. We shall do this by, among other operations, accounting for the number of direct 'Yes'/'No' responses as compared to indirect 'Yes'/'No' responses to determine which kinds of response people prefer to give when responding to Yes/No questions. Consider the following data: Pulse, Friday January 1, 2010 page 6. Column: In an interview with Shirley Genga, Valerie Kimani, a local singer and actress, talks about her pregnancy and her future.

Data 1

- A) Shirley: Who is the father and are you planning to get married?
 B) Valerie: I knew you'd ask that..... at the moment that's not really important. I am just concentrating on the prospect of being a mother and that's very exciting to me.
 Implicature: No

From the above response, we can tell that speaker B is not willing to give a clear answer to speaker A's question. She does not give a 'Yes'/'No' answer. By uttering "at the moment that's not really important" the speaker means NO and does not really want to talk about it or it is not a priority to her, though she has the answer. Speaker A will reason that the answer is 'No'. She also does not say who the father of the unborn baby is. By withholding this information, she is becoming less informative and thus breaching the Q principle which according to Grice states that do not say less than is required.

Data 2:

- A) Shirley: How is your relationship with your dad? Have you worked things out?
 B) Valerie: I'm very fortunate to have two fathers. One is my biological father, who I met for the first time just before I went into the TPF (Tusker Project Fame) house, and the other is Mr. Kimani who raised me as his own daughter and swept my mother off her feet. Both relationships have gone through their set of challenges, each unique and different from the other. And over the years I have learnt forgiveness and learnt that fathers who are superheroes are also human. This is the fairy – tale part of my life.

The simple answer needed in the above question is either 'Yes' or 'No'. But surprisingly, 'Yes' or 'No' does not appear in the response. Asked about the relationship between her dad and herself and whether they have worked out things, she tells us about her two fathers and how both relationships have had challenges and that over the years she has learnt forgiveness. So does this response really give A the answer she needs? Indeed No. Speaker B, although cooperative, does not give a clear answer as to whether she has worked out things with her dad or not. And the statement 'over the years I have learnt forgiveness and learnt that fathers who are super heroes are also human means that she has forgiven her dad.

But the question remains: Has her dad forgiven her? And, have they worked things out? This, we cannot tell for sure unless she gives us the information. Once again, speaker B withholds information as to whether she has worked things out with her dad or not. She is being less informative despite using so many words to explain herself.

Data 3.

- A) **Shirley:** Are you done with music to concentrate on acting, if not, can we expect something from you?
 B) **Valerie:** I'm really toying with the thought of getting into studio again. I have to discuss it with my company first though.

B's response above needs a 'Yes' or 'No' answer. Speaker A will take it that speaker B is not sure of what she wants to do because she claims to be toying with an idea, and also discussing it with her company before she makes up her mind. Speaker A will reason that, if speaker B knows what she wants to do, then she is being less informative.

Data 4.

- A) **Shirley:** Have you finally completed your undergraduate studies?
 B) **Valerie:** I was in my final year at Daystar studying communications when I jumped head first in my career. Who knows, maybe this will be the year I complete my studies.

Implicature: No.

From the above response, speaker A will work out that before speaker B did her final year, she got into her career which means she did not complete her undergraduate studies. The statement 'Who knows, maybe this will be the year I complete my studies' means she is not sure whether she will complete her studies this year or not. Maybe means <perhaps, it's possible.> but not certainly.

Data 5.

An artist known as Q-TA-C is interviewed by Caroline Nyanga.

- A) **Caroline:** Were you the naughty type?
 B) **Q-TA-C:** You can say that I was notorious for chunguling chicks just to find out the colour of panties they were wearing. We placed a mirror under their desks to see what colour of underwear they had on.

Implicature: Yes

The Question asked needs a Yes/No answer. Speaker B, by saying 'you can say that I was notorious', means 'Yes'. Then he explains further what shows that he was notorious. The response is brief and easy to get what speaker B implies. From this speaker A will get the information that is required.

Data 6.

- A) Caroline: Judging from the picture, there were things that went through your mind.
- B) Q-TA-C: There was only one thing that dominated my mind and that was Maziwa and food.

Implicature: Yes

From the statement “There was only one thing that dominated my mind”, speaker A will definitely know that the answer is Yes although there were not many things but one. The speaker is also brief and relevant.

Data 7.

- A) Caroline: Did you have a nickname?
- B) Q-TA-C: My dad used to call me ‘Mombasa Mombao’ because of my know-it-all attitude. I was a mjuaji sana.

Implicature: Yes.

Speaker A’s response shows that his dad had a nickname for him, i.e. Mombasa Mombao. He even gives a reason for why his dad called him that. Speaker A has given the required information in a brief way. He is not obscure.

Data 8.

- A) Caroline: Were you a teacher’s pet?
- B) B-TA-C: I was in charge of the fanya fujo usemwe, uone (Cause any trouble and you’ll see,) and keeping watch over noise makers.

Impicature: Yes.

The above response looks irrelevant to the question, but because of the assumption that human beings are rational and cooperative in nature, A will take it that B is being cooperative and that B’s utterance is an answer to his question. He will calculate B’s response that if B was in charge of fanya fujo usemwe, uone (‘cause trouble and you’ll see), keeping watch over noisemakers, and since teachers like students who are responsible and who can maintain silence in class, then probably he was a teacher’s pet. Though B’s answer is not explicit, speaker A can easily get what B intends to communicate.

Caroline Nyanga interviews superstar Nikki.

Data 9

- A) Caroline: Were you the naughty type?
- B) Nikki: Not intentionally. I was simply checking the boundaries.

Impicature: Yes.

From the words ‘Not intentionally’ speaker A will conclude that speaker B was naught though it was not her intention to be naughty. She is brief and to the point.

Data10.

- A) Caroline: Did you have a nickname?
- B) Nikki: Lots of them. Mum calls me superstar, Mrembo while to my brother and Uncle Bili - I am Sharky. There are a couple of others I shall not go into.

Implicature: Yes.

‘Lots of them’ means she had many nicknames. She even tells us what her mother, brother and uncle call her. She also says ‘there are a couple of others I shall not go into’ meaning there are many

more she does not want to give or talk about. This means she is being less informative therefore breaching the Q principle as she leaves out some information which she has.

Data 11.

A) Carol: Were you a teacher's pet?

B) Nikki: Yes and I loved it. It meant one became a prefect and never got panos (punishments).

In the above response, speaker B gives an explicit answer and also explains why she loved being a teacher's pet. Her answer is brief and relevant.

Data 12.

The Boomba clan in an interview with Caroline Nyanga.

A) Caroline: Critics opine that you have been on the low for a while musically?

B) Boomba clan: We had so much to do back then. It is also no secret that we gave our personal lives a priority over our music career. All the same, we plan on making a grand come back.

Implicature: Yes

From the response, speakers B give reasons as to why they have been low: i.e. they had so much to do back then and that they gave their personal lives a priority over their music career. By saying they plan on making a grand come back they mean to say that indeed, it is true they have been low. Their response is brief and it is easy to get what they mean.

Data 13.

A) Caroline: Could that be the reason why two of your group members left?

B) Boomba clan: Not really. There comes a time when a man has to stand on his own to prove his worth. Although we started out as a group of five, Peter Msengeti got a job at a hotel in Nyali, Mombasa, while Philip Makanda is currently a producer with Ogopa Deejays.

Speaker B gives a variant of 'No' and a clear explanation why two of them left to justify that it is not being low that made them leave. B's response has adequate information.

Data 14.

A) Caroline: Is that why it took you more than eight years to come up with an album?

B) Boomba Clan: We preferred working on compilation songs for a start. After all we have always believed that music is a long journey that needs to take time and come up with the right product as opposed to rushing into things and giving fans substandard music.

Implication: No.

Speaker B cites reasons as to why they took more than eight years to come up with an album. One is, they preferred working on compilation songs for a start and two, they believe that music is a long journey that takes time so as to come up with the right product. For these reasons, speaker A will reason that the answer is 'No'.

Data 15.

A) Caroline: Some have claimed that you may have copied US solo singer and comedian Weird Al Yankovic style?

B) Boomba Clan: Make no such mistake, we have our own style that stands out and we are a

lot more entertaining than Weird Al. Besides our funny themes and beats we have always come across with a genuine hip hop appeal. In addition, all our songs have remained big hits in nightclubs throughout Kenya.

Implicature: No

From the words 'Make no mistake' and 'we have our own style', speaker A will definitely conclude that speaker B is denying the allegation that they copied US solo singer and comedian Weird Al Yankovic's style. Speaker B has further given more information which is not really necessary thus violating the I principle. Their response though, is relevant to the question asked by speaker A. The idea of their songs remaining big hits in nightclubs throughout Kenya does not seem to be an answer to the question.

Data 16.

A) Caroline: Is it true that you have deliberately refuses to talk to some media houses?

B) Boomba clan: Well, its no secret that most media houses are always looking for negative stories on musicians instead of writing about their struggles and accomplishments. This got us concerned and we decided to keep off until we felt time was right.

Implicature: Yes.

Speaker B above admits that they deliberately refused to talk to some media houses by saying that they decided to keep off until they felt time was right. He also gives a reason that is, most local media houses look for negative stories on musicians. Any other person in his normal senses including speaker A, would not like to talk to someone or the media if she/he knew that they would write negative stories about him/her. Therefore she will take it that the implicature is 'Yes'. The speaker B above has given their answer, though implicitly, and reasons for their action. Though brief, the response has adequate information that is needed.

Data 17.

A) Caroline: Most of your peers are getting hitched, do you plan tying the knot soon?

B) Boomba Clan: Being an African man who believes in the African timing, I still have a long way to go. After all like they say life begins at 40. That means I am still underage.

Implicature: No.

Speaker A will work out that for speaker B to claim that he has a long way to go and that he is underage, then he does not plan to tie the knot soon.

In an interview, Leakey Odera speaks to Caroline Nyanga about his past ordeals.

Data 18.

A) Caroline: Mr. Leakey, were you the naughty type?

B) Leaky: My mum maintains I was a humble boy who believed in observing things before venturing out.

Implicature: No

Speaker A will reason that, if speaker B was a humble boy, he was not naughty. Though not explicit, the above response is brief and easy to work out the meaning. One can easily understand what speaker B intends to convey.

Data 19

A) Caroline: Did you have a nickname?

B) Leaky: My friends called me Kobe – up to date I have never understood where the idea came from.

Implicature: Yes

The fact that speaker B says his friends called him ‘Kobe’ clearly shows he had a nickname. Though indirect, B’s response is brief, and easy to understand.

Data 20.

A) Caroline: Were you a teacher’s pet?

B) Leakey: Though humble by nature, I had coined myself a name as the bad boy. This did not go down well with my teachers.

Implicature: No

If calling himself bad boy did not go down well with the teachers of speaker B, speaker A will reason that he was definitely not a teacher’s pet.

The above response is very brief and though it seems irrelevant, it is easy to work out what the speaker intends to convey.

EkoDydda, a local artist, reveals his past and future aspirations to Matilda Nziuki.

Data 21.

A) **Matilda:** You were the only gospel artist nominated in the category for the brand new artist competing against secular musicians Linet, Habida, Rabbit, Q-tac, Marya and Avril and eventually won. Do you think gospel musicians have a larger following among the youth?

B) **Eko:** Yes. The secular industry has only a small following while the gospel industry has both the secular and gospel crowds. When you sing about clubbing, not everyone clubs, so you risk entertaining fewer fans. But when you give real and spiritual messages, the masses will relate to them. Remember everyone who leads a secular life has a spiritual side.

Speaker B above gives a direct answer and at the same time gives reasons for giving that answer. He is informative as speaker A requires of him.

Data 22.

A) Matilda: Did you clear School?

B) Eko: Not really, I went to Riverside Academy in Kariobangi for my Primary Education. I met a teacher who taught in the girls’ section of that secondary school who subsidised my fees by half, so that I could learn in a girls school. She was paying my fees since my dad couldn’t afford. The teacher was sadly retrenched when I was in form three.

Though speaker B has used many words to explain himself, one can easily understand that he dropped out of school in form three due to lack of fees.

Data 23.

A) Matilda: Is that how you joined the music industry?

B) Eko: No, but I used my education well. I didn’t go to school only to pass exams but most importantly to learn to better my life. I started doing odd jobs. I joined my dad in a mjengo (construction) site. I also did garbage collection, sold Bamba 20 scratch cards making a profit of Sh. 10 a day

and sold milk door-to door. Later on I settled on selling chapati and Madondo. But all was not working and I decided to go to college. I went to the go down to study web designing. I trecked from Mathare North to South B on an empty stomach. I dropped out three months later. I'm a poet but was always interested in music. My music employs literature, mathematics and even chemistry. If you listen carefully, you'll pick humour, rhyme, personification and other styles.

Speaker B gives an explicit 'No', answer then he goes further to explain how he used his education well and what he did. He also says what his music comprises of. All this information although relevant, is more than required breaching the I principle. He has used many words to explain himself.

Data 24.

- A) Matilda: That crunk song must have been your break through.
B) Eko: Yeah, because soon, it started topping charts. Right before its release I was washing the huge milk cans at mio ice creams for a salary of sh. 8,000 a month. I couldn't attend shows at times, because I worked on weekends. I got fired one day last year and decided to go into music full time. My mum was disappointed in me at that time. I used to walk to Hurlingham where I recorded the vocals of the song with Holy Dave at Full House Entertainment. Holy Dave used to help me financially at times. The instruments were done in Mathare North at NdaniYaNyumba Productions.

In B's response above, so much is said that was not asked by speaker A. Speaker B is volunteering too much information including what he has not been asked. Speaker B is being cooperative because, although much that he has said was not asked, it seems relevant to the answer in that he is trying to explain what he underwent before the crunk song became his breakthrough. By doing this, he has breached the I principle which states; do not say more than is required.

DjMantix talks to Matilda Nzioki about his Umoja hood in an interview.

Data 25.

- A) Matilda: Is that your childhood hood?
B) Mantix: No, o moved here one and half years age but grew up in Lucky Summer Estate near Baba Dogo. My family moved to Kenyatta Estate after I cleared High School.

B's response above is direct and easy to understand. He has given adequate information in a brief way.

Data 26.

- A) Matilda: Seeing that your career has grown better by having your mixes in the Matatus, do you ride Nganyas (Hottest Matatus) when moving about the city?
B) DJ: Of course yes. Unless I'm really pressed for time, mi hungoja ile mathree inasema (I wait for the current hip matatu) that helps me and gauge the competition and know what's currently hot. I also tailor my mix to suit the market. In fact, Umoja's award winning heartless ndio iko juu.

The answer given by B above is easy to understand because he gives an explicit Yes answer then goes on to give reasons as to why he boards Matatus and which Matatus he boards i.e. the current hip hop ones.

Data 27.

A) Matilda: And do you pay bus fare?

B) DJ: (Laughs) Many makangas (conductors) recognize me, so they don't ask me to pay, even though I wouldn't mind paying bus fare like everyone else. The conductors also make their requests direct to me tukipatana kwa hizo nganya.

Implicature: No.

Speaker A will judge speaker B's response to his question as 'No' from speaker B's words, i.e. the fact that conductors recognize him and don't ask him to pay though he (Speaker B) wouldn't mind paying. The answer given by speaker B is brief and easy to understand because of the adequate information he has given.

Data 28.

A) Matilda: Has your changing status affected the way you relate to the hood?

B) DJ: Not really. As much as I grew in the industry while in Kenyatta, we all related like we had always been good pals in the estate. As for Umoja, would you believe that even my next door neighbour has no clue about me nor what I do.

B's response has the information needed and can easily be understood.

A local artiste, Daddy Owen, speaks, in an interview, to Caroline Nyanga about accusations leveled against him about his borrowed compositions.

Data 29.

A) Caroline: A section of critics are of the opinion that you thrive on collabos. Can you sing on your own?

B) Daddy Owen: I recorded system ya Kapungala alone. The fact that I featured a few artistes doesn't mean that I can't sing. Rather it is my way of uplifting new talents.

Implicature: Yes.

Speaker B does not give 'Yes'/'No' answer but his words, 'The fact that I featured a few artistes doesn't mean that I can't sing', show that he is clearly denying the accusation that he can't sing alone. In fact, he says that he recorded the song alone just that he incorporated a few others. Although speaker B does not give a direct 'Yes'/'No' answer, speaker A can tell from B's statement that the answer is 'Yes'. The response is easy to calculate because of the adequate information given.

Data 30.

A) Caroline: Are you disputing that the style originated from Congo with the likes of Werrason having confirmed the same in his interview?

B) Daddy: Like I said, the style originated from Ivory Coast with the likes of Magic System and Sam Fan Thomas. Perhaps they do know something that I don't.

Implicature: No.

Speaker A will reason from speaker B's response that, if the style originated from Ivory Coast, then obviously it did not originate from Congo, therefore, speaker B is disputing that fact, so the answer is 'No'. That is to say, <if not p, then q>. Speaker B has also used the word perhaps. This means, (possibly or may be) he is not sure whether the Congolese i.e. Werrason, knows something that he (speaker B) does not know.

Data 31.

- A) Caroline: Is it true that you stole the animation used in the song from Baby DeeJay, a young artiste from Ivory Coast?
B) Daddy: I believe the animation done by Dunco is different. The fact that it may sound similar to that of Baby DeeJay is nothing but sheer coincidence.

Implicature: No

First and foremost, speaker B says that he believes (holds as his opinion) that the animation done by Dunco is different. Then he goes on to say that that they may sound similar is sheer coincidence. From these two statements, speaker A will reason that speaker B is saying that the animation was not stolen. By saying that it may sound similar, speaker B means that there is a possibility that the sound is similar. And this means it may not necessarily be similar. By not giving answers that he is sure of, speaker A will sense some doubt and probably reason that speaker A is withholding some information and therefore breaching the Q principle.

Data 32.

- A) Caroline: It has been alleged that the new gospel generation you included have contributed in diluting gospel music?
B) Daddy: It is high time people knew that there is a new wave of gospel revival that is coming into the world. The same way Jesus Christ came and, with time, some of the laws that there were long there during the time of Moses had to be changed. The fact that we are able to impact on both the youth and older generation is good enough.

Implication: Yes

Although a 'Yes'/'No' answer does not appear on B's response, we can tell from his statement, there is a new wave of gospel revival that is coming into the world and even the example he has given of Jesus' coming and the law of Moses being changed indeed indicate that he is not denying the allegation. The speaker (B) even adds that they impact both the young and older generation. This confirms that indeed, they have contributed in diluting gospel music. The speaker uses many words to give a simple explanation.

Caroline Nyanga has an interview with a local artist, Big Kev, about his big moment.

Data 33.

- A) Caroline: Did you ever think you would ever accomplish and become famous?
B) Big Kev: Well, I knew at some point that I would make it to where I am today. All it requires is patience, hard work, determination and strong faith.

Implicature: Yes.

Speaker B, in asserting that he knew that at some point he would make it to where he is today means 'Yes' and at least that is the meaning speaker A will get from speaker B's statement. B's

statement is brief and easy to understand because he has used few words but given enough information.

Table 1: Number of Indirect Yes/No answers in the Friday Pulse Magazine.

Data no.	No. of indirect 'Yes' answers	Data no.	No. of indirect 'No' answers
5	1	1	1
6	1	4	1
7	1	14	1
8	1	15	1
9	1	20	1
10	1	27	1
12	1	30	1
16	1	31	1
17	1		
19	1		
29	1		
32	1		
33	1		
Total no. of indirect Yes answers.	13	Total no. of indirect No answers.	8

Table 2: Number of Direct Yes/No answers in the Pulse Friday Magazine.

Data no.	No. of direct yes answers	Data no.	No. of direct no answers
11	1	13	1
21	1	18	1
24	1	22	1
26	1	23	1
		25	1
		28	1
Total no. of direct yes answers	4	Total no. of direct no. answers	6

Table 3: Number of Other answers other than Direct and Indirect Yes/No answers

Data no.	No. of other answers
2	1
3	1
Total no. of other answers	2

Table 4: Total ratio and percentage of both Direct and Indirect Yes/No answers in the Pulse Friday Magazine.

	Total ratio	Percentage	Total Percentage
Direct yes answers	6:33	18	100
Direct no answers	4:33	12	100
Total of direct yes/ no answers	10:33	30	100
Indirect yes answers	13:33	40	100
Indirect no answers	8:33	24	100
Total of indirect yes/no answers	21:33	64	100
Other answers	2:33	06	100

1.6 Conclusion

From the above data we find that the total ratio of indirect to direct Yes answers in the pulse Friday Magazine is 13:33 which is 40% whereas the total ratio of indirect No answers is 8:33, with a percentage of 24%. The total ratio of direct Yes/No answers is 21:33 and 64%. In table 2, we find that the total ratio of direct Yes answers is 6:33 with a percentage of 18%. The total of direct No answer is 4:33 which is 12%. The total ratio of direct Yes/No answers is 10:33 which is 30%. The ratio of the answers that are not clear and we cannot tell whether they are Yes/No answers is 2:33. That is 06%. The total ratio for the three types of answers is 33:33 and percentage 100.

In this paper, we analyzed direct 'Yes'/'No' answers as compared to indirect 'Yes'/'No' answers and from the evidence we gathered, we can say that the respondents in that sample prefer to give indirect 'Yes'/'No' answers than direct 'Yes'/'No' answers in interviews in the Friday Pulse magazine. Other answers that were not clear whether they were 'Yes'/'No' answers were very few. This paper has not established why these kind of answers were given in the above ratios for that is outside the scope of the paper. However, it may come out that the respondents, being mostly artists, used the poetic licence or even their ability to want to capture the mood of the audience obtaining then.

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