

**A CRITICAL DISCOURSE ANALYSIS OF GENDER REPRESENTATION IN
SELECTED EKEGUSII CONTEMPORARY SONGS**

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DECLARATION

This research is my original work and has not been presented for the award of a degree in any university or any other award in any institution.

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SUPERVISORS' APPROVAL

This project has been submitted with our approval as the university supervisors.

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DEDICATION

To my parents Daniel Ombongi and Rebecca Gesare, your determination, enthusiasm, resilience and aspiration have been my inspiration. You gave me an impetus and spirit to advance, you poured everything you had into my education. You are the greatest father and mother in the whole world.

To my wife Edinah Bochari, your fountain of love and unmatched encouragement has been my pillar to the greatest performance throughout this study. You are the best companion God ever granted me.

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ABSTRACT

The study focused on a Critical Discourse Analysis of Gender representation in selected Ekegusii Contemporary songs. It examined how language is used to portray men and women in Ekegusii contemporary songs. Moreover, the study investigated the similarities and differences in the representation of gender by both female and male singers. The study highlighted the representation of the females and males by a female artist Tabby Okeng'o and a male band Bana Sungusia band. The thematic concerns analysed include education, leadership, immorality, family responsibility, love, exploitation, women as insolent, women as materialistic, women as economically disempowered and profession. Further, the similarities and differences in the representation of gender by male and female singer in their songs under social, economic and political issues were analysed. The analysis of linguistic devices that are used to represent men and women in Ekegusii contemporary songs was done like parallelism, code-mixing, hyperbole, rhetorical-questions, enumeration, epiphora and synaesthesia. The researcher found out that, *Tabby Okeng'o* has presented modern women as civilized due to schooling and some are in leadership positions in the community. She also portrays men that they are equally contributing to both domestic and community development. She calls for sanity and ridicules both men and women who are not embracing the modern changes. *Bana Sungusia* on the other hand portrays modern women as people who have been affected by modernization hence interfering with the fabric of the community which has led to family breakages. They associate men with high status in the community like being bosses. However, they ridicule both men and women who are doing contrary to the expectation of the community.

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CHAPTER ONE

1.1 BACKGROUND TO THE STUDY

Ekegusii language is spoken by the Abagusii people who are the inhabitants of Western Kenya in the Kisii and Nyamira counties. According to (Guthrie (1970: 13), “They are a Bantu speaking family which is the largest single language group in Africa, making two-thirds of Africa’s population. They are the subgroup of the Benue-Congo language family of the Niger-Congo branch of the Kordofanian language family and they share similarities with the Kuria (Abakuria) and the Maragoli.” The Abagusii community is bordered by the Kipsigs community from North, Luos on the South and the Maasais from the West. Their major economic activities include growing cash crops such as tea and coffee, besides subsistence farming of maize, bananas, sugarcane and sweet potatoes. The Abagusii have names for men like *Onkoba, Ombongi, Nyanuga, Nyanumba, Ondiba, Onger, Kingi Saboke, Ontweka, Ariika, Nyariki, Mokaya* among others, and *Gesare, Kwamboka, Nyambune, Nyawanza, Mokeira Moraa, Nyaboke, Nyabeta, Susana, Nyanchama, Sabina, Bochaberi* and *Nyakerario* for women.

Contemporary songs play an important part in many African societies such as cultural identity and as unifying factor in most of the communities. According to Nzewi (1991), the knowledge of one’s culture helps in getting the correct interpretation of the music and get full meaning of the thematic concerns of the singer. It is through music that human actions are expressed hence help in bridging the individual differences and building morals in African communities. This means that the music sung in a given community gives a picture of that particular community. The native speaker of that community has a privilege of getting what a singer has in mind or getting the correct interpretation of the language used in music. This means that music is like a spotlight through which human actions are judged as Fairclough (1989:22) says that language cannot be separated from the society. Therefore, the Ekegusii contemporary singers use a language which can be easily understood by the targeted audience.

Lund (2017:2) defines contemporary songs as those which express the way in which the present is constituted is different from the way in which previous presentations were constituted. According to this definition these songs that are modern and relate to the present time are used to address pertinent issues that are affecting the community in general

The term contemporary according to Smith (2009:1) means “now” or “up to date”. He further argues that, contemporary aims to identify issues from the recent past which are shaping the current generation of between 20s and 30s.

.Fricke (2008:169) defines contemporary music as music of the 20th and 21st centuries, modernist music, music of our time, present -day music, newest music, music modernism and many more with their current community’s equivalent. This is an indication that people are interested in the contemporary songs because they tend to reflect the current issues that affecting the community now.

According to Okumu (2004:152), the traditional music is gradually fading out and replaced by contemporary songs due to modernization in the society. This is because the contemporary songs are meant to satisfy the community’s social needs that cannot be satisfied by traditional songs. Due to this, gradual change may be realized but this does not mean that the recent past tradition can be erased and create a new tradition because the new changes are bound to what came before. According to Mallon (2010:364) the community that is still embracing its traditions is not aware of contemporary changes that are taking place. He further says that as long as the community may try to be adamant about these changes, they can still feel an effect. This means that change is inevitable .The current study will be very vital and timely and through Critical Discourse Analysis the researcher will be able to analyse how language is used in addressing contemporary issues affecting the society as Fairclough (1993:135) says that Critical Discourse Analysis observes areas of injustice, inequality, suffering and prejudices

The Ekegusii contemporary songs are used for contemporary social needs and are played in Ekegusii Radio stations that is, *Minto F.M* and *Egesa F.M*.Above all the songs are sold locally in form of CDs or accessed through You-tube .Anani (1981:11)says that the media has contributed greatly in shaping the community’s expectations and attitude through contemporary music.Gakuo

(1994:102) argues that the contemporary songs are used to express the community's attributes of social change and how it handles other challenges that come with it.

Music in Ekegusii has not started with the contemporary singers but there are other earlier traditional singers like the late *Christopher Monyoncho*, the late *John Arisi Osababu* and the late *Charles Omweri*. Their songs used to dominate the Kenya Broadcasting Corporation (KBC) Ekegusii programmes and in tapes in the early 1990s and their main themes were death and marriage. Since then, a number of contemporary singers have emerged who include; *Sungusia*, *Sagero*, *Kwasakwasa*, *Osongo Omosongo*, *Ong'engo*, *Bikundo*, *Emarambamba* and *Tabby Okeng'o*. All these singers use such names as pseudonyms except *Tabby Okeng'o* who uses her true name. The major thematic concerns in their songs include love and marriage, gender, and education.

For the sake of this study, the researcher is going to analyze how the language is used to express gender representation in an eight male singers (Bana Sungusia Band) and a female (*Tabby Okeng'o*). The songs by these artists are popularly played over Ekegusii local radio stations (*Egesa F.M* and *Minto F.M*), locally sold CDs and other cultural functions like weddings. Their songs meet the definitions on what is meant by contemporary music. Since discourse changes with time, the researcher will be using Critical Discourse Analysis in analyzing the Ekegusii contemporary songs because they address the most current issues that are affecting the society. In any community there are a number of songs ranging from traditional songs to the most current. The traditional songs may appear like a cliché because they have been sung for long time until people have little interest in them making the singers to come up with songs which touch everyone because such problems may be affecting the community as a whole.

The Ekegusii contemporary songs attract many people because most of such songs are addressing social issues affecting both men and women like poverty, education and oppression. *Tabby Okeng'o* and *Bana Sungusia* are among the contemporary singers who have come out to address such issues. The thematic issues in their songs attract a great audience especially during the road shows sponsored by local radio stations namely *Egesa F.M* and *Minto F.M*, as compared to other forms of traditional music. The thematic concerns in their songs give the image of men and women from the community's perspective. The study will investigate whether there is address to

traditional representation of men and women in songs like singing while cursing somebody like, *Chaga osokere omochabani ore chibuti ibere*(I curse you to get married to a two-foot Japanese man).The study will investigate the effect of such sentiments in contemporary music in gender representation.

1.2 STATEMENT OF THE PROBLEM

Male singers dominated the Ekegusii music sector up to the late 20th century and their major thematic concerns included love, marriage and death. They praised beautiful women and ridiculed those who did not adhere to the community's norms. However, in the contemporary songs, both men and women are artists and gender roles are contrasted and compared in their songs. An example is *Bana Sungusia*, an eight member male band which in their songs address gender issues which contrast with what *Tabby Okeng'o*, a female singer expresses in her songs. While *Bana Sungusia Band*, for instance, analyses the behavior of men when they are "bosses", *Tabby Okeng'o* on her part, sings about women who are now educated and are in managerial positions too.

This study intends to examine how language is used to portray men and women in Ekegusii contemporary songs through an analysis of the songs of *Tabby Okeng'o* and *Bana Sungusia* band. The research seeks to investigate if there are similarities and differences and how contemporary male singers and contemporary female singers portray men and women. To the best of my knowledge, no study has been done on gender representation in Ekegusii contemporary songs and therefore, this research aims at filling this gap.

1.3 RESEARCH QUESTIONS

- 1 How do the Ekegusii contemporary female singers represent males and females in their songs?
2. How do the Ekegusii contemporary male singers represent males and females in their songs?
3. What are the similarities and differences in the representation of gender by male and female singers?
4. What linguistic devices are used to represent men and women in Ekegusii contemporary songs?

1.4 OBJECTIVES OF THE STUDY

1. To analyse how Ekegusii female contemporary singers represent males and females in their songs.
2. To analyse how Ekegusii male contemporary singers represent males and females in their songs.
3. To examine the similarities and differences in the representation of gender by male and female singers
4. To analyse the linguistic devices that are used to represent men and women in Ekegusii contemporary songs.

1.5 RATIONALE/JUSTIFICATIONS

This study seeks to reveal how gender representation is portrayed in Ekegusii contemporary songs though the language used by the two music bands that is, *Tabby Okeng'o* and *the Bana Sungusia* Band. The songs are popularly played over local radio stations like *Minto.M* and *Egesa F.M* and any other cultural gathering like *Omogusii* Night mostly organized by *Egesa F.M*. Some of these songs are found in local CDs and in You-tube targeting the youth who are embracing modern technology. Thomas and Wareing (1999:51) argue that, the media is the main source of entertainment where the community's issues are communicated.

This study will analyze the contemporary songs which are used to express gender representations in Critical Discourse Analysis.

The scholarly materials available on Ekegusii songs indicate that there is still need for an in-depth study of the same in relation to gender representation. The study will also reveal the role of songs that are used in giving gender representation and how both men and women are portrayed in such songs.

The study will give deeper analysis of songs in relation to how they are used to reveal gender representations in Ekegusii language. The data further will be resourceful for comparatist researchers with the aim of how songs are used to express gender representation in the CDA with

other African languages. They will be classified according to their meaning and gender representation.

1.6 SCOPE AND LIMITATION

The study will focus on contemporary songs sung by *Tabby Okeng'ond Sungusia* between the year 2010-2017. The Ekegusii songs sung before 2010 will not be studied. There are many contemporary singers in Ekegusii, but this study will be limited to two music bands, an eight male band (*Sungusia*) and for a female (*Tabby Okeng'o*). Also the major interest will be on songs relating to gender relations in the Ekegusii. This means that other singers of Ekegusii will not be covered in this study.

The study explores into the role of the gender representation and cultural information in interpreting Ekegusii songs. This means that when one sings, one focuses on the gender representation, context of usage and the target audience. The study will majorly use the Critical Discourse Analysis to analyze gender relations songs as expressed in Gusii community in order to find out how different thematic concerns are brought out by these singers and how they use their language in pointing out their issues which there are aiming to address.

1.7 DEFINITION OF TERMS

Contemporary songs: These are the songs that addresses the current issues in the society

Gender: Socially determined power relations, roles, responsibilities and entitlements for men and women

Gender representation: Portrayal of men and women in a given society.

Sungusia: Ekegusii terminology which is used by the band to mean shaking-up

1.8 LITERATURE REVIEW

1.8.1 Literature Review on Contemporary Songs

According to Shapero (2015:20) the work of the producer in the contemporary songs is to produce and immediately send them to the number of users hence boost the influence of that music towards the targeted users therefore making the artist and the listener to be communicating with incredible timeliness. This means that the communication is continuous and there is no set limit when one

should be listening to such music and the contemporary singers they are always in touch with matters affecting the society and that is why they produce and send it to the audience because what they are addressing is affecting the community as per the production time.

Stefan (2011:169) say that contemporary music characterizes the modern times and it can be seen in a positive light, they argue that ,in the past ,music used to reach very few people in the community but the contemporary songs, due to modernization, the public gets it early enough and many specialist ensembles. There is a tremendous growth in the number of contemporary singers and producers .This rhymes with the modern audience who have interest in the present day music. Their argument is vital that the researcher will be compelled to analyze the contemporary music which is addresses the current issues which are affecting the society. Therefore, the researcher will rely on the thematic concerns addressed by the singers and the linguistic items in order to get how gender representation is expressed in the selected songs.This is because the public is more concerned with new issues and emerging issues which need immediate attention.

Abayomi (2012:167) says that the performance of music is crucial to artistic expressions and experience in African tradition. This means that whatever the musicians are communicating in their contemporary songs is a reflection of the community's culture as Fairclough argues that that discourse has the connection between the past and the present. This argument is very crucial to the researcher because the Ekegusii songs, being part of African traditions will give a clear picture on what the Abagusii think about genders and the connection between the modern songs and the past.Tabby Okeng'o's and Sungusia's songs give a better representation on what the tradition regards gender representation and how this trend may be changing with time.

Akpabot (1998:15) says that the structure of the contemporary African music is influenced by the community's culture, that the given structure reflects the belief system of that specific community. This argument is supported with what Fairclough says that one cannot separate language from the society. It is language that defines the nature of the society.The language *Tabby Okeng'o* uses in her songs will tell what the modern society thinks of women and men. Likewise, what Sungusia Band says in their songs will tell you what the community thinks about men and women. Therefore the researcher will use their argument in analyzing how each gender is portrayed.

The contemporary music performance involves the act of playing musical instruments, dancing, and singing (Nketia 1974:189). According to him; in music all the three components must be available in order to have a definable music or songs which can reflect both personal and social experiences. From Nketia's argument, in relation to this study, both *Tabby Okeng'o's* and Sungusia's songs, they have used guitars, drums and dance, and in most of her dancing, *TabbyOkeng'o* has maintained the Ekegusii traditional style in order to express the Abagusii idiom. This will be crucial for this study especially when comparing her songs with Sungusia's.

Music expresses human experiences which involve performance, composing, listening, analyzing and communicating Tasmanian Assessment Standards and Certification (TASC) (2017) further argues that the cognitive and physcho-motor of the singer must be involved hence helping to come up with the contemporary songs relevant according to the context. This argument will be helpful to the researcher in analyzing the selected songs according to the thematic concerns.

1.8.2 Literature Review on Gender

Domionguez (2010:54) argues that, in African societies, women are regarded to be submissive and obedient to male members of the society and they are not supposed to question whatever men say. His argument will help this study in analyzing what *Sungusia Band* say in their songs in relation to gender and how *Tabby Okeng'o* views gender roles in her songs. This is because the two music bands tend to view the development of women and their role in the society differently.

The notion that women are always involved in doing wrongs as argued by Brettell and Sargent (1993:1) is disputed and contrasted by the two music bands. Therefore, this research will use *Tabby Okeng'o's* and *Bana Sungusia Band's* songs to show how women have come out strongly to contrast this perception

Keter (2013) addresses style and portrayal of women in Kipsigis contemporary songs. She concentrates on style and how women are portrayed in different songs from selected Kalenjin singers to demean women. According to her analysis, women cannot express their thoughts due to male dominance and those women's roles are culturally defined. Her work will be beneficial to this research especially when comparing a male singer and a female singer in Ekegusii on how they define gender roles in their songs. The work will also help the researcher in handling and selecting songs which use languages dealing in with contemporary issues.

According to Jerome (2013), gender is a crucial area of field research in the area of contemporary music because it helps to analyze unexamined gender differences in the society. Therefore, through his argument, this research will endeavour to show how these unexamined gender constructions are addressed in Ekegusii contemporary songs by the contemporary singers. The selected songs will show how gender representation is portrayed in their songs and how the current generation views the community's beliefs governing gender.

Schipper (2010:41) argues that women spend most of their time in grooming themselves and there is a perception that women have a low thinking capacity in many African communities as men are associated with intelligence. This research will use some of the contemporary songs from a female singer and an eight member *male Band, Bana Sungusia*, to show how the current generation through songs, view this belief.

Otiso (2016:283) argues that both men and women maintain formal gender representation and they both contest the same in trying to empower women in decision making. This study aims at analyzing the Ekegusii contemporary songs to show how gender representation is expressed in their songs. This will also help in analyzing how a female singer views gender roles and how male singers view the same. This will also help in getting the perception and reaction of the community towards the contemporary songs in gender representation as presented in the selected songs from Tabby Okeng'o and Bana Sungusia Band.

Rahman (2013:3) says that the major causes of gender disparity against women include male dominance in most of the African communities and patriarchal families. According to him, this has led to women lacking opportunities for education and increased level of poverty. In Kenya there are several bodies fighting for women empowerment including Maendeleo ya Wanawake, the Kenyan constitution 2010 and creation of the Ministry of Gender. All these are meant to fight male dominance in the society. This research will also show how the Ekegusii Contemporary singers view the culture of male dominance and the roles which are played by both genders in the community.

1.8.3 Literature Review on CDA

Wodak (1997 :10), argues that, the Critical Discourse Analysis be analysed with the knowledge that most societies have been exercising male dominance, even evidently in both speaking and writing, hence creating a patriarchal society. He further argues that all approaches in CDA are problem -oriented and characterized by the common interests in de-mystifying ideologies. Through Wodak's argument, the researcher of this paper will try to justify how the contemporary singers skillfully use a language to express gender representation in their songs. The way they argue will contrast with what the past singers thought about gender roles.

Young (2000:319), argues that Critical Discourse Analysis, considers language as a social practice and assumes asymmetrical power distributions within and among the three different social contexts— an immediate local context, wider institutional context and the institutional context. It seeks to uncover and understand unequal power relations. This argument is vital to this research and is being supported by Fairclough's tenet that discourse constitutes society and culture. Therefore, though Ekegusii Contemporary songs, the researcher will be able to analyse how the singers have used language to describe the community's social practice in relation to gender roles.

Dijk V. (2001:252), argues that Critical Discourse Analysis points out a number of social abuses in the society. The researcher will therefore use the two musicians' bands in expressings such social abuses in the community. He says that;

“An analytical research that primarily studies the way social abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context.”

The two Bands will help in expressing how gender roles are distributed and the social abuses that arise due to the gender-defined roles in the community. The effects of such abuses will be analysed as emerging from the themes addressed by the two Bands and the reaction from the audiences.

Wodak (2002:11) describes Critical Discourse Analysis as, unveiling the hidden information so that the public can analyze it and deal with any defects which may arise. The nature of the mammoth crowds which follow the music during the road shows organized by local Radio F.M stations reveal how the community is anticipating change which is spearheaded by contemporary songs singers. All forms of discrimination are addressed in their songs.

Thomas (2002:189) says that Critical Discourse Analysis's main objective is to express the involvement of discourse in implications in power relations. This argument will help the researcher in analyzing the language that is used to express gender representation in contemporary Ekegusii songs and how leadership structure is addressed by both musicians.

Gee (2004: 33) points out those critical approaches to discourse analysis that it points out societal issues like status, unity and power. The singers of contemporary songs use their songs to express how such issues are affecting the society. Therefore, the researcher is going to analyze the selected songs and show how various linguistic devices used address such issues like status, unity and power. Since discourse changes with time, the researcher will analyse the themes addressed by these singers and the linguistic devices to show how gender representation is expressed.

Litosseliti (2006:55) argues that Critical Discourse Analysis helps to make everything open to the concerned parties. All the community's beliefs which appear to be undermining the welfare of either gender are unveiled. Therefore through Ekegusii contemporary songs, the researcher will be able to analyse the language used to address such issues.

1.9 THEORETICAL FRAMEWORK

In this study Critical Discourse Analysis will be used as the theoretical framework because it involves social issues that are being investigated in Ekegusii contemporary songs. Critical Discourse Analysis will show the connection between discourse and other societal practices.

Djik, V. (2001:352) defines Critical Discourse Analysis as a type of discourse that expresses how gender imbalances which involve social dominance and inequality are enhanced and emphasized by text and talk in the socio-political arena. This will help in analyzing the various songs which are used to express gender presentation from their various angles. The gender assigned roles in the community give females a lesser status in both the domestic and the work place like childbearing and rearing and also giving a subordinate role. Due to the rise of contemporary singers, both men and women are giving the different views concerning gender representation. Therefore, the researcher will be comparing *Sungusia Band songs* and those of *Tabby Okeng'o* on how gender is represented in their songs.

Fairclough (1993:135) argues that Critical discourse analysts identify and observe areas of injustice, inequality, racism, danger, suffering, prejudice and other similar issues.

He further mentions the tenets of Critical Discourse Analysis that;

- Critical Discourse Analysis addresses social problems
- Power relations are discursive
- Discourse constitutes societal structure.
- Discourse does ideological work
- Discourse is historical
- The link between text and society is mediated
- Discourse analysis is interpretive and explanatory
- Discourse is a form of social action

Among these tenets, some are relevant to this study. The first one, addresses Critical Discourse Analysis social problems is relevant in that problems affect people equally in the community, especially those who share some features such as gender and age. Though such problems may come suddenly may not affect everybody but can disrupt harmony enjoyed by the people. Therefore, the language used in the community may reveal inequality hence bring out the difference between the language and social structure in Ekegusii which may appear unrealistic. Any hidden social issue in a language before it is exposed the community may be considered to be living in peace and harmony but after being exposed they may create conflicts in the community. Fairclough (1993:135) says that the Critical element of discourse analysis can bring out what are opaque connections and causes within texts and can give opportunities and resources to those who may be the victims. This study therefore aims at looking at how Critical Discourse Analysis addresses social problems that are expressed by a female singer and an eight male band Ekegusii contemporary singers.

The culture of a people determines the nature of language to be used as argued by Fairclough's tenet that discourse constitutes society and culture. This explains how discourse gives a picture on how structures are set in the community guided by their culture. The way the person speaks will give a picture or a reflection of their culture. This means that the language used in music reflects or defines the societal structure. People employ their own status and gender roles as prescribed by

the community. The musicians in Ekegusii contemporary songs use a language which reflects how various systems are valued. This research therefore will show how different linguistic features are used to reflect the structure of the society in Ekegusii contemporary songs. For instance, *Sabina Okeng'o*, in one of her songs, says "*Ntare koba omomura ng'ire nyang'era roche.*" **Gloss:** "*I wish I were a boy and take a cow to the river*" This is a reflection that in this community, it is the responsibility of men to take care of cattle. This tenet will be relevant because through the language used in Ekegusii contemporary songs, one will get a reflection of gender ideologies in the community.

Another tenet which will be relevant to this study is that discourse does ideological work. According to Dijk (2006:116), ideology involves belief systems of the community and should be cognitive and the belief system is socially shared by members of the community. It includes social representations of such a community. Ideology is connected with the reality which involves consciousness. The users of the language according to Fairclough (1989) relate structures of discourse with structures of the society. The users of the language, according to him, focus on how to handle challenges of social positions. Ideologies involve the community's opinion and attitudes about relevant social issues such as leadership, domestic roles and each singer uses a language that is extracted from cultural repertoire of social norms and values that enhance the welfare of the society. Ideologies range from gender dominance to power, this means that contemporary singers use even professional ideologies like doctors and professors. Therefore, social ideology includes norms and values of the community, both good and bad, right and wrong (Dijk:2006:135) and the basic concept which the community is trying to achieve. The tenet means that one will fit in a given gender through discourse, this means that the way language is being used in this community is culturally defined. Therefore, this research will show the Abagusii view men and women through a language used by Ekegusii contemporary singers.

The fourth tenet relevant to this study is that discourse is historical. This means that through discourse, we get the connection between the past and the present. Some of the gender roles practiced in Ekegusii are persistent from the past and they are historically conditioned. This study will show how discourse changes through the Ekegusii contemporary songs to reflect changes that are occurring in the community.

The fifth tenet relevant to this research is that, the link between text and the society are mediated. This according to Fairclough (1989:22), says that language cannot be separated from the society and therefore it can be used to express the community's norms, including gender representation. .Therefore, discourse will help the researcher to get the right interpretation of the language used by the Ekegusii contemporary singers in expressing gender representation in their songs.

The sixth tenet relevant to this study is that Critical Discourse Analysis is both interpretative and explanatory. This means that any text in a language involves description, interpretation and explanation. Therefore, in analyzing gender representation in Ekegusii contemporary songs, all vocabulary in the text used and semantics will need appropriate interpretation in order to retain the intention of the singer guided by the beliefs of the community hence making discourse to be both a social and linguistic source. The explanation will come in to create connection between the text and the community hence shows how the Ekegusii contemporary singers use a given discourse in their songs to express gender representation on how they understand culture and social relations.

The last tenet which will be relevant is that, discourse is a form of social action. This means that people use discourse to question social issues in the society. The tenet will help the researcher to show how the Ekegusii contemporary singers are using language in expressing gender issues in their songs and how they question the nature of gender roles and language.

Therefore, Critical Discourse Analysis will help the researcher to analyse the contemporary songs in their natural setting. It gives a real picture on how social issues are handled and sometimes the consequences befalling those who do the contrary by unravelling the hidden information in such songs.

1.10 METHODOLOGY

1.10.1 Data Collection Technique

This research uses purposive sampling, because the study will specifically analyse the Ekegusii contemporary songs which relate to gender representation in the current state, addressing contemporary issues that are affecting the community

The six contemporary songs from each of the two music bands (*Tabby Okeng'o Band and Bana Sungusia Band*) which were sung between 2010-2017 will be purposely selected and be transcribed bearing in mind that the researcher is a native speaker of Ekegusii language and comes from Kisii county and speaks *Rogoro* dialect since the two singers also use the *Rogoro* dialect in their songs.

1.10.2 DATA ANALYSIS

The data collected will be analyzed thematically; themes such as exploitation, polygamy, immorality, love, poverty and violence will be categorized according to the gender they will represent. Lexical items include allusion, repetition, euphemism, rhetorical questions, neologism, code-mixing; parallelism, enumeration, epithet and figures of speech such as metaphors, hyperbole, irony, and synaesthesia will be analyzed and translated into English. Where there will be no direct relation, close transcription from Ekegusii to English will be done with the aim of determining how gender representation is expressed in Ekegusii contemporary songs.

The researcher will also involve four elderly people above 60 years, two from each gender to help in verifying the interpretation of metaphorical language used by the two singers in order to get full information about gender presentation. The age selection will be guided by the roles these people play in the community; two from each gender will be among those who are used by the area chief in handling domestic conflicts and two from both genders from the Seventh Day Adventist Church this is because the researcher being a member of adventist church knows how the church nominates people who handle and interpret some issues in the church including conflict resolutions. The researcher will analyze the language used and how it brings out gender representation, using Critical Discourse Analysis.

The researcher will employ the qualitative research design which will require a broader or less restrictive concept, Maxwell(2005:215). This is because the method is descriptive and interpretative

in nature and the researcher is interested in the language being used in Ekegusii contemporary songs .Qualitative research will enable the researcher's objectives to be achieved though the guidance of study questions.

In this study, the researcher will use both textual and semi-tabular in explaining the findings and providing the contextual information.Comparison will be done using tables on linguistic devices used to represent each gender.

CHAPTER TWO

2 REPRESENTATION OF MALES AND FEMALES BY A FEMALE SINGER

2.1 INTRODUCTION

This chapter, the researcher intends to analyse the language used to portray men and women by a female singer *Tabby Okeng'o*. Since the year 2010, she has produced three albums and in six songs are used to address gender issues while the rest she is addressing general community development and the counties (Kisii and Nyamira) at large like economical development within the Kisii clans. In her songs, *Tabby* portrays how the community has changed in terms of gender roles which include education and leadership.

Akivanga (1982:9), says that a good artist should be creative and understanding the history of his/her community. The researcher will find out what *Tabby Okeng'o* says pertaining the Ekegusii culture and gender roles as assigned by the community and how they have been affected by modernization as Fairclough and Wodak's argue that discourse keeps on changing with time

Traditionally, men were given responsibilities of households as sole provider of their family, while the women were to cook and take care of the children Mbithi (1988:69) *Tabby Okeng'o* has come up strongly in her contemporary songs to dispute this perception on how gender roles and community structures were traditionally assigned. Fairclough (1996:3) argues that ideology and ideas portrayed by musical expressions present the same immense diversity that may be observed in any discourse including variety of themes and the society has associated each music to very specific topics and values due to preconceived ideas that lie upon the modern society.

2.2 PORTRAYAL OF WOMEN

This section analyzes the portrayal of women under the following thematic areas; education, leadership, immorality, family responsibility, exploitation and violence.

2.2.1 WOMEN AND EDUCATION

Tabby Okeng'o uses the song *Abasubati baito* to bring out this theme. She sings;

Gloss

Basubati baito twawapa heko x2

Our ladies we congratulate you x2

Abasubati babono bachire chisukuru x2 eee

The modern women are learned x2

In her songs, *Tabby Okeng'o* uses a language which tends to elevate women as people who have gone to school contrary to what was witnessed in the past where the boy child was given the priority. She addresses women and she needs them to pay attention to what she is communicating. In her song *Abasubati Baito*, she congratulates the women for their tremendous achievement in academics.

Abasubati is a plural term which means women. From the above lines, it is evident that the community's perception towards the modern women has changed and the artist is showing that they have succeeded in academics and that they are now professionals. She gives a challenge to the community that time has changed, as Fairclough and Wodak say in tenets of Discourse Analysis that discourse is historical and it can help in giving the connection between the past and the present. Therefore, *Tabby Okeng'o* uses her song *Abasubati Baito* to show how discourse has changed with time. From her songs, she indicates that women were overlooked in the past in education matters but now they are successful in various professions. She calls upon the women to be happy and celebrate together their achievement. Gee (2004:33), Says that Critical Discourse Analysis points out societal issues that are affecting the society like status, unity and power. From the song, it is a clear indication that the structure of the community has changed through education since women get recognition and are part of decision makers as everybody will now see them.

She sings;

Gloss

Aka entaburuta bakungu

Jump and dance more vigorously

motenge more happy x2

more happily my fellow women x2

This means that women should come out and show their happiness due to the achievement which they have attained in education and therefore she calls for all the women in the community to collectively work hard and drive the community's development and economy. She mentions the names of women who have attained various professions and congratulates them. Such as *Alice Chae* who is the Women Representative Nyamira County, *Janet Ong'era* - Women Representative Kisii County, *Donya Toto*-News anchor *Egesa F.M* and *Clare Omanga* who is among the first women scholars from the community to be admitted to the public university.

The singer mentions them because they have made recognizable achievement in the community. She uses Kiswahili terms in her recognition which include;

Hongera sana meaning "Congratulation"

Nakupu heko to mean "I salute you "

Therefore, in this song *Abasubati Baito*, *Tabby Okeng'o* has made a commensurate achievement and motivation towards female education in the community. She creatively uses a language to bring out the theme of education which in order to pass her information targeting the modern women hence motivates them through the way she stresses the need for women to come up and take lead in education in various communities. Djik (1993:290) says that discourse structures involves a text and a talk where the speaker is able to influence his targeted audiences. The singer says that, it is the time for the community to recognize the women and their collective effort in the community. From song *Abasubati baito* (appendix 1 song 1), she points out various professions which the women have successfully attained like driving, teaching, and even being captains and pilots

2.2.2 WOMEN AND LEADERSHIP

Tabby Okeng'o uses the song *Abasumati baito* to bring out this theme. She sings;

Bare abang'aini abande bachire bunge

Gloss

They are clever that they are now members of National Assembly

This indicates that traditionally members of National Assembly were men's roles. Therefore, the artist comes up using her songs to recognize the efforts made by women in fighting male dominance in the community's leadership and congratulates them. She goes ahead to challenge the men that they should be happy with women's new status in the community especially those who are in National Assembly like *Janet Ong'era* and *Alice Chae*.

Tabby Okeng'o addresses women and leadership to show how the community's structure in form of leadership has changed. She uses her songs to break normative discourse rules and therefore deny equal rights to speech participants as Dijk (1993) says that when someone is speaking to people of the same gender, the message of dominance is not straight forward like when speaking to people of the opposite gender especially if the speaker is targeting to persuade a given gender thus creating discourse structures and strategies for understanding. The language used by *Tabby Okeng'o* reveals that women have brought a new picture in the community due to modernization. The perception that women are to take care of domestic affairs and subordinating men has changed drastically due to current trends in education (Kotowska 2004:10) The social problems which have been affecting the community have been addressed by *Tabby Okeng'o's* songs on how education has contributed to the emergence of new leadership in the community. In her songs, *Tabby Okeng'o Abasubati Baito* gives a picture on how women are now taking leadership positions in different sectors in the community and the country at large

Fairclough (1993:135) says that discourse is a form of social action that people use to question social issues in the society. This statement helps to portray how women in the community used to question the mode of leadership which was dominated by males and how their questions have been answered now by women being lawyers and members of National Assembly. Therefore, the terminologies which were used to address men such as *Abagambi* (Leaders) are now used for both genders.

Tabby sings;

Gloss

Nindi torabe abarai?

When can we be leaders?

Amaa twachire bungee x2

Now we have gone to parliament

Amaa twabeire abagambi x2

Now we are leaders x2

Through Fairclough's argument, it means that though women were questioning why leadership positions were meant for men, they have now come out to challenge men and they have succeeded. She is also asking women to support their fellow women as they are striving for these positions.

She sings;

Gloss

Motuome abagaka kisiasa

You drive out men from politics

*Komogoaka kumbu bakungu morende
timotuoma abakungu*

As you jump and dance be careful not to
push the fellow women

Therefore, the artist Tabby Okeng'o portrays women as revolutionist towards their rights that the community is now developing. She is calling upon all women to unite in pioneering the women leadership in the community especially in politics.

She sings;

Bakungu suka gocha tobeke ebitingiro igoro

Gloss

Women let us dance together as we raise our heels

Dancing while raising one heel up is symbolic that they have now taken leadership from men and everybody will be able to witness such, hence calling upon men to accept change in the community and join them.

She sings,

Gloss

Bakungu suka gocha

Women come together

Tobeke egetingiro ekemo igoro

Let women dance raising one heel up

Nonya nabasacha babo bagotojoin

Even men should come and join the women

The way she uses language attracts many followers both men and women hence makes her songs dominate in the community's cultural functions like weddings, birth day parties and in *Ekegisii* F.M radio stations like *Egesa* F.M and *Minto* F.M

2.2.3 WOMEN AND IMMORALITY

Tabby Okeng'o uses the song *Elizabeth Nyanchama* to bring out this theme;

Gloss

Ekieni kiao nensobosobo

Her beauty is a strawberry

Enyenya yao yang'itire obwoba

Your gap between your teeth has given me fear

Etuki yao neyomosongo.

Your hair is for a European

Elizabeth kurandaranda Bosongo streets

Elizabeth loitering along Kisii town streets

Elizabeth Elizabeth safari rally

Elizabeth you are safari rally

The singer *Tabby Okeng'o* cautions the women with those features that they should embrace honesty and faithfulness in their marriage. She is stressing that marriage is a holy union which should be accorded utmost respect. The act of immorality is condemned by the community and it is a taboo to be involved in such an act outside marriage. Therefore, *Tabby* is cautioning women they should be careful not to be proud because of their beauty. Otherwise if they do not take caution, men will always get attracted to them hence prostitution and breakage of families.

The singer refers *Elizabeth* to a safari rally to mean that she keeps moving from one town to another very fast. The duration in which she stays in one town is very short, to indicate that her level of immorality is very high. The artist portrays women here as a source of immorality in the community and further points out that they are never satisfied especially those who are immoral even if they are provided with all basic necessities, that is why she points out at *Elizabeth* who moves from one town to another, is a symbol that such women will never get satisfied.

Among the tenets of Critical Discourse Analysis, Fairclough and Wodak (1997) argue that Critical Discourse Analysis addresses social problems. The issues include that affect the fabric of the community in general. In her research Sarwet (2015), categorizes women as being negatively beautiful, fragile, untrustworthy and immoral objects of satisfaction. In her songs, *Tabby*

Okeng' comes out to ridicule the women who appear to taint the image of the woman in the community. She uses her song *Elizabeth Nyanchamato* to describe how some women misuse their beauty to indulge in immorality. She gives a general picture that women are naturally beautiful hence uses description to show the features of a beautiful woman though a woman called *Elizabeth Nyanchama*.

She gives an example on how *Elizabeth* was provided with everything she needed by her husband but still did not get satisfied.

She sings;

Gloss

*Kende gionsi otagete omosacha oo nigo
agokoa*

Your husband provides you with everything
you need

The singer points out that, in spite of being provided with everything she needs, Elizabeth still cannot get contented. Therefore, cautions the women that it is a taboo and shame for a married woman to indulge in prostitution, above all such character leads to death. She indicates that in some instances good and stable marriages collapse due to unfaithfulness and points at women as the source. According to her, for the family to develop, there must be honesty, total member involvement and faithfulness. A good name is built by an individual and a good home depends on the image of the wife and general attributes.

She sings,

Gloss

Nobosoku obonene gotamboka isikoyenyangi

It is a great shame to be involved in adultery

2.2.4 WOMEN AND FAMILY RESPONSILIY

Tabby Okeng'o uses her song *Omosubati Sabina* to bring out this theme. She sings,

Gloss

Tindi bunda, mokungu tindi bunda

Am not a donkey am not a donkey

Obogima obo baminto tinkonyara

This life is becoming unbearable

Obogima obo baminto bwankong'eire

I cannot bear this kind of life

The song indicates that the wife does extremely hard work like a donkey in order to support her family. In this community, a donkey does extremely hard work which include carrying sacks of cereals, bulky food stuffs to the market like avocados and, sometimes, even construction materials like cement and bricks. When a woman complains that she is tired due to overworking like a donkey, then it means she has really overdone the duty without any assistance.

Tabby Okeng'o uses her contemporary songs to show how the community's traditional set up has changed. The community's male dominance has changed and women are taking over looking after the welfare of the family like providing food and clothing. She gives a picture on what is happening naturally in the community.

Fairclough (1989:22) says that there is a link between the text and the society, that the language cannot be separated from the society. It is a language that expresses the community's norms and beliefs where the men are expected to provide for the family but they have abandoned such duty and spend most of their time at work.

The husband wakes up early in the morning and disappears without saying where he is going. If his wife dares to ask him where he is going, she will receive several slaps. When he returns, he is drunk.

She sings,

Gloss

Mosacha osoka mambia mambia ogena

The husband gets out daily to drink for elic

konyua ebusa, echang'aa ne tumbato

brew and tobacco

The singer here portrays women are concerned and responsible as men are portrayed as being irresponsible and careless as compared to the past where men were to provide all the basic necessities needed in the family. The wife does all chores like fetching water, going to the posho mill and even shopping. Sometimes she does small businesses and casual labour in order to feed her family, but despite all these efforts, the husband still does not understand but becomes a bully

She sings in her song *Omosubati Sabina*;

Gloss

*Imochani intebane roche, echiro gose etinga
nigo agonseria amo nabana twarara isiko*

If I happen delay in the river, market or the
posho mill he will chase me and the children
and we spend the night outside

The singer here portrays women as responsible, persevering and caring and that without them, the family will disintegrate. Tabby Okeng'o further indicates that in a situation where the wife may be irresponsible, then children will suffer because even the husband will feel the gap created especially if there is separation. In her song *Elizabeth Nyanchama* Tabby Okeng'o says that in the absence of the wife, even the husband will remain stressed sometimes crying.

She sings,

Gloss

*Omosacha oo Nyanchama mbirero abwate
Omokungu omuya nigo akoagacha mwaye*

Your husband is in agony

A responsible wife develops her family

Tabby portrays women as pillars of their families and she is contrasting the Ekegusii saying which states that *omosacha kare bwoye ne ritiro rire enyasi* (A husband in his home is like the pillar of house house) she says that in the absence of the wife, children and the husband will remain suffering hence stresses that a responsible woman builds her home and it is the biological mother who will understand the needs of the children, that without a wife in the family, development will not be achieved.

Tabby Okeng'o's indication that women have now gone to school and they are teachers, lawyers, pilots, drivers, medical doctors and members of National the Assembly in her song *Abasubatu*

Baito is a clear reference on how responsibilities and gender roles have changed as the CDA tenets states that discourse changes with time. She demonstrates how women have shined in the society in different professions and in family matters but ridicules those who appear doing contrary to the community's expectations. She also appreciates men who have contributed positively to the society and also condemns those who don't meet their obligations. She uses a language that reflects the real situation in the ground both in domestic and community's affairs in general which makes her audience to be in congruence with her thematic concerns.

2.3 PORTRAYAR OF MEN

2.3.1 MEN AND DECEPTION

The singer *Tabby Okeng'o* uses her song *Mwita Ontweka* to express this. She sings;

Gloss

*Namoinyoire oyokabeire omwanchi one
bwomoyo one Mwita Ontweka*

I have remembered my former loving husband of my heart Mwita Ontweka

Tokamenya obogima botabwati shida

We lived together in peace and harmony

*Ekeru amatuoka amange aerire agachaka
gochenchia*

After some time he started becoming arrogant.

The institution of marriage is a union of two who love one another with common objectives. Loving somebody is an indication that you are ready to live together for the rest of your life; respecting one another. *Tabby Okeng'o* in her song *Mwita Ontweka* also portrays some men as unreliable and untrustworthy. They do not keep their promises once they have achieved their hidden objectives. In such marriage, the wives are always committed and loving but after marriage men start changing with time by exploiting women.

The singer uses past tense *oyokabeire* to mean "used to be". This indicates that they are no longer together. She also refers to him that he was the love of her heart *Omwanchi one bwomoyo one*. This is an indication on how the woman was dedicated to keep and save her marriage and that is why she is now under nostalgic that she can never forget their earlier life in marriage. She portrays men as people who do not keep their promises because after some time in marriage, they become inhuman and abusive.

She sings;

Gloss

Matuzi tuzi mangumi nusu nusu

Abusing me, sometimes boxing me

Gunia ya viazi, gunia ya makaa

Abusing as a bag of potato and a bag of charcoal

Ng'ombe kieye, ibunda kieye

Abusing me as a cow and even a donkey

The singer cautions women on the kind of men they are engaging with when they are looking for their future partners. She says that the promises given during courtship are meant to hook the women they want to marry but they are no longer intrinsic.

In a melancholic manner, she sings,

Gloss

Inyora buna kware kongombia

Remember how you used to sweet talk me

Sweeteee sweetee, babiee, babiee

Sweetee, sweeteee, babiee babiee

Etuga yane ningogorere endege

My sweetheart I will buy for you an aeroplane

2.3.2 MEN AND VIOLENCE

Tabby okeng'o sings in her song *Omosubati Sabina*;

Gloss

*Obogima bwangong'eire tingonyara
koremereria*

Life has become hard I cannot bear it any more

Aiyaiyaa tingonyara

I will never bear withit

Aiyaiyaa konyagoitwa

Being beaten everyday

Aiyaiyaa naremaire

I have become a cripple

From the song, she expresses how she is undergoing agony from the beatings from her husband. She feels that she cannot bear it anymore and she has given up with marriage life. The language she uses elicits sympathy from the audience hence condemns such an act as outdated and barbaric in the community.

The artist is portraying a woman complaining about being battered by her husband. She says that she wishes she were born a male so that she can display positive attributes towards her family. Fairclough and Wodak (1997) say that CDA addresses social problems which include social dominance, injustice and inequality. Indeed, in her song *Omosubati Sabina* Tabby Okeng'o portrays men as brutal and inhuman. She complains how she has been crippled by her husband.

When men become violent, they become wild and turn against the wife and the children hence making them to live under intense fear. They spend most of their time away from home taking tobacco and illicit brew, when they return home, they are drunk and violent. They beat their wives, sometimes using machetes, wooden bars and even sufurias. She condemns such an act that it should not be tolerated by both men and women in the modern society

She sings in her song *Omosubati Sabina*;

Gloss

Chitabe chiaye chiansinyire, tari korara nyomba

His characters are unbearable; he does not sleep at home

Gakoirana nigo atindete osoa kong'ita chinkundi nechitege

He returns home drunk and starts boxing and kicking me

Kero kende ong'itera omoro gose orobara kero kende ong'aka esuguria

Sometimes he uses a machete and wooden bar sometimes he hits me with a sufuria

2.3.3 MEN AND FAMILY RESPONSIBILITY

Tabby Okeng'o sings in her song *Omosubati Sabina*;

Gloss

Ntare koba omomura ng'ire nyang'era roche

I wish I was born a boy and take our cow to the river

This song is symbolically used to mean that men have abandoned their marital duties and are now wanderers and women are wishing they would have been created male to fulfill such duties. She continues to demonstrate that men do not care what their children will be eating.

She sings;

Gloss

*Inche inkokora ekonda amo nebiasara
narageria abana bane*

I do casual labour and some business in order
to feed my children

This is an indication that women are striving to provide everything for their families as sole bread winners. The artist appears to appreciate men who are exceptional in the community. She says that those who understand their responsibility do it wholeheartedly. She gives an example of Steve Ariika in her song *Steve Ariika* who is a Member of the County Assembly of Kisii County, Gucha ward as a man who has spearheaded various development projects in the county. *Tabby Okeng'o* says that she has decided to sing about him because of his good deeds to the community. She mentions some of the projects he has done which include; piped water and construction of public toilets

She sings in her song *Steve Ariika*;

Gloss

Town bosongo oretire amache

He has brought piped water to Kisii town

Chinyomba chiakebara nachio obogima

He has constructed public toilets in Kisii
town

She describes that men dedicated like *Steve Ariika* are role models to the society who do not discriminate. She says that they can help the community in the construction of churches, support of various sports, orphans, street children, choirs and even the needs of individuals who may appear abandoned by their beloved one due to sickness.

In her song *Elizabeth Nyanchama*, *Tabby Okeng'o* still appreciates men who appear to understand their duties. This is because when the wife ran away to prostitution; the husband remained at home faithfully taking care of the children. She says that *Nyanchama* was provided with all basic necessities like clothing, shoes, hair dressing and shopping from Nakumatt Supermarket by her husband. This portrays that in some exceptional cases some men perform their duties diligently.

2.3.4 MEN AND WOMEN COLLECTIVE RESPONSIBILITY

Tabby Okeng'o brings out this theme through her song *Tobange Oroiboro* . She sings;

Gloss

Tonyore abana baraitoranyare

Let us bear children who we can be able to care for

Tonyore abana bariatorasomie

Let us bear children who we can be able to take to school

Tonyore abana baria toraragerie

Let us bear children who we can be able to feed

Tabby Okeng'o informs the married couples that lifestyle has changed and gives satisfactory reasons to the same ranging from lifestyle, economy, land and education. She uses language which makes the audience get attracted to the song deliver the message to both men and women easily as Fairclough and Wodak says that CDA is both interpretative and explanatory.

As fairclough and Wodak (1997), say that discourse does ideological work, *Tabby Okeng'o* uses a language which both men and women feel inclusive. This makes both genders get interested in listening to her songs. She addresses family planning as a collective responsibility thus making both men and women to like listening to her songs due to the way she creatively puts up the issues that are affecting the community. She reminds men and women that the past is different from the modern society hence asks both men and women to abandon the archaic traditional beliefs and embrace the contemporary aspects.

She calls upon both men and women to embrace family panning as collective responsibility.

She sings in her song *Tobange oroiboro*;

Gloss

Abasubati baminto tiga togende nyagitari

My fellow ladies let us go to hospital

Nonye nabasacha bagende nyagitari baegwe obosemia x2

Even the men should go to hospital to get advice x2

Tabby in this song portrays both men and women as having a collective responsibility in family planning and other family affairs in general. She stresses that for the family to develop, there must be peace and harmony.

2.4 CONCLUSION

In this chapter, the researcher finds out that Tabby Okeng'o has tried to elevate the status of women in the community in some of her songs. Her songs agree with what Fairclough and Wodak (1993:135), says in CDA tenets that discourse is historical and it has the connection between the past and the present and that discourse keeps on changing with time.

She gives examples on how women have come to take up the originally men-oriented jobs in the community like driving, medical doctors, lawyers and Members of the National Assembly and congratulates them. She further ridicules those who are doing contrary to the expectations in propagating positive attributes like *Elizabeth Nyanchama* who is indulging in prostitution.

The singer further appreciates men who are embracing modernisation in the society, from domestic affairs to the development of the community in general. She gives example of *Steve Ariika* who has spearheaded different projects in the county. However, she also condemns men who are still embracing aculturally archaic practice of male dominance in the community by brutalizing their wives like *Mwita Ontweka*.

In general, *Tabby Okeng'o* gives gender representation in her contemporary songs which give a clear picture of the impacts of modern changes to both genders.

CHAPTER 3

3 REPRESENTATION OF MALE AND FEMALE BY MALE SINGERS

3.1 Introduction

In this chapter the researcher analyses the language used in six selected contemporary songs by Bana Sungusia band to how males and females in the community are represented. *Bana Sungusia*'s language in their songs influences the portrayal of men and women and how they are unmasked in a language to give a real picture on the position of gender roles in the community. Different representation of men and women is expressed in this chapter. This appears to rhyme with what Fairclough and Wodak (1997) say that discourse constitutes society structure and that the link between text and society is mediated.

3.2 PORTRAYAL OF WOMEN

3.2.1 WOMEN AS MATERIALISTIC AND IMMORAL

The *Bana Sungusia* Band use their song *Pamela* to bring out this theme. They sing;

Gloss

*Obogima boria amenyerete sobo bwarenge
bwerigori rinene*

She was brought up in a family which is financially stable

*Nkarikwa etinga ya Omweri ngosia ngaiba
obosi ngamoirera nyomba*

I was employed in *Omweri*'s posho mill, I stole flour for you

*Nkarikwa etuka bosongo, ingaiba chibesa
ingamoirera*

I was employed as shopkeeper in Kisii town, I stole money for you

*Baminto omosubati oyo Pamela ogerire
nabeire omoibi.*

My brethren, this *lady Pamela* has made me to be a thief

In their song *Pamela* they describe a woman called Pamela whose parents were rich compared to her husband who is poor and she is giving high demands that the husband has gone an extra mile to steal in order to meet his wife's needs

Women are referred to in a derogatory way as being materialistic and immoral. They are portrayed as people who are never contented with whatever is provided to them. This has made some husbands to strain in trying to satisfy their needs. Dijk (1993), argues that discourse dominate where there is a form of communication discrimination or other forms of marginalization and exclusion. Therefore, through the song Pamela, *Bana Sungusia* Band gives a general picture that women are materialistic and how they exploit men in the modern society by giving high and expensive demands.

The stanza below shows how the husband is straining in trying to meet the needs of his wife but the wife appears not to sympathize with the husband's extra effort.

The Bana Sungusia sing;

Gloss

Chimambia amabere amo namagena

Milk and eggs for breakfast

*Mobaso okania enyama ensambe, chips
amo nesota enkendu*

Roasted meat, chips and a refrigerated
soda for lunch

Morogoba atagete engoko ekarangire

She needs a chicken to be slaughtered for
supper

The presentation of Pamela in this song warns men that they should be extra cautious when looking for a life partner. Engaging in irresponsible marital relationships will lead to stressful marriage.

3.2.2 WOMEN AS INSOLENT

In the song *Mokoyone* (My in-law) Bana Sungusia Sing;

Gloss

<i>Aye omorugi one Nyakerario</i>	My wife Nyakerario
<i>Ninki gekogera bono aye okondama ?</i>	Why are do you insult me ?
<i>Ninki gekogera okondama bosio bwabasani bane ?</i>	Why do you insult be before my friends ?
<i>Eamate yane nigo ekumetie</i>	My neighbours are worried
<i>Abana baito nigo bakumetie</i>	Our children are equally worried

Dominguez (2010:54) says that in most African society, women are expected to be obedient and submissive because most African communities are still patriarchal. Keter (2013) appears to support the same argument in her research in Style in Kipsigs contemporary songs, she argues that women in Kipsigs cannot express their thoughts freely due to male dominance. However, in *Bana Sungusiaband*, this perception has changed due to modernization where women have gone to school and they understand their rights.

Because of modern lifestyle, *Bana Sungusia* Band through their song *Mokoyone* sing that women have become insolent and disrespectful towards their husbands. They have broken the existing leadership structure in the family union where the husband had to give direction but now they have taken control *Bana Sungusia* Band appears to ridicule such behaviour as unwarranted in the modern society and calls for mutual understanding. As Fairclough and Wodak (1993:135), argue in CDA tenets that text and the society are mediated

In their song *Mokoyone*, Bana Sungusia band expresses a concern over *Nyakerario*, who is insulting her husband without limit. She can insult him before the children, friends and even neighbours until the husband has lost credibility. It is a taboo for a woman to insult her husband, that is why everybody is flabbergasted. Therefore, creating worry over the trends of modernization that the fabric of the society is being affected hence affecting the modern marriages.

In their comments in the same song that, she insults him before his friends until the children have lost respect for him and they just see him as their brother. The whole situation in the house is somber and is asking the wife, why she is doing that.

He sings;

Gloss

Okondama bosio bwa abasani nane

My children have now lost respect for me

Mbaka abana banchaire

Baroche buna inche momora omwabo.

You insult me before my friends

They now see me as their brother

Therefore, the Sungusia Band in this song portrays women of the current generation as disrespectful.

3.2.3 WOMEN AS UNTRUSTWORTHY

The *Bana Sungusia band* brings out this theme the song *Nyabeta*. They song;

Gloss

Ogantebia aye nogende ng'umbu

You told me your passion to study abroad

Togakora omochango seito

I requested for donations from friends through harambee

Emiaka etano yaerire

It is five years since you went

Natemire goaka esimi

I have tried to make a call

eti mteja hapatikani

but the customer cannot be reached

*Oyio more nere amasomo nere naigure
nigo mwabangire nere enyangi*

I have been told that you are planning to do a wedding with your colleague

From the song, it is clear that the husband cannot reach his wife after completing her education; instead, she is planning to wed with her colleague whom they are schooling together

Bana Sungusia Band uses language which portrays women as untrustworthy in the community. When two people are in love, the main component is trust, but with the modern trend in the community, Bana Sungusia warns men against trusting their wives especially in monetary and academic terms thus portrays modern and educated women as dangerous to count on a promising happy future. They say that, a man should not look for a spouse who has higher academic qualification than he because the learned women prefer to be married by men of higher or same academic qualification. The work of Critical Discourse Analysis is to identify and observe areas of danger, suffering and prejudices (Djik 2001:352). Therefore, through this argument, Bana Sungusia's song comes in to address the predicament which men

encounter upon marrying learned women or women with higher qualifications. The singers argue that, when a woman has a higher academic qualification than her husband, there are minimal chances of survival for that marriage because women value status hence want to be associated with people of a higher class.

Therefore, Bana Sungusia advises men that they should marry women of lesser academic qualifications or profession than they. Men are further warned that they should never allow their wives to go for further education because after success, they will divorce them.

The singer comments in the song in English that;

“Nyabeta you want to abandon me because of my level of education”.

3.2.4 WOMEN ASAN ECONOMICALLY DISEMPOWERED

Bana Sungusia band sing in their song *Nyaboke* that;

Gloss

Ng'iranerie abana bane bachandegete

Bring by children because they are suffering

Abana bane bakoria oboro nechumbi

My children are eating cold leftovers ugali with salt

Abana bane bakobeka amachanchabe

My children are wearing rags

Abana bane bakonywa erongori botuko na mobaso.

My children are eating porridge for both lunch and supper

The song indicates that it is long since *Nyaboke* left. Though the husband does not know where they were, he doubts her credibility of taking care of the children. That is why he is claiming that wherever they are, they are surviving on cold left-overs from people, wearing rags and also surviving on porridge for lunch and supper. Therefore, according to this song, the strength of a woman is felt in the presence of a man that a woman alone cannot bring up children. Ironically, the husband feels that the children belong to the father but not in partnership with the wife. The man asks; “Where did you take my children ?” This is an expression on how the community demeans women that they should never be trusted with the care of children since they are weak and needy

In African society, men were considered as the heads of the home as women subordinate them. The husband had to provide food and other basic necessities for the family(Lckes 1993:72). Even though in the modern society women have undergone civilization, *Bana Sungusia* Band portrays them as financially dependent and people who cannot be relied on in some responsibilities without a man.

In their song *Lady Nyaboke*,they are singing about the woman called *Nyaboke* who abandoned her matrimonial home and went with the children to an unknown place.The husband is demanding his children back because he believes that his wife cannot provide for them the basic necessities like food and clothing.

According to this song ,the researcher found out that, the male singers still believe in male dominance in the community that when the husband is in the house,there is assurance of food security and clothing.

3.2.5 WOMEN AND PROFESSION

In the song *My Boss* the band indicates that in most offices, senior position should be held by men and female subordinates them.

They sing;

Gloss

Abasubati baito chiobisi

Our women working in different offices

Nigo tokoigwa bakorera sana

We hear them crying alot

Chobosi chiabo naki chiabachanda

Their bosses are troubling them so much

Ebosi yane aye naki gwanchanda?

My bosses,how have you given me trouble ?

Kera rituko obisi aye naki gwanchanda

Everyday in the office, you are troubling me

The singers are using plural *Abasubati* (women) and *chibosi* (bosses).This shows that it is obvious that men are meant to control and manage hence women are suffering in the hands of the men who are in charge of various sectors of the economy.According to this song,the singers are still under conservative with the perception that the community nurtures the boy child and educates him in order to take senior jobs and leadership in the community as females are given less priority in the community as their sole role is to subordinate the men .Fairclough (1985:747) argues that dominance is exercised everyday in the modern society in form of the text and talk that appears “natural” and quite “acceptable”.Therefore,Critical

Discourse Analysis is interested in power abuse as expedited by Bana Sungusia Band that men are holding superior positions in the society hence exploiting those who are under them.

The community like any other African tradition it has been under patriarchal and all the decisions in the family were made by the husband who is the boss of the house (Lckes 1993:73). Therefore, the boy child was favoured in academic matters compared to the girl child. The community used to circumcise both boys and girls. Before circumcision, the boy was regarded as *omoisia* (lad) and a girl *egesagane*(immature girl) but after circumcision boys were regarded as *omomura*(mature boy) and a girl *omoiseke* (lady) In the modern time any man who behaves irresponsibly is regarded as *Omoisia* and the woman *Egesagane*. Such a man cannot be allowed to lead.

Leadership in the community was bestowed upon men. Therefore, the council of elders, chiefs and other leadership positions in the community comprised of only men. Bana Sungusia Band still recognizes men as people who can handle superior jobs in the society as bosses and females as their secretaries. Dijk (1993) says that Critical Discourse Analysis shows how minorities suffer from prejudices and discrimination hence argues that the power limits the freedom and actions of others and also influences their minds. Therefore, in this song *My Boss* the singers are portraying men as superior in the society and are responsible in controlling the general welfare of the community.

3.2.6 WOMEN AND BEAUTY

The Bana Sungusia Sing in their song Susana;

Gloss

*Aye my dear Susana ninkwanchete aye
baba*

I love you my dear Susana

Ekieni kiao ingasoncha ingakora

I looked at your beauty and got satisfied

Kende ngeiyo kerang'use

Nothing else will attract me

Nabo amaene inche inkwanchete

I really love you my dear

*Gaki naye bweka omorugi tingochenchia
ebirengererio*

You are my only one, I will never think of any other lady.

The above song shows how the man got attracted to the beauty of a woman until he ended marrying her. He says that nothing else will ever attract him except his wife Susana thus promises to keep the marriage vows. This indicates how beauty is valued by men in this community that it contributes greatly to bonding among the married couples. It also shows

that beauty contributes to the stability of the marriage since the husband gets more satisfied and contented with his wife.

Women are portrayed as being naturally beautiful. Schipper (2010:41), uses a Mongolian proverb that refers to women as more beautiful than peacocks but the intelligence of a block of wood. This indicates that, the Mongolians women are not regarded as intelligent but they are beautiful. Though the negative connotation is attached to them that they are not intelligent, beauty is majorly the center of attraction. In their song *Susana*, Bana Sungusia Band describes Susana as being beautiful and nothing will ever separate them.

3.3 PORTRAYAL OF MEN

3.3.1 MEN AS RESPONSIBLE AND CARING

Bana Sungusia band in their song *Nyabeta* sing;

Gloss

Ogantebia aye nogende ng'umbu

You told me your passion to study abroad

Osomere obonyagitari

A degree in Medicine

Nyarangeria abasani bane

I requested my friends to come

Togakora omochango seito

We did harambee at our home

Ngagokoba nabasani

Together with my friends we escorted you

Ngakoa okoaeri okarina endege

You bid us bye and boarded the plane

The call of financial support from his friends and escorting her to the airport portrays men as responsible. *Sungusia Band* also portrays men as people who are flexible with modernization that it is possible for a wife to have higher academic qualification than her husband. As Fairclough says that discourse keeps on changing with time, men appear universally to be accepting change in this community. This is shown when the husband together with his friends escort her to the airport.

In the African set-up men are regarded as the heads of their families hence make sure that the family is secure by providing food and clothing (Hedman et 1996:64). Such a man is respected in the community and can be allowed to hold a discussion with other men when talking about the general welfare of the community. The *Bana Sungusia*, insinuate that if the husband is not responsible, the family will be suffering and the women in the community are perceived as weak and needy that they cannot maintain the family alone.

In their song *Nyabeta*, when the wife *Nyabeta* secured admission to study medicine in Europe, the husband felt that it is his responsibility to provide the fees, fare and other personal requirements. He therefore requested for financial support from his friends and the wife managed to start her study.

In the song *Lady Nyaboke*, the husband is stressed over the welfare of his children who went with their mother to an unknown place. According to him, his children will be suffering because he believes that *Nyaboke* cannot provide them with the basic necessities such as food, clothing and schooling. He therefore demands his children back.

The man says in *Bana Sungusia Band*;

Gloss

*Abana bane bakoria oboro nechumbi
tinkwancha*

My children are eating cold leftovers ugali with salt.

Abana bane bakobeka amachanchabe

My children are wearing rags

In their song *Pamelathe* husband is more concerned in providing his wife Pamela with allher basic requirements. The man says that when he was employed at *Omweri*'s posho mill, he used to bring her maize flour. The wife is again provided with eggs and milk for breakfast, roast meat, chips and soda for lunch and chicken fry for supper. This portrays the man as responsible and loving. However, *Bana Sungusia Band* ridicules men who appear irresponsible. For instance he warns his in-law in the song *Mokoyone* who are pathetic and do not care about the welfare of his family. He says that since his sister got married, he has been suffering until she is now lean, slender and pale. The husband wakes up very early in the morning and returns late in the evening, drunk, very violent and starts beating everybody without sparing even the children. Therefore, the singer advises his in-law and embrace peace and harmony in his family.

They sing in the song *Mokoyone*;

Gloss

Moraa ominto nigo achandegete

My sister Moraa is suffering

Orabokire bwe bwe omwana ominto

She is now skinny and slender

Okorwa ase ororwa gotindete

You return home drunk

Gwachaka korwana kwamoaka chitege

You start fighting kicking her

3.3.2 MEN AS LOVING

In the song *Susana* the husband start by expressing love to *Lady Susana* as his wife.They sing;

Gloss

*Aye my dear Susana ninkwanchete aye
ebaba*

I love you my dear Susana

Tokagera buna ninsoke isiko yenyangi

I will never get out of our wedlock

The song expresses total commitment men portray in their marriage. The man shows the highest degree of love towards his wife hence promises that he will never break the vow he took on their wedding day.The singers use language creatively so as to persuade their listeners that men are really committed in their marriages.Fairclough (1996:3) says that language is the primary medium of social control of power hence making any textual discourse such as song lyrics a credible meansof persuasion and representation of social structure.

In Sungusia song *Nyabeta*, the husband loves his wife until he has decided to support her for further study in Europea Medical course. He had to ask his friends to give financial support inorder to raise fees, air ticket and her upkeep.Unfortunately, after five years after completing her study, *Nyabeta* switches off and starts to court another colleague in abroad, but because of love, the man is stressed, tries to make the calls but *Nyaboke's* phone was off or she changed the SIM card and because of this situation,the man can neither eat nor sleep.The man is portrayed as people who are ready to listen to the welfare of their loved ones and are ready to sacrifice all they have in improving the status of their family.

Bana Sungusia Band portrays men as people who love their wives. He depicts men as people who are trustworthy, faithful and honest in their marriages. Marriage is a commitment, a union of two who are ready to spend their lives together therefore such marriage is regarded as holy and is respected.

3.3.3 MEN AND VIOLENCE

Bana Sungusia Band use the song Mokoyone to express this. They sing;

Gloss

Kwamoaka chitege mara kwaiyora You start kicking her and you even throw
obokima ugali they are cooking

Abana barara nchara abaiywa bane The children go to bed hungry my nieces

According to Nketia (1974:93), African contemporary music is an art which expresses the Africans' attitudes and ways of thinking about the world. Therefore, most contemporary music gives a real picture of what is taking place in the community today. *Bana Sungusia* Band uses their songs to give a picture on how men are perceived in the community and the role they play. Their songs portray the community as patriarchal and men feel that it is their right to control their wives in whatever form they may need, including insulting, beating or kicking them.

The *Bana Sungusia* Band also, through their song *Nyaboke*, portray men as abusive and distasteful. After *Nyaboke* has disappeared with the children, the husband becomes irritated and started to insult her and even curses her using obscene words.

They sing;

Gloss

I can't love any more egesagane eke I can't love you any more you are just an
uncircumcised girl

Ochaga osokere omoturukana okoria I curse you to get married to a Turkana
ebunda ekwete man who eats a dead donkey

Ochaga osokere omogere otaarogetie I curse you to get married to an
uncircumcised Luo man

The abuses and curses shows how men behaves when they are angry. In the statement *Nyaboke* "I can't love you any more" shows that when a man has been abandoned and realizes that he cannot reverse the situation.

3.4 SIMILARITIES AND DIFFERENCES IN GENDER REPRESENTATION BY BOTH FEMALE AND MALE SINGERS

In this section the researcher is going to analyse the similarities and differences in gender representation by both female and male singers. The study will therefore be based on social, economic and political issues. This will help to identify the discursive construction of gender and sexual identity.

3.4.1 SOCIAL ISSUES

The researcher looks at how the two singers have handled social issues like education and domestic responsibilities. In their selected songs both *Tabby Okeng'o* and *Bana Sungusia* Band agree that both men and women have undergone schooling. For instance, in her song *Abasubati baito*, *Tabby Okengo* has demonstrated how women have gone to school and pursued different courses which were originally done by men from the community.

She sings;

Gloss

Abasubati babono bachire chisukuru

The modern women are learned x2

Bare abang'aini bare abarimu

They are intelligent that some are teachers

Bare abaing'aini abagendi be chindege.

They are intelligent that some are pilots x2

Bare abang'aini abande abanyagitari

They are intelligent that that some are doctors

This is a clear indication of change that women have undergone schooling and have pursued courses that were initially believed to be masculinity. Fairclough (1993:135) as pointed earlier argues that Critical Discourse analysis can bring out what is opaque connections and causes within a text and give the opportunities for those who may be victims. Therefore, from *Tabby Okeng'o's songs*, the study she indicates that women who were cultured not undergone schooling they have now realized that they are able and can take and compete with men in various faculties. At the same time, *Bana Sungusia* band indicate both men and women have undergone schooling. In their song *My boss* they are indicating that in various offices, men are bosses and also women are working their as their secretaries.

The Band sings;

Gloss

Abasubati baito chiobisi

Our women working in different offices

Chibosi chiabo chiabachanda

Their bosses are so troublesome

The Band acknowledges that both men and women are working in offices, an indication that they have gone to school.

Despite the fact that both singers have acknowledged that both genders have gone to school, they differ over the nature of professions. For instance, *Tabby* indicates that the professions which were referred to as prestigious and can be attained by men, women have successfully studied them as compared to *Bana Sungusia* band which still believes that women still subordinate men in various offices as secretaries and the men are bosses.

Both *Tabby Oken'o* and *Bana Sungusia* agree that men are caring and responsible in their families. For instance, in her song *Elizabeth Nyanchama*, as Elizabeth disappears to prostitution, the husband remains behind to take care of the kids though the singer is appealing to her to return home and take care of her husband and the children. The *Bana Sungusia* band through the song *Nyabeta* they also indicate that men are caring and responsible. The wife (*Nyabeta*) requests her husband that she needs to go for further study in Europe, the husband successfully looks for the funds and enables her to proceed for her study a degree in medicine. This justifies what Fairclough and Wodak (1997) say that discourse is a form of social action and how various problems have been resolved in the community.

Both *Tabby Okeng'o* and *Bana Sungusia* also agree that immorality in the community is contributed by women through infidelity. For instance, *Tabby Okeng'o* uses the song *Elizabeth Nyanchama* as a woman who loiters from one town to another for prostitution that is Kisumu, Mombasa and Nairobi. The singer asks her why she is doing such yet she is a married woman. *Bana Sungusia* band use the song *Pamela* to express how Pamela goes to the saloon at Ikonge and return back at night with expensive attires which she does not want the husband to question the source. However, they differ in involving both genders. *Tabby Okeng'o* does not appear to involve the men in such. This is an implication according to her that women are never

immoral or if they are, that cannot be condemned. But Bana Sungusia also ridicules men due to infidelity. The Band cautions men especially against using their status in the society to oppress women sexually. The Band uses the song *My Boss* to show how bosses are intimidating women who are working under them with the intention of sexual abuse.

They sing;

Gloss

Ebosi yane bono aye naki gwanchanda

My boss how have you given me trouble x2

3.4.2 ECONOMIC ISSUES

This includes managing the resources in order to feed the family. For instance *Tabby Okeng'o* and *Bana Sungusia band* point out that men are economically stable as compared to women hence portray women as dependants. In her song *Elizabeth Nyanchama*, *Tabby Okeng'o* says that Nyanchama is provided with everything by her husband including the clothes, shoes, hair dressing and shopping from Nakumatt Supermarket.

She sings;

Gloss

Chianga chiao, egekoroto mbaka etukia

From your shoes, clothing and even hair – dressing

Eshopping Nakumatt Supermarket

He takes Nakumatt Supermarket for shopping

Bana Sungusia band uses the song *Nyaboke* to portray women as people who are low economically. The husband is demanding to have his children back from wherever Nyaboke had taken them since she cannot be able to provide them with food and clothing.

The Band sings;

Gloss

Abana bane bakoria oboro nechumbi, tinkwancha

My children are eating left-overs ugali with salt, I can't accept it

Abana bane bakobeka amachanchabe

My children are wearing rags

Therefore, both *Tabby Okeng'o* and *Bana Sungusia band* songs appear to agree with Fairclough and Wodak (1997) that discourse constitutes society structure. This gives a picture that in the community, men are to provide for the family all the basic necessities needed by the wife and the children.

1.1.1 POLITICAL ISSUES

Dijk (1997:18) argues that political issues are regarded as discursive because power can influence and can involve linguistic modes of interaction between actors. For instance, the political issues in the community were left for men only. But since the promulgation of the Kenyan new Constitution 2010, women have been actively involved in politics. *Tabby Okeng'o* through her song *Abasubati baito* has recognized such trend of political changes where women have come out strongly to compete with men in the community such as *Mary Otara*, *Alice Chae*, *Donya Toto* and *Janet Ong'era*.

She sings;

Gloss

Bare abang'aini abande bachire bunge

They are clever that they are now members of National Assembly.

However, *Bana Sungusia Band* is silent about political matters since it appears the band does not want to recognize the achievement attained by women in the community

3.5 CONCLUSION

The *Bana Sungusia* Band portrays men and women differently. The authority of men is given prominence compared to those of women where women are given a more negative connotation compared to men. For instance, women are portrayed as untrustworthy, insolent, materialistic and immoral. The family where the wife has such negative attributes, can never grow but there is a likelihood of divorce or death. Therefore, *Bana Sungusia* tends to ridicule and condemn such behaviour as unwarranted using their songs *Pamela*, *Nyabeta*, *Mokoyone* and *Susana*. They are also cautioning men through their song *Nyabeta* against marrying women of higher academic qualifications because such women are disrespectful and disdainful towards their husbands. Likewise, they caution men against marrying from higher social class families because such women are expensive to maintain.

In the song *Nyaboke* men are also portrayed as naturally needy and dependent who cannot be relied upon to cater for the welfare of the family alone without the presence of the husbands. The Band gives an example of Lady *Nyaboke* who abandoned her matrimonial home and left with the children to an unknown place. The husband is demanding his children back because he thinks that *Nyaboke* cannot provide them with the basic necessities such as food, clothing and schooling.

The women are also portrayed as people with low academic qualifications with inferior professions (secretaries), who are to subordinate men (bosses) in their respective places of work. Though the Band uses the same song to warn men against immorality and abuse of office, men are still given a higher status compared to women.

The Band portrays men as responsible and loving. They say that men are always committed in their marriage and they provide all the basic necessities needed. They give an example of *Nyabeta* who was supported by her husband in her education and *Susana* whom the husband loves very much. However, the *Bana Sungusia* Band ridicules the men who appear to contradict the expectation in the modern society like in the songs *Mokoyone* and *My Boss*

In general, *Bana Sungusia* Band portrays women more negatively than the men in their songs.

CHAPTER FOUR

4 LINGUISTIC DEVICES USED TO REPRESENT MEN AND WOMEN IN EKEGUSII CONTEMPORARY SONGS

4.1 INTRODUCTION

Different singers use their own styles depending on the message they are passing across towards their targeted audience.

A number of scholars have tried to define the term style from different perspectives and understanding. Ibid (1986:28) refers to style as those formal features of a text which enable the audience to distinguish not only the participants but also the situationally determined choices which are made by the writer out of the closed-system or open-set choices possible in a language. According to Widdowson (1975:3), style is a branch of language which studies the features of situational distinctive uses of language, it involves the choice of a given artist in their piece of work hence acting as the link between a literary criticism on one hand and linguistic on the other. He says that, stylistic devices help the artist in developing confidence in their work while Welleh (1961:418) defines style as an interaction between the literary reader and a linguistic observer. While people may be looking at the importance of the text, they may concentrate on the aesthetic purpose of every linguistic device in a way it serves to totality. Murrays (1964:10) argues that style is a personal idiosyncrasy of expression by which we recognize the writer. His argument is the same to Galperin (1977:17) who says that style is a unique combination of language units, expressive means and stylistic devices peculiar to a given artist who makes the artist's work and utterances easily recognizable.

Wodak (2008:29), says that stylistics helps to express how the speaker or writers exercise power in or by their discourse. Also together with Fairclough (1997:255), the argue that, styles may be used to reflect discursive practices that can help to produce or reproduce unequal power relations between social classes, men and women and cultural majorities and minorities through the ways in which they represent things and position of people. Therefore, language reflected in styles help in restructuring of social life.

The above definitions will help the researcher to analyse *Tabby Okeng'o* and *Bana Sungusia* Band songs to identify the unique features each has used in order to make their music

interesting and attractive. The researcher will also examine how the stylistic features used by the singers help to communicate the intended information to their targeted audience and why their songs are unique in the community today. The analysis will be based on Critical Discourse Analysis which is described as a way of approaching language analysis which concerns itself with the issues of language, power and ideology (Coffin 2001:99) where the features used will be analysed in the way they are used to address gender issues in the selected songs.

In this study, the most notable stylistic devices in Tabby Okeng'o and Bana Sungusia Band which will be analysed include; metaphor, hyperbole, rhetorical questions, foreign words, parallelism, fill-ups, enumeration, epiphora and synaesthesia.

4.2 METAPHOR

This is a comparison of two different things without using the word like or as. Critical Discourse Analysis according to Wodak (1997:23), looks at a language as a social practice and considers the context of language to be very crucial because CDA is interested in the more concealed type each day belief which often appear masked as conceptual metaphors and analogies that draw attention of linguists. Therefore, the researcher analyses the metaphors in a way which are used contextually in different songs in order to get the intended meaning of the singers. Metaphors appear in most of *Tabby Okeng'o's* songs in delivering this message to the targeted audience. For instance, in her song *Mwita Ontwekain* the second stanza, she describes the kind of insult she was getting from her husband as;

Gloss

Gunia ya viazi , gunia ya makaa

The bag of potatoes, the bag of charcoal

Ngombe kিয়ে? Ibunda kিয়ে?

What type of cow is this? What type of donkey is this?

The singer uses metaphor to describe the kind of mistreatment and agony the wife is undergoing in the hands of her husband. The artist is using metaphors to imply that according to the researcher;

The bag of potatoes to mean being lazy

The bag of charcoal – That she is dirty

Ng'ombe (cow)-foolish

Donkey to mean stubborn

The listeners may sympathize with the woman on the way she is expressing herself especially those who may be supporting the woman for such allegations but those who are supporting the man may sympathize with him having interpreted it from the second thought that the husband is getting tired working with a lazy, dirty, foolish and stubborn wife.

In her song *Elizabeth Nyanchama, Tabby Okeng'o* describes Elizabeth's beauty in stanza two as that of a strawberry with a European hair.

Gloss

Ekieni kiao nensobosobo Your beauty is a strawberry

Etuki yao neyomosongo Your hair is for a European

The description portrays Elizabeth that she is extremely beautiful, brown-skinned with a long hair. This description also helps to justify her beauty. The artist creatively starts with attractive description to create attention to the listeners before she says further the intention for singing.

The same song she refers to Elizabeth to "a safari rally"

Elizabeth Elizabeth Safari rally

She is referring her as safari rally, contextually according to the researcher, she was moving very fast from one town to another practising prostitution after she abandoned her matrimonial home. The nature of Elizabeth's immorality was so worrying that is why the singer is pleading with her to return to her husband.

In *Bana Sungusia* Band the song *Mokoyone*.

They are describing their drunkard in-law that he takes ekegara (brew)

Gloss

Okorwa ase okorwa kwarire ekegara kiao You came from where you were taking
your finger-millet

The term *Ekegara* the singers contextually mean that the man is violent due to illicit brew hence express the negative impact for drinking such brews.

4.3 HYPERBOLE

It is also known as an overstatement which is meant to make an issue appear much bigger than they if looked at objectively (Goatly 2007:7) According to Leech (1983), it is an intentional exaggeration which is meant to create emphasis over something, humour or to attract the attention of the listener.

Tabby Okeng'o and *Band Sungusia* Band use hyperbole in different ways according to the message in the song. For instance in her song *Elizabeth Nyanchama*, *Tabby Okeng'o* exaggerates Elizabeth's beauty. She sings;

Gloss

Omoiseke omonyakieni

She is a very beautiful lady

Enyenya gokorora otarare

If you see the gap between her teeth you cannot sleep.

Enyenya yaye yang'itire obwoba

I fear her gap between the teeth

Saying that a gap between her teeth makes men not to sleep is an exaggeration to show the degree of her beauty. The singer in the same song says that Elizabeth has taken advantage of her beauty to indulge in prostitution. In the song *Omosubati Sabina*, *Tabby Okeng'o* also exaggerates the way a man beats up his wife when he arrives home drunk. She sings;

Gloss

Osoa kong'ita chinkundi nechitege

He starts boxing me sometimes with kicks

Kero kende ong'itera omoro gose orobara
kero kende ong'aka esuguria

Sometimes he uses the machete or wooden bar sometimes he hits me with a sufuria

The song indicates the husband as being brutal and violent which may be a fact. However, she exaggerates the beating in order to seek sympathy from the audience and make the husband face the wrath of the public.

In describing a Member of the County Assembly, *Steve Ariika*, *Tabby Okeng'o* exaggerates the nature of development project which he has done in the region.

She sings;

Gloss

Gusii enigma okorire amange

He has done much for the whole of Kisii region

Amange Amaya intatere ngore

Much development, which I cannot mention in my songs

A Member of the County Assembly comes from a ward where he/she is elected from as demarcated by Independent Election and Boundaries Commission. The resources allocated to him may not even enough to complete projects within a ward. But the singer *Tabby Okeng'o* is praising him for having done much in the whole of Kisii region comprising of Kisii and Nyamira Counties. The singer is portrays *Ariika* as aman whose level of development is very high and can be appreciated by his people.

In her song *Mwita Ontweka* *Tabby Okeng'o* exaggerates on how men give their spouses huge and expensive false promises before marriage which are never fulfilled after marriage.

She sings;

Gloss

Inyora buna kware kongombia

Remember how you sweet-talked me

Etuga yane ningororere endege

My sweetheart I will buy an aeroplane for you

Engangi yaito toyekorere London

Our wedding will be held in London

Promising an aeroplane is a deliberate exaggeration to show how men give a number of promises when they want to win the heart of a woman. It also indicates how women are materialistic and that they can be easily cheated as long as they see expensive items being mentioned, which are never fulfilled after marriage.

Bana Sungusia also expresses a number of exaggerations in their songs. For instance, in their song *Nyaboke* they indicate that when *Nyaboke* disappeared from home with the children to an unknown place, the husband accuses *Nyaboke* of neglecting of the children. He says that his children are extremely suffering in the hands of the mother who does not have resources to provide them with the basic resources.

They sing;

Gloss

Abana bane bakoria oboro nechumbi

My children do eat cold leftover ugali with salt

Abana bane bakobeka amachanchabe

My children are in rags

Abana bane bakonywa erongori botuko na mobaso

My children takeporridge for lunch and supper

The singer in this context women are portrayed as needy in the society, who cannot even manage the children. This compels him to exaggerate the suffering and agony the children are undergoing in order to solicit sympathy from the public so that they can help him to trace *Nyaboke* hence get his children back.

In the song *Mokoyone Bana Sungusia* Band are giving an exaggerated picture on how their sister is suffering in the hands of her husband.

They sing;

Gloss

Moraa ominto achandegete

Our sister *Moraa* is seriously suffering

Orabokire bwe bwe

She has become pale

Obosisa bwamorire

She is suffering from scurvy

The statement that *Moraa* is extremely suffering, skinny, and slender and suffering from scurvy is a deliberate exaggeration with an intention to seek public sympathy. It is also an attempt to portray men as completely irresponsible and negligent to their duties as the heads of the family.

The singers from the above examples use their language to reflect the real situation in the society. Some of them portray positive aspects in the society as others commend the positive aspects and attributes in the society. Fairclough (1992:110), argues that, Critical Discourse Analysis focuses on language as it is used by real people with real intentions, emotions and purposes. He further says that, the uses being the members of the society, their speech is a reflection of a set of experiential, relational and expressive.

Summary of hyperboles uses and the emotions elicited.

SONG TITLE	HYPERBOLES IN EKEGUSII	TRANSLATION IN ENGLISH	EMOTION ELICITED
Elizabeth Nyanchama	<i>Enyenya gokorora otarare</i>	If you see the gap between her teeth you cannot sleep	Caution
Omosubati Sabina	<i>kero kende ong'itera omoro gose orobara kero kende ong'aka esuguria</i>	Sometimes he uses the machete or wooden bar sometimes he hits me with a sufuria	Sympathy
Steve Ariika	<i>Gusii enigma okorire amange</i>	He has done much for the whole of Kisii region	Appreciation
Mwita Ontweka	<i>Etuga yane ningororere endege</i>	My sweetheart I will buy an aeroplane for you	Caution
Nyaboke	<i>Abana bane bakoria oboro nechumbi</i>	My children do eat cold leftover ugali with salt	Sympathy
Mokoyone	<i>Obosisa bwamorire</i>	She is suffering from scurvy	Sympathy

4.4 RHETORICAL QUESTIONS

This involves making a point or posing a question without expecting a response from the audience. This is because the answer is too obvious or because the singer wants the listeners to interpret the question and come up with the most possible answers individually.

In her song *Abasubati baiti Sabby Okeng'o* stanza four she sings;

	Gloss
<i>Ee ng'ai torachie?</i>	Where can we go?
<i>Abang'ina barera boira...ee ng'ai torachie?</i>	Women cry everyday...where can we go?
<i>Nindi torabe abagambi?</i>	When will we become leaders?
<i>Nindi torabe abasemia?</i>	When will we become consultants?

These songs indicate the dominance of men in the community, that all forms of leadership and professions are bestowed upon men. Women are now wondering and asking; when will they have a chance to lead? This justifies what Van Dijk (2001:352), says that the work of Critical Discourse Analysis is to express gender imbalances in the community. According to *Tabby Okeng'o*, it is time for women to wake-up and compete with the men in all kinds of professions because time has come. Therefore, She uses her song to persuade or to influence women hence creating an effect.

Bana Sungusia Band in their song *Nyabeta*, use rhetorical questions to express the stress which *Nyabeta's* husband is undergoing after realizing that *Nyabeta* is likely to abandon him after acquiring further education.

They sing;	Gloss
<i>Nga'i ng'ai ng'ai ogakare Nyabeta?</i>	Where did you go Nyabeta?

The question is appearing in stanza two, two times to portray that the husband is really worried over *Nyabeta's* prolonged stay in Europe and the nature of her silence portraying women as untrustworthy because they can be easily deceived once they are away from their husbands hence cautions men against allowing their wives to go for further studies or of work far away from home.

In their song *Lady Nyaboke, Bana Sungusia*, the husband does not know where his wife Nyaboke disappeared to with the children to unknown place and therefore, he asks where she had taken his children.

They sing;

Gloss

Bono kai rende kwairete abana bane ?

Where did you take my children?

Sungusia here are portraying men are responsible and concerned who want to have their children near them in order to provide the necessary basic necessities like food, clothing and school fees.

In their Song *MokoyoneBana Sungusia* Band portrays *Nyakerario* as disrespectful to her husband, nagging and abusive. Then the singers are asking;

Gloss

*Bono mosacha ki oranche akorwe igo
naba richara ?*

What kind of man will tolerate such, even
if he is silly?

The singer appears to castigate such behavior at the same time appears to incite men that they should never condone such wives in the community. At the same time they appear to complement the women in the community who appear to exhibit a high level of commitment in bringing up their families responsibly when their husbands appear to be irresponsible, wanderers and negligent. In their song they ask a question;

Gloss

*Inee omosacha buna oyo, omokungu
namorama amagoso naroo?*

Is there a problem even if such men are
insulted by their wives?

They use this question to justify the situation and also to influence women against entertaining such men in the community.

In their song *My Boss*, the singers are wondering over the safety of women in public offices. They are questioning the morality of bosses in private and public offices and caution them that they should respect other people's wives who are subordinating them in their offices. The singers further ask the bosses how they will have reacted if their wives were treated as such;

Bono eborie aye boss, onye mokao orenge naki kwaregocha gokora?

Gloss

Ask yourself my boss, if your wife was treated as such, what were you to do?

Therefore, Bana Sungusia calls upon those working in various offices to express a high level of ethics and professionalism.

4.5 CODE-MIXING

According to Woon (2007:1) code-mixing involves changing of one language to another within the same utterance. It is used to enhance one's understanding about nature. They are the words which have been borrowed from English and Kiswahili into Ekegusii songs. Fairclough (1995:25), say that language use is socially constituted to influence the society and the society to influence language. Therefore, code-mixing is used by the singers to create a realistic background to the songs about foreign habits, customs, traditions and conditions of life. It also helps to emphasize a point which the singer feels could not be adequately asserted in one language. Therefore, the singers (*Tabby Okeng'o* and *Bana Sungusia* band) use code-mixing to maintain the rhythm and also to deliver their points out clearly and easily.

In her song *Elizabeth Nyanchama*, *Tabby Okeng'o* uses a number of code-mixing in order to deliver her points clearly and in a desirable manner in order to reach her targeted audience. She sings;

Gloss

*Omosacha oo Elizabeth obwatirwe
nepressure*

Your husband is under pressure

The singer indicates that the husband is really committed looking for her. The children are suffering over the absence of their mum and even the neighboursexert pressure on him to go and look for his wife. The singer is using the English word "under pressure" because it is simpler and shorter than the Ekegusii which will have been a long statement hence interfere with the rhythm. The same applies to *Boda boda* in the same song to show the extend of Elizabeth's prostitution, this is because those who are doing boda boda business using motorcycles, they carry anybody who needs their services. Elizabeth is also referred to as "Safari rally" to show the speed under which she moves from one town to another. The singer goes a head to sing;

Abana bao Nyanchama wamekumiss

Your children have really missed you

The singer is using the sheng' word *wamekumiss* to maintain the rhythm of the song and also to make the song more interesting. She wonders over the habit of a married woman who indulges in prostitution and why she does not get contented with her husband.

She sings;

Gloss

Kwa nini Elizabeth haulidhiki nabwana wako?

Why don't you get satisfied with your marriage?

Bibi ya mwenyewe kurandaranda nje ya ndoa

It is shameful for a married woman to get involved in immorality

The singer uses Kiswahili, apart from maintaining rhythm, she also succeeds in creativity of her language in attracting many audiences especially the youth who appear to be fanatics of Sheng' language. Above all, *Nyanchama* moving from one town to another which includes Kisii, Mombasa and Nairobi, the Kiswahili language may help those who are non-Kisii in those towns to get the information which may assist in tracing *Nyanchama* and advise her to go back to her matrimonial home.

In appreciating the Member of the County Assembly, *Steve Ariika, Tabby Okeng'o* mentions some of the development projects which he has done in the community. She uses the following words to maintain rhythm;

Chibandto mean music bands

Chichoir to mean choirs

Chiteamto mean teams

In the song *Mwita Ontweka*, *Tabby Okeng'o* sings;

Tokamenya obogima botabwati shida

We lived together without any problem

*Kumbe obogima botabuati koegen
useless*

Life without trust is useless

The wife nostalgically remembers how the husband used to sweet-talk her in order to win her heart for marriage;

Inyora buna kwarenge kongombia

Remember how you used to sweet-talk me

Sweeteee sweeteeee, babieeee babieeee

Sweeteee sweeteeee, babieeee babieeee

The wife remembers the best life during courtship .The singer uses English because they can rhythmically come out and make the song interesting.But again she portrays how the situation has changed and the promises and sweet-talk have turned to insults. She uses Kiswahili to express this;

Gunia ya viazi

The bag of potatoes

Gunia ya makaa

The bag of charcoal

After these insults, the wife gets worried and asks;

Mwita Ontweka, kuna shida gani baba?

Gloss

What is the problem *Mwita Ontweka*?

The use of English words “sweetee and babieeee” fits the context better in English than in Ekegusii in bringing the rhythm of the song because such equivalent words in Ekegusii may not be found, and if related words are used, they may not sound romantic as used in English.However, words like *Gunia ya viazi,gunia ya makaa* can be translated easily to Ekegusii translation as *Eguni yebiasi Eguni yamakara* but the singer is using them in order to capture the attention of the audience.

Tabby Okeng’o uses the following words to compliment the women who have excelled in various professions;

Basubati baito twawapa heko

We congratulate our ladies

Basubati baito hongera sana

Congratulations our ladies

She is uses Kiswahili to portray that she is now addressing the civilized society where women have gone to school and are competing with men in different professions. The foreign language stands for change in the community since a sign that discourse keeps on changing.

Bana Sungusia also use code-mixing in their songs in order to achieve different effects. For instance, in their song *Nyabeta*, the husband is trying to reach his wife Nyabeta who went abroad for further studies return.

They sing;

Natemire goaka esimi, eti mteja hapatikani

Gloss

I have tried to make a call but the customer cannot be reached

The singers use exact words as used by the service provider to make the situation to appear more real and the authenticity of the predicament he went through. He goes ahead giving comments in English as to why he has been abandoned by *Nyabeta* as;

Nyabeta, you want to abandon me because of my level of education

He is using English to portray that though he addresses a learned woman, he had also gone to school up to some level.

In the song *Nyaboke*, upon getting abandoned by *Nyaboke*, the husband tries all the means to persuade her to return home with the children. But after failing in all his attempts, he becomes very angry hence turns abusive.

He says;

Nyaboke mwana wa Kisii, I can't love you any more, egesagane eke .

Gloss

Nyaboke the lady from Kisii I can't love you any more you are just an uncircumcised girl

The statement shows that the husband is now fed-up

4.6 PARALLELISM

This involves parallel linguistic construction when two or more sentences or part of the sentences are similar or identical and they occur in close succession it may be viewed as repetition. Fairclough (1992:120), argues that the singer's choice of words and tenses reflects a certain ideology and a social background. He is much concerned with meaning relations in a text. Therefore, the singers have used parallelism to impress the audience and also to stress or

emphasize their intended points. Both *Tabby Okeng'o* and *Bana Sungusia* have used parallelism successfully in some of their songs. For instance, *Tabby Okeng'o* in her song *Abasubati Baito* in stanza one she sings;

Basubati baito tegerera monyigwe

Basubati baito gaki tega amato

She is using the words *Basubati baito* in stressing the achievements made by the women and the song is meant to mobilize all women that the time has come to compete with men.

She proceeds with parallelism to express what they have achieved.

Bare abang'aini abagendi be chindege

Bare abang'aini abagendi be chimeri

The singer proceeds by telling the men and women to embrace family planning by singing;

Tonyore abana bari toranyare

Tonyore abana bari orasomie

Bana Sungusia Band also use parallelism in some of their songs, for instance, in the song *Mokoyone*, the husband he complains about the nature of wife he married. They sing;

Mosubati omino tari gochi mogondo

Mosubati omino nigo ere anchaete

In the same song, they are addressing their in-law who married their sister, who has abandoned his family and their sister and the children are now suffering.

Abaigwa bane bachandegete

Abaigwa bane mbari gochia sukuru

In the song *Nyaboke*, *Sungusia* use parallelism to enhance the rhythm and also to stress the condemnation towards *Nyaboke* who had abandoned him.

Ochaga oombogane origie omosacha akobore

Ochaga osokere omotende agokenye botuko

The condemnation also helps to portray the conducts of men from other tribes like Kuria, Luhya and Maasai as wife batterers.

4.7 ENUMERATION

According to Galperin (1977:216), this involves the act of numbering or giving a sequence or series of events one by one. They are named one by one so as to produce a chain, the link of which syntactically is in the same position. For instance, in describing the kind of the husband *Omosubati Sabina* has, *Tabby Okengo* says;

Chitabi chiaye chiansinyire, tari korari nyomba, gakoirana nigo atindete osoa kong'ita chingundi, chitege, kero kende ong'itera omoro, orobara, kero kende ong'aka esuguria.

Gloss

His characters are unbearable, he does not sleep at home, he returns home drunk and starts boxing and kicking, sometimes he uses a machete or wooden bar to hit me, sometimes he hits me with a sufuria

In appreciating *Steve Ariika* in his development projects in Kisii, *Tabby Okeng'o* says; *Emechango emenge ere nigo agokonya, ebiombe Gusii nigo ere agokonya, chibandi Gusii nigo ere agokonya, Chiteam chiembira, chichokora Bosongo na abana chintakana nigo ere agokonya.*

Gloss

He has supports so many harambee, he supports so many welfare groups, he supports our churches, he supports the Kisii music Bands, he supports many choirs, he supports many teams, he supports the radio fans, he supports the orphans, he supports the street children in Kisii town.

The events enumerated portray him as a responsible and hardworking leader. *Bana Sungusia* also use enumeration in their song *Mokoyone* in giving a picture about an irresponsible husband and condemn his character traits. They sing;

Omokungu nere okoimoka arusie chiombe bweri, abana bagende esukuru, agende ekonda ogora ebutuma, oanekera isiko, omosacha okemba ochicha obiiba oghenda konywera amarwa, kero akoirana nigo atindete ochaka korwana

Gloss

The wife wakes and gets the cattle to the field and children to school, sometimes she goes to casual labour and buys maize flour, the husband sneaks in and steals the maize and exchange them in kind with illicit brew, he returns being drunk late at the evening and starts fighting.

In the song *Nyabeta*, Sungusia enumerate the steps the man called *Mochumbe* made to make sure that his wife has gone for further studies. They sing;

Ogantebia aye nogende ng'umbu, osomere obonyagitari. ngarangeria basani bane togakora omochango, tokagokoba tokagoikia egetii kiendege erinde aye ogende gosoma

Gloss

You told me your passion to study abroad, A degree in medicine, I requested for donations from my friends through harambee, we did harambee at home, so that you go for your study, we escorted you to the airport

The enumeration is meant to justify the determination of the man in supporting his wife to further her studies.

In the song *Pamela*, *Bana Sungusia Band* portrays women as exploitative and materialistic. They enumerate her demands as follows;

Chimambia amagena na amabere, mobaso enyama ensambe, chips amo nesoda enkendu na morogoba engoko enyenywe.

Gloss

She demands milk and eggs for breakfast, lunch, she demands roasted meat, chips and a refrigerated soda and supper she needs a chicken to be slaughtered.

4.8 EPIPHER

This is where the singer uses repetition of one or more words at the end of two or more lines. It is just like parallelism as explained above, the writer's choice of words reflects a certain ideology. Therefore, the singer uses epiphem in order to emphasize the issue being mentioned.

In praising the Member of the County Assembly *Steve Ariika*, *Tabby Okeng'o* sings,

Gloss

Emechango emenge ere nigo agokonya

Chikanisa chiaito ere nigo agokonya

Ebiombe ebinge ere nigo agokonya

He has supports so many harambee x2

He supports so many welfare groups x2

He supports our churches x2

4.9 SYNAESTHESIA

These are the words used to describe different lines like colour, smell and vision. They are used to provoke the listeners' thoughts and strike as unusual. For instance, in describing the MCA *Steve Ariika*, *Tabby Okeng'o* says;

Gloss

Engoro yaye nigo endabu

He has a helping heart

Again in describing *Elizabeth Nyanchama's* beauty, she says;

Ekieni kiaye nensobosobo

Her beauty is a strawberry

She gives more comment in the process of singing to show that Elizabeth is extremely beautiful.

She says;

Gloss

Omwana echocolate

She is a chocolate

Omwana risase

She is a sun

In the song *Abasubati Baito*, *Tabby Okeng'o* describes women who have succeeded in various professions and are competing with men in the political arena as;

Gloss

Omong'ina nyakieni kebariri aire ekieni
parliament

Let our beautiful women go to parliament

Omong'ina nyakieni chocolate aire ekieni
parliament

The brown ladies should also seek
parliamentary position

This is used by *Tabby Okeng'o* to portray women that they have now succeeded in the society and are ready to compete with men in any field.

In their song *Susana*, *Bana Sungusia band* sing about *Susana's husband* on how he admired her before marriage.

Gloss

Ekieni kiao inkasoncha inkakora I looked at your beauty and got satisfied

Again in their song *Mokoyone*, they describe the suffering of their sister *Moraa* as;

Orabokire bwe bwe She has become pale, skinny and slender

Orabokire means she has become skinny with bare and dry skin. The singers are using these descriptions to provoke the thoughts of the listeners to sympathize with *Moraa*'s situation

4.10 IRONY

This is a technique of indicating the opposite of the expectation or ostensibly stated. *Tabby Okeng'o* and *Bana Sungusia* band use irony in a number of their songs.

In the song *Omosubati Sabina*, *Tabby Okeng'o* sings;

Iyaiyaiyaa ntare koba omomura x2 I wish I was born a boy x2

Ntare koba omomura ng'ire nyang'era roche x2 I wish I was born a boy and take our cow to the river x2

The song indicates that the men have abandoned their duties that women wishes to have been born males in order to perform such duties. Such roles according to community's gender roles are supposed to be done by men hence portrays men as being irresponsible.

Bana Sungusia band uses the song *Pamela* to bring out the aspect of irony. They sing;

Pamela demands milk and eggs for breakfast, roasted meat, chips and a refrigerated soda for lunch and chicken for supper even when she knows that the husband is needy hence portrays women as exploitative and materialistic.

.CHAPTER FIVE

5 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 SUMMARY OF FINDINGS

The study sought to look at the Critical Discourse Analysis of gender representation in selected Ekegusii contemporary songs through examination of thematic concerns and styles used.

The objective of this study was to analyse gender representation in Ekegusii Contemporary songs. The researcher identified an eight male band (Bana Sungusia) and a female singer (*Tabby Okeng'o*) and selected six songs from each which express gender representation under different thematic concerns which were sung between the year 2010 and 2017.

The researcher found out that *Tabby Okeng'o* has presented modern women as civilized due to schooling. She says that women have undertaken various professions which were reserved for men in the community and now most of them are pilots, drivers, teachers, captains and medical doctors. This argument justifies Fairclough's argument that discourse is a form of social action.

She also portrays women as people who have now taken leadership positions in the community contrary to the past where leaderships were meant for men. The terms which were used to refer to men such as *Omogambi* (leader) are now used to refer to either gender. She gives examples of women who have gone to parliament such as *Alice Chae, Mary Otara and Janet Ong'era*.

Tabby Okeng'o portrays women as immoral who propagates infidelity in their marriages. She uses the song *Elizabeth Nyanchama* to show how women especially who are regarded as beautiful and brown get involved on prostitution and end up abandoning their family. She cautions such women that they may die due to immorality if they do not stop such behaviour.

Tabby Okeng'o however commends women who are responsible. She uses her song *Omosubati Sabina* to show that some women are responsible and bread winners in their family. She argues that the structure of leadership has changed and women are taking lead as men run away from such responsibilities hence justifies Fairclough's argument that there is a link between the text and the society.

She portrays men as exploitative who should not be trusted in their promises. She gives an example of *Mwita Ontwekaas* the man who changed after getting married without fulfilling the courtship promises. She says that the man became violent and abusive.

Tabby Okeng'o uses the song *Omosubati Sabina* to express how men are violent. The husband beats his wife everyday until she has become crippled. This song justifies Fairclough and Wodak (1997) argument that Critical Discourse analysis addresses social problems such as dominance, injustice and inequality. *Tabby Okeng'o* however shows that both men and women should have collective responsibility in developing their families. She uses her song *Tobange Oroiboro* to embrace family planning which should be facilitated by both men and women.

Bana Sungusia band on the other hand portrays women as materialistic and immoral. They use their song *Pamela* to show how *Pamela* was exploiting her husband with high demands without satisfaction hence ending up going out to *Ikonge* Market only to return late at night with expensive attires without giving any explanation over the sources of finance. The Band also portrays women as insolent who lack etiquette in the community. They use the song *Mokoyone* to show how a wife insults her husband before his friends and the children. The band condemns such behavior as unwarranted.

The *Bana Sungusia* band portray women as untrustworthy and that sometimes they can enhance suffering and injustice as portrayed by Fairclough and Wodak. They use their song *Nyabeta* to show how *Nyabeta* abandoned her husband after supporting her to get higher education. The Band cautions men against marrying women who have higher academic qualification than them.

The Band further portray women as financially disempowered who can not support the children given such responsibilities. They use their song *Nyaboke* to show how *Lady Nyaboke* had failed to provide food and clothing to her children after she abandoned her husband. Due to this the husband demands his children back. The band therefore portrays women as weak who should not be entrusted with responsibilities.

The Band portrays women as people who do not take superior professions in the society. They say that the best they can do is taking subordinative jobs in the society such clerical jobs and they are to be controlled by men who are the bosses. The Band finally portrays women as beautiful and that men who marry beautiful wives they always live in fear that they may be deceived and divorce them.

The Band portrays men as responsible and caring. Through their song *Nyabeta* they show how the husband supported his wife *Nyabeta* to go for further study abroad to study medicine. He facilitated the Harambee and even escorted her to the airport. At the same time, the Band further uses the song *Nyaboke* to express how the husband needs his children back so that he can provide them with the basic necessities.

The Band portrays men as loving through their song *Susana and Nyabeta*. In the song *Susana* the husband gives description over the beauty of Susana promises her that, he will never betray her or marry another wife and in the song *Nyabeta* the husband loves his wife Nyabeta until he decides to support her for her further study abroad.

5.2 CONCLUSIONS

From the study carried above the researcher found out that both the female singer and male band have used the language which shows a clear gender representation in their songs through the themes such as education, leadership, immorality, exploitation, violence, women as insolent, untrustworthy, women as economically disempowered, love and family responsibility.

5.3 RECOMMENDATIONS

From the above findings the researcher recommended that a case study to be done of gender representation in contemporary songs in other communities. A comparative study to be done on secular songs on gender representation in Ekegusii.

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APPENDIX 1 : SONGS BY TABBY OKENG'O

1. ABASUBATI BAITO (OUR LADIES)

Transcription of the song

Basubati baito tegerera monyiwe x2

Our ladies just listen to me x2

Basubati baitoo gaki tega amato x2

Our ladies please listen keenly x2

Basubati baito twawapa heko x2

Our ladies we congratulate you x2

Abasubati babono bachire chisukuru x2

The modern women are learned x2

Bare abang'aini bare abarimu

They are intelligent that some are teachers

Bare abang'aini abagendi be chindege

They are intelligent that some are pilots x2

Bare abang'aini abagendi be chimeri

They are intelligent that they are captains

Bare abang'aini abagendi be chigari

They are intelligent that they are drivers

Bare abang'aini abande na abanyagitari

They are intelligent that some are doctors

Bare abang'aini bare abang'ainii eeeee

They are intelligent very intelligent

Umedrive Kisii Mary Otara x2 ,

You have driven Kisii ahead Mary Otara ?

Alice Chae Nyamira county,

Alice Chae Nyamira county

Donya Toto omoraria bwe'gesa

The news Anchor Donya Toto Egesa F.M

Fontinah Gare, nakupa heko

I salute you Fontinah Gare

Bridgit Ombati hongera sana

Bridgit Ombati I congratulate you

St.Jude Bosongo oo nakupa heko

St.Jude Bosongo I salute you

Jane Matoke hongera sana

Jane Matoke I congratulate you

Catherine Nyamato nakupa heko
(Clare Omanga hongera sana x2)

Catherine Nyamato I salute you
(Clare Omanga I salute you x2)

Omong'ina Nyakieni kebariri....aire ekieni
parliament x2

Let our beautiful women go to parliament x2

Aire ekieni parliament Nario abagaka
baragoke

Let them seek parliament positions is when
men will recognize them

Omong'ina nyakieni chocolateaire ekieni
parliament

The brown ladies should also seek
parliamentary positions

(Eee nga'i torachie ?. .Eee nga'i torachie x2)
Abangina barera boira.....ee ng'ai torachie ?

(Where can we go ?Where can we go x2)

The women are crying everyday ... Where can
we gone?

Nindi torabe abarai ? ... ee ng'ai torachie ?

When can we be leaders? Where can we
go?

Nindi torabe abasemia ?... ee ng'ai torachie ?

When can we be consultants? Where can
we go ?

(Amaa twachire bungee x2) ee ng'ai
torachie ?

(Now we have gone to parliament x2)
Where can we go ?

(Amaa twabeire abagambi x2) ee ng'ai
torachie ?

(Now we are leaders x2) Where can we
go?

(Aka entaburuta eee x2)... Aaaa ee

*(Aka entaburuta abakungu motuome
abagaka kisiasa aka entaburuta ee x2)
Aaaa ee*

*(Komogoaka kumbu bakungu morende
timotuoma abakungu x2)Aaaa ee*

*(Aka entaburuta bakungu motenge more
happy bakungu aka entaburuta eee x2)
..Aaaa ee*

Bakungu suka gocha tobeke ebitingiro igoro

Tobeke egetingiro ekemo igoro

Nonya nabasacha nabo bagotojoin

2.OMOSUBATI SABINA (LADY SABINAH)

Aiyaiyaaa ntare koba omomura x2

*Ntare koba omomisae ng'ire nyang'era roche
x2*

Tindi bundaaa Mokungu tindi bunda x2

Obogima obo baminto bwangong'eire

Iyaiyaiyaa ntare koba omomura x2

*Ntare koba omomura ng'ire nyang'era roche
x2*

Omosubati Sabby,inche bwangong'eire x2

*Obogima bwangong'eire tingonyara
koremereria x2*

Aiyaiyaaa... tingonyara

Aiyaiyaaa... konyagoitwa

Aiyaiyaaa... naremaire

Aiyaiyaaa... bwangong'eire

Aiyaiyaaa... tingonyara

*(Jump and dance vigorously x2) Aaa
eee*

*(Jump and dance vigorously and you drive
out men from politics x2).... Aaa eee*

*As you jump and dance be careful not to
push the fellow women x2).... Aaa eee*

*(Jump and dance vigorously more happily
my fellow women x2)... Aaa eee*

Women dance together raising one heel

Let women dance raising one heel

Even men should come and join the women

I wish I was born a boy x2

*I wish I was born a boy and take our cow to
the river x2*

Am not a donkey am not a donkey

I cannot bear this kind of life

I wish I was born a boy x2

*I wish I was born a boy and take our cow to
the river x2*

*Life has become unbearable to me lady Sabby
x2*

Life is very hard and I cannot bear with x2

I will never bear with it

Being beaten everyday

I have become a cripple

Life is very hard

It is unbearable

*Mosacha osoka mambiamambia oghenda
konyua echang'a,ebusa ne tumbato*

The husband getting out daily to drink illicit
brew,and tobacco

*Gingomoboria ng'ai ogochia ong'aka
chindoe,ontebia timbaisa komogambera x2*

Daring to ask where he is going,she slaps me
and warns me never to ask him again x2

Aiyaiyaaa... tingonyara

I will never bear with it

Aiyaiyaaa... konyagoitwa

Being beaten everyday

Aiyaiyaaa... naremaire

I have become a cripple

Aiyaiyaaa... bwangong'eire

Life is very hard

Aiyaiyaaa... tingonyara

It is unbearable

*Chitabi chiage chiansinyire,tari
koraranyomba*

His characters traits are unbearable, he does
not sleep at home

*Gakoirana nigo atindete osoa kong'ita
chinkundi nechitege*

He returns home drunk and starts boxing and
kicking

Kero kende ong'itera omoro gose orobara

Sometimes he uses a machete or wooden bar
to hit me

Kero kende ong'aka esuguria.

Sometimes he hits me with a sufuria

Aiyaiyaaa... tingonyara

I will never bear with it

Aiyaiyaaa... konyagoitwa

Being beaten everyday

Aiyaiyaaa... naremaire

I have become a cripple

Aiyaiyaaa... bwangong'eire

Life is very hard

Aiyaiyaaa... tingonyara

It is unbearable

*Imochani intebane roche,echiro gose etinga
nigo agonseria nabana twarara isiko*

*Oonirie amaremo,oonirie kera egento
nyomba,timbwati nonya nekerogo*

Gaki inchandegete.

*(Inche inkokora ekonda amo nebiasara
narageria abana x2)*

Abana bane inchandegete x2

Aiyaiyaaa... tingonyara

Aiyaiyaaa... konyagoitwa

Aiyaiyaaa... naremaire

Aiyaiyaaa... bwangong'eire

Aiyaiyaaa... tingonyara

If I happen to delay in the river, market or at the posho mill ,he will chase me and the children and we spend the night outside

He has sold the land and everything in the house, I do not have even a chair in the house

Am really suffering

(I do casual labour and some business in order to feed my children x2)

My children are really suffering

I will never bear with it

Being beaten everyday

I have become a cripple

Life is very hard

It is unbearable

3.MWITA ONTWEKA(This is a man's name)

*Omwana Sabby nigo nomoinyore Mwita
Ontweka oyokabeire omwanchi one bwomoyo
one x2*

Tokamenya obogima botabwati shida x2

Amatuko amange agachaka gochenchia x2

Kumbe obogima bila koegeni ni useless x2

*Inyora buna kware kongombia x2 Sweeteee
sweeteee,babieeee babieeee*

Etuga yane ningogorere endege x2

I lady Sabby Okeng'o I have remembered Mwita Ontweka who used to be lover x2

We stayed together for long without any problem x2

After sometimes he started to change x2

It is real that life without faith is useless x2

Remember how you used to sweet talk me x2 Sweetee sweetee babiee babiee

My babe I will by an airplane for you x2

Enyangi yaito tonyekorere London x2

Obogima bwaito bobo obwororo x2

Sweeteee sweeteee x2

Our wedding will be held in London x2

Our life will be simple and sweet

Sweeteee sweetee

*Mwita Ontweka ere agachaka koba omong'ao
x2*

Matizi tuzi magoti nusu nusu x2

Gunia ya viazi,gunia ya makaa x2

Ngombe kieye ,bunda kieye x2

*Onye kwaroche ninki kiagerete aye
okanyuoma ?*

*Inyora buna kware kongombia x2 Sweeteee
sweeteee,babieeee babieeee*

Mwita Ontweka kuna shida gani babaaa ?

*Ontweka ntigane imenye obogima bwane
imenyerete*

Mwita Ontweka started to change x2

Insults now and again x2

A bag of potato, a bag of charcoal x2

Which cow is this? Which donkey is this ?

If you had seen these,why did you marry me ?

Remember how you used to sweet talk me x2
Sweetee sweetee babiee babiee

Sweeteee sweetee x2

What is the problem Mwita Ontweka dad ?

Ontweka just leave me alone to live the way I
live

4.STEVE ARIIKA(This is a man's name)

Tiga bono inche intere Steve Ariika x2

Ekansora Ariika omwana Onyariacha x2

Ekansora Ariika ere nomongwana x2

Nyabisabo sobo omochi Onyariacha x2

Let me now sing Steve Ariika x2

The Member of County Assembly Ariika son
of Nyariacha x2

The Member of County Assembly Ariika is a
gentleman x2

His home is at Nyabisabo in Nyariacha family
x2

Mama omwabo Tabitha Mong'ina x2

His mother is Tabitha Mong'ina x2

Obuya bwao bwagera nagotera x2

I'm singing you because of your goodness

Mosubati Sabby tiga inche imbatebi x2

Lady Sabby let me tell you x2

Obuya bwaye bwaretire oborabu x2

His goodness has brought development x2

Town Bosongo oretire amache x2

In Kisii town he has brought taped water x2

Amache yokonywa naro obogima x2

Clean drinking is water life x2

Bosongo yaito orentire obochenu x2

In Kisii town he has brought services x2

Chinyomba chiakebara nachio obochenu x2

Public toilets are essential for our health x2

Obuya bwao bwagera nagotera x2

I'm singing you because of your goodness

Omosubati Sabby tiga inche imbatebie x2

Lady Sabby let me tell you x2

Narenge omorwaire gaki indemeire x2

I was sick and seriously in need x2

Abasani bane nabwate bonsi bagantama x2

All my friends abandoned me x2

Ababwate chibesa bonsi bagantama x2

All those who had money equally abandoned me x2

Ababwate chigari bonsi bagantama x2

All those with vehicles abandoned me x2

Omokansora Ariika gaki agankonya x2

The MCA Ariika rescued me x2

Obuya bwao bwagera nagotera x2

I'm singing you because of your goodness

Engoro yaye nigo ere endabu

He has helping heart

Chitabi chiaye nigo are omwororo

His character traits he is humble

Gusii engima okorire amange

He has done much in the whole of Kisii

Amange Amaya intatere ignore

Much better which I cannot mention.

Obuya bwao bwagera nagotera x2

I'm singing you because of your goodness x2

<i>Emechango emenge nogo ere agokonya x2</i>	He has supports so many harambee x2
<i>Ebiombe Gusii nigo ere agokonya x2</i>	He supports so many welfare groups x2
<i>Chikanisa chiaito nigo ere agokonya x2</i>	He supports our churches x2
<i>Chibandi Gusii nigo ere agokonya x2</i>	He supports the Kisii music Bands x2
<i>Chikwaya Gusii nigo ere agokonya x2</i>	He supports many choirs x2
<i>Chitimu Gusii nigo ere agokonya x2 Chitimu chie'mebira</i>	He supports many teams x2 Football teams
<i>Amashabiki yechiredio nigo ere agokonya x2</i>	He supports the radio fans x2
<i>Abana chintakana nigo ere agokonya x2</i>	He supports the orphans x2
<i>Chichokora Bosongo ere nigo agokonya x2</i>	He supports the street children in Kisii town x2
<i>Obuya bwao bwagera nagotera x2</i>	I'm singing you because of your goodness x2

5. TOBANGE OROIBORO (Let us embrace family planning)

<i>Abanto baito mwensi mwanyagetinge x2</i>	All our people from Kisii x2
<i>Abagaka na abang'ina na Abasae x2</i>	Men, women and youths x2
<i>Inche Tabby Okeng'o nigo nerure x2</i>	I Tabby Okeng'o have volunteered x2
<i>Imbatebie ogosemia mwanyagetinge x2</i>	To give you advice people from Kisii x2
<i>Igoro yoroiboro Gusii yaito x2 eee</i>	About family Planning in Kisii x2
<i>Bogima bwakare tari bwabono</i>	The earlier life is different from the modern one
<i>Uchumi yakare tari yabono</i>	The earlier economy is different from the modern one
<i>Maremo akare tari abono</i>	The earlier tracks of land is different from the modern one
<i>Bang'ina bakare tari babono x2</i>	The earlier women are different from the modern ones x2

Bagaka bakare tari babono x2

The earlier men are different from the modern ones x2

Tonyore abana baritoranyare x2

Give birth to children whom you will be able to provide x2

Tonyore abana bari torasomie x2

Give birth to children whom you may take to school x2

Tonyore abana baritoraragerie x2

Give birth to children whom you may feed x2

Banto baito twensi tobwaterane x2

Let us all unite x2

Tobange oroiboro tobe abang'aini x2

We become wise and family planning x2

Obotaka bokee ,enchara ekee x2

To reduce poverty and hunger x2

Gosangorora abana tiga gokee x2

To reduce getting so many children x2

Tiga tobe abang'aini Mwanyagetinge x2

Let us be wise all of us in Kisii x2

*Abasubati baminto, tiga togende
nyagitariee x2*

My fellow ladies let us go to hospital x2

Tonyore obosemia, tobange oroiboroo x2

We get advice on family planning x2

Abasubati baminto, tiga tobe abangaini x2

My fellow ladies let us be wise x2

Togende Nyagitari toegwe obosemia x2

Let us go to hospital and get advice x2

*Nonye nabasacha bagende baegwe
obosemia x2*

Even men should go to hospital to get advice x2

6. ELIZABETH NYANCHAMA(This is a woman,s name)

*Tiga intere omosubati Elizabeth Nyanchama
wee x2*

Let me sing and remember Elizabeth
Nyanchama x2

Sobo Bosongo Nyamataro ang'e nebara x2

She comes from Nyamataro near the road x2

*Ere nomoiseke omonyakieni,omotambe obwate
enyenya gokorora aye otarare x2*

She is tall with a gap between the teeth x2

Elizabeth Elizabeth Nyanchama wee x2

Elizabeth, Elizabeth Nyanchama wee x2

Ekieni kiao nensobosobo

Her beauty is a blackberry

Elizabeth enyenya yang'itire obwoba

Your gap between the teeth has given me fear
x2

Nyanchama gaki etuki yao neyomosongo

Your hair is for European x2

Nyanchama wee ekeria kiao tigecong'aina

You should not be deceived by your hips x2

Nyanchama ogatama bwoo ogatiga abana

You ran away from you home Nyanchama and
abandoned your children x2

Abana bao Nyanchama bachandegete

Your children are suffering Nyanchama

Omosacha oo Nyanchama mbirero abwate

Your husband is in agony

Nyanchama Nyanchama wee

Nyanchama Nyanchama you

Ebikoro biao Nyanchama twabimanyire

We have known your actions Nyanchama

Ebiasara biao Nyanchama imbodaboda

Your business is boda boda

Etabia yao Nyanchama aye negoite

You behavior will kill you

*(Omosacha oo Elizabeth abwatire under
pressure x2)*

(Your husband is under pressure x2)

Elizabeth Elizabeth Nyanchama wee x2

Elizabeth Elizabeth Nyanchama x2

Elizabeth kurandaranda Bosongo goeta

Elizabeth loitering along Kisii town streets

Elizabeth kurandaranda Mombasa goeta

Elizabeth loitering along Mombasa town
streets

Elizabeth kurandaranda Nairobi Street

Elizabeth Elizabeth Safari rally

Bibi ya mwenyewe kurandaranda nje ya ndoa

Bibi ya wenyewe kuhanyahanya Eliza mama

Nyanchama Nyanchama wee

Nyanchama Nyanchama baba

Kende gionsi otagete omosacha oo nigo agokoa

Chianga chiao, egekoroto mbaka etukia

Eshopping Nakumatt Supermarket

Elizabeth Elizabeth Nyanchama wee x2

Ni aibu sana kurandaranda bibi ya mwenyewe

Nobosoku obonene gotamboka isiko yenyangi

(Omokungu omuya nigo akoagacha mwaye

Omokungu omobe nigo agotagora mwaye x2)

Abana bao Nyanchama wamekumiss

Elizabeth loitering along Nairobi streets

Elizabeth you are Safari rally

A married wife loitering outside marriage

A married woman in adultery Elizabeth mum

Nyanchama Nyanchama you

Nyanchama Nyanchama

Your husband provides you with everything you need

From your shoes, clothing and even hair dressing

He takes Nakumatt Supermarket for shopping

Elizabeth Elizabeth Nyanchama x2

It is shameful for a married woman to be loitering

It is a great shame to get involved in adultery

(A responsible wife develops her family

An irresponsible woman breaks her family)

Your children Nyanchama are missing you

*Uchungu wa mwana aujuaye ni mama mzazi
x2)*

Nyanchama gaki otagwancha oirane bwogo

Nyanchama Nyanchama mama

*Kwa nini Nyanchama haulidhiki na bwana
wako?*

Raha ya dunia Elizabeth haina mwisho

Eliza x4 mama

(The pain of the child is known by the
biological mother x2)

Please Nyanchama return back to your family

Nyanchama Nyanchama mum

Why don't you get satisfied with your
husband?

The pleasure of the world has no limit

Eliza x4 mum

APPENDIX 2 : BANA SUNGUSIA BAND

1.PAMELA

TRANSCRIPTION AND GLOSS

(Baminto mbororo kiobo ase ense eye ?

(What kind of life is this in this world?

Gochiesa kore omwana nobochinga x2)

It is foolish to misbehave while you are still young x2)

Baminto ninki kiandiete mochumbe ngachaka obochinga inche kinde omwana ?

What made me to start being misbehave while I was young?

Ngamonyoria omosubati obande omwana ngabwatwa ngamoegwa nechinguru

I impregnated somebody's girl and I was arrested and forcefully given to me as a wife.

Obogima bogangong'era inche mochumbe naende inche tindikiri meremo

Life became very unbearable to me Mr.Mochumbe being unemployed

Obogima boria amenyerete sobo bwarenge bwe'rigori rinene

She was brought up in a family which is financially stable

Baminto omosubati oyo pamella omwana o' Mabiria korwa Miruka

This lady Pamela the daughter of Mabiria from Miruka

Nkarikwa etinga yo'mweri ngosia , ngaiba obosi ngamoirera nyomba x2

I was employed in Omweri's phoso mill and I stole maize flour for her

Ingachia ngarikwa etuka Bosongo, ingaiba chibesa ingachia ebirundo

I got a job as a shopkeeper in Kisii and I stole money and ran away

Sungusia bakandika ase egari yabo,ingaiba chitaeri ingachionia

Sungusia employed me in their vehicle, I stole the tyres

Daniel Nyakundi akandika oteri aria baserona egase egansinya

Daniel Nyakundi gave me a job in his hotel at Barcelona but I ran away from the job

Rero nabwatirwe inkoiba eng'ombe ,egaki timong'ita tiga imbatebie

Today I been caught a cow, but don't kill me let me say the truth

*Moisonde inkwabwatwa inkoiba amatoke
Onchikwe Omong'are ogangonya*

*(Jumapili inkaitwa echiro Suneka ekero
natemete koiba eganchwa x2)*

*Baminto omosubati oyo Pamela baminto
ogerire nabeire omoibi*

*Chimambia amagena namabere,morogoba
atagete engoko enyenywe*

*Ranchi ogani enyama ensambe yoka,chibusi
amo nesoda ekendu egwansa*

*Omanya kogenda esaroni Ikonge,oirana
morogoba botuko*

*Omwana ngesona akonya korera
komagamaga nkai mama akorwera*

*Kagocha nigo agoreire chianga
,ngoboria,ominyokire ase omogambi*

*Ombwata ong'ira ase ekambi yechifu
ngumetie omogambi mbwoye akorara*

*Baminto Mbororo kiobo ase ense eye gochiesa
kore omwana nobochinga.*

2.MOKOYONE (MY INLAW)

*Twakumirie omongwanaa ere akanyuoma
seito*

Twakumirie omongwana ye ye ye ye x4

*Twakumirie omongwana eee mokoyone akaira
omwana ominto*

*Moraa ominto nigo ere achandegete omwana
ominto*

Yesterday but one I was caught stealing a bunch of bananas, luckily I was rescued by Onchikwe

(On Sunday I was nearly killed at Suneka Market while trying to steal a dress x2)

This lady Pamela has made me to be a thief

She demands milk and eggs for breakfast, supper she needs a chicken to be slaughtered

Lunch she demands roasted meat, chips and a refrigerated soda

She then goes for a saloon at Ikonge town and returns late at night

The child is crying outside not knowing where the mother will come from

The comes with full shopping, if I dare to ask the source, she reports to the chief

Am arrested and taken to the chief's office

What kind of life is this in this world?

It is foolish to joke while you are still young x2

We are worried about the fellow, he married in our home

We are worried about the fellow x4

We are worried about the fellow who married our sister

Our sister Moraa is suffering

(Nigo ere achandegete omwana ominto x2)

Orabokire bwe bwe omwana ominto x2

Obosisa bwamorire omwana ominto x2

Okorwa ase okorwa kwarire ekegara kiao

*Kwaimoka chitege mara kwaiyora
obokima, abana barara nchara, abaigwa bane*

Abaigwa nabe nigo bachandegete x2

Mbarigochia esukuru, abana bomosubati eee

*Twakumirie omongwanaa ere akanyuoma
seito*

Twakumirie omongwana ye ye ye ye x4

*Are omorugi one nyakerario ninki gekogera
bono okondama ?*

*Ninki gekogera okondama bosio bwabasani
bane ?*

Eamate yane nigo bakumetie

*(Bosoku obonene kwarantire mbaka ekero
twagakinia abana Nyakerario x2)*

Okondama bosio bwa abasani nane

Mbaka abana banchaira

Baroche buna inche momora omwabo

(She is suffering our sister x2)

She has become skinny and slender x2

She has been infected by scurvy x2

*You return home after you have eaten the
finger-millet*

*You start fighting her and even throw away
ugali they are cooking*

My nieces are suffering

My sister's children do not go to school

*We are worried about the fellow, he married in
our home*

We are worried about the fellow

*Why are you insulting me my wife Nyakerario
?*

Why do you insult you before my friends ?

My neighbours are worried about it

*You have brought shame even our children are
grown-up*

You insult be before my friends

My children have now lost respect in me

They now see me as their brother

Twakumirie omongwana ye ye ye ye x4

Agontogonyera ase abasani bane,

Ondigamoria ase abageni igoro

Akomboria nkerogoki obegete nyomba aiga ?

Twakumirie omongwanaa ere akanyuoma seito

Twakumirie omongwanaa ere akanyuoma seito

Twakumirie omongwana ye ye ye ye x4

Abasacha bande nigo bakoboka mambiamambia basira bagenda

Omokungu nere okoimoka arusie chiombe bweri, abana bagende esukuru

Kero kende oghenda ekonda oghora ebituma oanekera aire etinga.

Omosacha oirana gakonyora monto taiyo, oiba ebitima biria ochi konywera amarwa.

Ekeru akoirana nigo atindete ochaka korwana.

Inee mosacha buna oyo omokungu namorama ,amagoso naroo ?

Twakumirie omongwanaa ere akanyuoma seito

Twakumirie omongwana ye ye ye ye x4

We are worried about the fellow x4

She is shuts me even before my friends

She does not even spare me before the visitors

She asks if I have ever purchased any seat

We are worried about the fellow, he married in our home

We are worried about the fellow, he married in our home

We are worried about the fellow x4

Some men wake- up very early and disappear from their homes

The wife wakes and gets the cattle to the field and children to school

Sometimes she goes to casual labour and buys maize flour

The husband sneaks in and steals the maize and exchange them in kind with illicit brew

He returns being drunk late at the evening and starts fighting

Is it wrong for such man to be insulted by his wife ?

We are worried about the fellow, he married in our home

We are worried about the fellow

Tari bobo x2 Ngogotobia Nyakerario obaba mosubati ominto.

Goika bono oremererie obokong'u nabo bore ase chinyomba.

Tari bobo ngogotobia Nyakerario ominto eee

Mokoyone tegerera ingotobie,igwana nyomba((inwe abana bane x2)

Moigwane nyomba mino inwe abana bane

Mosikane nyomba mino inwe abana bane.

It is not wrong for me to advise you my sister

You should be patient with your marriage

It is not wrong for me to advise you my sister

My advice to you my in-law you should live in peace (my children x2)

You should live in peace and harmony

You should respect one another

3.NYABETA (LADY NYABETA)

Oo Nyabeta! ...Nyabeta omwana omogirango

Oo mama Nyabeta ! ...Nyabeta omwana omogirango

Oo Nyabeta oo mama ee ! Nyabeta oo mama aa

Oo Nyabeta ! ..Nyabeta omwana omogigango

Oo mama Nyabeta ...Nyabeta omwana omogirango x2

Oo Nyabeta oo mama ee ...Nyabeta oh maaaa

Oo Nyabeta ee ! ... Nyabeta omwana omogirango

Ng'ai Ng'ai Ng'ai ogakare ?ee Nyabeta

Oh Nyabeta ! ..Nyabeta the lady from South Mugirango

Oh mum Nyabeta ! ...Nyabeta the lady from South Mugirango

Oh Nyabeta oh mum ! Nyabeta oh mum

Oh Nyabeta ! Nyabeta the lady from South Mugirango

Oh Nyabeta ! Nyabeta the lady from South Mugirango x2

Oh Nyabeta oh mum ee ...Nyabeta oh mum

Oh Nyabeta ! ..Nyabeta the lady from South Mugirango

Where where where are you ? ...Nyabeta

Nyabeta obwanchani bwane naye ee Nyabeta

(Ogantebia aye nogende ng'umbu

Remember our love Nyabeta

You told me your passion to study abroad

Osomere obonyagitari x2)... ee Nyabeta

Ngarangeria abasani bane ee Nyabeta

Togakora omochango seito

Erinde ogende gosoma

Tokagokoba gochia egetii kiendege

Emiaka etano yaerire ee Nyabeta

Ng'ai ng'ai ogakare ? ... ee Nyabeta

Natemire goaka esimi ee Nyabeta

Eti mteja hapatikani ee Nyabeta

Oyio more nere amasomo agakong'aina ... ee Nyabeta

Buna mokore enyangi nere ee Nyabeta

Igo inkotiana gwarai ! ee Nyabeta

Enyangi eyio goika inyesarie ee Nyabeta

*Oo mama Nyabeta ! ... Nyabeta
omwana omogirango*

*Oo Nyabeta oh mama ee ! Nyabeta oh mama
aa*

*Nyabeta you want to abandon me because of
my level of education*

A degree in medicine

I requested for donations from my friends
through harambee

We did harambee at home

So that you go for your study

We escorted you to the airport

It is five years since you went

Where are you now Nyabeta ?

I have tried to make a phone call

But the customer cannot be reached

I have heard that your colleague in school is
deceiving

That you wed with him

I swear seriously

I won't allow that wedding to take plac

Oh Nyabeta ! ..Nyabeta the lady from South
Mugirango

Oh Nyabeta oh mum ! Nyabeta oh mum

Nyabeta you want to abandon me because of
my level of education

4.LADY NYABOKE

TRANSCRIPTION AND GLOSS

*Nokorera okonge narerire igoro riao
omwana omama Nyaboke yoyo x2*

*Gesa kwagachiete engaki entambe yaerire
o'mwana omama Nyaboke yoyo x2*

*Engaki enene yaerire omwana omama
Nyaboke yoyo x2*

*Bono Nkai rende kwairete abana bane
omwana omama Nyaboke yoyo x2*

*Nyaboke mama eeeee ; Ng'ai kwairete
abana bane ?*

*(Nyaboke nakorama x2) eeeeeee ;Ng'ai
kwairete abana bane ?*

*Nyaboke Ng'ai kwairete abana bane?
Nachandekire bobeee ; Ng'ai kwairete
abana bane ?*

*Amaiga andire yabana bane Nyaboke
eeee ; Ng'ai kwairete abana bane ?*

*Ase kwairete abana bane bachandegete
yaya ; Ng'ai kwairete abana bane ?*

*Abana bane bakoria oboro nechumbi
tinkwanchaa; Ng'ai kwairete abana bane
?*

*Abana bane bakobeka amachanchabe
eeee; Ng'ai kwairete abana bane ?*

*Nyaboke nakorama nakorama eeeee;
Ng'ai kwairete abana bane ?*

*Abana bane bakonywa erongori botuko na
mobaso yayaa ; Ng'ai kwairete abana
bane ?*

*Ochaga oombogane origie omosacha
ogokonywoma akobore pi pi pi*

*Ochaga oombogane osokere Omoruya
akoembore omorugere mambia mambiaaa*

I have been crying for so long because of
you Nyaboke

It is long since you left

So many days have gone my dear

So, where did you take my children ?

Nyaboke mum ; where did you take my
children ?

I will insult you Nyaboke x2 eeeee; where
did you take may children ?

Where did you take my children ? Am so
stressed ; where did you take my children ?

Am missing my children Nyaboke eeeee;
where did you take my children ?

Wherever you took my children am so
stressed; where did you take my children ?

My children are eating cold leftovers ugali
with salt I can't accept it; where did you
take my children

My children are wearing rags ;where did
you take my children ?

I will insult you Nyaboke ; where did you
take my children ?

My children are eating porridge for both
lunch and supper; where did you take my
children

I curse you that you don't get a man to
marry you completely

I curse you to get married to a Luhya who
will be battering you every morning to
cook ugali

*Ochaga oombogane osokere Omotende
agokenye kenye bokutooo*

I curse you to get married to a Kuria who slash you at night

*Ochaga osokere Omomanyi agoake
echebunye omotwe*

I curse you to get married to Maasai who will hit you with a club

*Ochaga osokere Omonyamato akobete
chinsara enda igoro*

I curse you to get married to a Kalenjin man and spear you in the stomach

*Ochaga osokere Omogusii okonywa
enyasore omotwe ebaragakaa*

I curse you to get married to a Kisii man who takes bhang

*Ochaga osokere Omogere omomwamuti
otaarogeti*

I curse you to get married to uncircumcised dark Luo man

*Ochaga osokere Omoturukana okoria
ebunda ekweete*

I curse you to get married to a Turkana who eats a dead donkey

*Ochaga osokere Omoikoyo simbiri
echwene*

I curse you to get married to an experienced Kikuyu robber

*Ochaga osokere Omokamba akorute egete
obe ebarimo*

I curse you to get married to Akamba to bewitch you and become mad

*Ochaga osokere Omojapan ore chibuti
ibere*

I curse you to get married to a two feet Japanese

*Nyaboke nakorama nakorama oyeee
..Nyaboke ng'ai gwachiete x4*

Nyaboke I will insult you ... where did you go? x4

*Tindi korara x3 Abana bane ee..Nyaboke
mum eeeee*

I am unable to sleep because of my children Nyaboke

*Nyaboke I can't love you any more
egesagane eke*

I can't love you any more, you are just an uncircumcised girl

5.MY BOSS

TRANSCRIPTION AND GLOSS

Abasubati baito chiobisi x2

Our women working in different offices x2

Nigo tokoigwa bono bakorera sanaX2

We hear them crying a lot x2

Chibosi chiabo naki chiabachanda

Their bosses are troubling them so much

(Ebosi yane bono naki aye gwanchanda x2)

(My boss how have you given me trouble x2)

Kera rituko obisi aye gwanchanda (ochi kong'ira oteri boira x2)

Everyday in the office you are troubling me You want to take for lunch daily x2)

Chiranchi chiao oteri tintegeti ,namanyire buna ninche otagete

I do not need your lunches in hotels because I have known your intentions

Tibwesigeti buna Eboss yane (onsike buna omokoria oo egasi x2) aeeee

You are not respectful as my boss(and respect me as your office assistant x2)

Gwantianeire ngong'a ore eturansiba x2

You have threatened me for a transfer severally x2

Ontome Siaya gose Isiolo x2

To transfer me to Siaya or Isiolo x2

Kwandikeire rirube riokombuta x2

You have written letters to sack me

Onye tindi gwancherana bwango x2 eeeeeee

If I do not give in to your demands x2

Onchika egwikendi tonyorane x2

You have given me dates over the weekends

Chioteri chinene chietaoni

To meet you in the executive hotels in town

Ong'akera chisimi boira boira

You have made several calls

Ontomera ekirediti botambe

You have sent me air-time credit severally

Mbaka omosacha one onkageire bobo (otagete gonsareria bwone x2)

Till my husband has started to suspect me

(You want to break my familyx

Eke nekebe ekenene ase omokungu, kogosera omosacha oo oite abana x2

Immorality is the worst act for the married woman x2

*Eborie onye imokao orange,naki kware
gokora boss ?*

Eboss gwanchandireee x2

*Nomanyete ninywomire nde nabana eeeee
x2*

Kobisa mbosa aa x2

Amang'ana yobonyaka tingonyara x2

Omanyete buna ninde nomosacha x2

*Naba omotaka otabwati kende (nere
nachorete buna omwanchi one x2)*

Tindigocha egasi tindigocha yaya yaya

Yaya ase engencho gwanchandire

Yaya aye tosigetie abakori bao egasi

(buna ebosi yane x4)

6.LADY SUSANA

TRANSCRIPTION AND GLOSS

*Aye my dear Susana ninkwanchete aye
baba x6*

*Ekieni kiao inkasoncha inkakora x2 eeee
Susana*

*Kende ngeiyo kerandusie ,kende nkeiyo
kerang'use x2*

*Chiombe inkaakana inche inkakora x2
ooh Susanaaa*

Timbwati deni ya monto x2 eee Susanaaa

*Togakora enyangi naye ekanisa x2 oo
Susana*

If your wife was treated as such, what
would you have done ?

Boss you have given me headache x2

You know I am married with children x2

I don't have to hide this situation any more

I don't entertain immorality x2

You know well that I am married

Even though my husband may be poor(he
is my best choice x2

I will never come to work any more

Because you don't give me peace

Because you do not respect your workers

(as my boss x4)

I love you my dear susan x6 yes susan

I looked at your beauty and got satisfied x2
yes Susan

Nothing else will attract me x2 yes susan

I paid dowry in full x2 yes susan

I do not have anybody's debt x2 yes susan

We did our church wedding x2 yes susan

Inche naye nomobere oyomo x2 ee Susana

Susyx3 nabo amaene inche ingwanchete oteme koranche aye koinyora x2

Chingaki narengi gokonywoma aa chiira twariete amo nayeex2

Abagengi nabatema gokonyaina mama ...oo Susana

Tobaisa koyabwatia mama oo Susana... oo Susana

Bogengi tibori gokonya kende mama oo Susana

Tibori kwagacha mama ..oh Susana oo Susana

Omokungu omoriri nigo agotagora mwaye oo Susana

Omokungu omongaini nigo akoagacha mwaye..... oo Susana

Asigete omosacha neamate yaye oh Susana oo Susana

Susyx3 Nabo amaene inche ingwanchete (oteme koranche aye koinyora x2

Chingaki narengi gokonywoma aa chiira twariete amo nayeex2

Ayayee x4

Gaki naye bweka omorugi tingochenchia ebirengereriox2 Ayae eyae

Tokagera buna ninsoke isiko yenyangi eyae eyae x2

Naki omwanchi naye bweka baba

We are one body x2 yes susan

Susy x3 I really love, please try to remember x2 yes susan

Remember our wedding wows x2 yes susan

Even if people will try to deceive you ..yes Susan

You should never listen to them...yes Susan

Being deceived will not help anything ..yes Susan

It will never unify the family... yes Susan

A foolish wife breaks her own family ... yes Susan

A wise wife built her own family ...yes Susan

Respects her husband and the neighbours .. yes Susan

Susy x3 I really love you just try to remember ..yes Susan

Remember our wedding wows x2

You you x4

You are my only one I will never change my minds x2

You should never think that I will get of the wedlock

You are my only one my dear

*Ngakonywoma tokaigwana tokanyora
abana torende*

*Tinkonchenchia ebirengererio binde gose
konyuma omorugi okabere mamaa*

*Omorugi one ee nyora abana ee baria
batobwekaine ee*

Abana batobwekaine ebieni

Nyora abana batobwekaine igaa ye mama

Naki omwanchi naye bweka baba

I married you and we got the children

I will never change my minds to marry a
second wife

My dear wife,bear children who resemble
us

Children who look like us

Bear children who are exactly like us

You are the only one my dear