

**THE CONSTRUCTION OF FEMININITY IN THE AKAMBA
POPULAR SONGS OF BOSCO MULWA.**

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DECLARATION

This is my original Research Project, which has not been presented for examination in any other University.

Sign:

Date: 13.10.2021



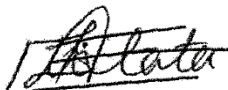
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DEDICATION

This project is dedicated to the four men in my life whose love has kept me going:

My husband and the love of my life

Alfonse Kaluku Nzengula

My two sons

Brown Muuo (Tyso) and Levine Mumo

My bother

Geoffrey Matheka Aseca

To my late mother, **Jane Nzembi Matheka**, continue resting in peace Mummy

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ABSTRACT

This study examines how femininity has been constructed in the songs of Bosco Mulwa. The objectives of this study are: Interrogating the aspects of femininity through language that the artist incorporates in the songs to construct femininity in different contexts and exploring the elements of performance and their development in interpreting style within the construction of femininity. The study is guided by three theoretical frameworks: intersectionality theories, performance theories and ethno poetics theories. The study is divided into three chapters. Chapter one forms the background of the study, chapter two interrogates the aspects of femininity through language that the artist incorporates in the songs to construct femininity in different contexts and chapter three explores the elements of performance and their development in interpreting style within the construction of femininity.

TABLE OF CONTENTS

DECLARATION	ii
DEDICATION.....	ii
ACKNOWLEDGEMENT.....	iv
ABSTRACT	v
CHAPTER 1.....	8
1.1 THE CONSTRUCTION OF FEMININITY IN THE SONGS OF BOSCO MULWA. ...	8
1.2 Introduction and Background to the Study.....	8
1.9 Literature review.....	20
2.1 INTERROGATING THE ASPECTS OF FEMININITY THROUGH LANGUAGE USE IN THE SONGS.....	27
2.2 Introduction.....	27
2.2.1 Motherhood	29
2.2.2 Beauty and the creation of femininity.....	34
2.2.3 Education, Marriage and family.....	38
2.2.4 Family relations.....	43
3.1 EXPLORING THE ELEMENTS OF PERFORMANCE IN THE CONSTRUCTION OF FEMININITY.....	48
3.2 Introduction.....	48
3.3 Repetition and the Construction of Femininity.....	49
3.3 The Conversational Tone in the Construction of Femininity	50
3.4 Direct Translation/ Trans Literation and the Use of Kamba Terms.....	51
3.5 The Story within a Song.....	52
3.6 Code Switching in the Construction of Femininity	54
3.7 Symbolism and Hyperbole in the Construction of Femininity	54
4.1 CONCLUSION.....	56
4.2 RECOMMENDATION.....	58
MOTHER.....	59

LYDIA WANZILA	61
NINATHI ULAYA	63
KANA NZULA.....	64

CHAPTER 1

1.1 THE CONSTRUCTION OF FEMININITY IN THE SONGS OF BOSCO MULWA.

1.2 Introduction and Background to the Study.

This study intends to investigate the construction of femininity in the Akamba popular music where performances by Bosco will be my primary text. I will look at popular performances by this artist with a keen interest on the treatment he accords his female subjects within the songs and performances. This artist belongs to the Bantu ethnic group, which resides in the Eastern Province of Kenya. The homeland of this ethnic group stretches east from Nairobi towards the Tsavo and North East to Embu, and the kikamba language as their mother tongue. They are predominantly based in Kitui, Machakos and Makueni counties, the latter being the homeland of my target artist. This community love for music and dance is evident in their impressive performances throughout their daily lives and during special occasions. In the dances they display agility and athletic skills as they perform acrobatics and remarkable body movements. This is a practice they have maintained in their song performances to date. Their dances are usually accompanied by songs composed for occasions like marriage, birth or any other occasion and reflect the traditional structure of the kikamba song sung on a pentatonic scale, and their singing is lively and melodic. These songs can be composed to instil morals, satirize a certain deviant behaviour, anti-social activity or can even be sung for fun. They are informative. This language group just like any other has a variety of oral poetry ranging from circumcision, war, wedding and even hunting songs. Music and dance are two inseparable tools when it comes to performance as they bring meaning to a piece of a literary work. Besides the therapeutic nature, consolation and aestheticism among other social functions that come along with music. Bosco Mulwa's popular songs have a unique way in which the message is encoded. This has therefore translated to attracting a large audience as well as drawing scholars' attention to his performances.

Songs play an integral part in the human environment depending on the context and purpose for which they are sung. The varied contexts in which these songs are performed give categories to the songs. They can be categorized as round songs, lullaby, patriotic, work, wedding, circumcision, elegies and popular songs among others. Each category of the songs has a different set of performers as well as a set of attire worn. All these various categories are performed within the contexts in which they fit and the accompaniments are determined

by the nature of the performance. Each of these songs carry with them some message that the performers or composers intend to pass, and some may be own composition, have a soloist or sung unanimously by the performers.

Songs can be used to express that which may be hidden within one's conscience and may be difficult to express on a one on one basis to the one the message is intended. They are also therapeutic in nature as they console, entertain, educate and inspire among others. As a way of communicating, they can be used to correct any unwanted or any unbecoming behaviour, among members of a society, as well as praising that which is good or acceptable within the society. They also serve as unifying factors within a community and their performance strengthens the bond within a society.

Construction of femininity in this study refers to the way in which his performances bring out the aspects of femininity such as beauty, pregnancy, marriage, motherhood, and home keeping. The construction of femininity is made through the way the artist employs the use of language in his songs and performances. I intend to use the YouTube social media platform as a source site to evaluate how he constructs femininity in his performances.

Language as a mode of communication is basic in our daily lives as it forms the basis of interaction among members of a society. It makes the audience interact with any give work of art may it be fiction, nonfiction, oral poetry and any genre within a given space and time thus creating a mutual understanding with the artist, playwright or the song writer. It is worth noting that any communication between two or more speakers need not be verbal for a discourse to be said to have taken place. Use of auditory skills in any work of art especially those genres that the consumer of the work who is the audience has their work reduced to consumption of the voice from the text, where in this case the text is the song or a poem. The mutual interaction between the text and the consumer, in this case the consumer being audience, is brought about by the comprehension of the artistic language used.

Language is therefore a tool that exists among a people of society with one aspect of mutual understanding among them that are involved in the discourse. In a given setting, language could be silent, and it would therefore become unjustifiable to rule out that communication has not taken place. Response to emotional communication is also enabled through the use of language, and those involved in any discourse, are determinants of the type of the language to be used. In a song, the song writer or the artist has the privilege to break any confines of grammar so as to communicate their message to the audience. The description they give to

their subjects in their performance is achieved through the use of language that typographically put down when writing their song. If there is no language, then a performance no longer exists because of the loss of its meaning, and therefore the audience will have nothing to make them cling on the performance.

1.3 Statement of the problem

This study will look at the construction of femininity in the songs and performances of Bosco Mulwa. Popular music is a site for artistic discussion of the values associated with femininity in society. Utilising performance theory, ethnopoetics and semiotics, I will use music videos on YouTube to evaluate the songs and performances in order to highlight the construction of femininity through popular song.

1.4 Objectives

This study intends to:

Interrogating the aspects of femininity through language that the artist uses in the songs to construct femininity in different contexts.

Exploring the elements of performance and their style of development in the construction of femininity.

1.5 Hypotheses

This study is guided on the assumptions that: Through art aspects of femininity have been portrayed in a more artistic sense using artistic language and received a fairly different treatment from how it has been portrayed through a written text. Art is the anchor upon which the elements of performance and their development in the construction of femininity are developed.

1.6 Theoretical framework

The performance theory takes a closer look at the non-literal meaning of the words spoken as well as seeing the performance as an event. Bauman is a proponent of this theory and he asserts that performance is part of meaning. In every performance, there are keys that alert the audience that they are observing a performance of a specific oral performance. These keys include special codes like dialects and attire, figurative language like similes, and special formulas like recurring phrases among others.

Ethno poetics theories will aid me in data collection with my focus on performance and the interpretation of the style used in the songs. The proponents of this theory include Dennis Tedlock and Dell Hymes. Ethno poetics looks at oral poetry on its own terms and operates on the principle of three Rs- Reading, Representing and Re-performing. Reading enhances hearing and understanding the aspects of oral poetry like orality. Ethno poetics takes care of the facts of the performance that get lost when transcribed onto paper like voice quality, volume control, intonation and silence. In Representing, ethno poetics approach lays emphasis on looking at a poem or performance in terms of the specific form of which it is part or it belongs, rather than studying it through another form of poetry. The representation will involve collecting and transcribing not only the text of a performance, but also the nonverbal aspects. Re-performing in ethno poetics is enhanced by Reading and Representing.

Ethno poetics goal is to show how the techniques of unique oral performers enhance the aesthetic value of their performances within their specific cultural contexts. This theory is predicted on the understanding that form and content are intertwined and therefore it is impossible to disentangle them.

Dell Hymes (1981) argues that the conception of Ethno poetics often seemed overly focused on recognition of structuring patterns of discourse and their hierarchical relations like lines, verses and stanzas. Ethno poetics remains open to the creative side of performance, valuing features that may be rare or even unique to a particular artist or occasion.

The semiotics theory will enable me understand the words in the songs, the sounds in the particular songs, the body language as well as the gestures or the movements in the songs. The semiotics theory will be of much value to me in analysing the words in the song from the artist's perspective. Most researchers for instance Naomi Nzilani, (KeMU), looks at a

misleading portrayal of women in Oral Literature citing an example from the Akamba Male circumcision songs.

Riffaterre in his own developed theory in *Semiotics of Poetry* (1978) argues that competent readers go beyond the surface meaning. The surface meaning is not enough to get or understand any piece of writing as the word may not be exactly what it is referring or refers to. This will therefore provide an insight to this study to literary investigate and interrogate the words or symbols used as signifiers in the song and what they really signify so as to give my study a more realistic sense. It is through thorough investigation of the words in the song or interviewing the artist that I will be able to understand what the individual words mean or what they really signify in their usage within a written piece or performance, as the word may not necessarily mean what it really refers to. Further to this, symbols or words associate two things, and their meaning can be literal or figurative.

The proponents of the semiotics theory include Riffaterre Michael and Ferdinand de Saussure. The latter in *Course in General Linguistics* (1916), argues that words are not symbols which correspond to referents but are 'signs' made up of two parts, which is a mark either written or spoken, called a signifier and a concept to refer to what is thought when a mark is made, and this is the signified. He further argues that the relationship between the signified and the signifier is arbitrary, there is no natural bond. For instance, when the word 'cup' is mentioned, the sound is the signifier and the concept of the cup formed in the mind, is the signified. Ferdinand de Saussure's semiotics theory has been of much help in this project especially in understanding the vocabulary that has been used in the selected songs by Bosco Mulwa. In all his songs, there is a vocabulary that he uses where he says, 'nundu wa mindo' because of something. He uses as a spoken word in every performance which makes his music interesting to listen and ensuring proper utilization of his poetic license. The word has also been used connotatively by the speakers of the artist's first language. Contextually, the word has nothing to do with what it really refers to or signifies, but in the social context of the song then the word has meaning attached to it.

The proponents of ethno poetics theory which has been of much use in this project especially in the collection of the songs include Tedlock and Jerome Rothenberg. They assert that this theory not only does it lay emphasis on the written word but also how it can be illuminated through the oral performance. This has therefore made the collection of these songs possible

as well as putting them on paper, though some aspects of the songs may have been lost like voice, pitch and rhythm among others.

Citron (2000:120-121) argues that music grows out of a specific social context, and believes that music, in many ways expresses the fundamental assumptions about the culture in which it originates. The songwriter is also affected by the cultural circumstances and assumptions which naturally affect a written piece. I concur with Citron in this idea as I believe my interview with Bosco Mulwa will enable me understand perhaps what pushed him in to singing and especially on the pieces that touch on women. This will also provide me with an insight on how the Akamba folk song has morphed into today's popular music.

1.7 Justification of the study

The construction of femininity through oral poetry and its posterity will be made clear through this study. The study will broaden our perspective of thinking and appreciation of the literariness found within popular songs.

Popular artists have championed the fight against gender-based violence and songs have had their audience only in social places like pubs, and perhaps this is why it has had low regard in the society, because of the misinformed opinion that pubs are for the morally decayed in the society. The biased society we are living in no longer recognizes pubs as public places where people socially meet, but it is quick to harshly judge those who attend such places. This in turn has significantly contributed to reduced regard of popular songs. This has also been transferred to Christian families who consider these songs evil and of more vices than virtues. Just like the other artists have a driving force towards their performances or productions, so is the popular artist. I would therefore say that it is not genuine to judge a popular performance or the artists themselves by their composition unless you have interviewed the artist themselves.

If a popular artist has the women as his choice of subject in his songs, it is not justifiable enough to conclude that the subject has been demeaned or treated with lesser regard. When listening to a particular piece of a popular artist's production, reflection should be made on what passes through the listener's ears on what the artist says about the subject. I would not argue per se that popular songs impact negatively on the growing generation, but to a great extent assert that they bring to light that dark picture of the society that has been concealed. Just like an author of a literary text chooses his characters diligently as vessels through which he communicates his message to the readers, it is worth noting that a popular artist has characters as well that he uses to pass his message in the song. The idea of a consumer of any literary work questioning why the author treats his characters in a certain manner does not hold much water because the author has his intrinsic motive of doing such.

If in a text perhaps *Things Fall Apart* (1958) Chinua Achebe chooses to create Okonkwo to appear as a man of action unlike his counterpart Obierika who is a man of thought, it is not worth a reader questioning why Achebe treats the two characters different, yet both are men. The story would not become what it is if a distinction is not created between the two characters. This is exactly what happens with popular songs. Some artists have performed in

praise of women, while others have lowly regarded women. This is not enough to assert a generalisation that popular artists have painted women a negative image, and that they have lowly regarded women. The artist in this study, Bosco Mulwa, has his own way in which he treats women in his songs, and is not dependent on his audience tastes, but what his motive was at the time of production. The importance of popular songs as a genre of oral poetry will also be brought to light through this study. I feel there is need to correct the misconception that popular music teaches vices to the growing generations.

This genre has over the years been seen as a root source of social evil in the society, especially through the media little do we look at what economic benefit the subgenre has had to the growing generation. Nurturing talents among the youth is not something to ignore. This subgenre has provided employment opportunities to many people as well as generating income to the country. The study will also bring a realization that songs mark almost all spheres of life and that none of its categories is more profound than the other. Each of its categories functions independently depending on the circumstance in which the song is performed. I believe the documentation of this study will highly contribute to the literature on oral poetry based on the empirical data to be collected. I strongly feel that this study will also form a broad basis in perceiving the contribution of oral artists to oral literature. The study may also be used to correct the misconception that popular artists paint the women a negative image. The findings of this study may be used by scholars to enrich the Akamba oral literature and preserve for posterity.

1.8 Scope and Limitation

My study will be centred on the construction of femininity in the Bosco Mulwa's song performances on YouTube. Putting the study provides a general outlook on the women by this particular artist because not all popular artists portray the women negatively. There is a significant number of popular artists that have portrayed women negatively, and some have indeed praised women in their performances. This study will only focus on this particular artist, Bosco Mulwa and therefore the findings of this study cannot be generalised as a representation of how women are represented in popular songs by popular artists. The circumstances and the context within which his performances depict the women may be different depending on the message he intends to pass, or the circumstances he is in at the time of his composition.

1.9 Literature review

This section focuses on the construction of femininity in oral poetry, through the Akamba popular songs, as a subgenre of oral literature. Osadebey, D. C. et al, 'West African Voices', *African Affairs* 1949:48. 'We sing when we fight, we sing when we work, we sing when we love, we sing when we hate, we sing when a child is born, we sing when death takes toll.' From this quote, songs are informative on their own depending on the context within which they are performed. They carry a message that is well known to the artist and the performers as well. The artist need not necessarily tell the audience what the subject is, but through the performance and the words in the song, the audience is able to understand the concerns of the artist in the song. The performance enhances full understanding of the song especially through the gestures, body language and the words as well. Okumba Miraka (1994:88) argues that oral poetry is the verbal expression of feelings, ideas and thoughts using versified language. He further argues that song is one way of delivering poetry and that just like verse, song may be devoid of poetry and therefore song is not always poetry and poetry is not always song because a song can be a set of sounds set to a tune.

However, there are features that characterise oral poetry and are synonymous to those of song. Features like repetition, performance, dependence on suprasegmental features of language like tone and pitch, dramatization which involve the use of body, face and movement to reinforce words and voice, accoutrements and instruments which involve the attire and performers are more dominant in song performance. These features are particularly significant in song performance. Songs form an integral part of a community's wellbeing as it forms the social, social political and social economic dimensions of life.

Ndugo (2006) investigates the image of women as portrayed through oral literature in the Gikuyu Society, in a research carried out in the homeland of the Gikuyu, Central province. He argues that the images created through the Gikuyu proverbs depict women as inferior to men, especially through their physical and intellectual capacity. The only positive image of women is that of a mother.

'Due to the pervasiveness of popular music among young people, several authors have suggested that popular music serves a socializing agent in the lives of its audience. (Horton, 1957; Reisman, 1954) Not only does music teach people ways of understanding themselves and their social relations, but may also encourage them to view popular figures of the mass media as authority figures whose expressed opinions become legitimate (Iazar Feld, 1962).

Therefore, given its potential for influencing attitudes, popular music may well serve to teach young people certain sex role attitudes’.

Some critics of the popular music (Carey, 1970; Denzin, 1970), suggest that in popular music, it is more beneficial to study artistic intent of a song and audience reaction as an interaction process. They further suggest that it is pointless to assume everyone hearing the song will interpret its meaning in a similar way. I agree with these two critics, as this is my driving force in my study and will lead me in to contacting an interview with the songwriter when it comes to field work, so as to get some first-hand information on what prompted him to do the song.

Dauphinais (2015) observes that in nearly every subgenre of oral poetry, music, there are numerous music videos which barely clad women marching around with no function other than to offer eye candy or to please a man. This sends an insinuation that the entertainment media like music videos today objectify women in the society with a firm focus on portraying women as sexual objects, (Harper and Tiggemann, 2008). In this regard, I tend to disagree because not all music videos objectify women. For instance: my selected popular artist Bosco Mulwa and I believe others have video productions that praise and recognise women as people of substance.

This view is supported by studies suggesting that popular music includes sexualized representation of women, with an unclear motives and consequences (Boosalis and Golombsky, 2010; Adams and Fuller, 2006; Chatterji, 2012; Espinosa, 2010; Franzier, 2013; Brathwaite, 2013; and Glant, 2013.)

Songs, especially popular ones, have a huge impact especially on the way gender is constructed in our culture. Railton and Watson (2005) argue that if a song is played over a period of time, it attracts the attention of people and it later becomes normal and acceptable, and whatever is being represented in that song becomes acceptable with time. Based on the works of Judith Butler (1990) on the radically socially constructed nature of gender, McCarthy (2006) describes the female body as ‘performance site’, through which male dominance is ‘materialized’ or ‘subverted’ (p.71). McCarthy (2006) claims that the difference in outcome lies in the matter of ownership.

The feminist community led by Gayle Rubin (1989), a feminist activist and influential theorist, and Lisa Duggan (2006), a prominent voice for feminist activism, have polarised the beliefs about women's sexuality, its construction, enactment and ownership.

Moswa, Melisa at the construction of femininity through the lyrical and visual portrayal of women in Afro-American and African mainstream hip-hop music, where he argues that mainstream hip-hop music is a form of music text and that the lyrical and visual material assist in the construction of femininity through the manner in which women are represented. He argues that sexism is problematized as an issue recurrent; within mainstream hip-hop music.

In St Louis Art Museum, Nancy Kranzberg observes that the discussion of women through visual Arts is an endless topic. She asserts that by fifteenth century, women were shown to be members of the very privileged class as their portraits were much more elaborately dressed with gowns of fine materials and jewels in abundance. The husbands wanted the portraits of their wives to reflect the affluence and power of the family. This was in deed a positive portrayal of the female gender during this particular century through oral poetry.

She asserts that a scholar by the name Gustav Klimt working at the end of the nineteenth century in Vienna did not limit himself to portraits of only young women, but depicted all forms of femininity, including pregnancy, ageing and the loss of beauty. In accordance with the attitudes of the time, he (Klimt) viewed femininity as a phenomenon of nature, and he sought to express the natural cycle of development and decline in his portraits of women.

In a research on Degradation of women through illustration of music, it is observed that throughout history, women have been portrayed as sexual objects of reprisal. In a variety of media outlets, females are continually viewed as adamant sex objects and subjects to sexual idolizations. The imagery in the music videos portray women as sexual objects and contextualize them as hoes and gold diggers. However, other women so lovingly characterize women as bearers of children, lovers and trustful friends.

Citron (2000:120) argues that the songwriter is affected by cultural circumstances that naturally affect the written piece. One would therefore agree that culture of different music genres or in areas where a certain music genre is dominant, affects the outcome of the written lyrics. For instance: the language of the suburbs tends to differ from the language used among the socialites, and this makes the music produced within these societies differ in lyrics. This

therefore makes it therefore of great importance to meet the songwriter one on one so as to produce a credible field of knowledge to make my study viable.

That which one may find difficult to express to someone else may be made easier through songs and performance. This therefore makes song a communicator of so much of human emotions and that which is intrinsic in them. It is my believe that this study will therefore shed light to the significance of popular songs in communicating that which may be within one's closure, as well as correcting the assumption that popular artists have nothing positive when it comes to incorporating the female gender in their artistic work.

Life would indeed be unbearable without songs or music in particular because of the vital social roles that come along with it in man's life as they console, entertain, educate, persuade, encourage, console and amuse as well as inspiring. This therefore renders performance of song or music of paramount importance to facilitate a thorough understanding of its significance depending on the context in which it is performed. Scholars, such as; Naomi Nzilani Musembi (KeMU) looks at A misleading portrayal of women in Oral Literature; citing an example from the Akamba Male Circumcision Songs. As she puts it, the songs are meant to demean the woman where the woman is viewed as an object for sale, the source of all evil in the society and an irrational being among other vices.

In the recent studies on popular music and women body, (Macnara.2006: Gill,2007 and Kolof,1999) there is a notable stereotypical nature of constructing women in music videos that hypothesise men as majorly portrayed as powerful and dominant whereas women are victims of circumstances, objectified and seen as weaker vessels. In a more actual sense, music videos have their images particularly showing men with a lot of money, and having control over half naked displayed girls and a thin body image of women. This has impacted on the erotic construction of the image of women in music video clips by most video directors, as a way of promoting the sale of their videos.

Researchers such as (Cummins, 2007; Wallis 2010; and Kalof 1999), found out that women in music videos are mostly used for sexy dance and that audience enjoy the sexual contents in music because it gives them sexual arousal. This gives room for the construction of women as sexual objects whose worth is pegged on how best their male counterparts perceive them. Women images are tuned into commercialization where most video directors sell more if they use women images in their works, and for this case not just any woman, but mostly thin images and half naked images which are used to attract the audience. This therefore renders

women a fragile group that is at the verge of misuse by their male counterparts, and a ladder too to their success especially in the music industry. This has therefore resulted to wrong interpretation of what a woman's beauty is as it is their body size that interprets what this beauty really is. In an analytical study of the portrayal of women in Indian soap operas (2015) by Anil Kumar Beniwal, female is portrayed as a glamorous thing whose physical beauty is her only asset. He further argues that in our society, women are generally weak to men folk and as a result, a woman undergoes terrific ordeal from birth to death and therefore this type of negative attitude towards women gets reflected in media. This renders women a subject of subjugation especially by the male artists, especially through their portrayal in dress code as they dance. It is from this portrayal that makes a woman whose value is based on her physical beauty and that her worth in a male dominated society is a debatable subject. What is surprisingly of significant irony is the projection of blame towards the women through the media even in performances where the male is also involved. It is the woman who is seen indecent in her presentation and there is little or almost nothing said about their male counterparts in these performances. Male artists though not all, have printed a negative image of women in their performances, not just in the way they portray them in media, but also within their description within their performances.

Anil Kumar Beniwal (2015), media shows women as less accepted and respected as human beings and more looked upon as objects. According to him, media assigns women three projected roles as biological, conjugal and ornamental. Media hardly challenges the gender outlook promoted and perpetuated by the society. I will agree that this is indeed the reason the reason why women are lowly regarded in the society and have been portrayed as objects and people of less value especially through the media by some artists. Women in many productions by some biased artists have been used as tools through which these artists portray anything negative, they feel about women. They have been treated as tools through which the biased male artists empty their negative perceptions about women, though some of these male artists uphold the women dignity and treat them with the due respect they deserve. Popular artists such as Bosco Mulwa among others have a portrayed some decency in the way they treat women. This study therefore will examine the portrayal of women by Bosco Mulwa looking into a few of his songs.

According to Finnegan, Ruth in *Oral Poetry: its nature, significance and social context.* (1992), oral poetry is a wide subject that ranges from American folk song, Eskimo lyrics or popular songs to the heroic poems of Homer and distinct epic composers in Asia and the

pacific. Songs are a form of poetry, one that has been put to music. Both poems and songs rely on the potent use of language and engage their participants, who are both readers and listeners emotionally and they require skilled use of word sounds and rhyming. Songs just like poetry employ a lot of descriptive imagery and use poetic devices like metaphor, simile alliteration, hyperbole and onomatopoeia. There is a distinct difference between song and poetry in that a poem can be read silently, while a song has to be sung. A poem can also stand alone without music, whereas a song lyric must work well with the rhythm and the structure of music. A poem is also dense in ideas and complex in structure and designed to connect with the reader, but a song lyric is simple and meant to connect with the listener. Just like poetry, songs have varied genres such as: folk songs, blues, ballads, lullaby, popular songs and pop music among others. Folk songs for instance, cover a vast array of musical styles, but commonly refers to a narrative song that uses traditional melodies to speak on a particular topic. A good number of folk songs have been around so long that nobody is perfectly sure who their composers were. They are passed down within a community and evolve over time to address issues of the day. They are typically about a community of people and the issues they feel are important to them. Contemporary folk songs cover topics from love and relationships to racism, terrorism, war, voting, religion and education among others (Ruel, 2013).

Musyoka Anne Nduku, a study of performances by Bosco Mulwa and Kennedy Wambua, University of Nairobi (2011), looks at performances by the two artists. She explores how the two artist employ the use of language where she quotes Ngugi wa Thiong'o's *Dismembering Africa* 'language is a communication system and carrier of culture by virtue of being simultaneously the means and carrier of memory' (15). She argues that this observation is true because 'without language there can never be memory and without memory there can never be culture'. There is an unquenched desire to interrogate how popular songs contribute to the construction of femininity within their composition and performances that contribute to their credibility within the music industry. This study will look at how Bosco Mulwa constructs femininity within his performances.

1.10 Research Methodology.

My research will involve the use of YouTube. I will watch his performance and ascertain the language inherent in the songs, as well as the costume worn. This will enable me even understand the body language. Telephone interviews will enable me interact with my artist. I expect that from my call with the artist will enable me obtain first hand data and perhaps his biographical information. Video call with the artist will enable me identify the key words governing the meaning of each song, and get both the literal and the figurative meaning. This will also enable me to note where necessary the cultural realities underlying the untranslatable words. I intend to make preferential selection on my selected artist's performances because my study will be based on the objectives, I am set out to achieve within the short period of time at my disposal.

Owing to the prevailing pandemic, COVID-19, that has hit our country and the world at large, and in accordance with the regulations of the World Health Organisation (WHO), it may be impossible to meet my artist one on one for an interview. I therefore intend to interview him virtually. It will therefore be inevitable to embrace technology in social media. I will also interview my artist on his productions and I believe that my interview with him will guarantee me first-hand information on details like perhaps what prompted him to do his performance. I believe that the interview will enhance my understanding of the language inherent in his songs that he uses to describe women. Where possible and applicable, then field work will enable me visit the artist and interrogate him on his performances. My expectation is that the social media platform will enable me evaluate the language inherent in the songs that the artist uses in bringing out the aspects of femininity in his performances. If field work will be applicable, then it will be of a great advantage as it will necessitate personal contact with the artist, a move that will enable me get his recordings and perhaps his live performances. From the field work, I hope I will be able to interrogate my artist and get to know what would have been his driving force in treating the construction of femininity the

way he does in his performances. It is my belief that this will yield results because songs are an honest confession of what is concealed within the self about the other.

Library Research will also be useful to me where I will consult texts from the library. I will also build up knowledge on researches by previous scholars on the same field.

CHAPTER 2

2.1 INTERROGATING THE ASPECTS OF FEMININITY THROUGH LANGUAGE USE IN THE SONGS

2.2 Introduction

This chapter examines the language that has been used by the artist in the construction of the aspects femininity in the songs. Language is a means of communication and what is to be told emerges from how it is being told, and this is through performance. The performance of these songs make their interpretation easier and the language in them easy to comprehend. In every language there are words that make it, and it is them that play a primary role in the emphasis of ideas. Songs are a form of text-based art and therefore language forms a basis or key part of their composition, and this language can be used contextually. Carter, 2004; Pope, 2005; Richards, 2010 argue that language is something central to human activities and it is not only something that everybody uses, but something that permeates all aspects of our lives. The language used by the artist in this project have a diction that each of the artist uses to pass his message, and construct versions of their identities and the world. This therefore makes it easier for them to shape the reaction, views and the behaviours of their audience. Language offers different ways of conveying a message and it is itself an art and it belongs to those who use it as Paulo Freire, a Brazilian educator would put it that people are not built I silence, but in word. This too makes sense in the composition of a song.

Any work of art has different ways in which it impacts to its audience. Some texts may make the audience cry, laugh, or become angry while others create, maintain or undermine relationships, social conventions or institutions. These works of art are subject to interpretation and criticism by the consumer, who is the audience, because they are the ones to whom the work is intended. This therefore makes songs, which are also a work of art, a consumable product by the audience and this subjects them to different interpretations. The

songs studied in this project have enlisted in themselves a language that is used figuratively that deviates from the literal meaning of words so as to make them interesting and heighten emphasis in the idea or the passed in the song. Bosco Mulwa in his song [youtube.com/v=QffXOLo49Qs](https://www.youtube.com/v=QffXOLo49Qs) (mother) uses the name mother metaphorically to refer to females and the best they do to come up or make their families stand.

Language as a mode of communication is basic in our daily lives as it forms the basis of interaction among members of a society. It makes the audience interact with any give work of art may it be fiction, nonfiction, oral poetry and any genre within a given space and time thus creating a mutual understanding with the artist, playwright or the song writer. It is worth noting that any communication between two or more speakers need not be verbal for a discourse to be said to have taken place. Use of auditory skills in any work of art especially those genres that the consumer of the work who is the audience has their work reduced to consumption of the voice from the text, where in this case the text is the song or a poem. The mutual interaction between the text and the consumer, in this case the consumer being audience, is brought about by the comprehension of the language used.

Language is therefore a tool that exists among a people of society with one aspect of mutual understanding among them that are involved in the discourse. In a given setting, language could be silent, and it would therefore become unjustifiable to rule out that communication has not taken place. Response to emotional communication is also enabled through the use of language, and those involved in any discourse, are determinants of the type of the language to be used. In a song, the song writer or the artist has the privilege to break any confines of grammar so as to communicate their message to the audience. The description they give to their subjects in their performance is achieved through the use of language that typographically put down when writing their song. If there is no language, then a performance no longer exists because of the loss of its meaning, and therefore the audience will have nothing to make them cling on the performance.

This chapter seeks to interrogate the aspects of femininity that the artist addresses in the songs and how he develops them within the construction of femininity. Within the selected songs, the different feminine beings who are the artist's subjects of discussion have been accorded attributes that define and place them within the space that the artist intents. The various contexts within which the songs are performed give the setting within which the artist defines his immediate environment that characterise his subjects in the songs. In one of

Bosco Mulwa's performances, [youtube.com/v=QffXOLo49Qs](https://www.youtube.com/v=QffXOLo49Qs) 'mother', the artist brings out a picture of an ideal family setup where survival of a young child is dependent on the availability of the mother figure within the family. This is all in the configuration that the artist explores as aspects that define femininity such as:

2.2.1 Motherhood

Motherhood has been explored by the artist based on the treatment that he has received from his own mother. He constructs her as one who is loved perhaps for her outstanding characteristics. In the opening lines of this song, the artist sings:

Mother yii mother

Mother, mother

Mwa ndikolwa nuuwe

I will never forget you

Mother yii mother

Mother, mother

Noiwe mwendwa wakwa

You are my love

The mother figure is also constructed as a child bearer figure by the artist for she bore him young and nurtured him to grow. The artist emphasises that he was born young and from the tone in the song, the artist grateful to his mother to have given birth to him. He sings:

Mother yii mother

Mother mother

Mwa ndikolwa nuuwe

I will never forget you

Mother yii mother wanyaiye

mother mother, you bore me

Wanzyaiye ni munini mother suzana*2

You bore me young,mother Suzana

Wandeya nginya neana

And nurtured me to growth

The mother figure is also constructed as a care giver within this song, and who is mindful of her children health care, a virtue that makes the artist appreciate her as a provider of the basic necessities in his life. According to the artist, she has no equivalence for the good work she has done in his life and therefore she deserves the best treatment ever for her good deeds. He prays that God blesses her for she never denied him the motherly move. He sings:

Wendo wa musyai sweetie mother ndwaambata

you never denied me mother's love

Mother yii mother yii wanzyaiye

Mother,mother you bore me

Liu,ngua na kisomo

Food, clothing and education

Wandeyiye neesa

You brought me up well

Mother yii Ngai akuathimae wiwakwa

Mother God bless you, you are mine

The mother figure is also constructed as a health care giver, for the artists confesses that he never suffered childhood diseases because his mother took him for vaccines. The mother figure receives the treatment of a family nurse and protector in an ideal family setting. He sings:

Mauwau mathuku ta mukambi kana polio

Dangerous diseases like measles and polio

Wandwaiye nzanzoni na mayaangwata *2

You took me for injections and protected me

Noiwe inya wakwa na noiwe mwendwa wakwa

You are my mother and my love

Mother yii Ngai akuathimae wi wakwa

Mother, may God bless you

Within this particular song, the mother figure is also constructed as a wise counsellor who stand for nothing less than the best for her children. The artist confesses to have received some wise counsel from his mother that he has lived with to the brilliant old man he is today. In a few lines of this song, he confesses to have witnessed what his mother used to tell him while he was young, come to reality. He sings:

Nililikana undu wandavasya

I remember what you used to tell me

Yila nai kana

While I was young

Yu ninguwona na ninguwikia mamii

Now I see and believe it mummy

Nawambiaa ‘sani’ nthi yusuite thina

You told me, ‘son, the world is full of troubles

Iyumisye suo umwe nuukona nesaa

Be tolerant and you will good

Nawambiyaa ‘boi’ nthi yusuite thina

My boy, the world is full of problems

Iyumisye suo umenuukona nesa mwanakwa

Be tolerant, you will manoeuvre my son

Nurturing is another aspect of motherhood that the artist sees in his mother. She nurtured him till he became of age. His mother who is the female figure in the song is constructed as an all rounded figure whose attributes are incomparable. It is through the employed metaphoric language that the idea of nurturance is brought out in this particular song. Through the use of this metaphoric language, the female being is constructed as a caring being, full of compassion and a child bearer. The artist makes honest confessions that he is happy with his mother for having brought him up for he recalls his childhood moments and what his mother had to endure for him to grow up to a healthy and respectful adult. Mother here has been used as an umbrella term to refer to all women and constructs them as child bearers who knows well what it cost to bear, bring up and rise up children. The mother figure here is constructed as one passionate and devoid of any harm. In the refrain of this song, the artist says:

28

Niw'aa muyo nalilikana

I am happy when I remember

Mathina aa waona ni kana

What you went through while I was young

He constructs his mother as a child bearer full of compassion and love. Though he mentions his father in the song, the audience is able to realise that he is more passionate of his mother. This could perhaps be attributed to the distinguished nature of how femininity is divinely constructed or better still, to the fact that a mother is irreplaceable and that she is only one. The artist seems to have defining moments such as his childhood moments with his mother. However, he seems to have a clever way of making his audience all rounded in their relations with their parents in totality, in the way he ends his song. He calls upon people to respect their parents in the last lines of his song.

Ta keka ti asyai, tuma va?

If it were not of our parents, where would we be?

Yila twi ilovi tulilikanai mami na tata

While in Nairobi let us remember mum and dad.

It may seem out of place for the artist to say he is happy when he remembers the problems his mother went through in bringing him up, but it is indeed the absolute truth since he understands that it is only his mother who could endure that. In this song, Mother, the artist constructs the female being who is his mother as one who is caring and full of compassion, whom the artist owes the artist a lot in his life. From the song, the diction employed by the artist is a revelation that his success is fully dependent on his mother. A construction that crowns this female being nothing but a virtue of priceless motherhood. In her endeavour to achieve the best for her son, she does a lot of sacrifice that the son acknowledges and in his bid to appreciate her artistically, his performance uses diction that is well thought of and organised to construct her femininity.

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necessities and ensuring that children receive the essential counsel as they grow up. She is also characterised as one who is able to endure a lot for the benefit of her family, provided her children get the best that she can provide.

2.2.2 Beauty and the creation of femininity

In another song within his collection, [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), 'Lydia Wanzila', the artist Bosco Mulwa, addresses the reality about the inevitability of ageing in one's life. In this song, [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), 'Lydia Wanzila', he constructs the female being, who is the subject in his song, as one beautifully made, but then full of pride. He warns that this pride is really costly as he addresses his subject Lydia Wanzila, that she may end up old in her father's compound and have children there. The artist in this particular song constructs femininity within the configuration of body language where she is perceived as by the artist. In this song, [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), he sings:

Lydia yii Lydia yii Lydia Wanzila*2

Lydia Lydia daughter of Wanzila

Lydia mwa wimumbe nesa we Lydia Wanzila

You are beautiful, Lydia Wanzila

Indi eka iyona we Lydia Wanzila

Stop your pride, Lydia Wanzila

Miono ikatuma usyaiya kwenyu

Pride will make you a mother in your father's compound

Miono ikatuma ukuiya kwenyu

Pride will make you old in your father's compound

She reminds the subject, Lydia Wanzila, that ³⁰her grandmother was once young and beautiful but she is already old, but today she walks in support of a walking stick, an indicator that Lydia, his subject will grow old one day. Though he may sound uncouth, but his artistic

freedom allows him this privilege. He reminds his subject that she will grow old and tilt like chimpanzees that he once met in Congo, and therefore she should reduce her pride. The artist addresses the inevitability of ageing in one's life. He sings:

Lilikana susu waku kana ai mwanake muno*2

Remember your grandmother was once beautiful

Indi ayumala aumaala na ndata

But she walks with a walking stick

Umunthi ayumala aumaala na ndata

Today she walks out with a stick

Wonanio museo vyu we kana we ukakua

An indication that you will grow old

Ukakua ukumane ukombale ukumane ta inani

You will grow you bend and tilt like a monkey

He expresses his dissatisfaction when he approached her for marriage but she turned him off. Here the female figure is constructed as a wife, a virtue that she does not take since she is too selective, according to the artist. As the artist puts it, his request to marry the subject in the song, Lydia, was turned down because he was not well dressed and that his beard was full of white hair. He sings in this collection [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8):

nakwivaisye ukanuma na ukandea wanzila

I proposed to you and you declined

waisye wendwoneka kitumi nikiiaa mikalya

You said you can't give in since I wear slippers

king'ee chakwa kina mbui na suluali wi ilaka ngwathukangie

My beard is white haired and I'm in tatters, I keep off.

The artist lays emphasis to his subject, Lydia that pride is not good and intones harshly that Lydia is too proud as if she owns everything, yet she does not. In a spoken word he says:

Miyoono yii yaku naku ti mbingi

You have a lot of pride

Kowitaa na kila kindu?

Do you own everything?

Vo imwe utethaa nasyo

There are things you don't own

He emphasises that Lydia will age one day compares her posture and appearance then to that of some chimpanzees he once met in Congo, that walk upright like human beings. This is the time when her beauty will have faded away. He tells her:

Ukakua ukombale wikale malai angi

You will grow old and tilt like some monkeys

Nakomanie namo Congo

I once met in Congo

Maendaa maungye ta andu

They walk upright like human beings.

The artist uses these words to lay emphasis that ageing is inevitable while constructing the female being in this particular song as one with beautiful looks and full of pride.

The artist has also used derogatory terms in another song among his collections [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8). 'Lydia Wanzila'. He is bitter with the subject of his song who is a female by the name Lydia, whom they seem to have differed when she turned down his plea to marry him. The derogatory terms here are not only used by the artist but the subject herself. Through listening to this song one can realise that it has a conversational tone, as the audience can deduce some conversational aspects such as turn taking. Lydia, who is the feminine being in this song is accused by the artist for turning his plea to marry her on

the grounds that he is old, clad in tatters and torn shoes, and that his beard is full of white hair. This does not auger well with the artist who in a retaliatory attack constructs Lydia as one who is proud and will have children in her father's compound if she becomes too selective on whom to marry.

He goes ahead to tell her that she will grow old, bend and tilt like old chimpanzees that he once met in Congo, walking like human beings. Lydia is genuine in her response, but the artist is not happy with her response since it is negative on his side. One would wonder where the opinion of the woman counts in the society, and whether their objection in any given discourse with their male counter parts is an offence. The treatment their contribution to any form of engagement whether in communication or development has its validity rated by how their male counterparts perceive it. In a broader sense, this particular song brings out the injustice that patriarchy has had over time on the femininity thus constructing it as inferior and whose worth is pegged on their sexuality. The artist makes a direct attack on the female being, Lydia, by using the analogy of the walking chimpanzees, which Lydia will resemble once she becomes old of age. This is a clear mistreatment of the women in the society by their male counterparts, who have little concern with euphemism as far as their address towards women is concerned.

From this attack, one can easily tell how femininity has continuously received extremely weak construction in a patriarchal society. The idealised nature of the chauvinistic men in the society who feel they should subdue women and silence them in every aspect their life is evident here. Women have to find their space in the patriarchal society but not accorded this space like their counterparts. Lydia, who is the feminine being in this particular song is configured as one whose opinion does not count, especially when she speaks her mind about her take in loving the artist. The artist is short in temper and does not respect his subject's opinion, and therefore he uses his masculinity which boosts his ego and does not take anything that is feminine oriented in this context of this performance as anything that holds water. Derogatory seems to dominate the language of this performance, and since songs are an honest confession of what is concealed in one's heart, then it is worth noting that in a patriarchal society, femininity has very weak construction and that its worth is pegged on patriarchy's perception. Its opinion counts not and if it does, then a patriarchy's approval is eminent. In a few lines of this song, [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), he sings:

nakwivaisye ukanuma na ukandea wanzila

I proposed to you and you declined

waisye wendwoneka kitumi nikiiaa mikalya

You said you can't give in since I wear slippers

king'ee chakwa kina mbui na suluali wi ilaka ngwathukangie

My beard is white haired and I'm in tatters, I keep off.

Ukakua ukombale ukamane wiikumbe ta inani

You will grow old, bend and tilt like a chimpanzee.

From these few lines of this song, the harsh treatment that the feminine receive in a male dominated society is evident. Performance theory is key in the analysis of these songs a Scheschner would put it that the world of performance activities is the pleasure principle institutionalized within it. This therefore warrants a song performance able to evoke pleasure among the audience and for this reason, the audience reaction becomes key in determining the score of this song. Scheschner too emphasizes on performance spaces where the song is performed and aspects that are key in any effective performance, where this space determines to a good extent the construction that the artist makes of the feminine subject in his performance.

These subjects have completely different treatment from the artist. In the last song, Lydia Wanzila, the artist uses derogatory terms on her especially after turning down his plea for her hand in marriage. She is demeaned and her beauty tinted negatively by the artist. She is not constructed with the best attributes that the rest of the women receive, besides all having multiple identities, one as women and later as wives. For Lydia, she has an identity of a woman and the artist's perception as a potential wife. The women in these other songs seem to have privileged positions, as wives, which perhaps spares the harsh judgement by the society, unlike Lydia, whose position as a bachelor rete denies her the privilege of fair treatment as the others and suffers oppression.

2.2.3 Education, Marriage and family

In another song of his performance [youtube.com/v=B6eMgCIAAVU](https://www.youtube.com/v=B6eMgCIAAVU), 'Kana Nzula', Bosco Mulwa explores the idea of marriage and family. He addresses a female figure by the Kanza Nzula, who is his subject of discussion as one is genuinely in love with for she came back to

him after studies abroad where she had gone to study medicine. The feminine here is constructed as one who is beautiful and academically empowered, and besides that, she is ready to be a wife as she proves to be genuinely in love when she goes back to her love after studies. In one of the lines, he sings:

Niweka nesa kunzyokea we Nzula*2

It is good you have come back to me

Nituiye thinani utaweteka Nzula

I have been in much worries

Ngwetele Nzula umine masomo nzula

Waiting for you to finish your studies

Ninaina wia ndukatwawe ni musungu

I feared you will marry a white

The woman in this song is constructed as one empowered through education and genuinely in love with the artist as their love began while they were young and are still together. The artist expresses his dissatisfaction and worry while his love Nzula is away on studies for he fears she might marry a white and leave him alone.

The artist constructs his subject Nzula, as his marriage partner, wife, and are ready to raise a family together and have children that they are going to name after their parents. From the song, it is clear that they are going to live as husband and wife. In a few lines of this song he sings:

Niivoya Ngai twikale maisha maseo*2

I pray that God gives us good life

Ma mundu na muka nyumba na wendo Nzula*2

Like husband and wife with love in the house *2

Tusyae syana tata Nzula na Mami wiitu.*2

We name our children after our mother and father*2

Hyperbolised language is also evident in Bosco Mulwa's [youtube.com/v=B6eMgCIAAVU](https://www.youtube.com/v=B6eMgCIAAVU) (Kana Nzula) he exaggerates the beauty of the female being in his song. He says she has such a beauty that not even the oceans have witnessed it. The emphasis of this beauty constructs the female as one lovable, trusted and one who genuinely loves and keeps her love. She is also brought out as a family pillar whose presence is highly depended on by the male counterpart for his family to understand.

In this collection [youtube.com/v=B6eMgCIAAVU](https://www.youtube.com/v=B6eMgCIAAVU) he sings in one of the lines:

Wi kana nusu Nzula wi mumbe nesa

You are a child and half and beautifully made

Uumbitwe nesa ndyaamba ona uu ona ukangani

I have never seen such a beauty even in the oceans.

The female being in this particular song is constructed as one with brains and genuinely loved by the artist. She goes abroad to study medicine and the artist is optimistic that she will be back, as their love began while they were young and are still together. The artist expresses his dissatisfaction and worry while his love Nzula is away on studies for he fears she might marry a white and leave him alone.

The artist is happy now that his love Nzula is back after studies and wants to marry her and prays that God helps them live together as husband and wife. The woman in this particular song is treated with a lot of honour and dignity and one genuinely in love with the artist as he sings in his collection [youtube.com/v=B6eMgCIAAVU](https://www.youtube.com/v=B6eMgCIAAVU).

The artist constructs the female being in this song as one whom besides beauty, is empowered by education and sincere in her love. These attributes make the artist construct her as a family pillar and a child bearer. In one of the lines of his song, he sings:

Niivoya Ngai twikale maisha maseo*2

I pray that God gives us good life

Ma mundu na muka nyumba na wendo Nzula*2

Like husband and wife with love in the house *2

Tusyae syana tata Nzula na Mami wiitu.*2

We name our children after our mother and father*2

It is clear that he has cleared all the fears and uncertainties of his love marrying a white, since she has come back to him after studies. Here the female being is constructed as one faithful, principled and stands to her decision. She is also constructed as a home maker and one who stands to her decision.

In another song within his collection, entitled 'Ninathi Ulaya' [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs), Bosco Mulwa extends the exploration of the idea of family and marriage that bring Family Relations or ties in his zeal to construct the woman in the song who is his wife as a caring mother. He implores her to take care of their children: Ken, Maureen and Tony while he is abroad though he does not know whether he will be back. In a few lines of this song, he sings:

Anna wi wakwa tiwa na muuo

My dear Ann I leave you in peace

Ninathi ulaya na ningasyoka

I'm gone abroad and I'll be back

Kyeva ninacho ni kwaku Anna na Syana syakwa

I'm just worried of you and my children.

He is so much worried of his family and therefore banks on his wife for the success of his family and that his coming back is guaranteed because his wife will pray for him. He also appeals to his mother, father and the larger family to pray for him as he is away. The female being here who is the wife is constructed as prayerful and responsible and a family pillar. She has been yoked the responsibility of child bearing and maintains the husband's friends and her husband implores her to take care of his children and reminds her that life is full of hardships. The artist sings:

Suvia syana nesa inya wa ken

Take good care of our children mama Ken

Nzuvie syana syakwa inya wa ken

Take care of my children Ann

Ninisi nama kana wi simba imara

You are a lioness

Shida na matatizo hiyo ndio maisha

Life is full of hardships

Niombeeni Mungu niende nifike salama

Pray God that I arrive safely

Anna who is the artist's wife in this particular song is also constructed as a provider in the family. The artist tells her to pack for him cereals to carry to Texas as most of the food taken there is frozen and would like to take what is original in his homeland.

Mbikie mbemba na mboso kakunilani

Pack for me maize and beans

Niwisi liu wa ulaya mwingi ni wa barafu

Most of the food abroad is frozen.

Mbemba na mboso ni mukamba na nienda nasyo

I am a kamba, maize and beans, I will carry.

(Spoken) ona Ndonga na tumbaku

He tells his wife that money is indeed a problem and he is unable to get money in Nairobi and he wants to work hard so as to enjoy his retirement with his family. In a few lines of this song, he sings:

Nina mathina makonetye mbesa

I have problems with finance

Na vaa ilovi mbesa ndyusyona

And here in Nairobi I can't get money

Ngwendete muno inya wa sya

I love you the mother to my children

Nienda ngithi retire ndikethena thina

I need to retire happy

Niendete Texas US ngamanthe mbesa

Let me go to Texas to look for money

In this song one is able to identify that family is key and the success of it is what binds its members together and gives everyone satisfaction. The artist admits that he has no money and is unable to trace money while in Nairobi and therefore he has a dream that once he lands to Texas, he will be able to entertain his fans there. In return, he expects to get a lot of money that will guarantee him good life with his family once he retires from music. In the last line of this song, Bosco Mulwa constructs his mother as a prayerful woman among other family members that he asks to pray for them.

This could perhaps be attributed to the distinguished nature of how femininity is divinely constructed or better still, to the fact that a mother is irreplaceable and that she is only one. The artist seems to have defining moments such as his childhood moments with his mother. However, he seems to have a clever way of making his audience all rounded in their relations with their parents in totality, in the way he ends his song. He calls upon people to respect their parents in the last lines of his song.

2.2.4 Family relations

The idea of family relations is another ideology that is rampant in the artist's last analysed song in this project. Family is the basic unit of organization in the society and this reflects too in the artist's attempt in constructing the female being in this song who is his wife, by the name Anna, as a home keeper, mother and a prayerful woman.

Still in his song [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs) 'Ninathi Ulaya', the artist Bosco Mulwa brings out the idea of nurturance and family value. He implores his wife in the song whom he calls Anna, to take care of his family as he is away looking for money, so that his family can stand, and to pray for him so that he comes home safely. From the performance of this song,

one is able to realise that the woman is silent throughout the performance, an indication that her freedom is tailored in a patriarchal society. She is rendered voiceless and the artist constructs her as one who is to take instructions and to follow. In this particular song, the artist constructs the woman as one whose availability in the family is a stepping stone to the man's success and her silence speaks volume. The immediate environment within which this performance is done dictates a lot about what the woman subject is going through and her place of marriage in a male dominated society. Her silence is her language of expression of her inability to question her husband's decision, and her adherence to her husband's instructions which is an indication of her submissiveness for her to realise her position as a home keeper.

He urges her to take care of their children while abroad and asks for her spiritual intervention so that he may be back safely after his performance. He tells his wife that he wants to retire rich so as to live well with his family thereafter. He appeals to his mother and father as well as other family members to pray for him while he is away. He uses the analogy of a lion to describe the strength of his wife in a code switched language to reinforce his construction of femininity in this particular song. Family relations is another sub topic. In another song within his collection, entitled 'Ninathi Ulaya' Bosco Mulwa explores the idea of Family Relations in his zeal to construct the woman in the song who is his wife as a caring mother. He implores her to take care of their children: Ken, Maureen and Tony while he is abroad though he does not know whether he will be back. He is so much worried of his family and therefore banks on his wife for the success of his family and that his coming back is guaranteed because his wife will pray for him. He also appeals to his mother, father and the larger family to pray for him as he is away. The female being here, who is the wife is constructed as prayerful and responsible and family pillar. She has been yoked the responsibility of child bearing and maintains the husband's friends and her husband implores her to take care of his children and reminds her that life is full of hardships.

Anna who is the artist's wife in this particular song is also constructed as a provider in the family. The artist tells her to pack for him cereals to carry to Texas as most of the food taken there is frozen and would like to take what is original in his homeland. The artist in the same song tells his wife to pack for him maize and beans which is metaphorically used to refer to food. This shows the hard working nature of the woman subject in the song as she has a duty to ensure she has enough food provision for her family. These foods are indigenous in the akamba society where the artist comes from, and this shows the cultural inclination of the

society Vis a Vis where the artist is going. He describes his place of destination as one full of frozen foods and since he is authentic in his cultural background, he would like to take what is original. This contrast is created to bring a balanced taste of environment within which the artist experiences to bring out the image of the diverse cultural norms within a people of a society in his songs. In one of the lines of the song he sings:

Mbikie mboso na mbemba kakunilani

Pack for me maize and beans

Niwisi liu wa ulaya mwingi ni wa barafu

Most of the food abroad is frozen.

He employs a lot of code switching in this song to add humour to the performance and enhance understanding of the song. 'Barafu' is a Swahili word that refers to ice. Code switching here has been used to enhance meaning and lay emphasis that food abroad is frozen. The language also makes the song interesting and adds colour and depth to the message in the song. An image of reality and transformation is created in the mind of the audience to create a relationship of the signifier and the signified. In a few of lines of his song, the artist sings:

Ninisi mama kana wi simba imara

I know you are a lioness

Shida na matatizo hiyo ndiyo maisha

Life is full of problems

Niombeeni Mungu niende nifike salama

Pray for me I arrive safely

Mwenda tezi na omo marejeo ni ngamani

Swahili proverb to imply contextually (anywhere you go you need family)

Bila shaka naenda na nitarudi, naipenda Kenya

With no doubt, I will come back, I love Kenya.

He tells his wife that money is indeed a problem and he is unable to get money in Nairobi and he wants to work hard so as to enjoy his retirement with his family. In this song one is able to identify that family is key and the success of it is what binds its members together and gives everyone satisfaction. Within his collection [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs), he sings in a few lines of his song:

Ngwendete muno inya wa sya

I love you the mother to my children

Nienda ngithi retire ndikethena thina

I need to retire happy

Niendete Texas US ngamanthe mbesa

Let me go to Texas to look for money

The use of vocabulary in the artist's first language has also contributed to the beauty and added taste to the language of these songs. Bosco Mulwa has a vocabulary that runs across all his songs. In the refrain of his songs, he uses the words 'nundu wa mindo', which when translated would mean 'because of something'. He never mentions what the something is, it is a vocabulary that brings meaning superficially and creates humour to the audience. To a greater extent, over time, the word has been connoted by the audience since the artist does not explain what the word really means, perhaps due to his freedom to play about with words to pass his message in the song. The use of this phrase has enabled the audience to create an image of inter relation between the subject in the song and the said phrase to enhance comprehension of the song which is enhanced through performance. Collins,2015; Rodriguez et al., 2016 argues that intersectionality and its related concepts was devised to challenge assumptions of within group homogeneity, and its central purpose was to foreground the experiences of marginalised individuals. This ideology makes intersectionality theory offer explanations of the ways in which heterogeneous members of a specific group such as women, may experience the work place differently depending on their sexual orientation and other social locations. In the song [youtube.com/v=B6eMgCIAAVU](https://www.youtube.com/v=B6eMgCIAAVU) 'kana Nzula' by Bosco Mulwa, the feminine being in this song who is Kanza Nzula, has been experiencing her world differently when she was abroad for studies. While there, she was perceived as a student regardless of her sexual orientation, but when she comes back home, her title as a scholar is

lost, and now perceived as a wife whose role has been reduced to child bearing. From the song, the artist is happy that she is back and now they are going to have a family, bear children and name them after their parents.

Apparently, the artist does not seem to congratulate her on her efforts in studies, but expresses his worries while away that he feared losing her to a white man. This is the oppression that this feminine being, Kanza Nzula, besides having the privilege of being an educated woman. The construction that the artist attaches to her is that of her home maker, but her voice is silenced as far as practising what she learnt abroad is concerned. This brings us to the realization that women have multiple identities and therefore may face intersectional discrimination. The family intersection subjects Kanza Nzula to this discrimination. Women have continuously suffered due to their multiple identities where some women might have found themselves pushed to the extreme margins and experience profound discriminations while the others may benefit more from their privileged positions.

In the song, 'Kanza Nzula' the artist explores the idea of beauty versus education where he constructs the female being in this song as one full of beauty and brains. The faithfulness in her as well as her significance as the family figure, whom the artist relies upon to sire him children is not left behind. The exaggeration of her beauty as incomparable to nothing in the oceans and her journey abroad and back after studies and acceptance to marry him qualifies the artist to construct her with utmost truth.

He urges her to take care of their children while abroad and asks for her spiritual intervention so that he may be back safely after his performance. He tells his wife that he wants to retire rich so as to live well with his family thereafter. He appeals to his mother and father as well as other family members to pray for him while he is away. He uses the analogy of a lion to describe the strength of his wife in a code switched language to reinforce his construction of femininity in this particular song.

CHAPTER 3

3.1 EXPLORING THE ELEMENTS OF PERFORMANCE IN THE CONSTRUCTION OF FEMININITY.

3.2 Introduction

Throughout the twentieth century, performance was seen as a non-traditional way of making art. In the post war period, performance became aligned with conceptual art because of its often immaterial nature. More recently, performance has been understood as a way of engaging directly with the social reality, the specifics of space and the politics of identity. Theorist Jonah Westerman, 2016, remarks that performance is not, (and never was) a medium, not something that an art work can be, but rather a set of signs and concerns about how art relates to people and the wider social world.

Performance art has been in existence almost to challenge the convention of traditional forms of visual art such as painting and sculpture. These art forms seemed not to quench the artists' desire because they were too conservative, enmeshed in the traditional art world and too distant from ordinary people. Therefore, artists have turned to performance in order to find new audience and test new ideas. Performance art borrows style and ideas from other forms of art or other forms of activity not associated with art, like ritual, or work-like asks. Recently performance art has borrowed from dance and even sports.

Performance is a genre in which art is represented live. Performance art involves persons taking an action or actions within a particular space or location for an audience. For performance to take place, there must be live presence of the artist and the real actions of the

body, to create and present an experience to the artist. In any performance to take place, there are key components that define its effectiveness such as time, space and the relationship between the performer and the audience. Performance is characteristically defined by elements such as the setting, the text (which in this case are the songs themselves), the costume, the online platform, where in this case it is the youtube, and the audience.

In art, style is the manner in which the artist portrays their subject matter and how the artist expresses their vision. Austin Bukenya, (2014) spot on oral skills for secondary schools, defines style as the creative use of language. This creativity makes a work of art interesting and memorable because of how it is passed to the audience, and this makes style a technique. Style is determined by the characteristics that describe the art work such as colour and form as well as the artist's driving force into the performance and how the artist treats his subject.

3.3 Repetition and the Construction of Femininity

In the selected songs from the artists in this project, repetition is rampant. In one of Bosco Mulwa's performances, the song 'mother' has the word mother that has been overly repeated in almost every line, so as to create emphasis in the message of the song. The song is sung in praise of a woman who in this case is the biological mother to the artist and has been constructed as a family pillar, child bearer and a mother who is shouldered with the responsibility of nurturance and ensuring that her children get the very best as they grow up. In the opening lines of this song, [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), he sings:

Mother yii mother

Mother mother

Mwa ndikolwa nuuwe

I will never forget you

Mother yiii mother noiwe mwendwa wakwa.

You are my beloved

The availability of short and simple sentences is evident in the structure of these songs and are repeated not just to lay emphasis but also to create a musicality effect in the song and to be understood well by the audience. The short sentences invite the use of simple language that make the language of the songs easily understood by the diverse bracket of the intended

audience. In the composition of the song, the artist has his audience as well as the subject in mind and therefore the intended message is constructed in conformity with the need to be addressed. In the performance of this song, the value of a mother and her worth in the society and within the family space is well understood. In the performance, the artists represent his mother like an aged woman who has lived her times, and though old, the artist promises never to forget her. He has a picture of a young child in its mother's lap, which is a representation of himself while he was young and how his mother took care of him in his tender age. The aspects of child bearing, motherhood and nurturance are evident in the artist's action in the song, and are reinforced by the repetitive use of the word mother in the song. One watching this performance whether live or on a social platform like YouTube, the message in the song would be clearer and easily encoded.

3.3 The Conversational Tone in the Construction of Femininity

The use of conversational tone is also evident in Bosco Mulwa's song with the title [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), 'Lydia Wanzila'. The artist says that he asked for a hand in marriage from the said Lydia who later turned down his plea on grounds that he is old, his beard is white and that he is clad in tatters. This does not auger well with the artist, who in a retaliatory attack tells off the artist that she will grow old in her father's compound and have children there should keep on being too selective on the man to marry. Anyone watching the performance of this song live or on a social platform, would notice the declamatory nature of this tone that reinforces the message in the song. This reinforcement brings out a woman constructed as one whose independence of thought comes first and does not care how their male counterparts perceive them. The reinforcement too brings out the patriarchal ideology in a male dominated society that constructs women as objects to be seen and not to be heard, and whose submissiveness to their male counterparts is automated by the societal expectations. The actions in this song too bring conversational aspects between the artist and his subject, who is Lydia. The artist too stresses the inevitability of ageing too, when he demonstrates how Lydia will grow old, bend and tilt like the chimpanzees that the artist says he once met them on his occasional tours to Congo, walking like human beings. In one of the lines of this song [youtube.com/v=v7lkVEL7Ak8](https://www.youtube.com/v=v7lkVEL7Ak8), 'Lydia Wanzila', he sings:

Ukakua ukombale ,ukumane ,wikuunze ta inani

You will grow old, bend and tilt like a chimpanzee

The actions in this part of this song show clearly how the artist is bitter with the response he receives from Lydia who is the subject in the song.

3.4 Direct Translation/ Trans Literation and the Use of Kamba Terms

Direct translation and use of native terms is another style that is dominant in Bosco Mulwa's performances. These native terms are often found in his songs because they are products of the rich traditions of the community that speak different dialects but same language. Some of the words in his performances are translated directly or left the way they are especially when their equivalents in the language of the translation are missing. In the song [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs) 'ninathi ulaya' in one of the lines he sings;

Mbikie mbemba na mboso kakunilani

Pack for me maize and beans

Niwisi liu wa ulaya mwingi ni wa barafu

Most of the food abroad is frozen.

Mbemba na mboso ni mukamba na nienda nasyo

I am a kamba, maize and beans, I will carry.

(Spoken) ona Ndonga na tumbaku

The last part of these lines contain words that are untranslatable to English. These words serve to give the song authenticity and an identity as they show that the song originates from the particular ethnic group. The untranslatable words may be left as they are because of the importance attached to the word by the community, and that its translation may water down the meaning or may be due to lack of an equivalent word. Therefore, during the performance of this song, the female figure is constructed as a child bearer, home maker and one in whom a man banks on for his family to stand and posterity. By watching the performance of this

song and listening to the words in it too, one is able to understand and distinguish those words that are untranslatable from those that can be translated to another language. Both the underlying and the surface meaning of the words in the song is also drawn from the performance of the songs and the construction of the woman, who is the subject in the song, as a child bearer and home keeper is also portrayed.

3.5 The Story within a Song

The use of narrative within a song is also evident in all the selected songs under study in this project. The words in the song are sung as if narrated to an audience. Songs in themselves are narratives with an unseen narrator, who for this case is the artist. They may not have an opening or a closing formula like it happens in a narrative, but they do tell a story. In the song [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs) ‘Ninathi Ulaya’ the artist puts his words across to feminine being in the song whom he names ‘Anna’, in a story format. He constructs Anna as a family pillar, a prayerful woman and a provider in the family, as he tells her that he is bound to travel abroad to look for money and that Anna should pack for him local food from his immediate environment. He tells Anna that food abroad is frozen and he himself is not used to that and therefore he should carry what is original from his homeland. Anna plays a passive role of listening to what her husband tells her and does as per his wishes. He narrates to her in the song what takes him abroad, that he is in short of money and his efforts to get money in his country are not very much successful, and that his audience in Texas, USA, want him perform for them. The opening line of this song invites a story telling mood to the audience because of the diction the artist applies. Watching the performance of this song, one is able to realise the passive role played by the Anna and how ready she is to take instructions from her husband who is the artist in the song. There is a feeling of submissiveness from the subject’s side that comes to light through watching the performance of this song. In the opening line of the song he says;

Anna wi wakwa tiwa na muuo

Anna you are mine I leave you with peace

Ninathi ulaya ii na ningasyoka

I am gone abroad and will be back

These lines are constructed in such a manner that a feeling that the addressee should expect a lot to be said by the speaker who is the artist is created, and this is told in a story. The costume worn in this performances and the setting encompassing the various songs is a replica of the artist's authenticity and a description of the message in the song.

The use of metaphors from the immediate environment is also widely used by the artist. In the song [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs) 'Ninathi Ulaya' by Bosco Mulwa, in one of the lines, he tells his wife Anna to pack for him maize and beans in a sack so as to carry abroad. He uses maize and beans as a metaphor of food which is a means of sustenance and a representation of originality of the artist's homeland where maize is the staple food. This metaphor also characterises the setting within which this performance is developed. He sings;

Mbikie mbemba na mboso kakunilani

Pack for me maize and beans in a sack

Niwisi liu wa ulaya mwingi ni wa barafu

Most of the food abroad is frozen

Mbemba na mboso ni mukamba nanienda nasyo

I am a Kamba, maize and beans, I will carry.

In the song, 'Ninathi Ulaya,' the artist is set for a journey to Texas to do a performance, and he urges his wife to pack for him maize and beans, where this is a metaphor of food and a means of sustenance. The metaphor gives the woman in the song, who is his wife, the construction of a home provider who always has something in store for her family as well as the picture of the immediate environment, where the artist comes from. Her strength is also compared to that of a lion and that is why her husband banks on her for his family stand. He calls her a lioness and that she can bear and endure all the challenges that she can face as the husband is away. He has a lot of confidence in his wife and banks on her for her family to stand and the safety of his children. Through the performance of this song, the artist accords his wife a lot of brevity that constructs her as a family pillar and a home keeper.

3.6 Code Switching in the Construction of Femininity

In the same song, he uses code switching where he tells his wife that she is a lioness. The lioness is metaphorically used to construct the feminine being who is Anna as brave and one who possesses the strength that makes her a family pillar. The actions in the performance of this song indeed portray the woman as a strong woman both intellectually and spiritually because the artist banks on her for his family to stand, and that her spiritual divinity guarantees him safe travel and assurance to come back. In this part of this song he sings;

Ninisi mama kana wi simba imara

I know you are a lioness

Shida na matatizo hiyo ndiyo maisha

Life is full of problems

Niombeeni Mungu niende nifike salama

Pray for me I arrive safely

3.7 Symbolism and Hyperbole in the Construction of Femininity

The use of these metaphors articulate the artist's knowledge of the immediate environment that he lives in and that he is surrounded by spiritual people who define his divine environment. The use of the metaphors too determines the construction that the artist makes of the feminine being in this particular song.

Symbolism is also used by the artist Bosco Mulwa in one of his performances [youtube.com/v=QffXOLo49Qs](https://www.youtube.com/v=QffXOLo49Qs), 'Mother.' He sings this song in praise of his mother who is the feminine being in the song and he constructs her as a child bearer, full of compassion and love and whose ability to nurture is incomparable. In this song, mother has been used as a symbol of the connection between life and death, and a feminine symbol of protector and nurse. The existence and the wellbeing of the artist is dependent on his mother who brought him up ever since he was young, nurtured him well with good societal morals, provided him protection against child hood diseases and offered him words of counsel. Watching the performance of this song, the artist portrays the mother as a woman of age whose appearance tells that she has accomplished her duty of child bearing and nurturance. Performativity

enhances understanding of the words in this song and their usage within the song. In a few lines of this song [youtube.com/v=QffXOLo49Qs](https://www.youtube.com/v=QffXOLo49Qs), Mother, he sings;

Mother yii mother, mwa ndikolwa nuuwe

Mother mother, I will not forget you

Mother yii mother wanzyaaiye

Mother, mother you bore me

Wanzyaiye ni munini mother,Suzana,

You bore me young mother Suzana

wandeya nginya neana

and nurtured me to grow

Mother, as a symbol of the connection between life and death is evidenced in the artist's confession that he was born young and nurtured until he became a grown man, and this makes him not to forget his mother. Bosco Mulwa presents his mother as a feminine symbol of protection and nurse when he tells her;

Mauwau mathuku ta mukambi kana polio

Bad diseases like measles and polio

Wandwaiye nzanzoni na mayaangwata

You took me for vaccination and protected me.

It is through metaphoric language that the idea of nurturance is brought out in this particular song. Through the use of this metaphoric language, the female being is constructed as a caring being, full of compassion and a child bearer. The artist makes honest confessions that he is happy with his mother for having brought him up for he recalls his childhood moments and what his mother had to endure for him to grow up to a healthy and respectful adult. Mother here has been used as an umbrella term to refer to all women and constructs them as child bearers who knows well what it cost to bear, bring up and rise up children. Still in his song [youtube.com/v=Q8qWYve1gGs](https://www.youtube.com/v=Q8qWYve1gGs) 'Ninathi Ulaya', the artist Bosco Mulwa brings out the idea of nurturance and family value. He implores his wife in the song whom he calls Anna, to

take care of his family as he is away looking for money, so that his family can stand, and to pray for him so that he comes home safely. From the performance of this song, one is able to realise that the woman is silent throughout the performance, an indication that her freedom is tailored in a patriarchal society. She is rendered voiceless and the artist constructs her as one who is to take instructions and to follow. In this particular song, the artist constructs the woman as one whose availability in the family is a stepping stone to the man's success and her silence speaks volume. The immediate environment within which this performance is done dictates a lot about what the woman subject is going through and her place of marriage in a male dominated society. Her silence is her language of expression of her inability to question her husband's decision, and her adherence to home to her husband's instructions which is an indication of her submissiveness for her to realise her position as a home keeper.

CHAPTER 4

4.1 CONCLUSION

The comprehension of the construction of femininity has been made effective through performance which makes a work of art interesting and easy to comprehend and the meaning of those words that perhaps could be untranslatable, is made clearer. Through song, that which has been concealed in one's mind is made known because songs are an honest confession of one's soul. Popular songs is a genre that has received different treatment from the consumers of artistic work, with a majority treating it like a genre that is lowly regarded and especially associated with the youth. This is a genre that has economically empowered people as it has provided employment opportunities to people, and contributed significantly to curbing of social vices to a greater extent. The reality is that this genre does not target the youth only, but it cuts across all ages.

In this study, the focus is made to how femininity has been constructed within this performance. A few songs from the artist Bosco Mulwa have been selected to interrogate how femininity and its aspects has been treated, as well as how language has been used to construct femininity. Language as a means of communication is a tool that has been by the artist to construct femininity the way he has done, and make known the aspects of femininity that he has identified within the feminine subjects within his selected songs. The interaction between the text, which is the song itself, and the audience has been enabled through the

employed language, and this is what makes the comprehension and the interpretation of these songs by the consumer possible. The artist employs a lot of creativity which is style, in the songs so has to achieve the intended message, and to make its delivery more interesting to the audience. From the selected songs under study in this project, style such as repetition, conversational tone, use of metaphors, direct translation, short and simple sentences and symbolism among others have been put in to use. There is the use of a silenced language which has been employed by the artists in some songs, where the feminine being who is perhaps the subject in the song, takes a very passive role. This silence is not to be ignored because it attaches meaning to that particular song, and the construction that is attached to the feminine being in the song.

Performance has been of much help in the interpretation of the style that the artist has employed in the selected songs in this project. Construction of femininity in the songs, has been achieved through studying factors such as, interrogating the aspects of femininity through the language that the artist incorporates in the songs and exploring the elements of performance in interpreting style within the construction of femininity. In any given performance the arrangement of performance space fosters celebratory and ceremonial feelings and this helps break all odds including personal space as both the audience and the performers get carried away by the performance itself. A feeling of catharsis is felt within the performance, which the essence of almost every performance is created as Sigmund Freud would strongly believe that art was the sublimation of conflict between the pleasure and reality principles. He felt that artistic creation was an extension of fantasy in life and song being part of this artistic fantasy, it offers an avenue through which the concealed or perhaps that has been suppressed within one's conscience is brought out artistically. It is through the use of this artistic conscience that the construction of the subject in the artistic work which is the song in this case is brought out.

Theories like intersectionality theory, ethnopoetics theory, and performance theory have been of significant importance in the writing of this project. The study has appreciated the value of art in our society that has been provided for by the hypotheses of this study that has been based on the assumption that: through art aspects of femininity have been portrayed in a more artistic sense using artistic language and received a fairly different treatment from how it has been portrayed through a written text, and that Art is the anchor upon which the elements of performance and their development in the construction of femininity are developed. The confines within which the construction of femininity has been formed has been provided for

by the performance elements such as the use of story within a song, the conversational tone, and code switching among others.

4.2 RECOMMENDATION

I would recommend people to look at how these songs minimize vices in the society like theft and perhaps drug abuse in order to investigate whether popular artists have a role in shaping the perception of not only women, but also the youth and the old in society. In line with the use for posterity, this study can be useful in preservation of the akamba oral traditions as well as contributing to the rich development of oral literature genre. Songs being an honest confession of what is concealed within oneself, popular songs have significantly been an epitome of this. The language that the artist employ in these songs vividly describe that which perhaps could not be uttered in a day to day discourse. As a genre, I would therefore recommend popular songs to be used especially in areas of study where treatment of patriarchy and matriarchy is to be given prominence.

6.0 APPENDIX

MOTHER

([youtube.com/v=QffXOLo49Qs](https://www.youtube.com/v=QffXOLo49Qs))

Song	Translation
Mother yii, mother	mother, mother
	I will never forget you
Mwa ndikolwa nuuwe	mother, mother
Mother yii mother	you are my love
Noiwe mwendwa wakwa	mother, mother
Mother yii mother *2	I will never forget you
Mwa ndikolwa nuuwe	mother, you bore me
Mother yii mother wanzaie	you bore me young mother, Suzana

Wanzyaiye ni munini, mother, suzana you nurtured me to grow

Wandeea nginya niana (I am happy when I remember what you went
through while I was young) while I
was young)

(Niiwa muyo nalilikana you never denied me motherly love

Mathina ala waona ni kana) mother you bore me

Wendo wa musyai sweetie mother ndwaambata food, clothing and education

Mother yii wanzyaiye mother may God bless you

Liu, ngua na kisomo you brought me up well

Wandeeiye nesa mother I will never forget you
I will never forget you

Mother yii Ngai akuathimae wiwakwa my mother Suzana, may God bless you.

(Ngai nakuathimangae mwaitu Suzana wina nau Musyoka) spoken...(may God bless you
my mother Suzana and dad Musyoka) you took me for injections and
protected me against dangerous diseases like measles and polio)

Mauwa mathuku ta mukambi kana polio you are my mother and my love

Wandwaiye nzanzoni na mayaangwata*2 mother, mother may God bless you

Nuuwe inya wakwa na noiwe mwendwa wakwa*2 spoken....(brother Kithome and all my
sisters)

Mother yii Ngai akuathimae wi wakwa

(Brother Kithome, na masisister onthe ala tusyaniwe

Nililikana undu wandavasya yila nai kana*2 I remember your advice while I was
young

Yu ninguwona na ninguwiikia mami *2 now I see and believe

Wambiyaa son nthi yusuite thina you told me the son is full of troubles

Iyumisye sua umwe nuukona nesa *2	be patient, it will pay you one day
(Nau Musyoka ambiye ndikaose kindu cha mundu)	(my father told me never to steal)
Asyai ma mundu nimailitwe kunengwa heshima	parents should be respected
Mayaile kwoswa ta small people	they shouldn't be taken as young people
Ta keka ti asyai tuma va? be?	If it were not for them, where would we be?
Yila twi ilovi tulilikane mami na tata*2	once in Nairobi, we remember them
Twasyaiwe twi anini sana	we were born young and nurtured to grow
Nitungia Ngai muvea nundu wa ukumba	I am grateful to God to have created you
Ivuku ya Ngai yasyaa taia au na mwenyu mother so that your days may be added)	spoken...(the Bible says respect your father and mother so that your days may be added)
Nikana matuku maku mongeleke	

LYDIA WANZILA

(youtube.com/v=v7lkVEL7Ak8,)

Song	Translation
(Lydia yii *2 Lydia Wanzila)*2	lydia *2 Lydia Wanzila
Lydia mwa wi mumbe nesa	Lydia you are beautiful, yes Lydia
We Lydia Wanzila	but stop your pride, Lydia Wanzila
Indi eka iyona madam Lydia Wanzila	pride will make you a mother in your father's home, Lydia.
Miyono ikatuma usyaiya kwenyu	and become old too,oh Lydia
Kana wa Nzila	why are you proud

Miyono ikatuma ukuiya kwenyu sister Wanzila spoken...(you are too proud as if you own everything)

Oo Wanzila eka iyona muno remember your grandmother was once beautiful

Wiyona na chau Wanzila but she walks bend
(miyoono yii yaku na ti mbingi, an indication that you will also grow old

Kowithaa na kila kindu) you will bend and tilt like a monkey

Lilikana susu waku kanaai mwanake muno spoken.....(you will bend and tilt like some chimpanzees I once met in Congo, that walk standing like human beings.)

Indi ayumala aumaala na ndata I asked for your hand in marriage

Wonanio museo kana we ukakua and declined on grounds that I am old

Ukakua ukombale wiikumbe ta inani and I am dressed in tatters, I keep off

(ukakua ukombale wikale manani angi nakomani Reduce your pride Lydia

Namo Congo, maendaa maungye ta andu neewa if we were to compare, then you are last

Metawa chimpanzee) stop your pride.

Nakwivaisye ukanuma na ukandea Wanzila

Waisye we ndwenoka kitumi niikia mikalya

King'ee chakwa ki mbui na suluali wakwa wi ilaka

Ngwathukangie Wanzila

Ivundisye kwola miyono kana wa Nzila

Tukavanga twianane madam Lydia wi muthya

NINATHI ULAYA

([youtube.com/v=Q8qWYveIgGs](https://www.youtube.com/v=Q8qWYveIgGs))

Song	Translation
Anna wi wakwa tiwa na muuo	my dear Ann I leave you in peace
Ninathi ulaya na ningasyoka	I'm gone abroad
Kyeva ninacho ni kwaku Anna	I am worried about you Ann
Na ii syana syakwa ken, Maureen na Tonny	and my children Ken, Maureen and Tonny
Ngethesya sweetie, Rukia na Wakesho	say hi to sweetie, Rukia and Wakesho
Matavye nivata namo	and tell them I love them
Kunanga ngoo mama nyinya wa syana*2	be relaxed the mother to my children
Mbikie mbemba na mbosa kakunilani	pack for me maize and beans
Nienda mbemba na mboso kakunilani	I need maize and beans
Niwisi liu wa Ulaya mwingi ni wa barafu*2	you know food abroad is frozen
Mbemba na mboso ni mukamba na nienda nasyo*2 carry	maize and beans I'm a kamba, I will
Suvia syana nesa inyaa wa ken	take care of our children, mama Ken
nzuvie syana syakwa inya wa syana	take care of my children
Ninisi mama kana wi simba imara	I know you are a lioness
Shida na matatizo hiyo ndiyo maisha	Life is full of problems
Niombeeni Mungu niende nifike salama	Pray for me I arrive safely
Mwenda tezi na omo marejeo ni ngamani (anywhere you go you need family)	Swahili proverb to imply contextually
Bila shaka naenda na nitarudi, naipenda Kenya Kenya.	With no doubt, I will come back, I love

KANA NZULA

([youtube.com/v=B6eMgCIAAVU](https://www.youtube.com/v=B6eMgCIAAVU))

Song	Translation
Ngililye ngomete muango wakunangwa)*2	while asleep the door was knocked*2
Ngokila kuvingua na ngatana muno*2	I woke up to open and I was happy*2
Vaungye Nzula mwiitu wa Musomba*2	there stood Nzula daughter of Musomba*2
Wi kana na nusu nzulawi muumbe nesa*2	you are beautiful, Nzula you are a beauty*2
Iiya Nzula mwiitu wa Musomba*2	yes Nzula, daughter of Musomba *2
(uumbitwe nesa ndyamba ona uuu, ona ukangani)	spoken...(you're such a beauty, not even the oceans)
Twi Makueni Nzula wai kindu wakwa*2	while in Makueni, you were my love *2
Natindaa naaku ta twi mavatha Nzula*2	we spent together like twins* 2
Wamina sukulu waendie Ulaya*2	you went abroad after studies *2
Ulaya waendie kusomea madawa*2	to study medicine* 2
Iiya Nzula wandiiye na thina*2	ooh my Nzula, you left me suffering *2
Kana nzula wandiiyena thina	yes suffering, baby Nzula *2
Ula Nzula mwiitu wa Musomba.	Yes Nzula, daughter of Musomba *2
(wandiiye na thina mwingi wa mesilya something)	(you left me pain and suffering, for something)
Nundu wa mindo)	
Niweka nesa kunzyokea we Nzula*2	it is good you have come back *2
Nye ndwiye thinani utaweteka Nzula*2	I have in so much suffering *2
Ngwetele Nzula umine masomo mwendwa*2	I've been waiting you finish studies *2
Ninaina wia ndukatwae ni musungu*2	was afraid you don't marry a white *2

Uka nzula kana ni vata naaku	come baby Nzula, I love you
Niivoya Ngai twikale maisha maseo*2	I pray God we live together *2
Ma mundu na muka nyumba na wendo Nzula*2	I like husband and wife *2
Tusyae tata Nzula na mami wiitu*2	we name them after mom and dad *2
Ndukethukiisye ndeto sya atui mwendwa*2	close your ears to what people say *2
Ikia pamba matu nduukewe nzuuku*2	close your ears to people's words *2
Iya Nzula mwiitu wa Musomba*2	ooh Nzula, daughter of Musomba *2
Kana Nzula ni vaata naaku*2	Baby Nzula, I love you*2

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