

**GENDER PRESENTATION AMONG THE ABAKHAYO IN
ONGIDI'S SONGS**

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DECLARATION

This project is my original work and has not been presented for examination in another University

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DEDICATION

To my parents the late Justus and Philis Anyango

You taught us the value of hard work.

To my wife Mildred

Your love patience and encouragement inspired me.

To our daughters Claudia, Faith, Cindy and Aline

Your faith in me brought us joy in hard times.

And to my friends

Your counsel could not have come at a better time.

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ABSTRACT

The study, gender presentation among the abakhayo in Ongidi's songs set out to interrogate the cause and effect of the songs sung by the artist Vincent Ongidi among the Bakhayos of Busia County. The impetus to study was borne out of the realization that ordinary language as spoken could be harnessed by music to bring about harmony among the genders. The study had as its objectives the analysis of the artist's portrayal of men and women in his artistic works, the language and style that enabled him to effectively do this and how this, significantly influence the way the two genders perceive each other.

The study worked on the hypotheses that Ongidi portrays men and women as equal in social status. His stylistic choices and language use was what made his songs appeal equally to both genders and that the presentation, style and language use has had an impact on how women and men view each other.

To help rationalize the area of engagement the study made use of the sociological literary theory, ethnopoetic and the feminist literary theory. The selection of the theories based on the understanding that literature has a social function and is not created in vain. The study also handles the issue of women hence the feminist consideration as a theoretical framework. Given that the texts under study are oral productions ethnopoetics as a theory was indispensable.

The study was limited to the portrayal of women and men among the Abakhayo with interest on the style and language that make this portrayal have the effect on how the genders relate to each other.

In the study, I listened to Ongidi's selected songs, attended his live performances and conducted interviews with him and his supporters using written questionnaires.

The study established that Ongidi's songs are not only received favourably across the genders but even considered the standard texts of the Luhya community. The language and style adopted makes it possible for both genders to like the music and alter the way they perceive each other.

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CHAPTER ONE

THEORETICAL ISSUES UNDERPINNING THE STUDY

1.0 Introduction

Women and men show greatest resistance to change in area of male and female relationships (Spenser and Hahn, 1997). They each try to overshadow the part played by the other hence generating intra-gender wars. According to Musembi intra-family disputes have revolved around the idea of authority and gender roles. These seem to constrain the open deliberation on facts, and to dictate a resort to idealized statement of custom that necessitate a particular outcome.

This outcome has been contested by researchers in the social sciences each trying to undo what the other proposed. George Peter Murdock sees biological differences between men and women as the basis for the sexual division of labour in society. He suggests that biological differences such as greater physical strength of men and the fact that women bear children lead to gender roles out of sheer practicality. That no education on these roles need to be undertaken but people find themselves fitting into already formed structures as biologically dictated.

Murdock's perception finds support in Talcott Parson's biology and the 'expressive' female (Haralambos & Holborn p322-3). Parsons sees the isolated nuclear family in modern industrial society specializing in two basic functions; socialization of the young and the stabilization of the adult personalities. For socialization to be effective, a close warm and supportive group is essential. Women are primarily responsible for this.

He states;

In our opinion the fundamental explanation of the allocation of roles between the biological sexes lies in the fact that child bearing and early nursing of children establish a strong presumptive primacy of the relation of mother to the small child (p323)

It is not therefore out of sheer coincidence that a mother feels protective to the child but her expressive role in the family provides warmth, security and emotional support not only to the child but other members of the family.

Parsons' argument finds resonance in what John Bowlby says about the mother/ child bond. In his studies of juvenile delinquents, he concluded that the infant and the young child should experience a warm, intimate and continuous relationship with his mother. The argument implies that there should be a close and intimate mother--child relationship which unfortunately can't be substituted by fatherly intimacy. This argument puts or cements the role of mothers in the overall development of the child as her absence just like the father's is bound to cause lapses in the discipline and socialization of the child.

On the other hand, man's instrumental role places his duties apart of the woman's. David Gilmore sees man's responsibilities as but not limited to the 3ps—pregnator, provider and protector.

Ann Oakley disagrees with these standpoints. She believes that gender roles are culturally rather than biologically produced. Human beings learn the behavior that is expected of males and females within their society. Whatever the biological differences between males and females, it is the culture of the society that exerts most influence in the creation of masculine and feminine behavior. The oscillation between biological influence and cultural implication on authority and gender role allocation has generated lots of heat between the genders. Oakley suggests in her contribution that the house wife role must be abolished as it ties the woman to roles that are not appreciated as contributing to the family development.

That the composition of the family that allows man and the male figures in the family to load over the female figures be abolished and that sexual division of labour that favour men and confine women to position of unappreciated slaves be eradicated.

These are very polemical positions that are likely to threaten the very existence of the family.

Closer home, Oakley's standpoints seems to inform the messages that are passed through the songs of Nakhulo, a popular female musician from Western Kenya. Nakhulo's songs appear to be word for word instruction to women to get independence from men. In one of the songs she advices women to get an education, secure employment, give birth to many children who will become handy in her old

age and then rent their own houses. This advice could be equated to collapsing the social definitions of the family.

Nakhulo is collapsing the social definitions of motherhood and fatherhood. Like Oakley, she wants to create an impression that women in employment need no husbands to make households complete. This thinking was reflected in Daily Nation of Monday March 17th 2014 in which one contributor argued that; “With women now taking over many traditionally male roles, many men are unsure what to do.”

Men who are traditionally viewed as pillars of the community have been reduced to irrelevancies. This sorry state is further compounded by the Gikuyu women through their kamweretho ceremony. In the same newspaper the contributor says of kamweretho;

“Rich single women organize lavish bride- wealth payment ceremonies even if they are not married or sponsor colorful parent visit ceremonies called kamweretho, which some believe are meant to taut men into deeper shame.”

These, coupled with calls for feminization of the world places men in a very precarious position. This is made worse when you consider Hanna Rosin’s book--- The End of Men. That calls for the rise of child-man which is an inversion of the world. These polemical positions are bound to antagonize the family unit and might lead to the death of marriage, the very institution that ensures continuity of the human race.

Vincent Ongidi, another popular musician from Western Kenya, who is the subject of this study has conceived his artistic work on this platform that is marred with gender contestations yet his music receives favorable reception a cross the divide. There is need to look at the alternative accommodations in which men and women co-exist harmoniously while carrying out their household duties to the fullest.

This is the essence of this study. It attempts to analyze Vincent Ongidi’s music to discover how far or otherwise he manipulates elements of language to bring about harmony among the genders.

1.1 Statement of the Problem

The positions taken by Murdock on one side and Oakley on the other, as seen above, is bound to tear the family life. Indeed, if Oakley’s separationist approach were to be

adopted, as seems to be propagated by Nakhulo's music and the the concept of kamweretho, the marriage institution would collapse. It is, however, informative that songs by Vincent Ongidi, appear to find reception across the divide, unlike those of Nakhulo. This then seem to suggest a music type and arena that can bridge the foregoing gender contestations informed by the positions taken by Murdork et al, on one hand and Oakley et al on the other. The concern of this study is to explore such literature as attempts to bridge the antagonistic gender divide.

The philosophy espoused in Kamweretho where wealthy unmarried women undertake to pay bridal wealth, the novel *The End of Men* and Nakhulo's position in my opinion can only cause a retaliatory attack from men. The marriage institution seems to be on its deathbed

Part of the challenges in my opinion emanates from the strict cultural sailings that men put on women. Nakhulo advises women to break this sailing without any reference to the feelings of men.

Ongidi comes in to mediate the imbalances that Nakhulo's music might have caused by exploiting the cultural foundation from which Nakhulo draws her material to portray men and women as engaging in a symbiotic relationship without which the future of humanity is at stake.

The study sets out to ways in which gender roles are allocated without antagonizing relationships between ahusbands and wives and establish if any, the role of Ongidi's music play in the stabilization of the family unit.

1.2 Objectives

- 1) The study sets out to establish the portrayal of men and women in their various capacities in Ongidi's songs.
- 2) The study also sets out to interrogate the style and language of the portrayal.
- 3) The study interrogates the significance of the songs on relationships among the genders among the Abakhayo.

1.3 Hypotheses

- 1) In his songs Ongidi portrays men and women as equal in social status.
- 2) Stylistic choices and language used is what makes Ongidi's songs appeal equally to both genders.
- 3) The songs have been instrumental in changing the attitude of men and women on how they view each other.

1.4 Research Justification

Music as an area of study has for a long time been a preserve of the upper classes and the intellectuals with the masses only engaging in it for purposes of entertainment. Even with this interest earlier studies have concentrated more on other forms of texts, like novels, drama, poetry and even other genres of oral literature with music given the least consideration. The novel as a text is what gave Achebe the prestigious title of the father of African Literature. The many musicians of the time, the likes of Franco, Tabu Ley were not considered as telling the African Story. Perhaps this explains why in the department of Literature at the University of Nairobi, there are authorities on Achebe yet nobody, after enjoying decades of Franco can claim to be an authority on his music. This study realizes that music has become an important avenue for social communication as a form of text hence the need to study it. Music communicates seductively to its audience imposing on them the need to take a position on the issues of the day.

According to Ernest Block in the text composers' voice music communicates, it makes a statement it conveys messages, and expresses emotions. It becomes our business to look at how music conveys this, what it communicates and how we can harness the communicative force of music to solve the perennial divide that has existed between the sexes.

For a long time, extrapolation of gender issues have either been marred with emotional extremities of those involved or the fear of others to reasonably look at issues at hand. Women have always looked at men suspiciously as wanting to cage them while advocating for the caged not only to free itself but to annihilate the cager, the symbiotic relationship between the cager and the caged notwithstanding. The question one is left with is why the freed bird cannot engage in educating the cager

and ensuring that more birds are not caged by fleeing from the cager but by developing a respectable symbiotic relationship. No group should be seen to be oppressing the other.

The feminist of the sixties saw themselves as being oppressed by the hetero-sexual males what Adrienne Rich called compulsory hetero-sexuality. To her, hetero-sexuality meant banishment of alternative sexual practices and violation of the bearer of non-hetero-sexual gender identities both men and women. There were subjects of violence.

But hetero-sexuality as exercised manifests the power of man over women. Gays and feminist seemed to share a common ground. They were the objects of oppression by the dominant male hetero-sexual group who felt that their traditional tuff stood threatened. This realization made them come together against the hetero-sexual group further polarizing the literature. This has been on the downward trend with the extermination of gays by HIV/AIDS and feminists' realization that basing their differences on sexual differences was trivializing the argument. Thus the desire to look at the responsibilities carried out by the genders.

The little that has been done on music has generally covered the urban, youthful musicians, the likes of Nonini, Nyota Ndogo, Jua Kali, Wahu, Nameless and left out the old musicians Ongidi, Nakhulo who operate within linguistically restricted rural areas. We seem to have forgotten them, not realizing that they are critical in not only letting the rest of the world into these people's world view but in reconstructing their identity. Music is a creation of man; it is a part of man's culture. The inter-relationships between music and culture are important to the extent that if a person is ignorant of his culture, he is not in mainstream of its life and feels alien and out of place (Hoffer 1974:3) music is therefore an agency for identification and the dialect in which music captures culture is critical in formulating and enhancing this identity. This is validated by Godwin Siundu in his views in the Nairobi Journal of Literature number 6 July 2010 p 68 that "language (and attributes of language such as accent and dialect), is one of those aspects of culture, which can, when need to assert ethnic identity. Studying Ongidi's music done in Kikhayo is instrumental in configuring what is called the Bakhayo sub country.

Music is also the stage on which the community's social rifts play themselves out and affords the audience to take positions on the issues of the day. Ongidi gives the Bakhayo a mirror through which they come to observe the competing issues in their community and how the decisions they take at this critical moment shape and reshape their community. As a literature student I study how this stage has been adapting to and adopting these rifts to remain relevant as an agency.

On the other hand musicians have been and are still the conscience of the society, shaping and directing the course society takes on the issues of the day. Their creative work is a site for theoretical and pedagogical reflections on the process of knowledge production. As producers, there is need to minimize the gap that separates the musicians as artists and the society as consumers. This is where the critic come in. we want to examine why musicians elect to sing in their native languages, even when such efforts deny them the sales and the wider audience they so adore.

There has also been a general feeling that feminization or otherwise of issues has been an imposition on the rural music by the contemporary trends. Traditional and the rural has been seen as entertaining the male ego while celebrating woman as a birth machine the study shifts the focus from urban to rural.

1.5 Scope and Limitation

The study focuses on Ongidi's music that deals with gender issues among abakhayo. The study will also focus on style and language used to portray men and women as they live out their lives in the community. The study will also be looking at how this portrayal affects the way the genders relate to each other.

1.6 Definition of Terms

It is appropriate that some terms used in this study be defined to facilitate for easy of understanding as they lack the English equivalents.

1.6.1 Luhya is a group of bantu speaking group reciding in western Kenya mostly in the former Western Province and parts of Rift Valley especially Kitale

- 1.6.2 Abakhayo is a sub group of the Luhya ethnic group that residing in parts of the Busia County.
- 1.6.3 Isiimba refers to a small house constructed in the home for purposes of accommodating young boys whose age does not allow them to continue sharing sleeping spaces with other young children.
- 1.6.4 Inderema refers to a type of vegetable that is considered resilient to the vagaries of nature and known to come in handy during dry spells.
- 1.6.5 Emirie refers to aspecies of birds that operate in large colonies and are known for their unity.

1.7 Literature Review

It is my considered opinion that just like the American foreign policy, the distribution, welding and exercise of power and authority in family units influences literary output. The person who is assigned the authority and how s/he exercises it in relation to other people and institutions determine a whole body of literature coming from that generation. Such literary output is not only restricted to novels, drama and poetry but are to be found in the many songs composed by musicians in all communities.

This literature review seeks to address itself to the centrality of songs in capturing the traditional power relations, how it influences gender role allocation and the amelioration if at all of the rifts caused therein.

Music has been relegated more to a form of entertainment than a potent a venue of communication. Ernest Block says in the composer's voice that music communicate, it makes statements, conveys messages and expresses emotions. In fact it justifies the old cliché, that what cannot be said can be sung. Music talks to us, it does so in a manner that we cannot stop listening to what it is saying however peripheral. Music seductively gets into our psychic that what it says becomes a part of our memory. Messages past in songs are engraved in our minds such that when such tunes are even adopted by later musicians, they keep reminding us of the messages previously carried by the songs from which this particular one has been got. Example Ongidi's song Mama mulayi was part of the socialization process of many children, when sung today, the childhood memories of the many people who sung it come flooding back. I tend to think that music is a living text whose conceptualization is such that it can never be eroded by the vagaries of time and age.

Block further affirms that music has its own syntax, its own rhetoric even its own semantics. It is variably referred to as being the universal language. Music has its own use of words that keep playing tricks on our ears. That even when you don't understand the word you can in your own ways associate it with what you think it could be saying becoming your authentic interpretation of the song and thus seeing it in that light. Today, in Kenya the Luo music is enjoyed by a large proportion of the music lovers with dance halls not only full of revelers but such revelers singing along, the meaning of the words notwithstanding. Music has a way in which it strikes a rapport with everybody. People or readers will fail to read a novel written in a language they don't understand but will not only want to listen but try making meaning from a song sung in a language which in ordinary speech will have no interest in. It is only fair that such a text becomes of interest to us as students of literature. Because the many issues we spent articulating in seminars generating volumes of materials for people whose interests we don't know can be compressed into music and if not played in people's houses can be picked up by birds and brought to people's attention as they while away their misery in Uhuru Park. Or be picked up by comedians entertaining people around the Kenya national Archives. Travellers jamming the streets of Nairobi will not need to sit down with a book or newspaper to know what has happened in Kenya or around the world. But will only need to listen to the many comedians around town.

Ruth Gipps says, music is a mystic experience founded on the truth. The universality of music can then be said to be embedded in the mystery of its experience. You need not understand the music to experience its aesthetics. Ruth also says that music is founded on the truth as experienced by people. Many of the songs sung throughout the history of humanity reflected the material conditions of the people and either the call to overcome the conditions to gain freedom from the same or sensitize the populace to the presence of such conditions. Songs did not only stop at highlighting examples of oppression in the society but provided avenues where such could be overcome.

Music cannot lie. It captures the society's experiences, communicating them in a manner that leaves an everlasting mark on the audience. This observation elevates music to another level, that it has immense influence and configurative capacity on people. In fact music could constitute its own culture (Bennet et al 1993:4) says that music can be viewed as a culture because it is a way of interpreting life, a way of seeing things and making sense of them. Political movements have turned to music to articulate their views and even market the politicians. The idea of unbogable comes to mind. Churches, burial societies and soccer clubs value messages from songs adopting them to suit the various circumstances.

Just like in the above, the Luhya community use music and musicians to articulate issues ranging from the personal to the communal. A discussion with the artist suggested that his music range from marriage, politics and the economic affairs of the Luhya people. He sees himself as the knowledge maker, stretching the imagination of the people to new horizons. His music, as a script, teaches the people, inviting them, challenging them to make decisions from an informed point/position. Ongidi has configured the old songs and infused them with refreshingly new content that opens new levels of interpretation. This is in line with Ruth Gipps assertion in that no human being has ever created anything. The most a composer does is to present to the other people, in a comprehensible form, music that already existed, [Gipps 1975 p13]. It can be evident in the elusiveness with which the Sura Mbaya and the Fadhili Williams' flavor refused to die with them.

It is also for this very reason that the musician under my study has remained true to the spirit of the songs we heard sung at beer parties and the then famous Nyayo era harambee functions. He only alters them briefly to accommodate the contemporary while shading the archaic. Example mama Mulai has been sung since time immemorial but Ongidi introduces the idea of baba Mulai to create the equilibrium in genders as it should be. He tones down the supposed rifts between genders presenting them as equal and complementary to each other. This is the new thinking that should inform the assumption of responsibilities within and between the spouses.

Earlier studies have focused more on the gender wars than responsibilities.

The world of literature is generally patriarchal, it is always celebrating the higher achievement of masculinity while apportioning blame to femininity in case of the

shortfalls of masculinity. The myths of Lwanda Magere and that of Samson in the Bible is a pointer to this thinking. In my opinion, harmony can be achieved when there is equitable and reasonable allocation of domestic chores. These views are reflected in Charlotte Maxeke's analysis of the social conditions of Bantu women. She says;

Home and family life are successful only where the husband and the wife live happily together, bringing up their children/family in a sensible way, sharing the responsibilities naturally involved in a fair and wholehearted spirit. [P196]. Men have not been able to rise up to the occasion instead as Charlotte indicates at the end of their term of employment they receive the wages---which should be used for the sustenance of their families, but the attractive luxuries of civilization are too much for them, they waste their hard earned wages, and seem to forget completely the crying need of their family out in the cold. Fatherhood and motherhood responsibilities are more misunderstood in the village than in the urban setting. Growing up in the village leaves you with the feeling that it is the responsibility of women-mothers to bring up children.

The changes in social responsibilities of mothers dictate an alternative perception to the same. This is what informs Ongidi's songs. Failure to analyze this artist will be alienating a whole segment of society and the socio-economic issues affecting them. Kariuki Gakuo while studying Joseph Kamaru, from a postcolonial perspective identified a connection between alienation and socio-economic issues. He argues that the popular song has risen out of "the dictates of modern life and rapidly changing social reality (p102).

A popular song is an important means through which society, through its verbal artists, document the dynamics of the social change and come to terms with the challenges facing it.

The rural community being a microcosm of the wider community need to have their concerns captured otherwise they will not be able to resonate with the general development of the rest of the country. It is also an indication that the fatherhood/motherhood discussions taking place elsewhere are silently percolating into the otherwise considered backyard communities.

Bakhayo music has for long been relegated to children play songs and praise songs done on relatively small scale, many of the songs being done during beer drinking parties, burial ceremonies and wedding times. A critical evaluation of the Abakhayo songs was not possible because of its oral nature and the fact that much of the music coming from that side of the country was majorly done by Sukuma Bin Ongaro, Luseno and their contemporaries who though Luhya are not conversant with the Abakhayo experiences. Musically the Abakhayo were also shadowed by the Samias whose music is still enjoyed in the Bakhayo sub-county. I therefore feel that it is of crucial essence that Ongidi's music be given an opportunity for critical assessment. By so doing the Abakhayo culture through the music of Ongidi will become a part of the national cultural text that will be open to the reading public.

1.8 Theoretical Framework

In this study I intend to make use of three theories; the sociological literary theory, ethnopoetics and feminist literary theory. Sociological because literature is brought into existence because of the artist's effort to mirror what happens in society. What occur in society is the raw materials upon which the artist fashions his work. Literature is therefore influenced by the direction society takes. AA Zhdanov commenting on Soviet Literature in Problems of Soviet Literature is not afraid of the charge of being tendentious, for in an epoch of class struggle there is not and cannot be a literature which is not class literature, not tendentious, allegedly non-political”

The very fact that AA Zhdanov talks about Soviet literature is an indication of categorization. That there are other literatures fashioned strictly on the experiences of people based on regionalism. This particular one talks about the Soviet experience which is quite different from the Luhya experience as reflected in Ongidi's songs. This literature will only make sense to these people depending on the extent it mirrors their aspiration and failures. Literature in this quotation other than being regional could be said to be class conscious. It captures a struggle one class dressing down the other. The underprivileged class is dressing down the upper class especially on the need to spread thin these privileges. This literature will only gain relevance in the Russian society and any other such societies fighting enslavement by the capitalist world. Then you cannot separate the meaning of literature from the social forces that generate it.

In Ongidi's case, his music generally captures the socio-economic and political aspirations of the people of western province. He confirms this in his interview; that his music is founded on the desire to address the problems facing the people of western—gender inequity, political disunity and poor economic infrastructure. This is in tandem with Zhdanov's comment on Russian experience. For Ongidi, Western province forms his area of engagement and male/female interface his concern.

According to AA Zhdanov, the social forces within the society do not only influence the content of literature but goes ahead to shape the artist. He seems to content that the artist should move with the transformations taking place in society. His failure to move in tandem will mean that the society pushes him into activity. In the same speech he says;

“Our literature does not as yet come up to the requirement of our era. The weaknesses of our literature are a reflection of the fact that people's consciousness lags behind economic life – a defect from which even our writers are not of course free. That is why untiring work directed towards self-education and improving their ideological equipment in the spirit of socialism represents an indispensable condition without which Soviet writers cannot remould the mentality of their readers and therefore become engineers of human souls’

Zhdanov seems to be indicating the symbiotic relationship between literature as a product of society and the complexity of society being a product of the influence of literature with the artist as the referee mediating this relationship. The artist should always be ahead ensuring a constructive engagement between these two. A closer attention to Ongidi's songs reveals an effort to reconditioning very old numbers fusing them with contemporary concerns enabling the listeners to develop their understanding of where they are coming from and heading to.

Zhdanov's argument seems to be in tandem with Ellis' observation (p233)” that there has been a long time dispute as to what function of literature is, or should be under the sociological literary theoretical framework. Literature is interpreted from the point of view of its social function of storing, interpreting and transmitting the values of a given society. From Ellis' observation literature is the aesthetic manifestation of the society. You can tell the beauty or otherwise of the society by looking at its literature.

You can tell the society's world view by studying its literature. There is a symbiotic relationship between society and its literature. Whereas, literature gives society an opening through which to interact with the outside world, society gives literature a firmer ground on which it articulates its concerns. This thinking finds support in Muleka's supposition in his PhD thesis (2007) that kill the society and you have no literature. This symbiotic connection is manifest in Ongidi's songs which are renditions of the songs we have grown up singing but have over time incorporated contemporary trends in the luhya history example the different perspectives on women and womanhood, the role of men in the luhya community and how the two genders create and maintain their spaces.

Literature is generated by people as they come to terms with socioeconomic conditions they find themselves in. This position is made explicit by Hermeren's (1975) observes that:

“Works of art are not created in a vacuum. Every work of art is surrounded by what might be its artistic field Political and social structure. All these may influence the creation of a work of art”. (p3)

The intensity and or direction of the artistic field is made possible by how people elect to live their experiences. Major literatures do not work by directly expressing ideas or attitudes but by embodying an experience of life in a form and diction necessary to convey the experience. Like in Zhdanov's case socialism as an idea need not to be directly captured in artistic work but how the people elect or fail to live this ideology.

Rosenblatt (in Davidson, et al 1978) says that literature is not a mere mirror of life. Literature is in itself an integral part of culture and has its own complex relationship to the rest of the cultural setting (p 83). But culture is a way of life of a people how people have decided to live their lives. If literature has become an integral part of culture then it is almost impossible to separate literature and society.

Albrecht (in Davidson, et al 1978) “in most theories of the relationship of literature and society, reflection influence and social control are applied.” (p105). The historical era into which writers are born will inevitably establish conditions which they cannot absolutely transcend. Literature in all periods often take the form and comment upon

shifts in cultural values following social changes; Muleka deduces that from Albrecht's standpoint, literature could be viewed from these dimensional perspectives of literature as a reflection of a society's view of life in addition to being an integral part of culture of a given society and as representing the values of the society, it is bound to have an influence on the people of that society.

It may control the way people behave in this case it could greatly influence their character and images of themselves.

This is in line with what Ngugi (in Gichukia and Akivaga (1978) says "it is the values that a people have that form the basis of their collective and individual images of the self" (p7). Sociological literary theory in this critical analysis of content, context and social significance of the images applied in songs and indeed the meanings attached to these songs.

Other than analyzing content and context, meaning can also be realized at the way the artist chooses and manipulates his words, arrangement of such words in sentences----- what I would call theme fronting and the collective meaning realized from such choices. Interest is inclined towards the aesthetics and the structuring of the oral song. To help us get to where we want, the ethno-poetic theoretical framework becomes indispensable.

As a theory, ethno-poetics has its genesis in the working of two American Indians, Dell Hymes and Dennis Tedlock. The theory is interested in the aesthetic and poetic structuring of the verbal art. Its methodology and theoretical foundation lie in pragmatics, phenomenology, sociolinguistics, ethno-methodological conversation analysis, the ethnography of speaking and the performance approach in American folklore studies [Anttonen p 13].

The Dell Hymes strand of ethno-poetics is based on the premise that works of verbal art are subtle organizations of lines and verses, and that the lines and verses are "organized in ways that are not only poetic but also a kind of rhetoric of action [sic] In that they embody an implicit cultural scheme for the organization of experience'. Hymes strand focuses on the style and grammatical manipulations in order to reach a poetic structure of a text. Its basic form is the written text. Given that

we will be looking at Ongidi's oral songs it is necessary that we apply this theory as it will actualize the oral into a written product.

Dennis Tedlock's strand celebrates the orality of texts and the dependence of such texts upon the structuring of lines. Each line is phrased to actualize in totality the rhythm, meaning, nuances and metaphors—factors which may depend on relation to other lines by parallelism, redundancy, grouping Tedlock [1983].

'The approach stresses the aural qualities in performance [variations in pitch, volume, vowel length and so on] are central to the organization of speech'. (Muleka p 12, 2007).

Tedlock's approach presupposes that fieldwork is indispensable for this research. Materials collected must be experienced firsthand, collected and transcribed by the researcher studying it. He should interpret and present the text as he heard it during the performance Muleka P 12. Tedlock suggests that such works should be arranged into lines according to the pauses in the aural performance, each pause signaling the end of a line or the beginning of a new line.

Tedlock's strand is thus critical in the success of this research as it will help unravel the meaning and mood in Ongidi's songs.

Our study looks at perceptions the Abakhayo community have on women in a male dominated family structures. Feminist literary criticism is in this case necessary as a tool to help us understand the relationship. Feminist literary criticism is the study of literature that is interested in the women question. Judith Lorber defines feminism as a social movement that is concerned with the advancement of women's status in society. This is borne out of the realization that for a long time women have been sidelined, considered incidental, inessential and the other. Feminism aspires to treat women affairs as essential, the subject and absolute. And what a better way than putting into focus what women do in society and qualifying it as essential for the survival of society.

The need for gender equity dates back to the 1970's when women in the US realized that the system of governance was not favouring them. The family structures were pro male. Pioneer women writers came up against these imbalances. Among them Kate Millet and her *Sexual Politics*—1970 was concerned with the system of sex role, stereotyping and the oppression of women. Alice Walker came in with *Womanism* that evolved from Black Feminism. The African American women realized they suffered from racial segregation and domestic violence at the hands of their husbands. Feminism has been undergoing metamorphosis to reflect the realities of the day from the confrontational strains of the 70's to the accommodative strains put forward by the French Feminists.

Closer home is the African Feminist view on women. It looks at African woman as having suffered double oppression from the colonial government and their men. Tabitha Kanogo observes that the changes affecting the society in colonial times influenced the different perceptions of women's position and purpose in society. These changes have remained with us ever making women's position ever fluid and polemical. Womanhood has become a site of struggle where issues of modernization, tradition, change and personal independence are being fought.

Gwendolyn Mikkel in the Introduction of *African Feminism: Politics of Survival in Sub sahara Africa* contends that;

Gender hierarchy and female subordination evident in African culture became more pronounced during the phases of Islamic expansion and European conquest, as well as afterwards; consequently, hierarchical gender roles and relationships in politics, economics, and culture in general have tended to be continual but increasing in intensity p3. It becomes necessary that we find mechanisms of representing this with a view to toning down the antagonism. I intend to borrow from Showalter (1979) division of feminist literary criticism. Looks at it as either Feminist Critique or Gynocriticism . Feminist critique deals with images and stereotypes of women in literature and the omissions and misconceptions about women in criticism. This will be helpful in trying to view the way women are represented in the abakhayo community.

1.9 Methodology

1.9.1 Introduction

In this section the study labours to explain the methodology that I used in the study. Methodology in Oral literature, according to Peter research methodology is ``... almost nothing more than research methods,`` (Peter, p. 890), Kothari indicates that ``research methodology is the larger design of which research methods just forms a part`` (Kothari, p.12)

Research methodology could then be looked at as a framework within which a study is structured in order to achieve desired objectives.

1.9.2 Types of Data collected

This study involved the collection of primary and secondary data. Secondary data was collected from reviews of both published and unpublished works that included books, dissertations, and journals.

Primary data which formed the bulk of this research was collected from the field. I placed an order with the artist's producer for complete collection of his recorded music. I also attended a number of his live performances here in Nairobi and in Busia. I had time during these moments to interview the artist and some of his supporters.

1.9.3 Sources of Data and Their Sampling

In this study I took textual analysis of the songs of Vincent Ongidi. I specifically, carried out the following tasks. First critically listened to Ongidi's songs as recorded in VCDs, CDs and audio tapes then selected a number of songs relevant to my study. I listened to the songs both on tape and sometimes during live performances and using ethnopoetics as a tool of analysis wrote down the songs that I had chosen.

Because of the lexical, phonological syntactic and pragmatic technicalities involved in the translation of Luhya to English, I did paraphrase the translations to make up for the losses.

I attended the live performances of the songs to critique their enactment. It helped me listen to the artist's presentation without the distortion resulting from the additives occurring in the studio. I was able to talk to members of his band. This exposed the extent to which the members believe or not in Ongidi's philosophy as exhibited in his music. Focused group interview of members of the audience to establish how they

appreciated and made meaning out of the songs was necessary. I also interviewed the artist with the view of getting to know what informed the choice of his music and what views he holds on gender issues.

To effectively carry out the interview, I used a developed questionnaire that guided the interview. I made use of a note book to capture issues unfolding that had not been anticipated.

1.10 Conclusion

Relationships between men and women at the household levels will continue being the single most influence to the direction that our literary production will take for a long time to come. Arguments on the possible trajectories our artistic expressions will take out of this quandary, forms fertile grounds from which a myriad of texts will emanate to try to quell or extrapolate the different contesting positions one of which this section introduces.

The portrayal of women which in many communities has been contested as being insensitive to the true position and their invaluable contribution to the development of families continue to fascinate the intellectual world. This fascination has attracted a keen evaluation of the language adapted to capture a woman's true worth while setting her apart of man. This endeavour has brought in texts among them songs whose influence on people forms an interesting study. Interesting because for a long time their true literary value was subordinated as people looked at it as a form of intertainment unworthy of intellectual study.

The interest this topic has generated has attracted many scholars who have engaged the public in discussions on the value of songs as amnesia to some of the many problems societies suffer without immediate solutions. This sounds quite a tidy engagement. The study restricts itself to the artist Ongidi working among the Bakhayos tackling the portrayal of the genders, the language of the portrayal and the significance of this portrayal in shaping the perspectives of people on critical issues of the day generally and specifically how they view each other.

The study focuses on songs as a performative art that has a sociological function affecting the social relations between the male and female members of the community. The sociological literary theory has been favoured to help interrogate the effectiveness of songs as a tool to influence character traits in people. The feminist literary theory as a tool was adopted as a lens to help evaluate how balanced the portrayal of the genders is by identifying areas of weakness or strength. It interrogates the effectiveness of language as used by the artist in causing the bridging of the gender divide. As an art performed it is necessary that the performative act is captured as and when performed. Our interest in the aesthetic and poetic structuring of the songs draws us to the ethno poetic theory that will help us capture and analyse the songs.

The study involves getting out there to collect information related to the performed music and the music itself so a textual analysis of songs by the artist forms the foundation of this study. Songs sung are collected, transcribed and translated into English with questionnaires contrived out of the concerns the music addresses.

CHAPTER TWO

PORTRAYAL OF MEN AND WOMEN IN ONGIDI'S SONGS

2.0 Introduction

In this chapter the study intends to look at the portrayal of men and women in Ongidi's music. The Abakhayo community from which Ongidi draws his material assigns duties to men and women at varying stages of their development. The Abakhayos look at women as daughters, wives, mothers, sisters and providers. Men are looked at as sons, brothers, husbands, fathers and providers. These positions come with responsibilities which are ascribed to them by the society. In my opinion Ongidi as an artist goes out of his way to capture these responsibilities configuring them to fit into the dictates of the time. This find credence in Helene Nabasuuta Mugambi, in her study on Kiganda radio songs says;

Artists are constantly recreating and manipulating gendered structures derived from myths and history to mediate perceptions of womanhood into contemporary discourses”

Relations between men and women through history which essentially formed the basis on which literature sprouted in my opinion flourished out of its depiction of women and what is associated with them as subordinate, evil and not worth of mention. Oral narratives, oral poetry, proverbs and others aspire to perpetuate the inferior position of everything associated with feminism. Folake Onayemi writing about images of women in classical and African proverbs says “The untrustworthiness of women in both the classical and traditional African cultures arises out of the supposed inferiority of women to men”. This in my take, affected all areas of engagement that involved women most importantly their self worthiness. These perceptions have over time been changing thanks to the feminist movement and the forward looking artists like Ongidi who seems to capture the changing roles of men and women within the communal structures while maintaining a semblance of stability and cohesiveness. These structures include the nucleus family, the extended family, the sub tribe and how they carry out the socialization processes of their young ones.

Among the Abakhayo, a home refers to two things. A home could be used to refer to the physically constructed structures in which people of the same lineage live or the coming together of man and woman in the exercise of their marital obligation. The two definitions are as complex as the idea of the hen and the egg- which one came first? In the Abakhayo context a home can't be unless there is a fruitful union of the two- man and woman. Yet man and woman are because of a home. The establishment of a strong home depends on the capabilities of a husband and a wife. This compatibility is largely a product of the foundation the home laid in bringing up the two that have finally hooked up.

Closely related to this is the concept of a house. A house just like the home could be used to refer to the structure itself or the idea of having gotten a partner. Translated directly, the question has she/ he gotten a house will mean is she/he married. Among the Abakhayos a house cannot be without a wife and I think that is why a house without a woman is referred to as isimba and not inyumba as should be the case. In fact you will hear statements akin to the fact that a home belongs to a man but the house belongs to a woman. So a house without a wife is incomplete in the Abakhayo context. These conceptions of man and woman in the formulation of a home and a house point to the centrality and the complimentary roles men and women play in ensuring that the Abakhayo sub- tribe is perpetuated. A home should be a place where people do not only feel secure but happy to belong. Parents should show happiness and contentment to give children and visitors reason to feel at home. In Bukhayo, homes are meant to be places of warmth. This can only be when mothers and fathers exhibit happiness.

In this complex situation the position of men as sons, husbands, and fathers and women as daughters, wives and mothers is a critical conception among the Abakhayo sub-tribe. The politics of which has become the foundation of Ongidi's creativity. The crafting of this union and how it rolls out its objectives as it fulfills its primal duty of enlarging and replenishing the society is a theme that Ongidi has set out to accomplish.

2.1 Portrayal of men and woman as daughters and sons

In this section the study sets out to interrogate the way boys and girls in the Bukhayo community are depicted in Ongidi's music and see whether this affects the kind of personalities we meet in the next stage. Children are born into a system that has its own structures that almost, with iron hands, control the growth and development of children. The girl child starts with the knowledge that she is meant to serve the boy child. Speaking of the same Onayemi indicates that the place of the woman in both ancient classical and traditional African societies has been one of subordination----- females are cautioned and forced into accepting her lot with riddles, folktales, sayings and proverbs (p115). Looking at the way the artist presents the gender with this knowledge will be an important starting point to be able to appreciate the challenges the grown woman has been through and how Ongidi portrays them as they navigate the rough waters into what we experience today.

From Ongidi's take, daughters and sons hold a special position in the Bukhayo community. As scions, they point towards an element of continuity and the success of the union. It is my humble take that the future of these people must be well thought out to ensure that the next generation will not be diluted by the inability of the present one to pass over the requisite skills and knowledge. This is the generation that the Abakhayos look to in the future when the current generation is no longer capable of keeping the society's fires burning. They must therefore avail themselves body and soul to take in the instructions given. Like N'gayo musebe be quick of speed and speech to take up the instruction as to be a better person. In his song *Mama Mulayi*, one gets the feeling that the stability of the family lies in properly brought up children, who enjoy the input of both parents. His call for specificities in the contribution of both parents show the importance which he assigns to children as the cornerstone of a stable community. In his song *Mama Mulayi*, Ongidi says;

<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	mother is better than father
<i>Heshima khu vandu</i>	Mother teaches her son how to respect people
<i>Mama yekesia Ongidi waye</i>	
<i>Baba mulayi</i>	Father is good

<i>Baba mulayi akhira mama</i>	Father is better than mother
<i>Vima vya mdala baba yekesia vana vaye</i>	He teaches his children the demands of a home

From the highlighted lines, it can be correct to assume that children have a responsibility of ensuring perpetuation of the good and stability in homes as they receive lessons in discipline and respect for people from both parents. He is not particular as who receives which lessons. Does not assign lessons meant for girls and those for boys. His use of the general term children in this song could be taken as eradication of any form of favourism to either gender. Children receive lessons that will make them responsible members of the family. The lessons are given at different periods during the growth of the child by either of the parents. We could easily take that each parent has a defined set of instructions that the child has to imbibe to graduate to the next level. He presents them as equally important. Like the boys will need the formative instructions given by their mother to successful go through the initiation ceremony conducted by the male members of the community. In my estimation, the lessons are critical to all the children. He confirms in the interview that a disciplined child does not only offer hope for the family but reduces to the minimum any cases or possibilities of conflict in the family. H/she will be the reason why the parents will want to live peaceful. This scenario can be replicated at the extended family level where peace is maintained because children go about their business with some modicum of decorum.

This need to learn from the parents and the older persons could be seen in the way he depicts in his song *Alandire* in which he says;

<i>Mwanafunzi naye alandire</i>	the student is also established
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Mwanafunzi is a collective term referring to both boys and girls. The song does not segregate on gender basis. Also the use of *naye* connects this group to another one, the group of teachers. The children have a responsibility of learning from those that are successful. The students who are termed as spreading or established are the one who have graduated from the school overseen by responsible parentage. In this line he

mentions the Wangalwas in which he praises the father and the two sons Kizito and Robert. It could be a pointer to the seamlessness of the upbringing. The Kizitos are established in their current stations having learnt the wisdom from their parents which then passes to the next generation. Of importance is, just like students balandire so are both male and female principals. Ongidi mentions schools which have performed extremely well and manned by either of the genders. The understanding being that they are capable irrespective of their gender and that just like them they are in the business of nurturing successful men and women of the next generation.

In conclusion I am of the feeling that Ongidi's work is a trajectory in the growth of homes that has been caused by a commensurate growth in capabilities of the children born in those homes. His song *mama mulayi* which is actually his first number is in my view a confirmation that mothers are equally important in bringing up children and girls as potential mothers should be looked at beyond the feeling that they are bags in which a child emanates after nine months. In *Alandire* Ongidi humanizes these developments by assigning them personalities who have succeeded and are causing the succeeding of other generations. The mention of the Wangalwas, the Odungas and the Otoyos, to me is a pointer to the need for equity in allocation of opportunities.

2.2 Portrayal of Men and Women as Fathers and Mothers

In this chapter the study seeks to carry on from the previous argument on the portrayal of girls and boys as the future of the bukhayo community. It could reasonably be argued that the whole pain that goes into bringing up girls and boys is to prepare them for their roles as fathers and mothers, and that the way the artist portrays them here is critical for the young generation because it is a learning session for them.

From *Mama mulayi* song, Ongidi sets out to illustrate that fathers and mothers are the cornerstone of the household. They complement each other in ensuring that stability is ensured in the family. This is a critical point in the life of homes as the way the parents relate to each other affects the overall development of the children. You will be a father because of the way you relate to that woman you call the mother of your children and how she relates to you. This perhaps is what Toni Morrison seems to be

insinuating in *The Bluest Eye* when referring to the relationship between Mrs Breedlove and her husband Cholly.

“He put his foot in her chest, and she dropped the pan. Dropping to his knee, he struck her several times in the face..... Mrs Breedlove took advantage of this momentary suspension of blows and slipped out of his reach. Sammy, who had watched in silence their struggling at his bedside, suddenly began to hit his father on the head with both his fists, shouting “You naked fuck”.....Sammy screamed, “Kill him kill him”.

(p 44).

Parentage must start with respect for each other recognizing the personal spaces occupied by the other person. Personal spaces mean that there is a point where one operates at their best and be given the ample time to. Interference of these spaces will get the union off on hard rocks making parentage almost impossible. One gets the feeling that there are specific duties which should and must be done by husbands and ones reserved for the mother. A reasonable observation of this will lead to harmony by reducing areas of disagreement.

In *Mama mulayi*, Ongidi describes what a good mother should be doing to her children, takes care of the emotional needs of infant children- loving, feeding, washing, instilling discipline in children. The mother comes in handy when the children have come of age and want to marry. Ongidi’s take on mothers and their daughters’ marriage is not isolated. Toni Morrison in *Sula* says of Mrs Wright

‘Oh, let them be’ She was not only a little drunk but was weary and had been for weeks. Her only child’s wedding --- the culmination of all she had been, thought or done in this world’ (*Sula* p79)

Mrs Wright gave her all because all her life she was preparing Nel her daughter for this very important stage in her development. In my opinion the very reason that she doesn’t mention the father is reason enough to justify the peripheral roles fathers do at such times. In the African set ups they would have already negotiated the bridewealth and have very little to do. On the other part the failure by Mrs Eva’s family to proceed successful in their marriages in my estimation could be attributed to the absence of a

father figurehead. In fact Mrs Wright advises Nel not to associate with Zula because of the moral depravity in Mrs Evs's household. Good mothers win the trust of their children and will be advising them on marital issues. Eva's family fails in spite of the sacrifices she made for the family even losing her leg. She was not emotionally there for the children. In her own words killed her son because she feared that the son refused to mature and was developing back into her womb for a chance to be born again. In my feeling, there was a disconnect between Eva and her son and the fact that the father figure was not there to perform his duties. Hanna, Eva's daughter associates with married men residing in her mother's house to compensate on the time she missed out on her father's love or most likely the fact that she never experienced her mother's husband she thought all men were free. Like the mother, she is unable to guide these relationships most ending tragically. African American writings by women writers are good case studies in justifying the need for families to be complete and complement each other. African American women's effort to be assertive only succeeded in pushing their men out of the households resulting in hatred not only for the man who runs away but the male person relationship notwithstanding. Or how else do you explain Mrs Eva's readiness to burn with her daughter Hanna who is equally a disappointment yet burn her son who was her heir apparent?

The excitement that was manifested by Mrs Wright is captured by Ongidi when he says that at time of the wedding a mother will dance herself lame getting her child on a better note on the next stage. Joyce Auki an ardent Ongidi fan notes that the vigour of the celebration is partly a result of the acknowledgement of the parents' input in making the girl who she is and the fact that she is going to expand the lineage.

Ongidi seems to suggest that the emotional connection between mothers and children leaves the mother drained when the child passes away. This connection is illustrated again in Sula when Morrison says of Eva;

‘She rolled to the window and it was then that she saw Hannah burning.
The flames were licking the blue cotton dress, making her dance.
Eva knew there was no time in this world other than the time it
took to get there and cover her daughter's body with her own.’ (Sula p 75)

For a lame woman with only one leg for support and on second floor, such feelings tell you of the love mothers have for their children. To me it is a confirmation of the universality of experiences—what society expects of mothers is not only limited to bakhayos but can be replicated thousands of miles away and at over a century apart. Mothers are thus expected to show love and understanding for their children. This is critical if the children are themselves to graduate into good parents. Eva’s case could be seen as too much too late. A case of mothers realizing that they can also contribute to the support of the family long after the long suffering man has bolted and left her with a number of mouths to feed and bills to pay. It is my opinion that mothers are emotionally prepared for the responsibilities given them. This could find explanation in Parsons’ perceptions to gendering household roles, that child bearing and early nursing of children establishes a strong presumptive primacy of the relationship between the mother and the small child p 23.

There is a bond that seems to exist between the mother and the young child right from the connection of the foetus to the mother in the womb and the breastfeeding period that makes her the most trusted person to induct the child into the outer physical world. This responsibility cannot be denied of the mother. Auki concur saying that the mother gradually gets the father into the child’s trust so that the father can again gradually undertake his responsibilities.

Ongidi sets it apart of what is expected of the fathers. Fathers are said to take care of the physical needs of the children. Ensure that children feel a sense of belonging through provision of both formal and informal education. Pay school fees, oversee the children’s initiation into the ways of the community and ensure that they adhere to acceptable standards of discipline. They induct the growing up children into the societal expectations. In the song he says;

<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	mother is better than father
<i>Baba mulayi naye</i>	but father is also good
<i>Baba mulayi Akhira mama</i>	Father is better than mother.

He plays around with words to help create a balanced picture of the sexes. That in their own docket they are important and their roles cannot be overlooked. Order can

only be met when each does what is expected of him or her. It is in resonance with what Parsons' and John Bowlby's argument;

'In his opinion the fundamental explanation of the allocation of roles between the biological sexes lies in the fact that child bearing and early nursing of children establish a strong presumptive primacy of the relation of Mother to the small child. (P. 23.)

This explains why Ongidi recommends the responsibility of the young child in the hands of the mother until such a time when the child is in a position to face the world on his own. Here the father comes in. This is in tandem with David Gillmore's observation of the man. He limits man's responsibilities to 3Ps' Pregnantor, Provider and Protector. Ongidi says that the father is responsible for educating the children, must be there when boys transit into manhood, generally the socialization of children and as a transformative force in making these children better and responsible members of the Bakhayo community. I think this finds support in what Ongidi and Joyce says, for Ongidi, he felt his father when he was joining High School and for Joyce she is appreciative of what the father did for her but cannot put a finger on what he did when she was young. It is my considered opinion that the the impregnating role of the father is not within the child's young mind to know, provider protector and come up gradually as the child grows. Even in their young stages it's the mother who actually does this because the level of threat is still minimal.

He however acknowledges that the two parents are collectively better than friends. In the same song he says;

vosi valayi naye

but all of them are good

Vosi balayi bakhira mwicha.

But all of them are better than a friend.

The understanding is that parents and friends are important in our lives only that parents have a greater responsibility to who we are more than friends could. We should therefore trust them not to go wrong in their duties. The division he creates here is the one between the parents and friends but not between mother and father. To him both parents have an equal responsibility to bring up the siblings. Ongidi says that friends come into our lives long after our character has been formed by our parents. Informed by the persons our parents have helped us become we choose our

friends to correspond and or complement us. Our parents are therefore more important on the person we become than our friends and take responsibility for what happens to us in our lives thereafter.

In the song *obukheri* Ongidi places in the hands of fathers and mothers the responsibility of establishing and maintaining love in the family unit. He reminds fathers that it is love that holds the family unit together and should not beat up their partners. It is also an advice to our mothers that it is only love that is the medicine to stable families and not what could be achieved through concoctions.

He notes;

You fathers let me tell you

Love

Don't beat mothers let me tell you

Love

Is the medicine that holds the household together.

To him love should be a learnt behavior induced into children by parents because of their practice. Mothers are said to be the people responsible for feeding the household. Ongidi celebrates mothers who have open hands and looks down upon mean women.

In his song *okhira* bahaye ongidi says;

Nakhulo wakenda orie

nawe sokhinda ne imonye

Okhira abakhaye

Nakhulo, how were you made

that you don't last with fish

you are better than other women

Bakhaye bandi ni bachia khusiro

bakinga omena na ebifulu

Ebifulu bibolera khubara

abasacha bakhayua okhukakula

Omina naye sa akhinda ne imonye

when other women go to the market

they buy omena and bifulu

bifulu rot as they patronize beer points

So that men miss their meals

But Omina doesn't last with fish

He mocks women who despite buying the most despised fish on the market still stay out late making the households go without lunch. In this song the artist seems to point at the important position women occupy in the family and why they should always rise up to the occasion. He disparages the other woman who buys omena. The

association of the women who buy omena and the drinking points is a pointer to the dignity that women are supposed to uphold. Possibly he could be saying that they are not supposed to drink alcohol and it could be because of this habit that they cannot buy imonye since they are saving for the illicit drink hence becoming irresponsible. Ongidi in the song advises men to marry nakhulos who would not mind feeding their households on imonye served on time. Ongidi is perhaps creating a dichotomy among women, the selfish ones and those who are open handed. He opens the song with the statement Okhira abakhaye. Mukhaye is a dignified woman, a title used by a man to refer to a woman he loves and has a lot of respect for. But even among these are demarcations. The artist encouraged women by giving them what goes into being Omukhaye. Using the terminology, Ongidi could be insinuating that he is not condescending to women but gives them the latitude to be among the best. That by talking of women and omena does not generate the heat. Ongidi perhaps does not directly discourage the consumption of alcohol but abhors the irresponsibility that comes with the practice. He seems to be saying that you can take but let it not be to the disadvantage of other demanding engagements.

2.3 Portrayal of men and women as lovers

In this section the study looks at the way Ongidi depicts men and women as lovers in the Abakhayo context. This is an equally important stage as it influences other areas of interaction. In my opinion to acknowledge that you love somebody is an indication that you respect him or her and that you are ready to treat her as an equal. This can be contrasted with the traditional perception which I believe Ongidi wants to move away from. The institution of marriage which is the ultimate place where this love is to be exercised has been volatile because women have felt disrespected by men. Cato the censor says “Suffer women once to arrive at equality with you, and they will from that moment become your supervisors.” Men have spent their time ensuring that women are kept in their position or place by all un orthodox means. Like in the Abakhayo mindset love is not conceived using the western paradigms. The emotional demonstration of love is not encouraged because it points to an element of weakness. But there are acceptable manifestation and or demonstration of this love that does not expose his weakness.

Man is to demonstrate his love by providing for his household. He should be able to give shelter, food, clothing, education and security. To a woman, it is impossible for a man to claim to love her when her children are not sufficiently supplied. Inability to, will be the reason for constant rifts which could lead in the extreme, family break ups. Demonstration of such love is not a preserve of the immediate family but also extends to relatives of your partner. A loving man is one who shows concern not only for the wife and his children but the in laws. The reverse is also true for the wife.

On the other hand, a woman's love manifests itself by how she serves not only her husband and children but also her in laws. Speaking to Ongidi, he notes that, love in households is complex, it must be shared out to those people who directly relate with the nucleus of the family unit- the father and the mother. The sharing of this love ensures the continued harmony of the marriage. The solidity of the love between wife and husband is achieved by how it relates to those around the family.

This thinking is captured in Ongidi's song *Mulamwa* and *Okhira bakhaye*. *Okhira bakhaye* is a praise song committed to a woman of value. The man states what he feels will tie him to the woman. He indicates that a woman who feeds her husband sufficiently and on time will win his love. This is in line with a popular saying that the way to a man's heart is through the stomach. That cooking enough food and on time will eradicate misunderstanding between and amongst husbands and wives. This thinking is not isolated because in *Things Fall Apart* Okonkwo beats up Ekwefi because she overstayed out and could not make him food on time. This is the scenario that Ongidi says of women who buy omena and stay long at beer points. In the same novel, Achebe derogatively refers to the woman who cooks late for the husband. A lot of misunderstanding can be caused by irresponsible wives who do not care about the time they make meals. Unlike Achebe who prescribed beating through Okonkwo, Ongidi decides to advice instead. He says;

Nakhulo wakenda orie naye sokhinda ne imonye
Okhira bakhaye.

This could be contrasted with;

Vakhasi vandi nivachia khusiro bakinga omena ne vifulu
Vifulu vivorera khubara vasacha vakhayua khukakula
Nakhulo naye sahinda ne imonye

The lines address two different women-wives. One is loved because of her conduct while the other is not. Ongidi notes that men love women who are responsible and who take their responsibilities seriously. In the interview he actually says that the omukhaye he talks of is the wife who takes good care of him and the siblings. They hate or withdraw their love for women who are irresponsible. Imony and omena bought by women gives an indication of carelessness on the part of the woman who buys omena to cook for the husband. That it is only such women who will find reason to go to drinking dens to ask for beer.

He also notes in this song that girls from certain communities make good wives but end up mentioning almost all the clans in Bukhayo. This is an indication that women can be the most respected personalities their clans notwithstanding. But on the other hand can degenerate into hopelessness the quality of their background notwithstanding.

Conventionally a woman who does not last with food is perceived as destructive, in Ongidi's song such a trait is silently encouraged and such is what the bakhayo want of a woman. It points to a woman who is hard working, who can sustain her family and therefore deserves not only of her husband's love but the whole family. She is directed by love and affection for her family to ensure that they are properly fed. This also means that she passes good traits to her siblings who are supposed to work hard to sustain that kind of lifestyle. Among the Abakhayos meanness is discouraged such women are shunned. Giving out food especially to those in need is considered as a manifestation of love. It earns respect not only to the woman but even the man. You will hear of sentiments as ah that man's wife you only feel hungry before you reach her home. Affection is built as a result. Ongidi says that much is given to those who give. In my view such households cannot lack both in terms of food and love.

In Obukheri, Ongidi talks of love as the kingpin that holds the family unit together. He addresses men and women to uphold the love in order to maintain the stability of their marriages. He doesn't segregate the sexes but addresses them in turn meaning that he apportions same consideration for responsibilities for the maintenance of family stability. He says;

<i>Obuheri</i>	Love
<i>nikwo musala kulangangwa isiiro munyumba</i>	is the kingpin in the house
<i>Abana baluhya reha baborere</i>	Luhya children, let me tell you
<i>Obukheri</i>	Love
<i>Abakhana engwe reha baborere</i>	you ladies let me you
<i>Abakhana engwe reha baborere</i>	mothers, let me tell you
<i>Abasiani baranga rehe baborere</i>	boys from baranga let me tell you
<i>Vababa engwe reha baborere</i>	fathers, let me tell you

The song does not pick at and place responsibility of maintaining the marriage on an individual sex but spreads it equally on men and women. If for any reasons the family or marriage breaks down, the two should, in equal measure, bear the blame. Boys and girls should also join the band wagon to ensure that they are part of the strategy to establish and retain love in the family unit. Some kind of induction so boys and girls grow up knowing that love is very important in the family unit.

It also indicates reciprocity in matters to do with love. The two genders should be willing to give as much as they require to be loved. This is seen in his song *mulamwa* where either of the gender is celebrated for doing something for the other and deserving of the praise.

Love is so important that other than men and women propagating it, in that capacity, should do it in other positions they occupy. He says;

Father Rangiri
The son of Rangiri
Friends of Ongidi let me tell you
Love
You chiefs let me tell you.

Father Rangiri and chiefs in their positions should take up the call and preach the gospel of love as the king pin that holds families together. The choice of the Father and the chief is strategic as they are always with the people. Love need to be inculcated in the people irrespective of their ages.

Love in the Abakhayo community is presumed can be influenced by traditional chemistry. A wife who feels unloved by the husband can cause the change of the course of her love life with far reaching effects. Family breakups can result from this effort. Young girls who are moving into matrimony can very easily be tempted to do this so as to get hold of the men in question. Men on the other hand can be tempted to take this route especially when they feel insecure in their relationships. Ongidi confirms that this is bound to cause friction in the long run. The medicine so used has a lifespan as its end can cause a tornado in the previous façade of stability. This is what informed Ongidi's song *Obukheri*. He says;

Love
 Girls from Varanga let me tell you
 Love
 Is the medicine that holds the household together
 Love
 You mothers let me tell you
 Love
 Is the medicine that holds the household together
 Love
 Boys from Varanga let me tell you
 Love
 Is the medicine that holds the household together

The song is a veiled caution to the men and women of the Abakhayo community not to use medicine to buttress their love and cement their households.

Other than providing for the family to foster love, Ongidi also cautions men not to beat up their wives as it will cause break ups. In *Obukheri*, he says;

<i>Vababa engwe reha Baborere</i>	fathers let me tell you
<i>Obukheri</i>	Love
<i>Olakhubanga Mama reha Bavorere</i>	don't beat up your wife let me tell you
<i>Obukheri</i>	Love
<i>Nikwo kulangangwa isiuro munyumba</i>	Is the kingpost in the house

Men have a responsibility to uphold peace and tranquility in the house. So men have a duty to their wives to maintain peace. Wives are to reciprocate this if there is to be stability and respect in the house.

Ongidi also feels that the love and affection manifest among the two household heads must trickle down to the periphery, those who are part of the household but not within the nucleus. They constitute in-laws. For love to flourish in-laws must be taken care of. In the song titled *Mulamwa*, Ongidi talks of the responsibility that comes with the relationship of the institution of marriage. There are responsibilities which should be done by In-Laws. In the song he says;

<i>Ario mulamu yange</i>	there is an in law
<i>Eh</i>	Eh
<i>Mulamu yange andeheranga nalukhacha</i>	who cooks fish that I eat on a safari
<i>yanderira Ninjia lukendo</i>	
<i>Ario mulamu yange</i>	there is my in law
<i>Mulamu yange anguriranga esiuma siandefuala</i>	who buys me the beads that I wear on
<i>ninjia lukendo</i>	a safari

In the first line Although the true identity is not shown, it can be presumed that it is a male in-law praising a female one who cooks for him before he proceeds on a Safari. In the second line the male in-law reciprocates the good gesture by buying the female in-law earrings that she puts on when going visiting. The element of reciprocity foregrounds the affection on the periphery that indirectly improves the relationship at the centre. There is a feeling that is generated in an individual when he/she associates a particular service he/she enjoyed with a particular individual. This could be the reason why Akuku Danger ended up marrying many wives most them his in laws.

In bukhayo community in-laws are potential husbands and wives. Wives belong to the community. There is reasonable interaction and sharing of responsibilities that help foster the relationship in the family. The bigger picture of the family and its complex and extended structures is envisioned here. Ongidi sees the undertaking of the responsibilities as one way of cementing relationship and love within this structure. And male and female in- laws should carry out their respective calling towards this.

Devoid of the above, this can end up disastrously. He notes that this could be brought about as a result of the deviation from the collective responsibility and engaging oneself in unnecessary side shows. Elaborating on this, he cautions that women should not engage themselves in back biting. In the song he says;

<i>Omukhasi mmonyi</i>	a woman who backbites
<i>Arimba rimba chimoni</i>	moves her eyes in a funny manner
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Omukhasi muovacha</i>	a woman who is a romour monger
<i>Eh</i>	Eh
<i>Acheha nakhwanula</i>	laughs loudly
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Omukhasi mwimani</i>	a selfish woman
<i>Olorera khusani</i>	you know when she serves you food
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Omukhasi muyiyi</i>	a woman who prostitutes
<i>Yefwalanga mbanga</i>	dresses in a fun way
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

He further notes that;

<i>Omukhasi mulayi</i>	a good wife
<i>Olorera khu wange</i>	you see her in my wife
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Mukhasi wa sironyo</i>	a woman with dignity
<i>Olorera khu wange</i>	you see her in my wife

Eh eh

Maiya eh

Eh eh

Maiya eh

There is what I would call societal expectation on women who form that extended and complex family structure. Women are looked at as the custodians of morality and peace. Bakhayo community expects a particular dress code which does not expose her. Improper dress is bound to send the wrong signal especially among the extended family. She can be the reason for moral probity that could cause a chain of conflicts. Example a woman who dresses poorly could be the subject of back biters. This is a recipe for a big storm.

Women in this community are supposed to be trustworthy, not engage in peddling information whose authenticity is doubtful. It is highly discouraged. Women who lie are always causing trouble for families. Women must learn to keep secrets especially family secrets. They should specifically learn to manage information so that they are not all over with it. Such could cause problems not only for herself but for those close to her. Example, a man who is married to woman with a loose tongue will have so many cases to sort out. He might not respect such a woman. The sons and daughters may face derogatory remarks outside causing rifts with other people.

Men have a critical duty to play here. Other than providing, appreciating what their wives do, they are supposed to make the right choices of the women who come into the family. They might end up being one of those described in the song with undesirable character. They are supposed to learn by observing those with good traits. Ongidi says that young men who are about to enter into matrimony should observe their brother's wives who have the desirable qualities and look for the same in their prospective wives.

He says in the song;

<i>Mukhasi wa sironyo</i>	a woman with dignity
<i>Olorera khu wange</i>	you see her in my wife
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi wa mwoyo</i>	woman with a clean heart
<i>Akaribisia vakeni</i>	welcomes visitors
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi wa sihoho</i>	a woman with evil eyes
<i>Ahondiola vandu</i>	looks at people badly
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

You can observe good women/wives when you visit their households and can make appropriate decision. As a boy growing up in a family you can tell your in law who has exemplary behavior by visiting her. If not, she will look at you with evil/bad eyes. Ongidi says that tranquility in houses have so much to do with women and that men play peripheral roles. This is corroborated by Mr. Juma an ardent Ongidi fan, he says that love and friendship in the nucleus family is enhanced by the way his wife treats his extended family and friends. A woman who is close fisted leaves a man isolated, exposed and vulnerable, making peace with her untenable. A woman who practices African chemistry is not encouraged in the abakhayo community she is a source of constant conflicts as it causes pain and suffering to people. This causes differences in the wider community.

In conclusion I would say that Ongidi places greater responsibility on women to bring about the love and affection in the household by observing the way they carry themselves around. Men on their part should reciprocate not necessarily in a big way but in Ongidi's take an occasional word of thank you and I love you dear messages.

2.4 Portrayal of men and women as professionals

The current economic, social and political developments have caused a complete change in the way relationships are governed and how children are trained to become responsible members of the community. Society has observed the changing perception of woman in Thesmophoriazusa by Aristophanes take that 'There is nothing in the world worse than a woman- save another woman' to the Edo saying that 'he who is supported by a woman cannot fall' is in my estimation an acceptance by men that women cannot be ignored as contributing to the well being of the family.

Working parents especially mothers are a familiar feature in homes and their being, places a new and challenging dimension to the whole exercise of child rearing. Responsibilities are delegated but supervision almost follows the traditional lines with mothers being more concerned with the wellbeing of the young child and fathers coming in strongly thereafter. Auki acknowledges here that working mothers are always thinking of the young children they left behind as they went to work. For men she avers, will always postpone getting home after work. For Mildred Wanyama, the relationship between a mother and a child is intricately woven that a mother will tell when a child is crying deep in her sleep. This indicates that the responsibility of motherhood does not change for working mothers it only makes them better mothers. She says that research should be carried out to confirm the extent of the umbilical connections. She further says that that connection could go beyond the physical.

Ongidi sees women and men who are in employment as having a greater responsibility not only in fostering peace in households but also propagating love and inculcating a sense of responsibility in family members. The monetary advantage and experience that comes with their new positions only enhance their capabilities as parents. The abakhayo community does not view them any differently but places on them more demands. Mildred acknowledges this indicating that the demand of bringing up children today is beyond the capabilities of one parent. Life is not about breast feeding and initiation of children but a wholistic development of the child. In their different professional pursuits men and women influence and cause boys and girls to develop along certain lines that are acceptable to the society. In his songs Ongidi continuously refers to teachers in *Alandire* to Father Rangiri and Chief Mulamba in Bukheri where teacher are supposed to influence the youth. As a catholic

priest Father Rangiri is supposed to influence the youth because of the nature of his calling. He is also supposed to ensure peace prevails in households by talking to married couples. The chief should use his position in ensuring that peace prevails in his area of jurisdiction. They have an influence and things don't get out of hand. Ongidi says in the interview that when a teacher is successfully involved the students will have a symbol on which to fashion their lives.

In the song, he says;

<i>Valimu vene valandire mdala nga inderema</i>	the teachers established in homes like inderema
<i>Wangalwa noti naye alandire mdala nga inderema</i>	Wangalwa noti has established himself in the home like inderema
<i>Mwalimu teacher naye alandire mdala</i>	the teacher is established in the home
<i>Nga inderema</i>	Like inderema
<i>Mwanafunzi naye alandire mdala</i>	the student has established himself
<i>Nga inderema</i>	the student has established himself

The concept of mwalimu /teacher and mwanafunzi/student spreading their tentacles in the home has an aspect of transition from the teacher to the student the idea that relates to the responsibility of teachers in ensuring stability of families by successfully training their students. Reference is made of Wangalwa's father whose stewardship created Kizito the current point of reference. Odunga and Otoyoy are mentioned, families that have brought up successful people resulting into harmonious relationships.

In this league, are women who have made a mark in school management who have given the girl child reasons to grow into successful woman who can change society positively. Among them is Risper Wandera of Lugulu Girls. Professional women should use their positions to foster unity at household levels by increasing the capabilities of the girl child in order to reciprocate what males do.

The song, Ongidi notes is a transition from *mama mulayi*. Whereas in *mama mulayi* children benefit from the reciprocity of their parents' input, in *alandire* the young boys and girls are interned by successful men and women in the school of life. Ongidi chronicles a number of them drawing their lineage, an indication that they did not

drop from broken families into stardom but were nurtured by stability and love in their families and owe societies by passing these to the next generation.

He says in the song;

<i>Mwana wabwe Kizito alandire mdala</i>	Kizito's brother has spread his tentacles in the home
<i>Nga inderema</i>	like inderema
<i>Wa Bukhalalire naye alandire mdala</i>	Bukhalalire's has also spread his tentacles in the home
<i>Nga inderema</i>	Like inderema

Wangalwa the teacher is the a brother to Kizito fathered by the older Wangalwa while another great personality mentioned is Gaytano Odunga the father of Peter and Godfrey, both priests and a lawyer brother. In their positions they are shaping and sharpening young minds to prepare them for future roles. Roles that will enable them promote both international and domestic peace.

Ongidi in his song N'gayo Musebe celebrates a peaceful co-existence and the role of women in fostering this peace. Ongidi looks at the woman in *Mama mulayi* and the woman in N'gayo musebe. In their different ways bring about harmony. In mama mulayi, the mother instills discipline and the value of hard work in children which are prerequisites for peaceful coexistence. While in *N'gayo musebe*, the multi-lingual and fast paced N'gayo trots the world stage propagating peace, a traditional preserve of men. By so doing Ongidi shows that women have not been left out in the changing scenarios on the world stage. He paints women as equally capable. In the new roles, gender is not a determinant but the capacity to feel, the swiftness to respond and the ability to communicate the feeling—that is N'gayo Musebe.

Ongidi gives the community N'gayo Musebe as the ideal that both boys and girls can look to, to help improve household relationships. She is the role model that households can imitate to ensure a peaceful existence. The traditional role of a woman is changing but its contribution to family life remains unchanged.

2.5 Conclusion

The thinking among the Bakhayo community is that there is space that a man relinquishes as he sets out to accommodate the woman- wife. The famous isimba stops being, when he eventually marry. The interior setting of the house changes to reflect the tastes of both partners. Accessibility of such a house is limited especially to the man's age mates who previously had unlimited access. Indeed the man loss absolute power and control of the house. These changes are not limited to the physical but goes to the exercise of power and authority in the house. This is done in anticipation of the changes in the structure of the family--- the coming children.

Isimba also gradually fades off the scene as an area where a woman exercises her authority. A man must build the wife a house. The foundation of such a house must be done in the presence of the wife. It gives her a sense of ownership and the husband cannot marry another woman in that house. This means that the woman's authority here is more recognized than a man's. The physical structuring of the home albeit done in a patriarchal bakhayo society elevates the woman preparing her for her role as co-owner of the institution of the family. The future proceedings in all spheres of engagement reflect these realities. It is this that Ongidi sets out to remind his listeners.

CHAPTER THREE

STYLISTIC CHOICES AND LANGUAGE ADOPTED BY ONGIDI IN HIS MUSIC

3.0 Introduction:

The politics of gender has taken a polemical trajectory over the time it has existed. Gender scholars have not only been uneasy with the content of the literatures that were majorly spewed by male writers but were uncomfortable with the language adopted by them. The feminist theory developed on the understanding that the literary production of the time was misrepresenting women. In a rejoinder to the feminist claim Camille Paglia in *Sex, Art and American Culture* says 'society is not the enemy, as feminism ignorantly claims. Society is a women's protection against rape.' (1992). Male artists who venture to capture this topic in their works have to be conscious in not only choosing their content but the style and language of presenting the content.

In the interview, Ongidi contends that the cultural conceptions of male and female as two complimentary yet mutually exclusive categories into which all human beings are placed constitutes within each culture a gender system. This system has developed its own politics, economics, language and a new paradigm shift in the way other aspects of human interaction is to be perceived. As an artist, he says, is a live to the politics that influence language so that he can remain acceptable across the gender divide.

Ongidi set out to sing about gender issues aware of these salient issues and has researched keenly on the style and language he uses as not to antagonize but to bridge the two groups.

3.1 Adoption of ambiguity as a mode of communication

Ambiguity here is used as any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language. It allows readers or listeners in this case to make interpretation of the message and in away own and associate with it. The interpretations in this case become scripts from which great lessons can be learnt. Generally, Ongidi assumes a neutral ground in his choice of words. In his song

omulamwa Ongidi does not explicitly define the gender he is talking about. One might not know exactly who he is praising as having done him this duty or the other. People see themselves as either executors or recipients of the services. One does not feel exploited as a result. S/he assumes that he can fall on either side of the divide. S/he could be the one cooking fish for Ongidi before he goes on a safari or be the one receiving or being bought the shirt or shoes to use when going on a trip.

He says;

<i>Ario mulamu yange</i>	there is an in-law
<i>Mulamu yange who cooks for me fish</i>	who cooks me fish
<i>Yanderira ninjia lukendo</i>	that I eat when I go on a trip
<i>Eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh
<i>Ario mulamu yange</i>	I have an in-law
<i>Eh</i>	eh
<i>Mulamu yange anguriranga</i>	who buys me
<i>Isati yandefwala ninjia lukendo</i>	a shirt that I put on on a trip
<i>Eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh

The adoption of this term brings out the complementarity in the way duties are assigned in the household. It lifts the relevance of the other so that she stops being the ‘other’ but an important cog in the survival and sustenance of the family units. It eradicates the purported dependence syndrome that is the genesis of male exploitation. Men and women see each other as co-owners of the process of bringing up the children and contributors to each other’s happiness. Ongidi’s use of the word mulamwa does not explicitly show who carries out the action but one can infer from what is bought to tell who benefitted from the action. Again this is subject to the eye that looks at it. It could be either of the genders. He shows that any of the persons could be benefiting the other.

The use of the word mulamwa affects the whole body of relationship that cuts across the ages from young girls and boys on one hand to old women and men collapsing the strict traditional allocations of responsibilities that considers age. It creates a large pool of humanity whose whole purpose of helping each other stems from the understanding that they are in-laws and not as men or women. It is therefore my

humble submission that this arrangement does not only enhance cohesiveness and respect across the genders but is a site that provides an opportunity for young people to learn to share responsibilities as human beings and not as men and women. A young girl makes her contribution in her right as your in-law and that is the world view that is registered, many such girls will learn from these causing a chain reaction that will replicate itself elsewhere. This position could partly explain Ongidi's take that his music is popular across the Luhya sub-country. The concept of *mulamwa* and how they relate to each other runs across the Luhya tribes and by extension other Kenyan tribes, many people can relate their personal experience with what happens in this song hence expanding its etiological jurisdiction.

In his choice of *Ng'ayo* as a word that neither refers to *nang'ayo*—a lady or *mung'ayo*—a man is an effort to bridge the gap between the two genders. He is neither celebrating *nang'ayo* nor *mung'ayo*. *Ng'ayo* is a unifying term that makes the two genders feel accommodated and equalized in the process. Celebrates the capabilities in each gender and allows it an opportunity to be the best it can. Men and women see themselves as winners hence no need for acrimony.

Ongidi's take in ordinary speech which I seem to side with is the feeling that for a long time a man's story has been told and assumed a monolithic status and that part of recognizing the woman's contribution to the successful story is to collapse the traditional segregationist policies championed by masculine storytellers and tie the characters together so that the woman's story can be heard and appreciated. The use of *Ng'ayo* in this song other than giving the woman an opportunity to pursue what was traditionally a male domain allows her to enjoy or build on the successes already made by men, improve on what men had done or in extreme places help rework what men messed up. It is my take that peaceful existence which in my opinion is the artist's primal theme has been rundown by the activities of men hence the need to exploit women's capabilities of adapting into new family settings not only as wives but in these cases as ambassadors of the Luhya philosophy of *mulembe*. *Ng'ayo* as a rallying point encourages many girls into being agents of positive change not only among other women but also men across the ages to see the potential in women to improve the relationships between the genders.

In his song *Mwalimu Alandire*, Ongidi uses general terms as teachers and wanafunzi when referring to both male and female teachers and students in which case the positive attributes registered can be claimed by either of the genders reducing cases of monopolizing like it is mostly the case.

3.2 Use of overstatement as a reconciliatory tool

In this section the study seeks to analyse the artist's use of hyperbole to cover the ground lost by women when culture stagnated their advancement in favour of men. In my thinking hyperbole reengineers a self re-evaluation that can cause ignition of the potentialities in individuals to catch up. On this understanding, overstatements could be texts that could be used as learning sites for the many young people.

Ongidi in his song *Mama mulayi* celebrates the achievements of the mother raising her to higher echelons.

Mama Nafoyo mareba nangwe

Mukhana wa Aoko Pasikalya

Mukhana wa vene

Nyimba mama

The artist nostalgically celebrates the mother using beautiful adjectives that do not only register the special place she occupies in his heart but is bound to raise feathers in the patriarchal Bakhayo community. In his praise, he raises the matrimonial genealogy raising it in anticipation of the equalization through the celebration of the mother's input. By so eloquently introducing the mother, Ongidi does not only boost the ego of his female audience but nostalgically takes the male ones down the memory lane. They see their mothers and how they related to them. For those who are married can know how best they can relate to their wives. In the interview Joyce says that every time she listens to Ongidi's praise of his mother, it reminds her of her own mother. Ongidi feels that the men's story has been told for far too long and it is high time a woman's story is brought closer to his.

The male voice is bound to complain until that moment when the trajectory of the song turns around to celebrate the father as being equally important. In my interview one respondent a Mr Masiga was not happy with Ongidi for the introduction he gives the mother and the fact that he dwells so much on the contribution of the mother to

the family setup. In my estimation hyperbole has effectively brought some change in this man who for a long time has had the father as the only voice in the family indeed he confirms that as children their father did not allow them live with their mothers. Through Ongidi's music the likes of Masiga can start listening to a new narrative while the Aukis can have a chance to treat themselves to the glorification of their mothers for what they know their mothers did and was deliberately by passed. This, in my estimation diffuses the frostiness that is bound to emerge and create a feeling of oneness. The female gender appreciates that society is giving their story an opportunity to compete in a reciprocity manner to that of men. This changes the domestic narrative that has for long acted as sites to induct children in the working of society. Society has outgrown the thinking that a woman's story is only good as long as it entertains children and prepares girls to serve men as exemplified by Achebe in *Things Fall Apart*.

Choosing *mama mulayi* as the title of the track is important in foregrounding and appeasing women who have suffered the historical and cultural injustices. In it Ongidi boosts the female ego without puncturing that of man. The very fact that he discusses male contribution under female title inverts the common order of things that has relegated a woman to a subservience position. Children in the house can now start appreciating that life in the house is not just about what their fathers do but could largely be about what their mothers want done.

The language adopted provides an opportunity for both male and female children to be socialized into appreciating the indispensability of the other in making this world a better place. In his choice of words Ongidi creates a dichotomy in responsibilities giving them their irrevocable contribution to stable families and the fact that they can only either best be done by the mother or father. Example during the wedding, fathers give away their daughters and sit through the function as mothers dance their happiness away for having brought up the girl in a proper way.

In *Okhira vakhaye*, the artist is conscious of the language. He wants to castigate women who do not rise up to the expectation of the society yet he elevates them by referring to them by a word that is highly respected. In so doing, he softens the barbs to a level that can be looked at as advice from an elder brother while not giving men

an opportunity or reason to whip their women. Husbands who see their wives in the vakhayes mentioned can reinforce where needed and advocate for change while knowing that their input is critical.

The lines

Vakhaye vandi nivachia husiro vakinga omena ne vifulu

Vifulu vivorera khubara vasacha vakhayua khukakula

Omina naye sohinda ne imonye

Is as much an address to men as it is to women. The men who allow their women to buy omena by not giving them money to buy imonye should receive the barbs as much as the women who out of frustrations find themselves at busaa clubs. The idea of men being responsible could be found in Pastor Ushindi's song about men who keep sending away their wives and marrying others not knowing that the inefficiency is a result of their inability to rise up as husbands. In vakhaye the thinking is that women who buy omena and vifulu end up taking a circuitous route because they don't want to cook omena. In celebrating vakhaye, Ongidi chronicles women who are of marriageable stock. He says that if you want to marry then marry nakhulo but ends up mentioning almost all the main sub clans among the bakhayo. He shows that no one sub-clan monopolizes good or marriageable girls thus reducing any semblance of superiority that is a recipe for acrimony.

Ongidi exploits the style especially looked at in the Abakhayo context. Love within marriage is amorphous with men having crooked sense of loving a woman. Ongidi says that unlike the Western European man who tells the wife she loves her at every opportune moment, the African man need to be educated to appreciate the woman. It is this reason that the artist hyperbolizes the role of the woman in *Mama Mulayi* to celebrate the role of women in society. In his opinion this introduction of the mother makes her realize how the son loves her.

In *Okhira bakhaye* Ongidi celebrates his wife for taking good care of him. He engages in outlandish overstatement because normally we don't experience this kind of perfection in women. He mentions whole clans as having good women which is also an overstatement. This is an image booster not only to the women of the clan but also the men who are married to those women. It means that all involved have to uphold the legacy.

3.3 Use of symbolism to demystify gender superiority

In this section the study seeks to show how the artist has adopted the old Abakhayo symbols which were traditionally employed to mystify the place of man in the society to help boost the position of woman. In my estimation the symbols used in communities are powerful influence to how people and especially children relate with new sets of ideas. It is necessary that a deliberate effort is made to reconfigure these symbols to accommodate the female experiences so as to offer unbiased texts as sites for interacting with new ideas.

Ongidi borrows from the bakhayo culture some of the symbols that have been part of the people's history to articulate his concerns. In the song *alandire* he used *inderema* a kind of vegetable plant that spread very far and stands the vagaries of weather to describe the role or position of teachers in society. The resilience and the capacity to spread far, is borrowed to describe the spirit of the teachers in society. He foregrounds the role of the teacher and especially the fact that whatever the conditions society is subjected to, a teacher will always be there to lend a hand.

In relation to this study Ongidi creates a situation in which male and female teachers are both contributing to the well being of the society. He describes them both as vandire. Using the symbol to refer to both sexes creates the equality in their utility to the community. No one needs to look down on the other. Both boys and girls like the teachers, can grow up to have same impact in the society. In this song he also refers to mwanafunzi *alandire* which involves both boys and girls an indication that he does not segregate the sexes. Given a chance the girls just like the boys can grow within the Abakhayo structures to be the Wangalwas and Wanderas in the future. Marking demarcations like boys are maize and girls are beans could bring about conflict in perceptions to issues. Recognizing that both boys and girls are *inderema* and given similar conditions or opportunities will eradicate the anger that comes with the realization that society suffocated my chances to be the woman I was capable of becoming and made me the wife that is always doing the husband's dirty bidding, a recipe for further antagonism. *Inderema* as a symbol Ongidi notes, prompts people to see in themselves the potential that resides deep in them irrespective of the gender.

In the song *okhira vakhaye*, Ongidi talks about *imonye*, *sidonge*, *ingoho* and *inyama* on one hand and *omena* and *vifulu* on the other. The women who bring home these foods mentioned first are respected in the society while the later are looked down upon. It can be presumed that even within the broader classification of respectability, he can talk about the glaring divisions among womenfolk without generating hatred. Women of all walks of life will dance this song the night away without feeling undermined.

The first groups are delicacies among the *bakhayo* people. *Imonye* is a status fish which was traditionally a preserve of men, women could only cook and serve the men but in this song Ongidi does not set it out specifically for men but is meant for the family. Putting it at the disposal of the whole family is a way of going beyond the boundaries which culture has created between the genders. This scenario proceeds for *sidonge*, *ingoho* and *ingeke*. They are respected foods in their right and feeding your family on these is an indication of the love you have for the members of the family. It can be reason for harmony in the family as it shows that the household heads are working in tandem.

In the song *obukheri* Ongidi likens love to *isiro*—the king post. In the *abakhayo* homestead houses were supported at the centre by a pole which ensured the stability of the house. The use of king post to describe love can be looked at, at two levels. The supportive role of the post to ensure that the house does not crumble because of extremes in weather conditions and the fact that it is located at the centre of the house. Love is foregrounded when it is compared to the kingpost. It is thrown to the centre not only of the married couple but the whole extended family. That without love you cannot hold the family together. Effectively he is of the opinion that human race can only disintegrate in the absence of love. The use of *isiro* to refer to love also removes the often held feeling that a man and/or a boy is the *isiro* of a home or house. This removes the emphasis on gender which many at times cause the girl-child to be intimidated and a feeling of unworthiness.

It also shows that love should be at the centre of human relations just like the king post is. That if love guides our spheres of interaction then antagonisms, fights and disagreements will be a thing of the past. We will not look at the other as the ‘other’ but as a person whose feeling must be respected.

The use of *musala* which refers to medicine alongside the kingpost further reinforces the centrality of love in human life. It refers to the potency of love in mending fences when family members differ for any reasons. The use of the two should draw the attention of the householders and especially the heads on the need to love each other and reciprocate such good gestures when shown. In Luhya community it is believed that there are herbs which a woman can use to win her man away from the eyes of other women. It is one reason why many women fight. Love Ongidi feels is the answer to such problems.

3.4 Use of imagery to foreground gender equity

In the song *Ng’ayo musebe* Ongidi makes use of the images of *makulu mangu* to refer to Ng’ayo’s social and intellectual capability to propagate the peace agenda. This serves to remove the binoculars from what is done so that it does not become an issue. This is an understatement. It describes a serious responsibility while presenting it as child play. Ongidi discusses the capabilities of Ng’ayo without drawing too much attention to her. This could draw feelings to her. The use of *makulu mangu* to refer to Ng’ayo’s engagement demystifies the thinking that women are slow and should not be entrusted with important societal engagements. The image of the swiftness of the leg is not only limited to the physical mobility but an intellectual and social acumen which enables her to penetrate beyond the ethnical animosity to propagate peace. It should be understood that there are few females in the diplomatic field due partly to the cultural restrictions. Ongidi uses this image to go round the cultural and economic restrictions and that we can exploit the cross- ethnic marriages to expand and enrich our diplomatic representation to the other people to foster peace. My argument here is that women can make use of who they are to penetrate and deliver in areas where men can not and should be respected for that.

The use of isimba in the song is symbolical. In bukhayo community, isimba is the communal abode for young men. The structure was collectively built by the young men in the village. A number of boys slept in the house until such a time when one built his own. Such a house was occupied strictly on an understanding between these boys. Deliberate graduation from the isimba to one's own house for this study means that there is a higher cause, a higher calling--- marriage-the love to have the company of the 'other'. This physical movement denotes the love that should be transferred into the marriage life and therefore a constant reminder to the couples that they left their childhood friends for each other and should be guided by the love for other.

Isimba as commonly used by the artist is the site where the newly married tries out the love for each other until its maturity when they finally expand it to accommodate their own children and the extended family.

3.5 Use of dialogue to further gender harmony

Dialogue could be seen as a verbal interchange between individuals especially as represented in literary writing. Valosinov (1986) says that verbal interaction is fundamental reality of language. In relation to this study dialogue should be seen in the light of Bakhtin's take as palimpsest, you scratch them a little and hidden meanings come to light, meanings which are very often at odds with those apparent on the surface.

Ongidi engages his audience in his singing either passively or actively as the case may apply. He makes use of dialogue and rhetorical questions to engage the listeners. Considering Bakhtin's take on dialogue Ongidi discusses pertinent issues dressed up as a simple address to the wife who takes care of her children and the one he loves.

In *Okhira Vakhaye*, Ongidi alternately pause questions to women from different clans among the bakhayo sub tribe. The mention of your clan draws you to the song. You almost start owning the song. You anticipate it and therefore the song begin talking to you in a special way. Ongidi's adoption of this device allows apart of his music to be communally owned and accepted as a standard or site for learning and teaching of communal wisdom. In the song the artist pause questions such as Nakhulo, how come you don't last with food? Is a rhetorical question which can

involve the audience by them providing answers and even adapting it to suit their own situations thus its popularity. In the process the song becomes a discussion between and amongst the audience. It could even be domesticated as an avenue of discussion between married couples as away of extrapolating on issues dogging them. It almost stops being Ongidi's discussion with men and women and takes up a new life.

In my opinion Ongidi, through dialogue enables men to ask women those simple questions that form the foundation of stable families. Questions about food, personal discipline verses communal discipline, individual responsibility verses communal responsibility and the selflessness with which we have to conduct ourselves for the good of the community and those who are in need. Ongidi becomes the voice of the many people who are unable to ask these questions. He also becomes the conscience that helps individuals take a good look at themselves and how they relate to the issues raised by the artist. It is my take that many men and women change a lot quicker as a result of the confrontation by Ongidi's lyrics than when they are talked to by their spouses.

3.6 Use of oxymoron to capture gender harmony

The study delves into oxymoron as a style adopted by the artist from the understanding that men and women from the sociological arguments espoused by this study in chapter one are not only physically different but approach issues a lot more differently hence the statement men are from mars and women from venus. This foregrounds the biblical notion of the incompleteness of man and the desire for complementarity as a means of creating harmony not only in world affairs but at the household level. Ongidi in my estimation borrows a lot from the biblical notion and the philosophical postulation to forge his music. The artist has put together the seemingly opposite polars to bring out the need for oneness.

Ongidi's very first song *mama mulayi* brings together the father and the mother as the two opposites who bring together their genetic opposites to form a life which they later in their very specific ways mould into the personalities they become. The juxtapositioning of the mother and the father in this song in my understanding foregrounds the role of the mother who for many years has been looked down upon. It shows as an embedded structure the helplessness of the man to bring out a life without

the woman and that this relationship continues throughout the lifetime of the parents and their offsprings. I feel very strongly that there is a particular shoulder a child of whatever age will feel comfortable crying on and one that s/he will go when registering the achievements. It is also my take that it is because of this unfamiliarity that Masiga is drawn into thinking about this mother that has for the better part of his life remained just that— carrying the pregnancy and giving the man the baby to bring up. For Joyce Auki the juxtapositioning emotionally transports her back into her childhood and interrogates the true value of her father's contribution to her life. It's my humble take that the juxtapositioning here was used as a strong point to bring home the argument that these two genders are in their own ways critical in bringing up a balanced person. It is also in my opinion a strong teaching aid for a lesson in gender equity.

In his song *okhira bakhaye* Ongidi brings together the images of imonye, ingoho and inyama on one hand and vifulu and omena on the other to discuss the shortcomings of women in society while celebrating those women responsibility among women. These juxtapositioning brings out very strongly the desire of the artist to have a community that has women who are responsible. The message is embedded message people will unravel it without necessarily drawing offence from it. In the same song the artist discusses the attributes of a good woman which he foregrounds by dwelling at length to those of a bad one. To me the strong feeling to have the good women in even made more urgent by placing it side by side with what bad women are, very few men even for those who are poor will want a selfish woman.

3.7 Conclusion

Ongidi applies the aesthetic use of language to draw it away from the often quoted mantra that language is a tool contrived by man and placed at his disposal to further his selfish ends to a neutral tool furthering the interests of the two genders. Symbolisms and imagery traditionally a preserve of decorating male achievements have been employed by the artist to celebrate the two genders. The artist also finds room to hyperbolize female achievements even juxtaposing it male undertaking which to my understanding is a plus in helping bridge the gender divide.

CHAPTER FOUR

ONGIDI'S SONGS AS AGENTS FOR SHAPING SOCIAL RELATIONSHIP

4.0 Introduction

In this chapter I set out to analyze Ongidi's music as texts that can be listened to and in the process cause the amelioration of tensions within the family unit by causing to change positions and standpoints. His music originates from the thinking that in Abakhayo community-- there is skewed power relations within the households. Men have supposedly allocated themselves more powers as opposed to women. Women are marginalized. This calls for assertiveness on their part that could cause the equilibrium in issues of gender. Women and men have for a long time been brainwashed into thinking that one gender is superior and that everything that is associated with that gender is superior to the other. These positions have over time solidified even getting embedded in culture. Culture has become the site where gender wars continue to be fought to thaw these positions.

4.1 The seductive nature of Ongidi's music

Ongidi as a musician borrows greatly from the Abakhayo cultural orientations to help ease the tensions between married partners and recreate a culture that is not polemical. Ongidi's songs could be viewed as webs of ambiguity that lends itself to divergent readings. He posits that as a young man growing up in Marachi he was exposed to divergent influences that he later responded to in the best way he knew how – singing. His songs could therefore be looked at as texts that could be looked at alongside the concerns that the likes of Imbuga deal with in drama. Texts in this case could be taken heuristically to designate any configuration of signs that is coherently interpretable by some community of users. Hanks (1989:95). Listening to Ongidi's songs provides a person with an opportunity to make deductions that over time will have an influence on the way she/he perceives things. Men and women are bound to interpret the songs differently but either toning down on their extremist positions or increasing their assertiveness and self re-definition. His music is important to the study to the extent to which they elicit interpretation and how that interpretation influences social interactions.

On his part Fair Clough (1992:4) defines texts as “ any product of social interaction, whether spoken or written”. Considering Fair Clough, music is a result of our day today interaction. It could be compared to a dialogue in which advice, caution, encouragement and warning is dished out in fair proportion to direct human behavoiur. In Ongidi’s songs, he is heard saying

You girls let me tell you
Love
Girls from varanga, let me tell you
Love
Is the medicine that holds the household together

The song is some kind of dialogue that is aimed at advising to influence the girls to look at love in a different perspective. Girls who are listening to his music will individually feel addressed. It reduces the distance between the artist and the individual listener and the themes being discussed.

He further says;
You fathers let me tell me
Love
Don’t beat mothers, let me tell you
Love
Is the medicine that holds the household together

Fathers are being addressed not to look at women as objects to be beaten at any time one feels like but people who should be loved. So while dancing to music, we should do more than listening. Music demands that we take positions on issues of the day. Kwaramba (1997:15) indicates that;

Texts are not studied as mere end products of literary creativity,
but as both end products of social processes and as potential
vehicle for shaping and reshaping these social processes.

Our perceptions to the issues of the day can be affected by listening to how they are presented to us in music. Their presentation sets off a chain of reactions in our minds that will affect our relationship to the issues being discussed. We are bound to change our positions on issues depending on the information made available to us. Example in *Okhira Vakhaye*, Ongidi talks of Imony, Omena, and Ibara in association with

other things. We come to relate or view these things in new perspectives because of how Ongidi's treats them. We end up liking them like in this case imonye and act condescendingly to women who patronize pubs because our personal tests seem to have been influenced.

This chapter therefore looks at Ongidi's songs/ music as both a product and a resource in shaping social relationships. Placing before us experiences in households that influence the way we perceive and interpret the happenings in our life.

Ongidi's music is inspired; he argues that those who went into music because of financial gains soon shipped out. But his music has grown out of the Abakhayo community's way of life, taking complex trajectories caused by the changes in the lifestyles. Ongidi is motivated by the desire to show direction that people should take to enable a harmonious existence.

In his very first song/music, Ongidi looks at the mothers and fathers. He introduces the song by saying;

Mama Nafoyo Mareba/Mukhana wa Aoko Pasikaliya. The lines are in praise of the mother. *Mukhana wa Vene.* In the mind of the artist, his mother has been elevated to a new level, a level that you cannot dispense with. Ongidi says that his youthhood was spent mostly with his mother having been born in a polygamous setting where fathers had more than one home. The impression the mother made on him made him what he is today. She taught him how to be humane, the beauty of hard work and how to live in society without antagonizing other people.

He says;

Mama Mulayi

Mama Mulayi akhira baba

Heshima Khu Vandu mama yekezia Ongidi waye

Mama Mulayi akhira baba

Mama Mulayi

Chinyimbo mbano nyimba mareva yekezia Ongidi waye

Ongidi in the song justifies why he had to introduce his mother the way he did. Viewed alongside what he says of the father, there is an impression that the two are critical for the development of a rounded person that he is. He indicates that:

Baba Mulayi naye

The use of the word naye could be used to mean that it acts as a soft landing for the father, that he is not forgotten. He has a critical segment in the life of the child. To the mother, it means that she is not left on her own. It advises her that as she does her duties there are others that must be done by the father.

Ongidi's introduction, show a marked difference that silently uplifts the importance of the mother that arises out of the centrality of her contributions. In a way Ongidi is foregrounding the role of mothers in the lives of individuals. She takes care of a child's needs at the time when such responsibilities cannot be delegated - breast feeding cleaning of the dirt and most importantly the emotional development without which the father's input later in the life cannot be well rooted.

Ongidi does a balancing act, drawing boundaries between a mother's contribution and a father's while showing the success of one depends on the sound implementation of the other. When each party plays his/her part well there will not only be harmony in the family but the subsequent generations that will come from this. This thinking finds credence in Margaret Ogolla's *The River and the Source*. Akoko while responding to Mark Sigu's marital proposal to her grand-daughter Elizabeth says.

“Your mother and I have to think about it carefully” For the first time in many years, she felt the need of the kind of support that a good and strong man could give. She missed her husband chief Owour Kembo and his level headed approach to life in general and sticky problems in particular (Ogolla 1994).

Like Ongidi, Ogolla who by all means would pass for a feminist writer is alive to the complimentarity of parents in bringing up their children. It is important that I highlight the idea of good and strong man which to me is a lesson to both boys and girls about the kind of men we need to become and the kind of husband we need to have when our time comes. The way she fashions her characters after this is a confirmation that

harmony between parents is essential if children are to succeed in life. Elizabeth's marriage to Mark Anthony sign is testament to this.

The importance of mother is not limited to the formative years of a child's development but spills over into the rest of their lives. She is critical when children are headed into their marriage lives happy that they successfully brought them up or prepared them for that very important moment in their lives. On wedding day Ongidi notes in the song.

<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than father
<i>Arusi niyakhola mama arisieva</i>	during the wedding
<i>akeda luhya</i>	mother will dance hard
<i>Mama mulayi</i>	Mama is good
<i>Mama mulayi akhira baba</i>	Mother is better than father
<i>Inyanga ya okhufwa</i>	When death occurs
<i>Mama arikona niyehale</i>	mother will keep vigil

In Abakhayo community three stages are very critical in the life of a child - the time he/she is born, when she/he weds and the time when the person dies. Associating these key stages to the mother is an elevation of her position in the Abakhayo community. It is an open suggestion to the people to start looking at women a fresh. According to her the respect she deserves. It is also a call to the woman to look at herself with new found pride. Not to look down on what they contribute to the family. That teaching the child good hygiene-disposal of her bowels is critical in how the child tends to her/his obligation in her later years.

Children grow out of the mother's cocoon into the father's realm where the issue of identity and conformity to this identity is enforced. Naturally this falls on the shoulders of the father and he has to rise up to the occasion. It will be hard to interchange the roles.

Ogolla in the River and the Source intimates;

There is a bond that exists between a mother and her child that is completely primal in nature and only comes to the surface of the conscious mind in all

its primitive force when either mother or child is in some sort of peril - not surprising considering that as a child lies in its mother's womb the first sound it hears is her heartbeat and the first human voice it recognizes is hers'. Pg 201

Coming from a medical doctor, as literary critics we can only confirm that the roles accorded to the mother is an extension of what was biologically began in the womb. The father can only come in as he gradually earns his child's trust with age. The centrality of the parental responsibility is foregrounded when he compares the parents to friends. He seems to insinuate that parents are better than friends. This could have resulted from their association with the child. Incrementally the child gets outside of the parents into the world that is dictated by friends and other stakeholders.

Ongidi perhaps is of the opinion that love is critical in households, if harmony is to be observed. Two household heads should show love to the children, amongst themselves and those who are around them. In his song *Obukheri*, Ongidi advises different cadres of persons that love is the king post of the house. If not considered the households are bound to fall in disarray. The thinking is that love should begin in the house with children being inducted into the whole institution of love. Ongidi intimates that love creates respect and discipline in people. When household heads love each other, they will respect the other without considering their gender. Will respect their engagements as fulfilling in themselves and not be the reason why they should be looked down upon. Like in the song *Mama Mulayi*;

<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than father
<i>Ovunyaka vya mwana</i>	Mother cleans
<i>mama aviya abula sunga</i>	the baby's stool without pride

Out of love, one does not consider this work demeaning but sees it in its larger perspective - the preparation of the child for his future roles. Father's contribution should also be seen in this light and not reason to boast. These responsibilities should form sites of positive engagement, manifest the indispensability and complementarity of the household heads and not places where supremacy wars are to be fought. This dichotomy should then percolate to the children as they take up roles in the family. If

parents share their roles efficiently then the children should not find any problem fitting in the equation. This thinking finds support in Ann Oakley's sex, gender and society (1972) in which she argues.

“The social efficiency” of our present gender roles centres round women's roles as housewives and mothers.

If women do their part of the bargain the children will find it a lot easier to fit in the structure and men should. Any tempering of these roles would diminish happiness and respect for each other in the family. Ongidi advocates for these in a manner that is acceptable to both genders. In his song *Mulamwa*, he lists what he thinks an in-law should do for the others.

He notes;

<i>Ario mulamu yange</i>	There is an in-law
<i>Eh</i>	Eh
<i>Mulamu yange andeheranga</i>	who cooks for me
<i>nalukhatsa yanderira</i>	fish that I eat
<i>ninjia lukendo</i>	when I go on safari
<i>Ario mulamu yange</i>	There is an in-law
<i>Mulamu yange anguliranga</i>	who buys me
<i>esiuma siandefuala</i>	beads I wear
<i>ninjia lukendo</i>	when going on a safari

The linkage between these two persons is in what one does for the other. The cordiality between them arises from an understanding that one can be of use to the other when the need arises. There is a silent indication in the two lines of which gender should be doing what but to the uncritical eye of which most of the audience is, the ability and availability seem to inform who does what for example a male in-law who is available and can cook nalukhatsa will go ahead and do it.

My female in-law who is capable can still buy me the shirt that I will use when going on a journey. This promotes understanding and happiness in the family. Ongidi exploits the room for variation advocated by Jill Matthews (1984). Gender gives recognition to the fact that every known society distinguishes between men and women while allowing for variations. In the nature of the distinction if in his case

gender is looked at as a patterned system of ideological and material practices performed by individuals in a society, through which power relations between women and men are made and re-made, then Ongidi is creating a region in which responsibilities are being undertaken without a conscious consideration or strict reference to the gender. The important thing is the accomplishment of the act and not who does it. Discussing this with the artist, Ongidi confirms this is even true today when more women are finding themselves in salaried jobs. The strict traditional demarcations of gender roles are no longer applicable today. Roles traditionally preserved for men are either directly undertaken by women or indirectly through delegation or proxies. While in some cases men are taking up roles initially done by women. Example men find themselves taking care of the emotional needs of the children because their wives are busy around the clock. This is bound to occur as communities are subjected to changes both in physical compositions and cultural dictates. Ongidi agrees with this ascertainment. It seems to qualify his shift from the strict gender defined roles in *Mama Mulayi* to what happens in *Ng'ayo Musebe*. Here the Ng'ayo Makulu Mangu is involved in shuttle diplomacy traditionally a preserve of men. There is a gradual movement of women in Ongidi's script from Mrs. Wandera's position as principal to Ng'ayo's diplomacy aimed at fostering peace. This thinking is in line with Jill Matthews (1984)

“Gender relations are regarded as in process the outcome of human practice or agency, subject to a resistance as well as conformity, contestation as well as acceptance”

What this means is that gender relations are open to disruptions and change. We can not subject this to straight jacketed allocations, need to appreciate that what is done today by a man can and will be done by a woman tomorrow. Bringing this philosophy into our sitting rooms through music, Ongidi sets out to educate not only the married couples but also the children to understand that it is not out of the extra - ordinary when their father is spotted in the kitchen accomplishing a task as their mother is visiting the bank to deposit the following term's fee. Girls grow up knowing that they don't have to depend, beg and nag their male partners for the accomplishment of certain things while boys don't need to stress themselves even killing their spouses out of desperation.

4.2 Ongidi's songs as a panacea to contesting positions among employed couples

The place and position of employed women in society and the family has been an issue with many families breaking up because of the inability of rationalizing the changing role of the working mother. Language systems have had to change to accommodate the changed role the employed mother play in the family and society.

In this section I will proceed from the understanding that households reject the notion of receiving aid from their kin and instead champion the proper ideology of the individual and his family fending for themselves. This is ably captured in the Abakhayo proverb that *akhurisia akhuya mao niwihale*. He who feeds you beats your mother in your presence. The proverb is double edged. On one part it demands for compliance on the part of the children especially considering the extended family orientation here. On the other hand it invites children to work hard to fend for their families so that they don't suffer the embarrassment of their mothers being flogged for the reason that they are being fed. It becomes a collective responsibility of the children irrespective of the gender to ensure that their parents are able to put food on the table. In conservative Abakhayo households this could be done by children accompanying their parents to farms and any other family engagement that can bring food on the table.

The above perception is captured by (Wagner 42)

‘The children are trained at an early age to share duties of family life. Soon after they have themselves learnt to walk properly, boys as well as girls are taught to carry about and generally nurse their young siblings and to make themselves useful in various little ways.’

For those in employment, their salary should be such that staying in such households be made a lot simpler. One by providing the necessities that will keep away want and two by engaging their experiences to enable for the peaceful living of the households.

Ongidi's celebration of the principals both men and women is a direct challenge not only to them but the many girls and boys under their tutelage that they need to use up and manage their potentialities well so that they can become better cogs in the family continuity. Special challenge goes to the girls who are supposed to emulate Mrs. Wandera and not stay back claiming that the men are studying for them.

According to Ongidi partners should use their salary and experience earned to create a sibling that appreciates either gender as contributing to the harmonious living of the family members. Where this does not proceed, he notes there will be antagonism and family breakups. This finds resonance in Charlotte Manye Maxeke construction of a happy family. She says;

‘Home and family lives are successful only where husband and wife live happily together, bringing up their family in a sensible way, sharing the responsibilities naturally involved in a fair and whole hearted spirit.’

Changes in economic status should be looked at as making one a better father or mother. Ongidi on this note identifies names of households that have been able to use their meagre resources to bring up men and women who today are directing policy in the larger Busia County. He notes that those who did not educate their children had their families crumbling into oblivion.

In the household, parents should make sure that they educate both girls and boys if they aspire to cause the bridging of the genders. And even eradicate the obstacles to the fully actualization of the human potentiality. In the women’s charter of the federation of the South African Women, it states that;

A single society,

We women do not form a society separate from the men. There is only one society and it is made up of both men and women. As women, we share the problems and anxieties of our men and join hands with them to remove social evils and obstacles to progress.

Women’s lot

We women share with our menfolk the cares and anxieties imposed by poverty and its evils.

The charter, just like Ongidi’s songs describe a nexus between the genders proposing that both are architects of a prosperous and peaceful community. That just like men, women are concerned when the society is breaking down because of poverty and the accompanying evils or breakdown of peace. Their capabilities should be increased through schooling and training irrespective of their gender. That is why Ongidi talks

of Ng'ayo Musebe taking up responsibilities of shuttle diplomacy to bring about a peaceful co - existence.

He exploits the woman's sense of adaptability to create a female character traversing the length and breadth of the world to preach peace. He elevates the womenfolk in a society which otherwise dwells on her weakness. Does it so cleverly as not to be seen to be negatively pompous but employing her unique capabilities for the good of society. Ng'ayo is not selfish. She applies her swiftness in body and language acquisition to make the world habitable by both men and women. Men should look at her as a diplomat and not the woman in her. Boys and girls have a lot to learn from this character. In fact through this song Ongidi creates so many Ng'ayo Musebes who do not only aspire to create inter-tribal harmony but cause harmony to be at the family level. You can contrast Ng'ayo with Nakhulo's proposal of women gaining knowledge not for communal good but to be independent of men.

The South African Charter is important in this study as it acknowledges the intrinsic equity in humanity that arises from their concern for the problems facing them. If that be the case, then their readiness to respond to these concerns should be the yardstick that should measure or gauge the women's place in society and not gender. The South African woman experienced the ravages of the apartheid system but feels that she can engage her man meaningful in making the country a better place. She claims her place not on the basis of her gender but the contributions she will make to bring conditions habitable for the sake of the generations to come.

4.3 Ongidi's songs as metaphors for ideal friendship

Ongidi the artist is influenced greatly by the need to have the existence of true friendship not only between married partners, parents and their children, the extended family but even between tribes in a nation state. This informs his choice to be neutral in most of his songs. From *Mama Mulayi*, *Khuyasirira*, *Khulala*, *Obukheri*, *Ng'ayo Musebe*, *Mulamwa* and *Omwene dala*. In *Mama Mulayi*, Ongidi celebrates the complementary roles husbands and wives play in their houses and the tranquility and respect for each other that this understanding is bound to cause in households. Failure to complement each other will cause a feeling of subjugation on one party arousing

resentment. Children born in these households are to take up and perpetuate this arrangement when they eventually join the marriage institution.

In *khuyasirira Khulala* which translates to harmony achieved in decision making process, Ongidi says harmony in the households is critical. He says the luhyas belong to the same family. He calls them children of luhya parents, children of peace should perpetuate peace in whatever positions they hold. Ongidi mentions all the luhya sub tribes with the interesting aspect being that none of them is referred to as second. Each sub tribe is branded the first child meaning that none of the tribes will claim superiority over the other. He sets out to create a balance and reduce incidences of raw competition. This peace and harmony should not only manifest at the family level but in other spheres of people's engagement. Of importance to this study is the thinking that peace and harmony preached at the other levels of engagement can only be when it proceeds from the family unit. Harmony, peace and constructive competition nurtured at the family level will translate to positive political engagement.

Ongidi fronts the philosophy of belonging to one lineage, the lineage of a luhya, the Murembe family. This philosophy should be taken up by the members irrespective of their genders. Men and women should look at themselves as members of the Mulembe family and the cogs in the wheel that propagates the peace and harmony wherever they happen to be. Mulembe means living in peace, respecting your partner and associate's contribution and considering their feelings while making your own contributions. Ongidi concurs that the philosophy of Mulembe when followed will reduce the antagonism witnessed today among married couples and the extended families because mulembe means peaceful coexistence.

In *bukheri* which translates to love/friendship Ongidi foregrounds love in the household as the king post that sustains people. True friendship if left to permeate all spheres of our engagement there will be very limited reasons to go for each other's neck. He contends that this friendship should be the business of each member of the family. In the song he says;

Our Luhya children let me tell you

Love

Is the medicine that holds the household together

Love

You girls let me tell you

Love

Is the medicine that holds household together

Love

Boys from Varanga let me tell you

Love

Is the medicine that holds the household together.

Ongidi addresses in equal measure the key segments in the family structure the importance of loving each other in the spirit of true friendship. He opens the song with the statement.

Love

Is the medicine that is called the kingpost in the house.

Considering that the Kingpost is a crucial component in a luhya house comparing love to it elevates it to higher echelons as the reason why the household should proceed without any form of antagonism. Husbands, wives, boys and girls without any favour are called upon to consider only, love as the best option if households are to stand the ravages of break ups. He particularly comes down strongly on men advising them not to beat their wives. This does not only cause harm to the woman's self esteem but affects the way girls relate to boys. They see in them bullies that should be avoided. Joyce a supporter of Ongidi's music acknowledges that for a long time violence has been visited on women as a tool of subjugating them, robbing them of their humanity and giving them reason to hate and want to murder men. She confirms that when love prevails the woman will exploit her potential to the fullest for the good of the family. Women are also advised to love their husbands. Ongidi says that even a wife beater can be won over by love. Women need not look elsewhere to win the love, affection and consideration from their partners. Women are discouraged from the notion that there could be a concoction that would influence a man's affection towards them. Love is everything he notes. Love should not only be the preserve of the household but the concern of those who are always in contact with the masses. The local

administration, the church and other functionaries should preach the concept of love and friendship to those they come in contact with. Ongidi advises the priests and local chiefs to preach the philosophy of peace as they hold their masses and barasas.

In *Ng'ayo Musebe*, Ongidi creates a lady who is agile and moves around different ethnical backgrounds fitting amongst them by speaking their mother tongue. In fact he seems to deconstruct language as defining the person's identity. He is telling people that we are one. Language can be learnt and should not be the reason why we should differ. He advocates for oneness of humanity that transcend tribe, ethnicity and gender. This is the effort we need to bridge the gender divide because it will demand of us to treat people as deserving and not as the "other"

Ongidi also puts the women at the thick of things. Elevating her role in propagating friendship not only across households but inter tribal, inter-ethnic and on the international stage. This is accounted to woman's traditional ability to move from her home of birth to her marriage home. She becomes a sure agent of propagating peace.

In *Mulamwa* Ongidi creates a classic case of the extended family. Mulamwa as an institution is a product of friendship and love. It is network of relations in which individuals are not related by blood but by marriage. This coupled with the Abakhayo thinking of a wife belonging to the community imposes a responsibility on in-laws to treat each other as a friend and by extension a possible wife or husband.

Friendship manifests itself in the roles each of the gender is willing to do for the other. In the song Ongidi paints a situation in which lady in-laws serve their male in-laws without any hustle. Listening to the song you come to realize that the role a female in-law does for her male one is not any different from what their wives do for them and in turn what they could be doing for their wives.

In the song Ongidi says;

<i>Ario Mulamu yange</i>	I have an in-law
<i>Eh</i>	eh
<i>Mulamu yange andeheranga nalukhatsa</i>	who cooks me fish
<i>yanderira ninjia lukendo</i>	that I eat when going on safari
<i>Eh eh</i>	eh eh

<i>Maiya eh</i>	maiya eh
<i>Ario Mulamu yange</i>	I have an in-law
<i>Mulamu yange anguriranga isati</i>	who buys me a shirt
<i>yandefuala ninjia lukendo</i>	that I put on on a safari
<i>Eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh
<i>Ario Mulamu yange</i>	I have an in-law
<i>Mulamu yange anguriranga vitadi</i>	who buys me earrings
<i>nindefuala ninjia lukendo</i>	that I put on on a safari
<i>Eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh

The song does not specify the gender of the in-law doing the job but the relationship and understanding is build around the understanding that one party enjoys the tasks rendered him or her by the other. The sister to your wife can render you this very much in the presence of their sister while your wife can serve your brother your presence notwithstanding. Harmony is generated because one makes himself/herself useful in the whole network. One does not see himself/herself as indispensable or an island.

In the same song Ongidi castigates behaviour he deems retrogressive and anti-peace in the extended family. One would develop the feeling that Ongidi is harsh on womenfolk. The understanding among the Luhya is that unguarded women are bound to create rifts among families. He thus advises women not to backbite others as she is bound to spread seeds of war. Lying is also looked down upon. For the woman who lies does not only attract hatred unto herself but to her family. She also generates animosity among and between the extended family. It affects discipline. This could find support in franco's song in which he says

Muwongo na Mulosi.

Niwatu wa kuchoma

In Franco's song, a person who propagates lies is not good enough to walk this earth. He shows disdain for such persons prescribing death by burning. The evil in them is their capacity to create animosity among individuals by the amount of negative and

unreliable information they generate. Equating a liar to witchcraft tells of the urgency that liars should be dispensed with because they break up society.

Ongidi notes that family members practice African socialism in which items in the household are shared between members without restrictions. Exercising meanness is discouraged. He says in the song;

<i>Omukhasi Mwimani</i>	A selfish woman
<i>Olorera Khusani</i>	is known when she dishes out food
<i>Eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh

Meanness generates hatred for the person who exercises it and also those it is directed to. It affects both sides, such that when left to go on can create a history in the families with members not considering helping the other because the grandmother's food never saw the sun during her days.

Women with loose morals are also castigated. Their presence in the family does not only affect the family esteem but is the cause of fights and quarrels among those directly affected and the children who are the products of those relationships. Ongidi advises women to dress decently because those who don't are the ones who give reason for back biting and its attendant results. Immorality also affects the glue that holds the family together as it erodes trust in the other person allowing suspicion to reign between and amongst family members.

Instead Ongidi invites women and girls to see in his wife what he considers as the woman who can bring harmony in households. He says

<i>Mukhasi Mulayi</i>	a good woman
<i>Ololera Khu Wange</i>	you see her in my woman
<i>eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh
<i>Mukhasi wa sironye</i>	a woman of dignity
<i>Mukhana wa Mani</i>	an industrious woman
<i>Omukhasi wa mwoyo</i>	a woman who cares
<i>Akaribisia vakeni</i>	entertains visitors
<i>Eh eh</i>	eh eh
<i>Maiya eh</i>	maiya eh

Ongidi confirms that the male person has the responsibility of selecting well when he attains marriagable age. Women who remotely show bad traits as mentioned in the song shouldn't be incorporated in the family. The song is not only a warning to boys and girls but an advice to parents to bring up their children in the best way possible to avoid the inconveniences or embarrassment that come with not bringing up children well. As a result they should ensure that these virtues are inculcated in their children as they grow up.

In the song *Okhira bakhaye*, Ongidi elevates his wife above others. He gives the attributes that he considers will make the particular woman be a notch higher than the rest. In using the word *vakhaye* Ongidi avoids being confrontational. It presupposes that all of them are of respectable stock but some of them for one reason or another fail the bill in small ways. Its use points to the respect that Ongidi expects should exist between husband and wife. He says that this should be upheld if harmony is to be maintained.

These can only be obtained when the woman, like in *Mulamwa* is not mean. He celebrates the woman who gives.

In the song, he say;

<i>Okhira vakhaye</i>	you are better than other women
<i>Nakhulo wakende orie</i>	Nakhulo, how were you made
<i>naye sohinda ne imonye</i>	that you don't last with fish
<i>Okhira vakhaye</i>	you are better than other women
<i>Nakhayo wakenda orie</i>	Nakhayo, how were you made
<i>naye sohinda ne imonye</i>	that you don't last with fish
<i>Okhira vakhaye</i>	you are better than other women

The woman earns respect not by depleting resources but ensuring that members are sufficiently fed. Such women are responsible and will not be found passing by drinking dens to take alcohol and fail in providing for their households. The song is an address to women to take responsibility for what they do. Ensure that the harmony in the family is not tempered with when they elect to buy *vifulu* and *omena* and pass by drinking dens.

Women who buy omena and vifulu and drink illicit brew could also be pointing at the irresponsible husbands. This song advises husband to supply their wives with adequate finances so that when their friends are buying imonye they don't have to gulp the brew to bury their own frustrations at buying omena and vifulu instead of imonye.

4.4 Conclusion

Ongidi's songs are not only geared towards patching up the differences that may be found between genders but is inclined towards a seamless society, nation and region. In all of his songs, he avoids violence and preaches peace that should stem from the reduction in egoistic feelings. In his presentation of men and women, Ongidi removes almost completely the insensitiveness found in the application of language that aims at presenting one gender as superior. He walks the middle road avoiding words and descriptions that could be termed as sexist. One feels the advice dressed in words that are not offensive.

CHAPTER FIVE

CONCLUSION

5.0 Introduction.

The essence of this study was to evaluate the significance of Ongidi's music as an agent for effective social change in the nature people live out their lives and how they approach issues that are bound to cause a change in the trajectory their lives take. The study looks at the nexus men and women make as far as sharing of domestic responsibilities and how this influences their daily relations.

5.1 Summary

This project was a culmination of the divergent and at times antagonistic positions often held in households and in the intellectual engagements on the roles taken by household heads and by extension the genders that are within those households. In intellectual argument mostly confined in seminar rooms have filtered into the public spaces as is a tested to by the thematic concerns our music is taking. This conversation has found its way among the Abakhayo of Busia County with musicians Vincent Ongidi and Nakhulo taking their own interpretation of this debate to the people through their music. The argument arising out of this is what gave rise to this paper.

Bridging the gender divide in bukhayo through the music of Vincent Ongidi is a study aimed at critically look at the effect Ongidi's songs have in fostering cordial relations between the household heads and those aspiring to become. The study's pivot point is where it departs from the position championed by Nakhulo. Nakhulo a lady musician from western is a strong advocate of total emancipation of women from patriarchy almost bordering on the annihilation of masculinity. She is a strong proponent of Ann Oakley who advocates for the abolition of the housewife position, abolition of the family as currently constituted and the eradication of the sexual division of labour in all spheres of social life. In her song *Esyalo sino*, a classic case of a call of rebellion. The artist calls on women to take up formal learning so as to achieve employable skills that can enable them earn their own money. Money that will allow them drive big cars, pay rent, own houses in towns assist their parents and take care of her

children. The artist is silent on the role of the man especially the husband in all these. It is my take that when the role of the husband is deliberately ignored then the possibility that family unit will be disregarded or forgotten all together is recipe for chaos hence the consideration of Ongidi's perception as an alternative to Nakhulo's polemics.

Ongidi's songs are efforts to depict household heads as intrinsically important in the general development of households. He seems to work from the premise that a home cannot be complete without the presence and input of the other and whatever one does in self improvement should be geared towards making him or her a better father, husband or on the other hand a better mother or wife.

To interrogate the effectiveness of Ongidi's music as an alternative to Nakhulo's a cross the board, this study picked on these objectives to guide it;

1. To study the portrayal of men and women in their various capacities in Ongidi's songs
2. To determine the language of the portrayal.
3. To interrogate the significance of the songs on relationships among the genders among the Abakhayo.

This study was important as it sort to add its voice on the many other suppositions that have come up to try to explain the best way to keep the antagonism among household heads to the bare minimum. Many of these researches have been in the sciences and social sciences leaving out the arts as an avenue where solutions to the human relationships could be found.

In the arts, songs have not been given serious thought as a possible site where information that could have far reaching effect on behavior change could be shared. This research endeavoured to remove over-reliance on the novel and drama as the only sites where human character can be depicted to cause a change in human behavior.

Again many of the songs that have commanded a lot of air play have been those sung mostly by young upcoming artists based in urban centres articulating urban concerns. Many of them dwelling on the generational divides and not gender divide but not

providing solutions to what they highlight. Centering on Ongidi brings into the national realm an area considered a backyard into an item for national discourse.

In so doing the study had the following guiding hypotheses

1. Ongidi portrays women and men as equal in social status.
2. The stylistic choices and language used with respect to men and women reflect abakhayo value of equality between men and women.
3. The songs have been instrumental in changing the attitude of men and woman on how they view each other.

5.2 Research findings.

The research looked at Ongidi's selected songs concerned with social relationships, the language employed by the artist in bringing forth these relationships, the stage display and an interview of the artist and the fans on how all these affected the target audience. It is instrumental here to note that Ongidi takes nonpartisan position as reflected in his choice of words and images in the portrayal of men and women. In his very first song *mama mulayi* Ongidi praises both his parents associating them with duties each performs to cause the successful maturation of the children. In the interview he indicates that he does not set out to antagonize the woman and man but reaffirm the mother's penchant for detail to what she does otherwise everyone's job is cut out and non is superior. He seems to confirm that at their appointed time everyone's contribution is needed. This is corroborated by Joyce Auki, who, though believes that her father played a role in her life cannot put a finger on what his role was when she was young. This could point to the fact that the mother might have taken charge of the toddling Joyce when the father was possibly looking for food and other necessities of life. For Herbert, Barasa and Odero, Ongidi has been fair in the way he has presented his male and female characters. He made a dichotomy allowing for the dispensation of duties without any interference or abdication due to probable confusion.

In his latter music, Ongidi provides room for the expected changes by allowing his characters to transcend the previously strict demarcations allowing women and men to accomplish certain responsibilities previously performed by a particular gender. This is mostly highlighted by female respondents other than the artist himself. Odero feels

that society has been changing and there is need for roles to be shared in the house. It is my considered opinion that these be the norm as roles are too many and heavy that any person will be grateful if a helping hand is extended.

Ongidi makes use of gender sensitive words when making reference to matters to do with either gender. In *mama mulayi* he uses children in reference to the siblings indicating that they are both equal and society should treat them as such. Example when enumerating the training that they go through he doesn't mention the gender division but refers to children. Equally he talks of students as being successful does not limit either of the genders even when talking about teachers. In the interview he indicates that praise goes to whoever does something good for the society gender notwithstanding.

The artist uses image of *inderema* to refer to male and female students and teachers to underscore their centrality in making the community better places to navigate the next set of challenges. Again he doesn't segregate on the basis of gender. Given the training each of them can raise the communal ladder especially in today's world that has placed varying demands on people. In the interview Joyce confirms that in today's world roles could as well be shared according to the family's understanding. She seems to give dialogue an edge on how duties are to be allocated.

Ongidi's music is a classic example of what relationships not only between individuals should be but between all entities that relate to each other. He prophesies peaceful existence between individuals and or groups of people with entities being given the opportunity to be their best. He believes that people should be praised based on results not because of advantages bestowed on them by history, chance or birth. That is the reason why to him there is no second born or the superior subtribe among the *luhyas* or a superior parent. Any of these performing his/her responsibilities well is applauded. In his responses Barasa who could be rated as the keenest of Ongidi supporter says that in his treatment of men and women he values most those who are result oriented might not so much as look at women as women or men as a privileged group but what their contribution is to the common good of the household.

This position could be the reason why he opts to use words that conform to the dictates of gender neutrality in explaining various aspects of human life. In the song uses the words children and students and not boys and girls as if receiving lessons independent of each other. It is also along this line that he uses same symbols and

imagery to refer to both men and women. He is crystalising the fact that none of these genders is Superior.

5.3 Conclusion:

Ongidi's music could be looked at as texts that invite listeners to interact with alternative perceptions with a view of changing their perspectives to be in tune with what he believes is good for humanity. This has been confirmed by the interviewees who feel they have become better husbands, fathers, wives, mothers and most importantly good neighbours as a result of his music. In his portrayal of women and men Ongidi has labored to educate the audience that in spite of the physical differences and what would be described as feminine roles, women's contribution to society advancement cannot be ignored and that failure to recognize this will leave it worse off. Ongidi's music in this case seems to point to the complementarity of the genders in the Abakhayo community and the thinking that there is no lesser gender, everybody in his or her position plays a crucial role and can only be successfully replaced by the same gender. The texts are strong advocates for sameness of men and women in the community that none is superior.

In this portrayal the artist deliberately uses language to deconstruct previously held notions which were deemed to be antiwomen and retrogressive to the advancement of the peaceful humanity. He demystifies images and symbols previously used to advance segregationism by dwelling on the superior verses the inferior. He repackages these to successfully tell the story of the exploits of the genders to the richness of the community.

From the interviews conducted it reasonably be said that Ongidi's music has had a profound impact on the behavioural patterns of people not only in Bukhaya but the larger Luhya country who are able to understand his music. The aggressiveness which characterised men's desire to protect their fiefdoms has drastically reduced and are willing to share this space in a meaningful way with their wives. Women on their part are easing themselves in positions of responsibility within the family setups shedding the feminine tendencies that exposed them as weak and dependant on men.

5.4 Recommendation for further research

The relationships between women and men remain a potential area of enquiry necessitating further research. In this study I looked at the role Ongidi, an artist whose music he acknowledges was borne out of the desire to promote the Luhya culture, is used as an agent in bridging the gap between the genders with a bias to married couples. It is my proposal that research be done to establish the extent to which gender related differences can be addressed by urban, young and multilingual artists to cause harmony in gender issues in the face of escalating social economic and political transformations.

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Discography

Nakhulo	Esyalo Sino	Fura- tech	P.O Box	Busia
Ongidi Vincent.	Mama Mulayi	Mulayi Productions		
-----	Alandire	Mulayi Productions		
-----	Okhira Bakhaye	Mulayi Productions		
-----	Mulamwa	Mulayi Productions		
-----	Obukheri	Mulayi Productions		
-----	Ng'ayo Musebe	Mulayi Productions		
-----	Khuyasirira khulala	Mulayi Production		
-----	Isiimba	Mulayi Production		

APPENDIX 1: Nakhulo's song

Esyalo sino	This world
<i>Esyalo sino ne sidinyu</i>	This world is hard
<i>Ne sidinyu</i>	it is hard
<i>Esyalo sino ne sidinyu</i>	this world is hard
<i>Masima khambavorere</i> x3	masima, let me tell you x3
<i>Khambavorere</i> x2	let me tell you x2
<i>Nakhulo khambavorere</i>	Nakhulo, let me me tell you
<i>Omina khambavorere</i>	Omina, let me tell you
<i>Khambavorere</i>	let me tell you
<i>Mukhasi nasoma vilayi</i>	when a woman gets good education
<i>Nasomere vilayi</i>	gets good education
<i>Mukhasi nosoma vilayi</i>	when a woman gets good
<i>Nonyola sa mirimo</i> x2	she just gets employed x2
<i>Mukhasi niwivula vana</i>	when a woman gives birth
<i>Avangi</i>	to many children
<i>Mukhasi niwivula vana</i>	when a woman gives birth
<i>Varikhukhonya imberi</i> x2	they will help you in old age x2
<i>Mukhasi niumbaha inyumba</i>	when a woman builds
<i>Endayi Mukhasi niumbaha inyumba</i>	a good house
<i>Mukhasi niumbaha inyumba</i>	when a woman builds a good house
<i>Vidinyu ova ovimarire</i> x2	you overcome hardship
<i>Mukhasi niwirusia emotoka</i>	when you drive a vehicle
<i>Emotoka</i>	a vehicle
<i>Mukhasi niwirusia emotoka</i>	when a woman drives a vehicle
<i>Sova nende vivaso</i>	you don't get stressed
<i>Esyalo sino nesidinyu</i>	This world is hdark

<i>Ne sidinyu</i>	Is hard
<i>Esyalo sino nesidinyu</i>	This world is hard
<i>Masima khambavorere x3</i>	Masima, let me tell you x 3
<i>Khambavorere x2</i>	Let me tell you x2
<i>Nakhulo khambavorere</i>	Nakhulo, let me tell you x 3
<i>Omina khambavorere</i>	Omina, let me tell you x 3
<i>Mukhasi ni kicha mkampala</i>	when a woman comes to Kampala
<i>Nikicha mkampala</i>	comes to Kampala
<i>Mikhasi ni kicha mkampala</i>	when a woman comes to Kampala
<i>Nikinyola sa emirimo x2</i>	she just gets a job x2
<i>Mikhasi ninyola emirimo</i>	when a woman gets
<i>Emilayi</i>	a good job
<i>Mikhasi ninyola emirimo</i>	when a woman gets a good job
<i>Ningula vuri sindu x2</i>	she buys everything x3
<i>Landlord avanja</i>	the landlord demands for his dues
<i>Inda ivanja</i>	I need to feed myself
<i>Baba avanja</i>	father needs help
<i>Vana vefwe vavanja</i>	our siblings need help
<i>Aveho vavanja</i>	my relatives need help
<i>Khuchiene echio</i>	On that very money

APPENDIX 2: Songs by Vincent Ongidi

1. Nga'yo Musebe

Ee

Onga'yo sebe ing'ori

Avang'ayo

Ee

Nga'yo Musebe

Nga'yo

Nga'yo Musebe

Nga'yo makulu mangu

Ee

Onga'yo sebe the seed.

Avanga'yo

Ee

nga'yo the kikuyu

nga'yo

nga'yo the kikuyu

Nga'yo the swift one

Ee

nga'yo musebe

Nga'yo

Nga'yo musebe

Nga'yo makulu mangu

Achia vusebe asunga lusebe

Nga'yo

Nga'yo musebe

Nga'yo makulu mangu

Achia vusebe asunga lusebe

Nga'yo

Nga'yo musebe

Nga'yo makulu mangu

Ee

nga'yo the kikuyu

nga'yo

nga'yo the kikuyu

Nga'yo the swift one

Speaks kikuyu when in kikuyu country

Nga'yo

nga'yo the kikuyu

Nga'yo the swift one

Speaks kikuyu when in kikuyu country

Nga'yo

nga'yo the kikuyu

Nga'yo the swift one

Ee

nga'yo muindi

Nga'yo

Nga'yo muindi

Nga'yo

Ee

Nga'yo the Indian

Nga'yo

Nga'yo the Indian

Nga'yo

Nga'yo muindi

Nga'yo makulu mangu

Nga'yo the Indian

Nga'yo the swift one

Achia vuindi asunga luindi

Nga'yo

Nga'yo makulu mangu.

Speaks kihindi when in india

Nga'yo

Nga'yo the swift one

Ee

nga'yo muganda

Nga'yo

Nga'yo muganda

Nga'yo makulu mangu

Achia vuganda asunga luganda

Nga'yo

Nga'yo muganda

Nga'yo

Nga'yo makulu mangu.

Ee

nga'yo muganda

Nga'yo

Nga'yo muganda

Nga'yo the swift one.

Goes to Uganda and speaks kiganda

Nga'yo

Nga'yo muganda

Nga'yo

Nga'yo the swift one

Ee

nga'yo musungu

Nga'yo

Nga'yo musungu

Nga'yo makulu mangu

Achia vusungu asunga lusungu

Nga'yo

Nga'yo musungu

Nga'yo makulu mangu

Ee

nga'yo the European

Nga'yo

Nga'yo the European

Nga'yo the swift one.

Speaks English when in Europe

Nga'yo

Nga'yo the European

Nga'yo the swift one.

Ee

nga'yo muwanga

Nga'yo

Nga'yo makulu mangu

Achia vuwanga asunga luwanga

Nga'yo

Nga'yo maridadi

Nga'yo makulu mangu

Ee

nga'yo muwanga

Nga'yo

Nga'yo the swift one

Speaks kiwanga in wangaland

Nga'yo

Beautiful nanga'yo

Nga'yo the swift one

Ee

Nga'yo siviriti

Nga'yo

Siviriti sia Jomo

Nga'yo makulu mangu

Ee

Nga'yo musebe uno

Nga'yo

Nga'yo musebe

Nga'yo

Nga'yo makulu mangu

Ee

Nga'yo mwarabu

Nga'yo

Nga'yo mwarabu

Nga'yo

Achia vuarabu asunga luarabu

Nga'yo

Nga'yo mwarabu

Nga'yo makulu mangu

Ee

Nga'yo muteso

Nga'yo

Nga'yo muteso uno

Nga'yo makulu mangu

Ee

Nga'yo the match box

Nga'yo

Jomo's match box

Nga'yo the swift one

Ee

This nanga'yo the kikuyu

Nga'yo

Nga'yo the kikuyu

Nga'yo

Nga'yo the swift one.

Ee

Nga'yo the Arab

Nga'yo

Nga'yo the Arab

Nga'yo

Speaks Arab when in Arabia

Nga'yo

Nga'yo the Arab

Nga'yo the swift one

Ee

Nga'yo the Ateso

Nga'yo

This nga'yo the Ateso

Nga'yo the swift one.

2. *Mulamwa*

<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yangu anguriranga isuti yandefwala ninjia lukendo</i>	My in-law who buys me the suit that I put on on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Mulamu yange anguriranga isati ya nndefwala ninjia lukendo</i>	My in-law who buys me the shirt that I put on on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Mulamu yange anguriranga viraro vyandefwala ninjia lukendo</i>	My in-law who buys me shoes that I put on on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange anguriranga blanket riandefwala ninjia lukendo</i>	My in-law who buys me a blanket that cover myself with on safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange anguriranga vitadi nindefwala ninjia lukendo</i>	My in-law who buys me earrings that I wear ona safari
<i>Eh eh</i>	Eh eh

<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Mulamu yange andeheranga ingoho yanderira</i>	Who cooks me chicken that I eat when on
<i>ninja lukendo</i>	safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange andeheranga nalukhacha</i>	Who cooks me fish that I eat on a safari
<i>yanderira ninja lukendo</i>	
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi mumonyi</i>	A woman who back bites
<i>Arimba rimba chimoni</i>	Blinks her eyes
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi muvacha</i>	A woman who lies
<i>Eh</i>	Eh
<i>Achekha nakhwanula</i>	Laughs loudly
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi mwimani</i>	A selfish woman
<i>Olorera khusani</i>	Is seen when dishing
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi muyiyi</i>	A prostituting woman
<i>Yefwalanga mbanga</i>	Dresses badly
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange andeheranga imbuta yanderira ninja lukendo</i>	Who cooks me fish that I eat on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Mulamu yange andeheranga Omene yanderira ninja lukendo</i>	Who cooks me Omena that I eat on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange anguriranga evindu vyanderira ninja lukendo</i>	Who buys me things that I eat on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange anguriranga esiuma siandevoya ninja lukendo</i>	Who buys me erring to put on , on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange anguriranga nakayoro yandefwala ninja lukendo</i>	Who buys me nakayoro to put on , on a safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Mukhasi mumonyi</i>	A woman who backbites
<i>Apama pama chimoni</i>	Blinks her eyes
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi mulayi</i>	A good woman
<i>Olerera khuwange</i>	See her in my wife
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi wa sironyo</i>	A woman with dignity
<i>Olerera khuwange</i>	See her in my wife
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Adhiambo Namaindi</i>	Adhiambo Namaindi
<i>Eh</i>	Eh
<i>Mukhana wa mani</i>	A strong woman
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mulamwa Namukobe</i>	In-law Namukobe
<i>Eh</i>	Eh
<i>Mulamwange'ne Odunga</i>	Odunga's in-law
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Mukhasi wa mwoyo</i>	A caring woman
<i>Akaribisha vakeni</i>	Entertains visitors
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

<i>Mukasi wa sikhokho</i>	An evil woman
<i>Akhondiola vandu</i>	Looks at people badly
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange anguriranga evindu vyanderira</i>	Who buys me things that I eat on a safari
<i>ninjia lukendo</i>	
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange</i>	My in-law
<i>Amberisianga amachi kandeyoka ninjia</i>	Who gets me water to bath on safari
<i>lukendo</i>	
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange</i>	My in-law
<i>Afukiranga vusuma vyanderira ninjia lukendo</i>	Who cooks me food when on safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh
<i>Ario mulamu yange</i>	There is my in-law
<i>Eh</i>	Eh
<i>Mulamu yange</i>	My in-law
<i>Afuiranga inguvo yandefwala ninjia lukendo</i>	Who washes the clothe I wear on safari
<i>Eh eh</i>	Eh eh
<i>Maiya eh</i>	Maiya eh

3. *Alandire*

Nyimba valiumu vefwe

Verusianga okhukhola mirimo

Kikeranga maendeleo nikecha

George Wamgalwa nende valium vosi

Mweurire wosi wa muri

Ah vana vefwe

I sing about our teachers

Who give out their all

To ensure development comes

George Wangalwa and all teachers

Feel good wherever you are

Ah our siblings

Valimu vene valandire mudala nga inderema

Wangalwa noti naye

Alandire mudala nga inderema

Mwalimu naye alandire mudala

nga inderema

Teachers are entrenched in homes like inderema

Wangalwa noti also

is entrenched in the home like inderema

The teacher is also entrenched at home

Like inderema

Nakhayo's naye alandire mudala

Nga inderema

Omwana wabwe Kizito alandire

Mudala nga inderema

Wa Bukhalarire naye alandire mudala

Nga inderema

Abed teacher naye alandire

Mudala nga inderema

Kakamega High naye alandire mudala

Nga inderema

Peter Aluku naye alandire mudala

Nga inderema

Chris Khaembe naye alandire

Mudala nga inderema

Son of Nakhayo is entrenched at home like inderema

Brother to Kizito is entrenched

At home like inderema

Bukhalarire's is entrenched at home

like inderema

Abed teacher is also entrenched

In the home like inderema

Kakamega High is also entrenched at home

like inderema

Peter Aluku is also entrenched at home

Like inderema

Chris Khaembe is also entrenched at home

In the home like inderema

Teacher alandire alandire

Mudala nga inderema

Okoth alandire alandire

Teacher is entrenched entrenched

In the home like inderema

Okoth is entrenched entrenched

<i>Mudala nga inderema</i>	In the home like inderema
<i>Nabukhwesi naye alandire</i>	Nabukhwesi is also entrenched
<i>Mudala nga inderema</i>	In the home like inderema
<i>Kamusinga alandire mudala</i>	Kamusinga is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Kadima mareba naye alandire</i>	Kadima mareba is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Mareba khocha alandire</i>	Mareba khocha is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Mwicha wa mareba alandire</i>	Mareba's friend is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Wandago naye alandire</i>	Wandago is also entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Chris Khaembe naye alandire</i>	Chris Khaembe is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Alliance naye alandire mudala</i>	Alliance is also entrenched at home
<i>Nga inderema</i>	like inderema
<i>Alandire alandire mudala</i>	Entrenched entrenched at home
<i>Nga inderema</i>	like inderema
<i>Mwalimu alandire mudala</i>	Teacher is entrenched at home
<i>Nga inderema</i>	like inderema
<i>Nyundo alandire mudala</i>	Nyundo is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Nyundo wa Odokano alandire</i>	Odokano's son is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Bukhalarire alandire mudala</i>	Bukhalarire is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Odunga alandire mudala</i>	Odunga is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Gaytano alandire mudala</i>	Gaytano is entrenched at home

<i>Nga inderema</i>	Like inderema
<i>Alandire alandire</i>	is entrenched entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Mulomi alandire mudala</i>	Mulomi is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Albert Otoy. Otoy Makwakwada</i>	Albert Otoy. Otoy Makwakwada
<i>Mulamba chief Alandire</i>	Mulamba chief is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Musiani wa Samuel alandire</i>	Samuel's son is entrenched
<i>Mwalimu teacher alandire mudala</i>	teacher is entrenched in the home
<i>Nga inderema</i>	Like inderema
<i>Mvere baba alandire mudala</i>	Mvere father is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Risper wandera naye alandire</i>	Risper wandera is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Mrs Wandera naye alandire mudala</i>	Mrs Wandera is entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Lugulu girls naye alandire</i>	Lugulu girls is entrenched
<i>Mudala nga inderema</i>	At home like inderema
<i>Alandire alandire mudala</i>	is entrenched entrenched at home
<i>Nga inderema</i>	Like inderema
<i>Valimu vefwe mweurirenge wa muri</i>	Our teachers feel good where you are.

4. Mama Mulayi

Mama nafoyo mareba nangwe

Mother nafoyo mareba nangwe

Mukhana wa Aoko Pasikalya

Daughter of Aoko Pasikalya

Mukhana wa vene

Somebody's daughter

Nyimba mama

I sing in praise of Mother

Malayi ka wokhorera

For the good that you did for me

Mama mulayi akhira baba

Mother is better than Father

Mama mulayi akhira baba

Mother is better than Father

Mama mulayi naye

But Mother is good

Mama mulayi

Mother is good

Mama mulayi akhira baba

Mother is better than Father

Baba Mulayi naye

Father is good

Baba Mulayi akhira mama

Father is good than Mother

Baba mulayi

Father is good

Baba Mulayi akhira mama

Father is good than Mother

Baba mulayi

Father is good

Baba Mulayi akhira mama

Father is good than Mother

Omwana mudoro

A young child

Mama mulayi akhira Baba

Mother is good than Father

Mama mulayi

Mother is good

Mama mulayi akhira baba

Mother is better than Father

Omwana mudoro

A young child

Mama mulayi akhira Baba

Mother is good than Father

Mama mulayi

Mother is good

Mama mulayi akhira baba

Mother is better than Father

Niyola Khununa

At breast feeding stage

Mama mulayi akhira baba

Mother is better than Father

Endola nichikhola

At sleeping time

Mama mulayi akhira baba

Mother is better than Father

Mama Mulayi

Mother is good.

<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Injala iluma</i>	When hunger strikes.
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Mama Mulayi</i>	Mother is better.
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Mama Mulayi</i>	Mother is better.
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Ovunyaka vya mwana</i>	Clears a child's stool
<i>Mama aviya abula isunga</i>	Without pride
<i>Mama mulayi</i>	Mother is good
<i>Ovunyaka vya mwana</i>	Clears a child's stool
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Vima vilayi mama yekesia maridadi</i>	She teaches better good manners
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Vima vilayi mama yekesia vana vaye</i>	Teaches her children good manners.
<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Mama mulayi naye</i>	But Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Sikuli nisiakhola</i>	When schooling comes
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Sikuli nisiakhola</i>	When schooling comes
<i>Mama yekesia kalakala</i>	She teaches slowly.
<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Mirimo kya munyumba</i>	Domestic work
<i>Mareba yekesia vana vaye</i>	She teaches her children.
<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Chinyimbo mbano nyimba</i>	I am now singing

<i>Mareba yekesia Ongidi waye</i>	
<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Chinyimbo mbano nyimba</i>	I am now singing
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Mama mulayi</i>	Mother is good
<i>Mama mulayi akhira baba</i>	Mother is better than Father
<i>Baba Mulayi naye</i>	But Father is good
<i>Baba mulayi</i>	Father is good
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Baba mulayi</i>	Father is good
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Evima vya mudala</i>	Discipline at home
<i>Baba yekesia avan vaye</i>	Father teaches his children
<i>Baba mulayi</i>	Father is good
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Evima vya mudala</i>	Discipline at home
<i>Baba yekesia avan vaye</i>	Father teaches his children
<i>Masomo ka musungu</i>	The formal education
<i>Yekesia Ongidi waye</i>	Father teaches his son
<i>Baba mulayi</i>	Father is good
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Masoma ka musungu</i>	The formal education
<i>Baba arisomia vana vaye</i>	Father will take care of it
<i>Baba mulayi</i>	Father is good
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Ifisi niyakhola baba mulayi akhira mama</i>	When fees is demanded
<i>Baba mulayi</i>	Father is good
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Ifisi niyakhola baba mulayi akhira mama</i>	When fees is demanded
<i>Baba Mulayi akhira mama</i>	Father is good than Mother
<i>Sikhevo nisiakhola</i>	During circumcision

Baba Mulayi akhira mama
Baba mulayi
Baba Mulayi akhira mama
Ikhwe niyakhola
Baba Mulayi akhira mama
Baba mulayi
Baba Mulayi akhira mama
Ikhwe niyakhola
Baba Mulayi akhira mama
Baba mulayi
Baba Mulayi akhira mama
Baba Mulayi naye
Baba Mulayi akhira mama
Baba mulayi
Baba Mulayi akhira mama
Mama mulayi akhira baba
Vosi valayi naye
Vosi valayi vahira mwicha

Father is good than Mother
Father is good
Father is good than Mother
When bride prize is demanded
Father is good than Mother
Father is good
Father is good than Mother
When bride prize is demanded
Father is good than Mother
Father is good
Father is good than Mother
But Father is good
Father is good than Mother
Father is good
Father is good than Mother
Mother is better than Father
But all of them are good
They are better than a friend.

5. Obukheri (Love)

<i>Eeh</i>	Eeh
<i>Omwana wa Lazaro Ongidi</i>	Lazaro Ongidi's son
<i>Obukheri</i>	Love
<i>Obukheri,mwana wa Lazaro Ongidi reha vavorere</i>	Love is the medicine that holds houses together
<i>Obukheri</i>	Love
<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Vana valuhya reha vavorere</i>	Our Luhya people , let me tell you
<i>Obukheri</i>	Love
<i>Vana valuhya reha vavorere</i>	Our Luhya people , let me tell you
<i>Obukheri</i>	Love
<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Obukheri</i>	Love
<i>Abakhana engw'e reha vavorere</i>	You girls let me tell you
<i>Obukheri</i>	Love
<i>Vakhana Varanga reha vavorere</i>	Young girls let me tell you
<i>Obukheri</i>	Love
<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Obukheri</i>	Love
<i>Vamama engwe reha vavorere</i>	You mothers let me tell you
<i>Obukheri</i>	Love
<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Obukheri</i>	Love
<i>Vasiani Varanga reha vavorere</i>	Young boys let me tell you
<i>Obukheri</i>	Love
<i>Vasiani engwe mbano vavorera</i>	Boys let me tell you
<i>Obukheri</i>	Love
<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Vababa engwe reha vavorere</i>	You Fathers let me tell you
<i>Obukheri</i>	Love
<i>Olahubanga mama reha vavorer</i>	Don't beat your wife let me tell you
<i>Obukheri</i>	Love

<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Obukheri</i>	Love
<i>Vakhayo mumias reha vavorere</i>	Vakhayo of mumias let me tell you
<i>Obukheri</i>	Love
<i>Vakhayo Lukoye reha vavorere</i>	Vakhayo of Lukoye let me tell you
<i>Obukheri</i>	Love
<i>Vasamia reha vavorere</i>	Samias let me tell you
<i>Obukheri</i>	Love
<i>Vakhayo reha vavorere</i>	Vakhayo let me tell you
<i>Obukheri</i>	Love
<i>Vakhaye vevunyala reha vavorere</i>	Bunyala women let me tell you
<i>Obukheri</i>	Love
<i>Vakhana va mariachi reha vavorere</i>	Marachi girls let me tell you
<i>Obukheri</i>	Love
<i>Vukwanga yosi reha vavorere</i>	Vukwanga also let me tell you
<i>Obukheri</i>	Love
<i>Nikwo musala kulangangwa isiiro munyumba</i>	Is the medicine that holds houses together
<i>Obukheri</i>	Love
<i>Reha vavorere</i>	Let me tell you.
<i>Obukheri</i>	Love
<i>Father Rangiri</i>	Father Rangiri
<i>Omwicha wa Ongidi</i>	Ongidi's friend
<i>Reha khuvorere</i>	Let me tell you
<i>Obukheri</i>	Love
<i>Machief engwe reha vavorer</i>	You chiefs let me tell you

6. **Okhira vakhaye** You are better than women.

<i>Okhira vakhaye</i>	You are better than other women
<i>Nakhula wakenda orie sohinda ne imonye</i>	Nakhulo , how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Nakhayo wakenda orie sohinda ne imonye</i>	Nakhayo , how come you don't last with fish?

<i>Okhira vakhaye</i>	You are better than other women
<i>Anyesi wakenda orie sohinda ne imonye</i>	Anyesi, how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Mulamwa wakenda orie sohinda ne imonye</i>	In-law , how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Okinyove , mulamwa</i>	Okinyove in-law
<i>wakenda orie sohinda ne imonye</i>	How come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Mulamwa wakenda orie sohinda ne imonye</i>	In-law, how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Oyugi wakenda orie sohinda ne vyakhuria</i>	Oyugi, how come you don't last with food?
<i>Okhira vakhaye</i>	You are better than other women
<i>Namwima wakenda orie sohinda ne vyakhuria</i>	Namwima, how come you don't last with food?
<i>Okhira vakhaye</i>	You are better than other women
<i>Nang'ayo wakenda orie sohinda ne inyama</i>	Nang'ayo, how come you don't last with meat?
<i>Okhira vakhaye</i>	You are better than other women
<i>Mulamwa wakenda orie sohinda husiro</i>	In-law, how come you don't delay at the market?
<i>Okhira vakhaye</i>	You are better than other women
<i>Nakhavi wakenda orie sohinda ne sidonge</i>	Nakhavi, how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Nakhayo wakenda orie sohinda ne ing'eni</i>	Nakhayo, how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Olunya wakenda orie sohinda ne ingoho</i>	Olunya, how come you don't last with Chicken?
<i>Okhira vakhaye</i>	You are better than other women
<i>Ofwoha wakenda orie sohinda ne ingeke</i>	Ofwoha, how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Nevere wakenda orie sohinda ne vyakhuria</i>	Nevere, how come you don't last with food?
<i>Okhira vakhaye</i>	You are better than other women
<i>Mareba wakenda orie sohinda ne imonye</i>	Mareva, how come you don't last with fish?
<i>Okhira vakhaye</i>	You are better than other women
<i>Nakhulo wakenda orie sohinda ne vyakhuria</i>	Nakhula, how come you don't last with food?
<i>Okhira vakhaye</i>	You are better than other women
<i>Mukhaye wakenda orie sohinda ne imonye</i>	Wife, how come you don't last with fish?

Okhira vakhaye

Nakhayo wakenda orie sohinda ne imonye

Okhira vakhaye

Mulamwa wakenda orie sohinda ne imonye

Okhira vakhaye

Mulamwa wakenda orie sohinda khusiro

Oyugi wakenda orie sohinda ne vyakhuria

Okena wakenda orie sohinda ne imonye

Okhira vakhaye

Odunya wakenda orie sohinda ne vyakhuria

Vakhasi vandi nivachia khusiro

Vakinga omena ne vifulu

Vifulu vivorerera hubara

Vasacha vakhayua khukakula

Omina naye sohinda ne imonye

Okhira vakhaye

You are better than other women

In-law, how come you don't last with fish?

You are better than other women

In-law, how come you don't last with fish?

You are better than other women

In-law, how come you don't delay at the market?

Oyugi, how come you don't last with food?

Okena, how come you don't last with fish?

You are better than other women

Odunya, how come you don't last with food?

Some women when they go to the market

They buy omena and vifulu

That rot at the pubs

So their husbands miss the lunch

But omina can't last with fish

You are better than other women

7 *Isimba*

<i>Lunani Tom</i>	Lunani Tom
<i>Isimba ikona vakwanire baba</i>	house is only occupied by buddies
<i>Simba ikona vakwanire</i>	house is only occupied by buddies
<i>Isimba ikona vakwanire</i>	house is only occupied by buddies
<i>Simba ikona vakwanire</i>	house is only occupied by buddies
<i>Simba ikona vakwanire</i>	house is only occupied by buddies
<i>Isimba ikona vakwanire baba</i>	house is only occupied by buddies baba
<i>Simba ikona vakwanire</i>	house is only occupied by buddies
<i>Catherine Omanyo ikona vakwaniro</i>	Catherine Omanyo is occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Jamii ya Omanyo</i>	Omanyo's family
<i>Catherine Omanyo</i>	Catherine Omanyo
<i>Isimba ikona vakwanire</i>	a house is only occupied by buddies
<i>Bakhayo ikona vakwanire</i>	Bakhayo is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Bakhayo ikona vakwanire</i>	Bakhayo is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Vadudu ikona vakwanire</i>	Vadudu is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Vadudi ikona vakwanire baba</i>	Vadudu is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Vasiani ikona vakwanire</i>	boys is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Vasiani vefu ikona vakwanire</i>	boys is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Indangalasia</i>	Indangalasia

<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Vasiani va Mumias</i>	boys fro Mumias
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Mombasa ikona vakwanire</i>	Mombasa is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Isimba ikona vakwanire</i>	a house is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Rangiri ikona vakwanire</i>	Rangiri is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Rangiri ikona vakwanire</i>	Rangiri is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Opata ikona vakwanire</i>	Opata is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Opata ikona vakwanire</i>	Opata is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Eldoret ikona vakwanire</i>	Eldoret is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Mulongoni ikona vakwanire</i>	Mulongoni is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Wa Mulongoni ikona vakwanire</i>	Mulongoni is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Wa Sitawa ikona vakwanire</i>	Sitawa is only occupied by buddies
<i>Simba ikona vakwanire</i>	a house is only occupied by buddies
<i>Charles Sitawa ikona vakwanire</i>	Sitawa is only occupied by buddies

8. Khuyasirira

We speak in one voice.

<i>Emirie vakukhu</i>	emirie our grandmothers
<i>Khuyesirira khulala nge emirie</i>	we speak in one voice like emirie
<i>Khulala nga emirie</i>	in one voice like emirie
<i>Vana va muluhya</i>	Luhya children
<i>Khuyesirira khulala</i>	Speak in one voice
<i>Baba</i>	Father
<i>Khuyesirira khulala nga emirie</i>	We speak in one voice like emirie
<i>Khuyesirira khulala nge emirie</i>	speak in one voice
<i>Khulala nge emirie</i>	like emirie
<i>Avana va murembe</i>	children of peace
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khulala nga emirie</i>	like emirie
<i>Khuyesirira khulala</i>	We speak in one voice
<i>Khulala nga emirie</i>	like emirie
<i>Khuyesirira khulala nga emirie</i>	We speak in one voice like emirie
<i>Avana va muluhya</i>	Luhya children
<i>Khuyesirira khulala nga emirie</i>	speak in one voice like emirie
<i>Khulala nga emirie baba</i>	speak in one voice like emirie father
<i>Khuyesirira khulala nga emirie</i>	We speak in one voice like emirie
<i>Avana va mulembe khuyesirira khulala</i>	peaceful children speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Inyumba ya babere</i>	the babere lineage
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie

<i>Khulala nga emirie</i>	together like emirie
<i>Inyumba ya vangono</i>	the lineage of Ng'ono
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Evana va Ekaya</i>	The lineage of Ekaya
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Vavere Namusala</i>	Vavere from Namusala
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Simuli nende Busiada</i>	Those from Simuli and Busiada
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Vulwani wa odero</i>	Those from Vulwani
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Prof Bwibo omuvere</i>	Prof. Bwibo omuvere
<i>Khuyesirira khulala</i>	speak in one voice
<i>Khuyesirira khulala nga emirie</i>	like emirie
<i>Khulala nga emirie</i>	together like emirie
<i>Ngesa Martin omuvere</i>	Ngesa Martin omuvere
<i>Khuyesirira khulala</i>	speak in one voice

Khuyesirira khulala nga emirie

like emirie

Khulala nga emirie

together like emirie

Odunya Koko nevere

Odunya Koko omuvere

Khuyesirira khulala

Speak in one voice

Khuyesirira khulala nga emirie

like emirie

Khulala nga emirie

together like emirie

APPENDIX 3: Analytical Framework

The following questions provided a framework within which the songs were analyzed:

Interview schedule for the artist:

Name of the respondent: Vincent Ongidi

Sex of the respondent: Male

Marital status: Married

Section A

Key

B. Refers to the interviewer.

V. Refers to the interviewee.

B. Why choose music and not other form of text to articulate your concerns?

V. Music is what I am talented in. It is also appealing to most people. Through music I am able to reach a large population both literate and illiterate.

B. What is your target group?

V. In my music there are varieties of themes example love, morality, generosity, appreciation, rebuke for bad manners, mockery for laziness etc. These are themes that run across the ages.

B. Why do you choose to sing in your Luhya Language?

V. Luhya is my first language and I think in my language and translate in other languages. The way I coin my words in my language and the idiomatic expressions cannot be said any better. Meaning and the art in them will be lost if I was to translate.

B. What informs your thematic considerations?

V. My themes are purely social issues of good and bad behavior and which aim to improve our social fabric.

B. What do you perceive as your role in this particular community?

V. My role is to be the conscience of society. I am to keep the community alive to the facts of life and instill good behavior individuals, families and the community.

B. What roles do fathers take in this community?

V. Fathers are bread winners, protectors of families, provided homes for their wives and children and traditional education. They also led the families spiritually.

B. What roles do mothers take?

V. Mothers supported their husbands in providing for the family. They were to make sure the children were fed, clothed, cleaned and the general cleanness of the home. They took charge of the morality of the children.

B. Bakhayos are a patriarchal community yet your characters closely identify with their mother's lineage. What message are you passing a cross?

V. The patriarchal issue is dominant that is why there is need to elevate the sub dominant mother whose role in the family is invaluable. To identify with one's mother is to make her feel appreciated and protected. On the other hand women who didn't have children felt very insecure.

B. How effective has your music been as the mouth piece of the luhya people?

V. My thematic concerns have been a constant reminder to the people to be alive to the social changes around them and the need to keep abreast of the changes.

B. What influenced the song Mama Mulayi?

V. As a grown up and a person who has a family, I can see the difficulties of bringing up children and the role my wife takes and I see myself through my children. I Had to appreciate both my mother and my wife's role in the upbringing of the children. This then goes to all the mothers.

B. From the title, one would think that you set out to make a case for the mothers yet you bring in the father's why?

V. Everyone's role is cut out and none is superior to the other, neither am I setting them to each other, all there is is that our mothers are more keen to details and I set out to mention that.

B. What does your culture say about marital responsibility the role of fathers and mothers?

V. To avoid conflict, society gave special roles to each person but others cut across as there was room for the two to negotiate and agree in their home.

B. In this particular track which position are you advocating for?

V. I simply appreciate the hard work done by the parents but am alive to the fact that there can never be strict rules about roles for the man or woman with modern life. I would rather we don't forget to teach our children good character and both genders will have to work together.

APPENDIX 4: Applying to those who are fans of Vincent Ongidi

Respondent 1

Name of the respondent: Justus Masiga

Age of the respondent: 46 years.

Level of Education: University.

Marital status: separated

Key

B. Refers to the interviewer.

J. Refer to the interviewee.

B. What specifically draws you to Ongidi as an artist?

J. His soloist and the dancing style.

B. What is your take on Ongidi's treatment of women in his music?

J. He respects them, they dress in long dresses and dance with a lot of respect.

B. How about his treatment of men?

J. Treats them without respect, men put on owalo and dance without shirts.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

J. No. First he starts by praising the mother instead of the father who is the head of the family.

B. How do women within your circle respond to Ongidi's message in this song?

J. They are positive about it, because Ongidi talks about women.

B. Has the marriage institution changed for the better because of Ongidi's message?

J. No. The audience is limited he is singing for his tribe only.

B. Has Ongidi been able to get proponents for his school of thought?

J. Yes

B. Has this song affected the way you relate with your mother? How?

J. Being a father's kid I prefer my father first to my mother.

B. Does it elevate the position of mothers in society or it demeans?

J. Yes it elevates them.

B. Is there any need to change the attitude towards gender role allocation?

J. No. some of these duties are dictated by culture and biology there is very little that humanity can do.

Respondent 2

Name of the respondent: Habert E. O. Meso

Age of the respondent: 38.

Education level: College (Diploma).

Marital status: married

Key

B. Refers to the interviewer.

H. Refers to the interviewee.

B. What specifically draws you to Ongidi as an artist?

H. His style of music is different from most other luhya musicians.

B. What is your take on Ongidi's treatment of women in his music?

H. He extols and appreciates mothers, which is very encouraging.

B. How about his treatment of men?

H. He doesn't appear to belittle any either. He values the roles men do.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

H. Any family that has listened to his music as a couple gets the satisfaction. I believe it harmonizes families in away.

B. What would you say are Ongidi's strengths and/ or weaknesses in articulating female concerns within the bakhayo family units?

H. The ability to show the rather awkward gap in family love/ cohesion between couples through his songs.

B. What are some of these issues?

- H. Appreciating women and recognizing mothers as the pillar in a family set up.
- B. How do men view the above mentioned issues?
- H. Some view them with sigma.
- B. How do you view them yourself?
- H. I appreciate them and recognize their role in society
- B. Has listening to Ongidi's music changed the way you view them?
- H. It has just cemented the way I view them.
- B. Ongidi talks of love as the medicine of a household. How does this message resonate with your experience at a personal level?
- H. Of course love is what keeps the marriage going. It works in my family.
- B. How do women within your circle respond to Ongidi's message in this song?
- H. They regard the message as realistic in the family set up.

Respondent 3

Name of the respondent: Joyce Auki.

Age of the respondent: 38 years.

Level of Education: Diploma.

Marital status: Married.

Key

B. Refers to the interviewer.

P. refers to the interviewee.

B. What specifically draws you to Ongidi as an artist?

P. The message in his songs.

B. What is your take on Ongidi's treatment of women in his music?

P. He treats them with high esteem.

B. How about his treatment of men?

P. They come in after women just to complete a family.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

P. As a mother and a wife, the practice of the roles stipulated in his songs has brought positive impact in my family.

B. Ongidi talks of love as the medicine of a household. How does this message resonate with your experience at a personal level?

P. Love in marriage is a great pillar. To me the existence of love in my marriage has seen me happy for the last nineteen years.

B. How do women within your circle respond to Ongidi's message in this song?

P. The response of most of them is positive.

- B. What would you say is Ongidi's major concerns in his song Obukheri?
- P. Family unity.
- B. Has the marriage institution changed for the better because of Ongidi's message?
- P. To most of those who listen to his music, yes
- B. Has this song affected the way you relate with your mother? How?
- P. Yes. Positively because incidentally my mother is nafoyo mareba so mostly that is how I address her.
- B. Has it affected the way you relate with your father? How?
- P. Yes. I clearly understand the roles he played in my life. I positively assume because I don't know the roles he played when I was young.
- B. As a wife how has it affected your relationship?
- P. Positively.
- B. Do you think this prescription can be upheld into today's households
- P. To some extent yes, but basing on today's life I think roles can as well be shared according to understanding in the family.

Respondent 4

Name of the respondent: Bonventure Juma Barasa.

Age of the respondent: 42 years.

Level of Education: CPK (K) graduate.

Marital status: Married.

Key

B. Refers to the interviewer.

J. Refers to the interviewee.

B. What specifically draws you to Ongidi as an artist?

J. The musician reminds us of the tunes we used to hear from our mothers popularly known as ikwaro. He sings about real life situations in an understandable way.

B. What is your take on Ongidi's treatment of women in his music?

J. He places high value on women in the society. Women are so helpful to their children as compared to men.

B. How about his treatment of men?

J. To the musician he only values men who have achieved some goals in society but does not value every man as he does women.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

J. It is my dream to provide, love and raise a steady family, if you listen to his song called Obukheri you cannot go wrong in fulfilling this.

B. What would you say are Ongidi's strengths and/ or weaknesses in articulating female concerns within the bakhayo family units?

- J. In ancient society bakhayos used to value men than women. Ongidi has been able to overturn this by telling men that women are in fact better.
- B. What are some of these issues?
- J. Gender inequity, careers, foods, roles etc.
- B. How do men view the above mentioned issues?
- J. Modern men are coming to terms with this. Women have a place in bakhayo society. What a man can do in most cases a woman is capable when given a chance.
- B. How do you view them yourself?
- J. This a positive change.
- B. Has this song affected the way you relate with your mother? How?
- J. It has brought me closer to my mother because it is true whatever the case my mother will always be closer to me until death.
- B. As a husband how has it affected your relationship?
- J. I have come to realize how important she is in my family as much as I have a bigger role to play in raising the family she equally has a role.

Respondent 5

Name of the respondent: Kennedy Odero.

Age of the respondent: 38 years.

Level of Education: Graduate.

Marital status: Married.

Key

B. Refers to the interviewer.

K. Refer to the interviewee.

B. What specifically draws you to Ongidi as an artist?

K. His music—the way he has managed to rebrand the older luhya songs into the current style of singing.

B. What is your take on Ongidi's treatment of women in his music?

K. He treats them fairly given that majority of dancers are women and dresses in a fitting manner.

B. How about his treatment of men?

K. He treats them fairly because most of his songs he sings in praise of men from luhyaland.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

K. He has effectively captured my dreams because of re-igniting the spirit in songs sung by our great grandparents.

B. Ongidi talks of love as the medicine of a household. How does this message resonate with your experience at a personal level?

K. True without love between you and your spouse, children and other members of your family, conflicts will be the order of the day.

- B. How do women within your circle respond to Ongidi's message in this song?
- K. They agree with the message.
- B. Has this song affected the way you relate with your mother? How?
- K. Yes—it has reminded me of how important a mother is in one's life.
- B. Has it affected the way you relate with your father? How?
- K. It has reminded me of the important things a father can do in one's life.
- B. As a husband or wife how has it affected your relationship?
- K. Yes. It has strengthened our relationship because it outlines the responsibilities of a man and a woman in the family.
- B. How effectively has Ongidi's music contributed to peace and harmony in your household?
- K. Yes it has because with the current changes in lifestyles, both men and woman are likely to confuse their roles.

Respondent 6

Name of the respondent: Sylvia Taaka

Sex: Female

Age of the respondent: 24 years

Academic Level: O- Level

Marital status: Married

Key

B. Refers to the interviewer.

S. Refers to the interviewee.

B. What specifically draws you to Ongidi as an artist?

S. I am moved by the style of the dance and the message in the songs.

B. What is your take on Ongidi's treatment of women in his music?

S. The artist praises the women for who they are.

B. How about his treatment of men?

S. He reminds men of their privileged position.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

S. His portrayal of women boosts their ego and help improve their self esteem which is critical for a healthy relationship.

B. Ongidi talks of love as the medicine of a household. How does this message resonate with your experience at a personal level?

S. We marry out of love and if the marriage is to be sustained love must be guide to what we do.

B. How do women within your circle respond to Ongidi's message in this song?

S. Are positive. Believe the songs can lead to a revolution in the way men and women relate.

B. Has the marriage institution changed for the better because of Ongidi's message?

S. Yes. Men have learnt to do what is expected of them while women have resprocated as is required of them hence the harmony.

B. In his introduction to this song Ongidi talks about Mama Nafayo Mareba Nangwe how does this affect your reception as a listener?

S. It psychological prepares me to receive what is likely to be a favourable representation of woman. I feel nostalgic about my own mother.

B. As a husband or wife how has it affected your relationship?

S. As a woman I feel my husband appreciates me more. We discuss the songs in house reliving them.

B. Is there any need to change the attitude towards gender role allocation?

S. We might not talk of change because it occurs without our knowledge.

B. If yes, does Ongidi's song contribute to it?

S. I think so.

B. If yes, how effectively has it contributed to peace and harmony in your household?

S. My husband respects me because of what I do for the family. I also respect him for that. Everybody knows what he/she is supposed to be doing no confusing about it.

Respondent: 7

Name of the respondent: Mildred Wanyama

Age of respondent: 38 years.

Level of Education: O level.

Key

B. Refers to the interviewer

M. Refers to the interviewee.

B. What specifically draws you to Ongidi as an artist?

M. The message especially the effort to present women positively.

B. What is your take on Ongidi's treatment of women in his music?

M. His treatment is a boost to the image of women.

B. How about his treatment of men?

M. Men are given a fair treatment. They are simply given attributes that society expects of them.

B. How effectively has Ongidi captured your dreams, fears and aspirations for a harmonious family unit?

M. His treatment of role allocation between genders is spot on. Families are a lot better when there is a deliberate effort in sharing roles so that none feels burdened.

B. Ongidi talks of love as the medicine of a household. How does this message resonate with your experience at a personal level?

M. Love is what successful marriages are made of. I wouldn't know what I would be doing in a marriage that is devoid of love.

B. How do women within your circle respond to Ongidi's message in this song?

M. Positively. They believe his music is the dose that troubled marriages need to survive. B. In his introduction to this song Ongidi talks about Mama

NafayoMarebaNangwe how does this affect your reception as a listener?

M. Makes me feel nostalgic of my relationship with my mother and how I relate to my own children. Makes want to be an exemplary mother.

B. Has it affected the way you relate with your father? How?

M. Yes. It has made concretise the role of both my father and my husband in the upbringing of children and successful households.

B. Is there any need to change the attitude towards gender role allocation?

M. Yes. The current changes in the society demand re- evaluation of roles. More women are finding themselves in formal employment thus the need to take up new roles

B. Ongidi mentions a number of prominent teachers both male and female. What do you make of this effort? What effect does it have on you as a listener?

M. It humanizes the concerns he deals with in the song. We can relate what he says with what happens in the community.