

**CONSTRUCTION OF MASCULINITY IN KENYAN POPULAR MUSIC: A
CLOSE ANALYSIS OF SELECTED KAMBA POPULAR
PERFORMANCES**

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DECLARATION

This project is my original work and has not been presented for examination in any other university.

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DEDICATION

I dedicate this work to my husband Jeremiah David Muthama Muthembwa; your love patience and encouragement inspired me.

To my sons and daughters; you believed in me and this gave me strength in hard times. You gave me the reason to do it all. To my parents Daniel Kithuva and Grace Ndinda; the lessons you gave me taught me never to give up.

To my friends; your counsel came at the right time.

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ABSTRACT

In the contemporary world popular music has become a fertile ground for the demonstration of masculine identity with artists making songs an arena for the exhibition of masculine identity. The current study, construction of masculinity in Kamba popular music endeavors to interrogate selected Kamba popular songs, showing how hegemonic masculinities are celebrated and revered. The study analyses the content of the selected songs in order to expose music as a medium for normalizing, transmitting and reinforcing the perceived male superiority versus female inferiority.

The study highlights the discourses of masculinity vis a vis femininity. The impetus of the study was borne from the realization that spoken language could be used as a vehicle for the transmission of societal ideas and for the construction of a gendered identity. The study was limited to the construction of masculinity in selected Kamba popular songs. It worked on the hypothesis that there are stereotypical roles attributed to masculine and feminine genders.

The artists' choices and language used was what made the songs present both genders differently and stereotypically. Appealing language was used to refer to men whereas demeaning language was used to refer to women. Aesthetics has been established to play a vital role in the construction of gender and even women themselves play a role in the construction of a gendered identity through their sexualized dance in the music performances.

The study has highlighted how popular songs disseminate messages which mirror dominant hegemonic attitudes and beliefs about sexuality. Young men and women who listen to this kind of music will, with time, perceive the sexual stereotypes as the norm.

Performativity theory aided in the interpretation of the connotative meanings in the Kamba popular poetics. Ethnopoetics theory was also found appropriate as it privileged the literary aesthetics of the poetics. Finally, the feminist theory was used as the study touches issues to do with women.

TABLE OF CONTENTS

| | |
|--|------------|
| DECLARATION..... | i |
| DEDICATION..... | ii |
| ACKNOWLEDGEMENT..... | iii |
| ABSTRACT..... | iv |
| | |
| CHAPTER ONE: INTRODUCTION..... | 1 |
| 1.1 Background of the study..... | 1 |
| 1.1.1 Brief history of the Akamba community..... | 2 |
| 1.2 Statement of the problems..... | 4 |
| 1.3 Research Objectives..... | 5 |
| 1.4 Research Hypotheses..... | 5 |
| 1.5 Justification of the study..... | 5 |
| 1.6 Scope and limitations of the study..... | 6 |
| 1.7 Theoretical Framework..... | 6 |
| 1.7.1 Introduction..... | 6 |
| 1.7.2 Performativity Theory..... | 6 |
| 1.7.3 Feminist Literary Theory..... | 8 |
| 1.7.4 Ethnopoetics..... | 9 |
| 1.8 Literature review..... | 10 |
| 1.8.1 Introduction..... | 10 |
| 1.8.2 Review on the meaning of masculinity..... | 10 |
| 1.8.3 Historical background of Kenyan Popular Music..... | 11 |
| 1.8.4 Review on traditional views on masculinity..... | 12 |
| 1.8.5 Review of gender related studies..... | 14 |
| 1.8.5.1 Global studies..... | 14 |
| 1.8.5.2 African studies..... | 16 |
| 1.8.5.3 Kenyan Studies..... | 17 |
| 1.9 Research methodology..... | 18 |
| 1.9.1 Introduction..... | 18 |
| 1.9.2 Research Design..... | 18 |
| 1.9.3 Data collection..... | 19 |
| 1.9.4 Data Sampling..... | 19 |
| 1.9.5 Data analysis..... | 19 |

**CHAPTER TWO: DISCOURSES ON MASCULINITY VIS-A-VIS FEMININITY IN
KAMBA POPULAR SONGS21**

2.0 Introduction..... 21
2.1 Women as sexually immoral, men as hypersexual. 22
2.2 Women as beauty objects, men as beholders. 26
2.3 Women as wicked and dangerous, men as victims. 29
2.4 Women as gold diggers, men as victims of women exploitation. 32
2.5 Men as providers, women as dependents..... 34
2.6 Women as predators, men as prey. 38
2.7 Women as gossipers, men as victims..... 39
2.8 Conclusion 40

**CHAPTER THREE: THE AESTHETICS AND POETICS OF KAMBA POPULAR
MUSIC42**

3.0 Introduction..... 42
3.1 Propagation of patriarchal ideals as a means of constructing masculinity. 42
 3.1.1. How violence against women is propagated. 42
 3.1.2. Harassment of women as a strategy for constructing maleness. 46
 3.1.3. Performing gender through male and female anatomy. 48
 3.1.4. Objectifying women as a means of expressing manhood. 51
 3.1.5 Substance use as a masculine feat 52
 3.1.6. Championing sex as masculine 54
 3.1.7. How female self-objectification is propagated..... 54
 3.1.8 Constructing masculinity through self-praise..... 55
3.2. Common aesthetic and poetic manifestations in Kamba popular songs and their..... 55
 relation to masculine gender identity. 55
 3.2.1. Repetition. 56
 3.2.2. Metaphor 57
 3.2.3. Euphemism..... 60
 3.2.4. Proverbs..... 61
 3.2.5. Similes..... 62
 3.2.7. Lexical borrowing. 66
 3.2.8. Code switching 70
 3.2.9. Hyperbole. 70

| | |
|--|-----------|
| 3.2.10. Irony. | 71 |
| 3.2.11. Rhetorical questions. | 72 |
| 3.2.12. Apostrophe. | 73 |
| 3.2.13. Gestures and body movement. | 74 |
| 3.2.14. Tonal patterns. | 74 |
| 3.3 Kamba popular performance as a confirmation of gender construction. | 74 |
| 3.4 The role of aesthetic in gender construction. | 75 |
| | |
| CHAPTER FOUR: CONCLUSION | 76 |
| 4.0 Introduction..... | 76 |
| 4.1 Summary and Findings. | 76 |
| 4.2 Recommendations for further research. | 78 |
| | |
| BIBLIOGRAPHY | 80 |
| APPENDIX I. Selected songs..... | 83 |
| APPENDIX II: Analytical framework..... | 114 |

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

In a patriarchal dominated society, there always develops certain hyper masculine narratives of the ideal male. These narratives have evolved and continues to be present in contemporary popular music. The patriarchal society we live in views males, their speech and actions from an elevated and revered perspective in comparison to the debased perspective that women's speech and actions are looked at. (Okeke, 2012)

Masculinity is one major issue that has taken lead in the patriarchal societies. From time immemorial men have been considered superior to women and patriarchal societies continue to perpetuate this notion by making sure women are linguistically limited thereby encouraging the societal imbalances that we experience today.

Despite the fact that women play a vital role in the society, cultural ideologies have elevated the use of sexist language that bears extensive innuendos for the exaltation of male exploitative and oppressive tendencies that marginalize and subjugate women thereby reinforcing their subordinate position in the society. This leads to the glorification of masculinity even in situations that require societal reprove. This unequivocal gender discrimination has the capacity to destroy the social relations between men and women since men use stereotypes as basis on which to attest their control over women.

There is need therefore to establish that masculinity is continually enacted in Kamba popular music and this art form becomes an avenue through which patriarchy advances its sexist ideologies of male dominance and female subordination with the intention of maintaining the status quo.

Popular music has bulldozed as a principal leisure resource in African Societies, especially in the Kamba community and yet very little efforts have been made to scrutinize its gender implications and its possible role in nurturing a patriarchal society, a system that secures men a dominant position in all aspects of life. This is yet another motivation towards this study. This study explores the construction of masculinity in selected Kamba popular songs. The aim of the researcher is to unravel how gender is constructed and reconstructed through the use of language in popular music; specifically, Kamba popular music.

I analyzed works from five famous Kamba artists; Ben Mbatha, Alphonse Kioko, Alex Kasau and Dominic Muasya. The study draws on twenty-two Kamba popular songs to problematize ideas on masculinity as gendered practices with cultural discourses staged in contemporary world.

Masculinity may simply be defined as the aspect of being in possession of characteristic and qualities that are considered typical of a man. According to Robert Connell there is not a single masculinity but a multiple number of them. In his book ‘masculinities’, Connell asserts that masculinities are multiple and have internal complexities and contradictions.

1.1.1 Brief history of the Akamba community

The Kamba ethnic community, also referred to as the Akamba, are Bantu speakers. It is the 5th largest tribe in Kenya. According to the 2000 national census Kenya has about 3,893,157 Kamba speakers. This makes around 11 percent of the total population of Kenya. The Kamba are believed to have migrated from Congo forest and settled in the area around Mt. Kilimanjaro. From Mt. Kilimanjaro area they entered into Kenya in the 14th century and settled in the southern part of the former eastern province. The Akamba now occupy the former Kitui, Machakos and Makueni districts. (Stanley Kiwia, 2018). Other kambas are found in Kwale, Mombasa and Kilifi counties and parts of the Tana River county. The Kamba are surrounded by other Bantu speakers who include Kikuyu, Embu, Chuka, and Meru.

However, there are a number of myths that explain the origin of the Akamba. One myth narrates that Mulungu (their God) created the first Kamba man and woman whom he dropped and placed on a rock at the Nzau Hill which is few kilometers from the main road to Wote. Their footprints are said to exist to date and people travel from various places to come and see them. (Stanley Kiwia, 2018).

A second myth says that the first man and woman were pulled out from a cave which was found on the same Nzau Hill, after which they multiplied and their descendants spread to the various parts of Ukambani with the help of Mulungu (Stanley Kiwia, 2018)

The Kamba people speak a language known as Kikamba. Their dialect is lexically similar to the Kikuyu, Embu and Meru. According to Mulatya [2013], the Kamba language has three regional dialects. The first, the Machakos dialect, is spoken in Machakos county and parts of Makueni county. The second, the Kitui dialect, is spoken in Kitui and Mwingi both of which make up the Kitui county. The last dialect, the Kilungu, is spoken in areas around Kilungu hills in Makueni county. [Mulatya, 2013]. The Machakos dialect is considered as the standard variety. The current researcher is a Kamba native speaker belonging to the Machakos dialect.

The Kamba people are mainly farmers. They grow beans, maize, millet, cassava, sweet potatoes, sugarcane and tobacco. They also keep animals like cattle, sheep and goats. The staple food of the Akamba is 'isyo' (maize and beans) and muthokoi (pounded maize and beans).

The Kamba practice long distance trade. Their main commodity was ivory and foodstuffs. They are greatly known for their art and music. They are good in basketry, pottery and sculpture. By 1950s, the Akamba traded widely with wood carvings. Their works are widely used not only in Kenya but also in overseas countries.

The Akamba tribe believe in a high God called 'Ngai' or Mulungu. They believe Mulungu is the creator of all things. They also believe in ancestral spirits. Moreover, the Kamba believe in witchcraft, magic and majini. They believe in wealthy people possessing majini that make them rich and protect their wealth (John Mbinda, 2016). These majini are also believed to later turn to their subject or members of their family killing them in mysterious ways.

The Kamba practice and at the same time fear witchcraft. Their main concern with it is their protection against it (Joseph Ndisya 2015). They generally fear that someone may be out to harm them and therefore they visit witchdoctors for protection. The Kamba Christians are believed to go for such protection secretly. The Kamba witchcraft is believed to be passed from mother to daughter.

The Kamba are polygamous. However, the Christians oppose polygamy (1P, 82). The Kamba believe in payment of dowry. When a girl is married, dowry is paid inform of goats, beers, cattle and other gifts (1P 82). Nevertheless, in the contemporary period, dowry is paid inform of cash.

The family unit of the Kamba is known as 'musyi'. Traditionally, it is the men who were involved in economic activities like farming and trading while the women reared children and worked on small lands provided by their in-laws in order to provide food for their families. However, in the contemporary world men and women have common occupations. Fathers are referred to as 'nau' while the mothers are referred to as 'mwaitu'.

The Kamba are divided into many clans and sub clans. Traditionally, members of the sub clans were not allowed to marry each other, a custom which is not enforced today. The clans, which varied greatly in size, were named after their founding ancestors.

The sub clans are referred to as 'mbai'-a joint family of three to four generations. There are yet smaller groups'mbaa- 'for instance Mbaa Mui, whereby Mui is the founding ancestor.

1.2 Statement of the problems

Considering the fact that issues of gender equality have taken center stage in the contemporary society, it remains a puzzle that Kamba popular music should still favour a patriarchal system. The greatest aspect of a man's life is not his biological male nature but that he 'becomes man'. Boys grow up striving to 'become men' through socialization by the society. Despite the myriad studies that have been conducted in relation to gender construction, gender has often been treated as a female concern. The current study seeks to prioritize masculine gender construction which the artists have perpetrated through the use of language. As Hussein (2004) asserts, among the innumerable ways, language and culture have played a great role in creation and recreation of gendered culture in a society.

As earlier alluded in section 1.1, music has thrived as a primary leisure resource in African societies. The language of music has been used to construct gender and popular music is one ways through which sexual domination of women is celebrated and reinforced. The current study investigates the place of men in contemporary Kenya by examining the social construction of masculinity as depicted in Kamba popular music. It interrogates the discourses on masculine and feminine attributes in selected Kamba popular songs, supporting the hypothesis that gender is a social construct. The study evaluates the anxieties of men as they struggle to become 'real men.'

The Kamba are already a patriarchal community and therefore one wonders why the artists should keep reemphasizing their dominant manhood. It then becomes clear that men have a feeling that their manhood is getting threatened by women of the contemporary society hence the reason why the artists sing their songs targeting women, a way of reminding them where they belong. The current study therefore, seeks to reveal how Kamba popular music reflects gender inequality through the aesthetics employed by the popular artists and acknowledge Kamba popular music as a vehicle by which men perpetuate the myth of ‘men as superior to women.’

1.3 Research Objectives

The following objectives guided this study: -

1. To explore the relationship between popular music and the social construction of gender.
2. To establish the discourses on masculinity and femininity in selected Kamba popular songs and their relationship with gender identity.
3. To interrogate the deliberate application of literary strategies in the selected Kamba popular songs and how these strategies bring out a masculine gender formation.

1.4 Research Hypotheses

The hypotheses of this study are: -

1. Gender is a social construct and there exists an unwavering relationship between popular music and the construction of gender as exposed through the selected Kamba popular songs.
2. Men feel threatened by women of the contemporary world, the reason the popular artists have to emphasize and reemphasize their manhood as highlighted through the stereotypical discourses on masculinity and femininity.
3. The artists of the selected Kamba popular songs present a masculine gender formation through their deliberate application of literary strategies.

1.5 Justification of the study

Popular music has increasingly grown and has continued to take a lead in its consumption in specific communities. For instance, in Kamba community, popular music which is sometimes referred to as ‘benga’ is consumed by all ages. The artistes communicate certain messages through the music. There have been a number of studies on the Kamba music. However, most

of the studies done on sexist language have been limited to other issues than the issue of masculinity. As such, there is need for a study to be carried out to show the obtrusive exaltation of the masculine gender, unveiling the biases that exist in the language used to refer to men as opposed to that used to refer to women.

This study is significant as it acts as a source of reference to scholars interested in investigating the effects of language use in the society. The study is also important to musicians who may have the interest in investigating how the language they use in their songs impact on the listeners.

1.6 Scope and limitations of the study

Masculinity is a broad term that marks social constructions of gender. There are various avenues for performing masculinity. This study limits itself to the construction of masculinity through the use of language in music. Various types of music may be used as a vehicle for the construction of this masculine gender. For instance, we have circumcision songs, traditional dance songs, benga (also referred to as pop music). This study limited itself into investigating how masculine gender is enacted in popular music. The study also limited itself to songs sung by male artistes. This is because in the Kamba community there is limited female membership into the popular music industry due to the preferred language in the industry which limits females according to societal expectations. The choice of the songs was based on popularity. To avoid subjectivity, the songs were selected depending on the frequency of their requests by audiences; how frequently listeners request for the songs to be played via their local stations.

1.7 Theoretical Framework

1.7.1 Introduction

This study is anchored on three frameworks namely; gender performativity theory, the feminist theory and the Ethnopoetics as tools of analysis.

1.7.2 Performativity Theory

Judith Butler's theory of performativity was used to evaluate how songs reinforce and communicate our identities in the society. According to Butler, gender is continuously and habitually performed on a daily basis. Based on this assertion and bearing in mind that music is greatly consumed in life, the current study examined how the artistes of selected Kamba

popular music continually perform gender. Masculinity functions as a larger structure's aspect, which is gender. Gender denotes the social phenomenon of distinguishing males and females based on a set of identify traits. Both men and women are constituted to behave in ways that perform their gendered identities (Aydon Edwards, 2015).

Butlers argument on performativity helped us to understand that there is no pre-discursive identity. This motivates the need to examine how speakers manipulate ideologies of feminine and masculine speech in the production of gendered selves (Kira Hall, 1999). The above argument was useful to the current study in examining how the artistes of the songs under study have used and manipulated language with the agenda of constructing, a 'strong' male gender versus the 'weak' female gender.

According to Butler (1990), gender manifests itself in behavior that has only been learned. It is not about who we are as men and women but about how men and women are performed. This argument is a good lens to gaining some insight into the way's masculinity is constructed and negotiated by the Kamba in the popular culture's context.

In her book 'Gender Trouble' Butler argues that performance of gender itself creates gender. Butler compares gender performativity to the theatre performance, bringing out various similarities. However, she distinguishes the two, explaining how theatre is less threatening and does not produce great fear as does gender performances. The natural-seeming coherence of masculine gender and heterosexual desire in male bodies is culturally constructed through repetitive stylized acts (Butler 1990).

This theory therefore becomes meaningful to the current study in that it recognizes the fact that the utterances made by artistes of Kamba popular music are performative in nature. They perform gender and more specifically a dominant masculine gender.

The gendered performances we engage in are in script accordance providing us with ideas of masculinity. Borrowing from John Austine who terms performativity as the capacity of speech and communication to not only communicate but rather consummate an action, Butler and Derida argue that common place communication and speech acts are also performative in that they define and maintain identity. Performative acts are therefore types of authoritative speech which are enforced through law or societal norms. Such statements carry a lot of

actions, exhibiting a certain level of power. The statements are used consistently in order to exert power (Hall, 2002) as is the case of Kamba popular songs in which is reiteration of common words which bear connotative meanings inclined towards exaltation of the male gender. Our personal acts are continually scripted by hegemonic social ideologies: men care for women, men are hypersexual, men are leaders.

Performance is different from performative. When utterances fit societal conventions, then they are performative. For instance, the statement “it’s a girl” is performative as it constructs the ‘infants’ body into a girl. According to Butler, while actors know that they are acting, we may not know that by performing gender, we are actually forming a belief in our gender. We take our gender as natural forgetting that it has only been naturalized through performative acts. Performativity theory is important to the current study of Kamba pop songs in that it has largely concerned itself, among other things, to the detailed study of gender as a culturally constructed identity.

Performative acts according to Butler, do not need to be turned into performances. For instance, ordering food in a hotel, making apologies or accepting them are performative acts which do not need any sort of performance. Thus, when musicians make statements like “nyie ni munduume” “kava ngovwa ngukwatite” in English “I am a man” and “I better rape you and go to jail” respectively, they are already performing masculinity.

1.7.3 Feminist Literary Theory

The study also necessitated the use of the theory of Feminism as the principles of feminism qualify as worthy lens for the analysis of the selected songs. Feminism is entrapped between reading what has been devalued in women’s domain conquering men’s reserved position and resolving the opposition between these spheres hence reformulating their relationship (Jessica Benjamin, 1983).

Under feminism the researcher contents to the ideas of feminist gender theory and radical feminism. The researcher utilizes the concepts of Ann Oakley and Ayudon Edwards. Ann Oakley maintains that gender is not a direct product of biological sex, hence defining both terms, each as different from the other. She defines sex as atomical and psychological characteristics which indicate maleness and femaleness, while gender according to her, is a socially constructed masculinity and femininity (Oakley, 1972).

Both masculinity and femininity are defined by social, cultural and psychological attributes acquired in a particular society at a particular time. Masculinity functions as an aspect of a larger structure which is 'gender'. Gender itself denotes the social phenomenon of distinguishing males and females, based on a set of identity traits. Both men and women are constituted to behave in ways that perform their gendered identities (Aydon Edwards). This assertion will be useful in viewing the way Kamba perform their gendered identity in Kamba popular music.

Radical Feminists object the negative value given to stereotypically feminine traits. They maintain the emphasis of virtues and values that are culturally associated with men. They assert that the sexual objectification ideology that support male sexual violence against women characterize heterosexual relations.

These feminists seek to reclaim control over female sexuality claiming that gender and sexuality are the products of social forces. (Rosemary Tong, 2017). This radical feminist assertion will be used in investigating the themes of female sexual objectification and violence in the selected Kamba popular songs. Furthermore, radical feminists understand gender as a social status, a personal identity as well as a set of relationships between men and women. They further claim sexuality to be socially constructed, having a psychological basis and expressed emotionally as is expressed in the songs under study.

1.7.4 Ethnopoetics

Other than analyzing content and context, meaning can also be realized at the way the artist chooses and manipulates his words, arrangements of such words and the collective meaning realized from such choices. Interest is inclined towards the aesthetics and the structuring of the oral song. To assist the researcher into achieving the targeted objectives, the ethno-poetic theoretical framework becomes a worthy lens for the study.

Ethno-poetics as a theory has its birth in the works of Dell Hymes and Dennis Tedlock. This theory concerns itself with the aesthetic and poetic structuring of the verbal art form. Its methodology and theoretical ground are in pragmatics, phenomenology, sociolinguistics, ethno-methodological conversations analysis, the ethnography of speaking and the performance approach in American Folwore (Anttonen P 13).

The Dell Hymes strand of Ethno-poetics has its basis on the premise that verbal art-works 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 in the sense that they situate an implicit cultural scheme for the organization of experience (Hymes,1981). This strand focuses on the style and grammatical manipulations in order to arrive at a poetic structure of a text. This theory was used in the current study to show orality as well as the poetic structuring of the songs under study.

Dennis Tedlocks strand celebrates the text's orality and its dependence upon the structuring of lines. Lines then combine into larger units, verses and stanzas. Furthermore, each individual line is phrased to wholly actualize the rhythm, meaning, nuances and metaphors-factors that are likely to depend on relation to other lines by parallelism, redundancy and grouping. (Tedlock, 1983). As suggested by Muleka (2007) this approach stresses that pitch variations, volume, vowel length, inclusive of others, are central to the speech organization.

1.8 Literature review

1.8.1 Introduction

Literature review is an interrogation of studies that have been conducted by other scholars. Although a considerable number of scholars have carried out studies on African music and many more researches have been done on the Kenyan music, little has been done concerning how men are portrayed in popular music, and more specifically the Kamba popular music. This section presents reviews of research studies that have been done earlier and that are related to the current study.

1.8.2 Review on the meaning of masculinity

When we speak of masculinity, we are speaking about gender relations. Masculinity does not define men but only concerns the place of men in a gendered order (Reilyn Connell). We can therefore define masculinity as the patterns that are practiced by both men and women and most predominantly men. Gilmore (1990) defines masculinity as a set of behaviors that most men are expected to conform to and has been historically considered as a form of status that is marked by aggressiveness, stoicism, toughness and sexuality.

Morel (2001) maintains that masculinity is not a natural attribute but rather a social construction whose variations are grounded on race, class, age., religion and geographical delimitations. It is defined as a cluster of norms, values, behavioral patterns, that express both explicit and implicit expectations of how men should behave and present themselves to others.

Masculinity is only a creation that is expressed through institutional and cultural practices (Connell, 1993). According to Connell, the meaning of masculinity is only culture based. Connell further points out that the patterns of hegemonic masculinity comprise of female subordination, marginalization of gay men, and the connection of masculinity to toughness and competitiveness. (Coleman 1990: Connell 1993)

Masculinities are constructed in relation to feminities and are therefore demonstrated by men in risking ways that usually contribute to health risks (Will H. Courtenay, 2000), the reason why men in United States suffer a great deal from severe chronic conditions compared to women. One of the simplest ways of performing masculinity is through aggressive and violent acts, a behavior well reflected in the African patriarchal societies. Another way of asserting this masculinity is by displaying hypersexual behavior towards women, a common feature in the songs under this study. One of the simplest ways of performing masculinity is through acts of aggression and violence, characteristics that are well realized in the data under current study. The artists use language which reveals that males are physically violent, have physical strength and are as well hypersexual.

1.8.3 Historical background of Kenyan Popular Music

Kenyan popular music dates its birth back to colonial days. Popular music is referred to as the music of the 20th century, the period after World War II as well as the late 1950s. Before this period Kenyan music was simply indigenous – local music which was usually received by a small audience (Slobin, 1993). After World War II, Kenya's music was immensely influenced by the impact of Western culture. Cultural practices were largely affected with the introduction of education and Christianity.

The then educated Africans abandoned and dismissed the cultural beliefs and practices of their ethnic communities as uncivilized. Moreover, the participants of the Second World War returned to Kenya equipped with popular music techniques that had been learned from their

foreign lands. These new techniques, blended with traditional music and the accompaniment of Western instruments gave birth to a music style by the name 'Zilizopendwa' (Ondiek, 2010). Related to this new style was Omutibo from Western Kenya, twist, the Luo benga as well as the Congolese Rhumba (Impey, 2000).

These new performance styles had urban audiences as their target. Kenyan popular music grew rapidly with Nairobi its capital city becoming a main attraction of musicians from various countries as a result of industrialization and modernization (Ondiek, 2010 and Wallis, 1992), hence making the city the main centre for Kenyan popular music. This new genre of music was met with great resistance with audience ignoring the stations which aired such music. However, the music genre was later promoted via the then voice of Kenya (VOK) (Maim & Wallis, 1992).

Today Kenya's popular music has become the music of the masses. It is played by most of the Kenyan Television programmes. Many local radio stations have been instituted with this contemporary music taking the lead. This music has now become a good avenue where musicians daily battle to navigate their identity. The Kamba popular music is one among this borrowed and re-invented Kenyan music. It has largely been influenced by the Luo benga and has now largely spread in Kamba land especially the counties of Makueni and Machakos.

1.8.4 Review on traditional views on masculinity.

According to Hofstede (1991) culture is a collective programming of the mind that distinguishes the members of one group from another. It is a collective phenomenon that is usually shaped by members. In African communities, culture has contributed to negative masculinity more so in high masculine societies where individuals tend to set for themselves high performance standards towards whose achievement they act forcefully.

In Ndaou community in Zimbabwe, masculinity has been used to emphasize the power of men over women, where men are termed as bulls that should conquer as many cows (women) as possible. In the Ndaou culture various activities defined a male. Such activities included insatiable sex drive, the notion of conquest, masculinity as penetration, male as a risk taker and the notion of idealized male body (Kaminer and Diiixon, 1995; Nauright and Chandler, 1996).

The notion of conquest maintains that masculinity is established and attained through the male conquest of women. This means the more women a man is able to seduce, the more 'man' he is and this becomes a social way of legalizing infidelity among males. The notion of men as risk takers has been extended into a number of aspects of typically masculine behavior such as substance abuse and reckless driving or even participation in dangerous sports (Kaminer & Dixon) 1995; Nauright & Chandler, 1996). The belief that masculinity is linked with penetration indicates that to be male is to penetrate, an act that serves to reinforce and stabilize one's sense of masculinity. In other words, masculinity is connected to penetration hence the assumptions by men that the condom is a hindrance to the capacity or intensity of penetration and therefore reducing one's sense of masculinity. (Nauright & Chandler, 1996; Kaminer & Dixon, 1995)

The Abakinga from Rwanda are also known for unequal as well as unfair relations between spouses. When a boy gathered enough resources to pay *Ikwon* (the bride price for his bride), he considered himself as one who is licensed to treat her as a slave (Celestine Hategekimana). Similar circumstances are realized in Umutaa, the eastern region of Rwanda where a high rate of rape among young girls has been noted; an activity done in the name of culture. The act is perpetuated in a ritual which is known as *Rwambika* in which a targeted girl whom a friend is interested to marry is ambushed by a group of boys. As suggests Hategekimana, this ambush is a form of rape. A similar act was practiced in the Kamba community during the pre-colonial days where a girl targeted for marriage was ambushed on her way to or from the well or while collecting firewood. The girl was then carried away on shoulders by the group of boys who gave a deaf ear to her screams. The bride price was usually paid in advance to the girl's father by the father of a boy who in most times was even to the girl.

The dominant images of manhood in Botswana require men to be material and economic providers and women remain economically depended on them. (Maundeni, 2001). Therefore, men are socialized to provide material needs of women by whichever means. These gendered stereotypes reflect power imbalances between the male and the female genders and as well reflect patriarchal ideologies found in the Bible; Hosea 1-3, thus the term maleness (Michael Flood, 2002).

In Karanga community of Zimbabwe, a male is identified among other things, in drinking alcohol. This is similar to the Kamba community where alcohol drinking has been known as a social activity of men and bars are major enclaves where men continue to enact maleness as they take alcohol. The Karanga traditional beliefs and customs establish that men are naturally endowed with stronger sex drive than women. This belief has continued to encourage male infidelity that has become the order of the day and has been normalized.

In Bembe culture, a man who failed to rise to the standards of the masculinity scripts defined by the community was referred to as 'Macana' (a woman). This then led to aggressive struggles by men to reach the required standards

1.8.5 Review of gender related studies

A considerable number of scholars have carried out studies on music, language and or gender. Such studies include global, African and Kenyan studies. Most studies done on gender have investigated the prejudiced portrayal of women. A few more have been done on the portrayal of men. Little has been done concerning the portrayal of men, and more specifically in Kamba popular music. This section presents reviews of global, African and Kenyan studies that have been conducted earlier, and that are related to the current study.

1.8.5.1 Global studies

O'Brien et al. (2005) conducted a study on men's accounts of masculinity. The study exposed men's predisposal to poor health seeking behavior; something that resulted from ascriptions to certain traditional masculine identities that are stereotypical hence making men reluctant to seek help in time. (O'Brien; Hunt & Hart; 2005). Such stereotypical identities which portray men as strong associate maleness with the ability to endure pain and suffering. O'Brien et. al. (2005) further found out that, however, men were willing to seek help concerning their health as long as this will be meant to enhance their masculine identity rather than threaten it. It was noted that men will be ready to risk their 'public' male image among peers and move on to consult as early as possible on the perception that non-consultation would compromise their sexual performance. This study focused majorly on the health of men in relation to masculinity.

A study on the construction of masculinity in African-American music and sports was conducted by Ken Mcleod (2009). This study established the Jazz trumpet as one that evokes a particular masculine connotation. Its liberating performativity was realized as a general representation of resistance to the repression and silencing of black men. Both music and sports were unveiled as arenas whose role was to foster a hypermasculine image among black men. This study offered much assistance to the current study which seeks to unveil Kamba popular music as a good arena for fostering a hyper-masculine image among the Kamba men.

Masculinity and dance Hall are a gender-based study conducted by Jarret Brown (2016). In this study the researcher established that the dominant ideologies of patriarchy largely influenced dance hall music. Women lack autonomy and agency; a state that leads them into the perpetuation of male domination. The researcher noted Dancehall as a reservoir for social-cultural linguistic masculine codes dictated by patriarchy. According to Brown, Dancehall delineates and elevates a masculinity brand that is premised on the notion of sexual heroism. The current study links with the above as it also seeks to establish how Kamba popular music promotes a masculinity that is majorly based on sexual prowess.

Mark Totten (2001) researched on 'Girlfriend Abuse' as a form of masculinity construction among violent, marginal youths. In his research, Totten found out that despite the fact that boys were socialized into a role of dominance and power, they did not project the same outside their family and peers. Their limited access to traditional resources that come with male dominance and authority forced them to abuse of girlfriends as the only compensation for their seemingly threatened masculine identities.

Masculinity and male body campaigns is a study that was conducted by Yamnick Kluch (2014). In his study Kluch addressed issues related to masculine gender constructions in contemporary American culture. The researcher noted that the commercials displayed in old spices 'Smell like a man' and 'smell is power' offered a cultural manual to masculinity. The protagonists and more specifically 'smell like a man's' protagonist who is presented as aggressive, dominant and violent were an epitome of masculinity. They used their bodies to construct hegemonic masculinity (Yamnich Kluch, 2014). The current study is connected to this study as it analyzes songs which present men as aggressive, violent and domineering; masculine characteristics that have been noted in this study.

Damien Arthur provides a study about the symbolic nature of Hip Hop and its capacity to serve as a vehicle by which young white men can achieve a desired level of masculinity. The study revealed Hip Hop Culture as a gender salient male enclave where members enact masculinity by being 'hard' and 'thug like' as well as showing the capability to repress feminine traits. This study offered insight to the current study which set out to investigate how Kamba popular music can serve as a vehicle by which Kamba men enact their maleness.

1.8.5.2 African studies

Apart from the global studies conducted on masculinity, more gender-based studies have been conducted in Africa. Jeylan Hussein (2005) examined the role of African proverbs in creating and performing a gendered culture. In gendered culture, the researcher points how human language becomes a dual discourse behavior in which stereotypic gender suggestions as like in the African proverbs are used to legitimize male authority over females; hence the never-ending female subordination (Jeylan Hussein, 2005). It is therefore not what the individual proverb says that is important rather the stereotypic suggestions and implications. This study lent insight to the current study as it shows that what is important isn't what the songs under study say, but their stereotypic suggestions and implications.

Rackgoasi acknowledges the likelihood of male adolescents to indulge themselves in risky behaviors such as drug abuse, sexual indulgence and multiple partners than female adolescents despite the fact that the latter are said to be more sexually active. (Rackgoasi & Compel, 2004). Although the current study does not base its investigations on adolescents, it links to this study since it looks at male masculine behaviors like hyper-masculinity as presented in the songs under study.

Zithebwe Mpungose (2010) acknowledges gender inequality as reflected in Zulu proverbs. He notes that in the Zulu culture language is biased, tending to allocate females inferior positions as compared to males. The role and position of men in Zulu culture as presented by the researcher, is exhausted at the expense of women. The current study benefited from this study as it explores how the language of music presents a dominant masculine gender.

Egara Stanley Kabaji (2005) investigated the construction of gender through the narrative process of African Folktale. The researcher studied the Maragoli folktale, seeking to identify gender related themes with the aim of uncovering how gender is constructed in African

Society. The study found that the language in the tales exalted the masculine gender and the images, icons and moves were channelled to a specific gender ideology. (Egara Stanley Kabaji, 2005). Both this study and the current study are focused on gender constructions.

A range of social conceptions of manhood and the social and institutional processes that perpetuate and sanction dominant masculine stereotypes from boyhood was documented by Odemengwa & Okemgbe (2005). The study noted that children in Igbo society are socialized into masculine roles at family and community levels. Such masculine roles had the capacity to dictate the attainment of manhood. The study also revealed the Igbo society's belief that manhood was proved through the ability to own a wife, make decisions, protect and provide for the family. (Odemengwa & Okemgbe, 2005). This study links with the current study as it set to investigate how through the Kamba popular music, boys are imparted with stereotypes concerning what a real man should be like.

Another study on the Zulu culture revealed that women are viewed as inferior beings and any man who tends to be on the wrong all the time was reduced to a woman hence referred to as 'ufumazi' (a woman). On the other hand, a woman who did something commendable was referred to as 'ujidola' (a man). (Luvuma, 2004). This study unveils the stereotypic ideology that women belong to lower ranks as compared to men. The current study is inspired by Luvuma's study as it too examines how manhood is exalted through a negative portrayal of women in Kamba popular songs.

1.8.5.3 Kenyan Studies

Several Kenyan studies pertaining gender have been conducted by different scholars. Such studies are representative of the patriarchal notion of gender and how it is culturally constructed in the nation as a whole.

Colleta Namubuya Simiyu (2016) conducted a study to investigate the portrayal of men and women in selected Babukusu songs. Simiyu affirms that in Babukusu animals held with high esteem were used to portray men's attributes while animals that are despised were used to portray women attributes. The current study borrowed a leaf from the above study as it examines the portrayal of both men and women comparatively as an acknowledgment of the existing prejudiced gender presentations in the Kamba popular music.

Anudo Cellyne, Awuor, E. Quin (2016) analyzed the portrayal of masculinity in Dholuo Ohangla music. The researchers identified the words and expressions used to refer to men in Dholuo Ohangla music, investigating their socio-cultural implications. They noted that metaphors and other figures of speech are avenues through which indirect communication is achieved. The current study examined the portrayal of men as compared to the portrayal of women in Kamba popular music with an aim of unveiling the gender biases which are an avenue for constructing a dominant masculine gender.

A different study on masculinity was conducted by Chrispus Wasike (2013). Wasike's study was based on 'Textualizing Masculinity' The researcher focused on discourses of power and gender relations in one Munguliechi's renditions and at the same time examined the masculine gender constructions. The study acknowledges the extent to which the Kamuse genres brought out gender nuances of a masculine nature. The study also demonstrates the genre's performance as a useful site of engaging with discourses of masculine gender relations. The current study gains insight from this study since it investigates how music genres and specifically popular music can be a useful site for constructing and performing gender. The current study sought to acknowledge the Kamba popular music as an avenue for constructing and maintaining a dominant masculine gender in terms of literary techniques and thematic concerns in the selected songs.

1.9 Research methodology

1.9.1 Introduction

This section outlines the methodology used to collect and analyze data. Methodology, as defined by Peter Clough and Cathy Nut-Brown in their text, is a systematic and scientific manner for approaching, carrying out and accomplishing a particular task. This includes the appropriate research design, data collection method, sampling procedure and data analysis method.

1.9.2 Research Design

The study employed a qualitative approach. This is an enquiry that explores the way people make sense of their lives as opposed to quantitative enquiry which codes events and observable phenomenon related to human beings (Creoswell, 1998). The aim of using this approach was to look into the asymmetrical power relations that operate between men and

women. It further helps the researcher in the thematic explication of the hypothesized gender bias as presented in the selected songs.

1.9.3 Data collection

The primary data which forms the bulk of this study was elicited from twenty-two selected songs which were availed by downloading some from YouTube and audio-taping the rest from live performances. After collection, the data was transcribed and translated into English, which is the study language. The aim of the translation was to allow readers who do not have proficiency of the original language of the data to access the meanings relayed through the songs. The study also employed unstructured open-ended interviews whose participants were among the selected songs' artists. The advantage of choosing unstructured open-ended interview was that of offering the researcher with the opportunity to ask some probing questions in order to get answers that are relevant to the study objectives.

1.9.4 Data Sampling

Considering that most popular songs and more specifically the Kamba popular songs are sexist in nature the researcher used purposive sampling procedure to come up with key songs which presented stereotypical gender role portrayals as well as thematic reflection of masculinity.

1.9.5 Data analysis

As quoted above under research design, the researcher employed a qualitative approach in the analysis. This study employed a qualitative analysis of twenty-two songs which are gender based. The data information here appears in words (Net et al, 1950) as opposed to the quantitative approach which bases itself on statistical data analysis. A qualitative analysis therefore qualifies as an access to capturing how meanings are socially constructed hence providing thorough information concerning the phenomenon under this study. Using this mode of analysis, the researcher presents the findings and discussion of the study in a systematic approach of transcribing, translating and finally interpreting the songs using the theories of gender performativity, Ethnopoetics and the Feminist Literary Theories. Ethnopoetics was used in the interpretation of the songs while feminist approach and gender performativity theory aided to examine the gender role portrayals and thematic concerns with the aim of exploring how men grapple in defining 'maleness'. This either supports or undermines the hypotheses of the study.

Conclusion

In this chapter I have stated the background of the study through a brief preview of the origin of Kamba language speakers and the common dialects of the language. It is in this chapter that I have outlined the background of the study looking at what masculinity entails. The chapter has also stated the research problem, the research objectives, hypotheses, significance of the study and the scope and limitation. It has also outlined the theoretical framework and the literature review in works related to the current study. Finally, the chapter provides the research methodology outlining the research design, data collection method, data sampling and analysis.

CHAPTER TWO

DISCOURSES ON MASCULINITY VIS-A-VIS FEMININITY IN KAMBA POPULAR SONGS.

2.0 Introduction

The second objective of this study is to examine discourses on masculine and feminine attributes in selected Kamba popular songs and determine how these discourses construe masculine gender identity. The study looks at the stereotypical information that has been communicated through the selected songs. I argue that Kamba popular music is a good ground for Kamba men to construct themselves into a dominant male gender and show how hegemonic masculinity has taken lead among the Kamba. Butler and Derida argues that speech acts, which are performative, define and maintain identity. The message the listeners receive from such speech acts soon become reality. Su et al (2004) asserts that although agency comes from the individual it is socially and culturally driven. The study acknowledges that the artists create based on societal ideologies and practices which are themselves grounded on patriarchy. I argue that the artists' works are informed by sociocultural realities. I have shown how various texts and phrases have been used to portray men and women in different ways.

In the selected songs men receive positive stereotypes which raise their status and present them as dignified individuals. In this way, the artists promote male superiority further promoting a language that elevates their domination. Positive connotations have been used to refer to the males whereas negative ones have been used to refer to women. In any case, whenever women are referred to positively, such references are followed by negative connotations. For instance, in the song 'Nye Kithungo' the artist quotes;

| | |
|----------------------------------|--------------------------------|
| <i>Mbevi sawa</i> | <i>A smart lady</i> |
| <i>Yai mbanake</i> | <i>who was very beautiful</i> |
| <i>Yai vata na Kutonya maima</i> | <i>Who loved hole piercing</i> |

According to the above song 'hole piercing' is used connotatively to refer to sexual intercourse. The singer starts by praising the woman and quoting her amazing beauty. This may easily pass for a positive projection about the woman but a deep analysis reveals the negative message communicated about her. In the African Patriarchal Society, women are

expected to be passive on the matters pertaining sexuality. It is men who are known to be sexually aggressive and women's bodies are virtually meant for the satisfaction of men's sexual desires.

The artist's exposure of the women's love for sex is an explicit way of portraying women as sexually immoral. The song, therefore, becomes an amplification of women's deviation from the norms and ideals of the society. Furthermore, the woman is referred to as 'baby'. Use of this term is a way of demeaning women to premature individuals who do not reason or act maturely. It is therefore evident that the portrayal of Men and women in Kamba popular music is totally stereotypical.

2.1 Women as sexually immoral, men as hypersexual.

The notion of hyper masculinity is an irresistible force that puts men into self-captivity. In their struggle to measure to the standards of hegemonic masculinity men are dragooned to unrealistic ideals. Their pursuit for championship and profligacy is a representation of masculine regality in Kamba popular music. There is no doubt that Kamba popular songs present male sexual bravado and hyper sexuality. Through their repeated depiction of men having scores of sexual partners the Kamba popular artists assert hyper masculinity as a norm.

Both young and old men who take up such artists' masculine politics will always find themselves and other men in a battle to prove their sexual prowess in sexuality. Sexual potentiality is defined as the power of conquest hence men's thinking that masculinity is attained through competition in the number of sexual partners a man has. Hyper sexuality is seen in men's mad pursuit for women. Just like in other communities, the Kamba have a stereotyped belief that men are sexually hyper. A married man may have as many extra-marital affairs as he can, something usually held as normal. On the contrary, a woman known to have a single extra-marital affair is dismissed as immoral.

Women as immoral and men as hypersexual is one of the dominant themes in the selected songs. Female immorality has also been used to depersonalize women.

Such a case is evident in the song 'Ivu yii ni yau' by Ken wa Maria

The artist sings:

| | |
|--------------------------------------|---|
| <i>Ivu yii ni yau?</i> | <i>Whose pregnancy is this?</i> |
| <i>Kelitu ivu yii ni yau?</i> | <i>Whose pregnancy is this, young girl?</i> |
| <i>Kelitu keasya niya makanga</i> | <i>The girl says it is the conductors'</i> |
| <i>Makanga ivu yii ni yau?</i> | <i>Whose pregnancy is this, conductors?</i> |
| <i>Makanga syiasya ni ya ndelewa</i> | <i>Conductors say it is the driver's.</i> |
| <i>Ndelewa ivu yii ni yau?</i> | <i>Whose pregnancy is this, driver?</i> |
| <i>Ndelewa easya niya polisi</i> | <i>Driver says it is the policemen's</i> |
| <i>Polisi ivu yii ni yau?</i> | <i>Whose pregnancy is this, Policemen?</i> |
| <i>Polisi syiasya niya kamomo</i> | <i>Policemen say it is Kamomo's</i> |
| <i>Kamomo ivu yii ni yau</i> | <i>Whose pregnancy is this, Kamomo?</i> |
| <i>Kamomo easya niya Luusa</i> | <i>Kamomo says it is Luusa's</i> |
| <i>Luusa ivu yii ni yau</i> | <i>Whose pregnancy is this, Luusa?</i> |
| <i>Luusa easya niya Kivuva</i> | <i>Luusa says it is Kivuva's</i> |

Looking at the chain of men enlisted concerning the owner of Nduku's pregnancy it is clear that women are seen as immoral beings-people who lack self-dignity, having scores of sexual partners to the extent that in case of pregnancy one cannot judge whose it is. The song also represents men as sexual heroes who have the capacity to sexually exploit girls and later take pride in denying their responsibility pertaining the outcome of their act. Depiction of men as hypersexual is well documented by Alex Kasau in his song 'Carol'.

He sings:

| | |
|-----------------------------------|-----------------------------------|
| <i>Na muindavisya Carol</i> | <i>I sound a warning to Carol</i> |
| <i>Aumanwe na ngewa syakwa</i> | <i>To leave me alone</i> |
| <i>Na ti kumumena</i> | <i>Not that I hate her</i> |
| <i>Nguite excess muvaka mbuti</i> | <i>I am overloaded.</i> |

The highlighted lines show men's pride in having a great number of women. The artist vividly points out that he has more than enough women. He actually confesses that he is overloaded with them. This connotatively means that men have power over women and that it is they who determine who and the number of women to have for themselves. The song explicitly exposes men's hyper sexual agility.

On the other hand, women who indulge into several love affairs are demonized and termed sexually immoral, notwithstanding those males with even larger numbers of love affairs are praised for the same. Women women who have multiple sexual partners are further suspected to have sinister motives, probably of spreading sexually transmitted diseases. This is clearly stipulated in the song below:

| | |
|--|---|
| <i>Aaa ngaseng'a na ngatelema</i> | <i>I am perturbed</i> |
| <i>We ni kyau Jane uusambasa</i> | <i>What you might be spreading, Jane</i> |
| <i>Aaa ngasuvaa</i> | <i>Aha! I am astonished</i> |
| <i>Wa kitenge wienda kumia aini ukamba</i> | <i>You want to eliminate Kamba artists.</i> |

In the above excerpt, the woman is victimized for involving herself in multiple sexual relationships. Furthermore, she is suspected to be using her sexual relationships to spread a deadly disease to the victims (the Kamba artists). The song reaffirms hegemonic masculinity among the Kamba. This is realized through the imbalance in the current song as compared to the previous one. In the previous song, it sounds heroic when a man has scores of women for himself while in the current song, having many sexual partners is portrayed as sexual immorality. This is a biased gender representation. It is no wonder that none of the selected songs term promiscuous men as prostitutes as it is the case for women. Instead, such men are depicted as champions.

Another song that highlights women as immoral is the song "Ninakola Kitimba" by Ben Mbatha in which he quotes:

| | |
|--|---|
| <i>Na ngaamua niekane na malwaya</i> | <i>I decided to disengage from prostitutes</i> |
| <i>Nundu syithiawa kiko kingi</i> | <i>for they are usually dirty</i> |
| <i>Nundu wa kutembea na aume tofauti</i> | <i>Since they sexually deal with different men.</i> |
| <i>Manga me masulye</i> | <i>Using peeled cassava</i> |

The above song has been quoted earlier but this time round the researcher is concerned with the depiction of women as immoral. The song casts upon women the image of immoral beings. The artist claims that he detached himself from prostitutes because he happened to realize that prostitutes are usually dirty since they have many sexual partners.

Interestingly, a woman with multiple sexual partners is a prostitute whereas a man loaded with different sexual partners is a sexual hero. When the artist says 'manga me masyulye' he connotatively implies sex without protection. This is representing the woman as a reckless person who does not mind unsafe sex. This biased portrayal reflects the hegemonic masculine attitudes that men have towards women. It is quite ironical that sex with men makes women filthy notwithstanding the men with whom the women have sex are themselves not filthy. This can be read as a stereotyped view on gender. The song excerpts below highlight men's hyper sexuality. The artist says:

Nikilasya nadate mundu muka *Whenever I date a woman*
Twamina ta myei itatu *After around three months*
Ngambilia kutamani aka angi kuu mitaa *I begin to desire any other Women I come across*

The artist here reveals his unconstrained lustful desire for women. By so doing, the artist sets out to inform the male listeners that it is quite in order for men to use and dump women. The song exemplifies male hyper sexuality. This masculine anxiety and hyper sexuality can be interpreted as the reason why infidelity has taken toll in men. Men are always in pursuit of women. It is a heterosexual masculinity which according to Ratele (2006) denounces women who have many sexual partners. In yet another song, the selfishness of men in gender portrayal is highlighted. The artist says:

Ndualikya aume *You cannot number your men*
Wiania ta nduti *You have as many as ants*

The artist claims that the female character addressed in the above song cannot number her male partners for they are as too many to count. The words 'as many as ants' is a figurative speech meant to amplify female immorality. The tone of the song too does not present the female positively. I therefore find it a blatant prejudice when the artist challenges women for having scores of sexual partners while males are praised for the same. This depiction is in line with Ratele's argument that men get themselves into the zone of heterosexual domination by having multiple sexual partners with women at the same time denying women the same freedom. (Ratele 2006).

Stereotyped gender portrayal has been confirmed through the depictions of shifted roles. Since time immemorial rape is an act that is well known to be perpetuated by males. The song below shows a shift from this norm.

The artist notes:

| | |
|---|--|
| <i>Na nendawa ni muvaka iveti sya makai</i> | <i>I am loved by other men's wives</i> |
| <i>Na nikaa kusemba</i> | <i>I only run away</i> |
| <i>Ndika kwatwe kya vinya</i> | <i>To avoid them raping me (being raped)</i> |

The artist deliberately portrays women as sexually promiscuous. His claim that he is forced to run away in fear of being raped by women is a hegemonic depiction. He depicts women as having insatiable thirst for sex – thirst that cannot be quenched by their own husbands. Furthermore, the artist seems to lump all women together as sexually immoral beings. This may be assumed as a well calculated scheme to inform men that they should never trust their wives for women have become very promiscuous. It is a biased gender role presentation because in actual sense women are usually believed to maintain committed long-term relationship with one partner.

2.2 Women as beauty objects, men as beholders.

Women are consistently looked at and displayed for male spectator's pleasure (Mulvey, 1975). Much of the Kamba popular music is pre-occupied with the fascination of women because women have been rendered accessories for men. This kind of imbalance in gender representation comes out strongly in the Kamba popular music. Women are now defined by their beauty and this has led to female self-objectification. Ironically, the qualities tradition uses to define beauty are the same qualities it uses to harass women. The notion of what tradition refers to as beautiful has led to negative impacts on women's self-esteem. In their struggle to live up to the best standard reinforced by traditional feminist women end up purchasing cosmetics and other skin whitening products most of which cause negative health effects. In Ben Mbatha's song 'Wambethi', the artist notes:

| | |
|---|---|
| <i>Ni kana koombiwe ni mulungu</i> | <i>A baby created by God</i> |
| <i>Kailye ou kindoli kya muthemba</i> | <i>Looking like a doll</i> |
| <i>Kwa sisya kindu smart kithambuku</i> | <i>Look at something clean and bathed</i> |
| <i>Wambethi nyie ninasakuite</i> | <i>Wambethi I chose the best</i> |

From the highlighted lines, it can be correct to assume that men's choice of women is ultimately based on physical beauty. The artiste's persistent talk about the physical looks of the woman, her walking style and cleanliness reveals the great value placed on a woman's physical appearance. The persona further brags that he actually selected the best woman for himself. His description of "best" is rested on the woman's physical outlook. This goes contrary to Tom Matlock's assertion that good men should love women for all their complexity which constitute what they do, their brainpower, agility, creativity as well as their force of personality. (Tom Matlock, 2011). In another song the artist quotes:

| | |
|---|---|
| <i>Peninnah Mueni</i> | <i>Peninnah Mueni</i> |
| <i>Unthukitye kyongo</i> | <i>You have driven me crazy</i> |
| <i>Na design ya kwova kitimba</i> | <i>With the design of tying up your buttocks</i> |
| <i>Ebu check bonga points</i> | <i>Look at your bonga points</i> |
| <i>Nakyo kitimba niwo kinevete</i> | <i>The way your buttocks are big</i> |
| <i>Uyithia bonga point syumilite kumila</i> | <i>That your bonga points are totally exposed</i> |

In the highlighted lines the persona discloses how the woman has driven him crazy. Every time she passes by, her physical looks subject the persona to temptation. In the persona's opinion the woman dresses in tight fitting attires purposely to attract him. The persona is never moved by anything to do with the woman's character. He has no concern in her moral and intellectual aspects but instead finds himself enslaved by her physical outlook.

I am of the feeling that men concern themselves in women's physical beauty with which they get obsessed. In this way they make women objects of their desire and so they themselves become the desiring objects. This male gaze has led to women's self-objectification. This is evident in the music videos where women are seen twisting their bodies and bending in seductive styles. Another instance where women are depicted as beauty objects and men as beholders is in the song "mavoko" In this song the artist sings:

| | |
|--------------------------------------|---------------------------------|
| <i>Meloele ula undu</i> | <i>To come and view</i> |
| <i>Yithiawi yumbitwe kumba kumba</i> | <i>How ugly she is</i> |
| <i>Kitimba ki stairs</i> | <i>With stair-like buttocks</i> |
| <i>Kimondokanite kitheete uu</i> | <i>Sagging</i> |
| <i>Kiilye ta kikwenda kwitika</i> | <i>Almost falling off</i> |

The artist tries his level best to portray the woman as exceedingly ugly. He goes contrary to the theory that maintains, 'beauty lies in the eyes of the beholders' (molly Brown). What may be beautiful to an individual may be ugly to another observer and vice versa. The essence of the highlighted lines is to emphasize that beauty, which is natural and beyond one's control, is used to demean or elevate the social status of a woman depending on her physical outlook. The artist's description of the woman's body becomes an eye-opener about what in particular men consider in a woman to rule her out as beautiful.

In yet another song, the artist sings:

| | |
|------------------------------|--------------------------------------|
| <i>Nundu katombi</i> | <i>For l katombi</i> |
| <i>Ndiukoma nundu wake</i> | <i>Does not sleep because of her</i> |
| <i>Neesilya</i> | <i>Whenever I think about her</i> |
| <i>Niendaa mavoko kilavu</i> | <i>I go to mavoko bar</i> |
| <i>Ngathegaa nimusyaitye</i> | <i>To take beer as I admire her</i> |

In the above song excerpt, the persona is enslaved by the woman's beauty. It is quite interesting that a man gets pleasure through gaze. This view of woman from a man's perspective has unfavorable effects on women inducing into them feelings that they must look beautiful in order to get male admirers. I therefore conclude that while men are bound by gaze, women on the other hand are bound by self-objectification. Another song which brings out similar sentiments is the song: 'Neetelile' by Alex Kasau.

It goes:

| | |
|--|--|
| <i>Nitindaa muvaka Whatsapp</i> | <i>I am always in Whatsapp</i> |
| <i>Muvaka Facebook</i> | <i>And in Facebook too</i> |
| <i>Neteele uvindue visa</i> | <i>Waiting to see your profile photo changed</i> |
| <i>Umbitwe nesa kelitu</i> | <i>Girl, you are beautiful</i> |
| <i>Ona vai vata wa makeup kana perfume</i> | <i>No need of make-ups or perfume</i> |

It has been a common stereotype that in order to be lovesome, a woman must possess physical beauty. The man spends his time on WhatsApp and Facebook in wait for a change of the woman's profile photo. The song highlights men's notion that women's beauty is meant for men who are the determiners of what 'beautiful' means.

This is illustrated in the artist's declaration that the woman is naturally beautiful as and such she needs neither make up nor perfume. It is an infantile stereotype that disparages women as their beauty, as defined by men, overlooks their intellectual standards. Men forget that beauty in things exist merely in the mind which contemplates them (David Humes, 1942).

2.3 Women as wicked and dangerous, men as victims.

Women's roles have a great impact in different aspects of life but they have always been depicted negatively especially in the contemporary music. This is an obvious representation of the male chauvinistic stereotypes and ideologies of the African patriarchal society. It is a reflection of the prejudices on which gender portrayal is pegged. In the selected songs women have been portrayed as wicked people who pose danger to men's lives.

Such a depiction is evident in the song 'Jane Venaia'.

The artist sings:

| | |
|-----------------------------------|---------------------------------|
| <i>Na ndimina</i> | <i>And as I finish</i> |
| <i>Makai niende umukania</i> | <i>I want to warn you guys</i> |
| <i>Mwithwe mwi makini muno</i> | <i>Beware of Jane</i> |
| <i>Nyie niona Jane ta mukalye</i> | <i>I think she is scratched</i> |

In the above excerpt, it becomes clear that women are termed as evil. The artist claims that considering Jane's immoral behavior he suspects her to be sick and to have the intention to spread the disease to her male lovers. 'Kukalwa' (to be scratched) is a figurative language used by the Kamba people as a polite language to say one is infected with HIV Aids. It is therefore the artist's implication that Jane is not out for meaningful relationships with men but her main agenda is that of spreading the deadly disease to her male lovers. The artist evokes the image of women as vectors of disease. This shame and ridicule associated with women's immorality in comparison to that of men is an affirmation of men's obsession with hegemony. Women are further depicted as using their seductive nature to seduce and lure men into relationships with the aim of "engulfing" them. For instance:

| | |
|--|--|
| <i>Myaka ta ili naminie choma base</i> | <i>For about two years in choma base</i> |
| <i>Ndisungukya mbithe nguu yakwa</i> | <i>Mbithe my tortoise</i> |
| <i>Ii nzuvia maima bado nditonya</i> | <i>Taking care of me, and I still piercing holes</i> |
| <i>Ikeka ubidi nitoloke choma base</i> | <i>Till I was forced to run away to avoid getting enslaved</i> |

As explained earlier, in the Kamba community, it is men who are assigned the provider caretaker role. Women were to be provided for and taken care of by men. The artist claims that he had a woman who took care of him as well providing him with sexual comfort. This caretaker role which according to the artist has been taken up by the woman may make it sound like the woman is good if she can afford to take care of the man. But looking at it deeply, it has a negative view on women. Any woman found to take care of a man is said to have a hidden agenda of enslaving the man and this is the reason he had to run away from the woman. This is yet another stereotypical and biased view on woman. I suggest the artist has the aim of passing a message that women are evil and dangerous and therefore men should always be careful with them. Otherwise, they become victims of the women's wickedness. Another song that depicts women as wicked and men as victims is the song “Ngililye Ngomete” by Alphonse Kioko.

The artist notes:

| | |
|---|--|
| <i>Ngililye ngomete nyie mashimo</i> | <i>When I was asleep</i> |
| <i>Nonie ndotoni kivetu Fulani</i> | <i>I saw a certain woman in my dream</i> |
| <i>Mama wi tuvesa muno kuma Makueni</i> | <i>A rich woman from Makueni</i> |
| <i>Avangite eenda maima</i> | <i>Determined that she wants me</i> |
| <i>Nundu we ena tuvesa</i> | <i>Simply because she has money</i> |
| <i>We amine mali yake</i> | <i>Ready to use all her wealth</i> |
| <i>Ethiwe ena mashima</i> | <i>To have me in her life</i> |
| <i>Indi thina</i> | <i>But the problem is</i> |
| <i>Mama usu ni mushirikina</i> | <i>The woman is a witch</i> |
| <i>Nonie ndotoni</i> | <i>In my dream</i> |
| <i>Aendete Kitui</i> | <i>I saw her going to Kitui</i> |
| <i>Kwa mukanga wi vau</i> | <i>To visit a certain witchdoctor</i> |
| <i>Aendee mashimo</i> | <i>So as to confuse me</i> |
| <i>Na ooveewa mithea</i> | <i>She was given charms</i> |
| <i>Na eewa nukungwatya</i> | <i>And told she will trap me</i> |

In the highlighted lines the artist, has made a deliberate choice to depict women as evil. When the artist says the woman was ready to use all her wealth to ensure she owns him, he gives an impression that wealthy women are wicked. This is another way of saying that women should not own wealth because according to him, a woman's wealth necessitates her propagation of evil against men. For the artist, men are predatory of wealthy women ascribing them the victim status. This hegemonic masculine notion may be explained as probably the reason most men are not willing to marry women who are already elevated financially. Furthermore, when the artist exalts women's wealth as a marker of their wickedness he builds a notion in men, which then enslaves them with fear of entering into relationships with financially stable women and instead are left struggling to cope with women of low financial status.

Women's wickedness is further portrayed when the artist says the woman was given charms to come and seduce him. The association of women with witchcraft is a negative portrayal of females in the society, an act that is deliberately meant to dehumanize them. This is also indicative of hegemonic masculinity among the Kamba.

In the song “Farida Mwendu”, Ben Mbatha sings;

Wambiie wi mbesa mbingi millionaire You told me you are a millionaire

Ni kuthooa. Munduimeukamutwaa You can purchase a man for yourself

Ni kuuia nzambia ikolwa ni asyai You can make a man forget his own parents

The above song becomes a deliberate show of shifted roles. In the African society men marry women and not vice versa. Therefore, depicting women as having the ability to purchase men for themselves is a misogynous way of exposing women as wicked.

According to the norms and standards of the African society, men pay dowry and get women for themselves. On the surface, it may look like the artist is expressing a strong aspect of women who are able to engage in masculine behaviors but in the real sense he is depicting women as so wicked that they are able to carry out disastrous schemes upon men. The artist further claims that the woman said she can cook for a man and ensure he forgets his own parents. This is to precisely say that women are evil beings with the capacity of using their money to separate families. I suggest the artist is tactically supporting a stereotypical notion among the Kamba people that women are the causes of son-parent enmity. The same role portrayal is evident in the song ‘Rose Mueni’ which says:

| | |
|---------------------------------------|--|
| <i>Aka muona yiulu wa nthi ni aoi</i> | <i>Most women are great witches</i> |
| <i>Na angi ni nyamu</i> | <i>And others are animals</i> |
| <i>Matolokaa syana masyaa</i> | <i>They run away from their own children</i> |
| <i>Makatesae nyama sya kati</i> | <i>To practice commercial sex</i> |
| <i>Ni aivu na ni makosa</i> | <i>It is a shame and it is wrong</i> |
| <i>Kuthinasya syumbe sya Ngai</i> | <i>To torment God's creation</i> |

Although the persona may seem to be protective of children, he is actually portraying women as evil and inhumane beings. A woman's life is tied on to her children and therefore, claiming that the woman left her own children to suffer and went for commercial sex is a deliberate choice of the artist to give a very bad picture of who women are. I suggest that the above song is driven by hegemonic masculinity. Alphonse Kioko's song 'Nduku' has also depicted women as wicked and men as victims.

He sings:

| | |
|------------------------------|----------------------------|
| <i>Mukunei vyu</i> | <i>Beat him thoroughly</i> |
| <i>Kana munumutule kwoko</i> | <i>or break his hand</i> |
| <i>Na muimumya ngua</i> | <i>And strip him naked</i> |

The artist tells a story of a woman by the name Nduku with whom they had long been friends. He explains how she invited him to her place only to find her with a group of men who beat him up thoroughly. The above highlighted phrases are words from the woman's mouth as she tries to cheer up the men to beat the persona, ordering them to even break his arm and take off his clothes as a form of revenge for the beatings she got from him when he had been her husband. The song is an explicit depiction of women as very wicked and dangerous people who have diverted from the norm to challenge male prowess and bravery subjecting them to victim status. However, the song also expresses women's mystical powers to overcome male violence and exploitation.

2.4 Women as gold diggers, men as victims of women exploitation.

Another dominant role portrayal in the selected songs under this study and that has been found to affect gender is the depiction of women as gold diggers and men as victims of gold digging. A gold digger, as defined by Merriam Webster dictionary, is a person whose romantic pursuit is basically motivated by a desire for money. Oxford dictionary defines a gold digger as that female who enters into a relationship with a man solely to acquire money

or gifts from him. Any woman therefore, depicted as seeking financial or material benefits can be referred to as a gold digger. The songs under this study have been noted to represent women as gold diggers. Take for instance Ben Mbatha's song "Farida Mwenda" The artist describes Farida negatively claiming that he spends a lot on her only to realize later that Farida was after his money.

He quotes:

Wakitaa kungenga

You were only black mailing me

Twokothe ilovia

To squander my money

This song is an ultimate portrayal of women as gold diggers at the same time portraying men as victims of women exploitation. In the same song the artist adds; 'concerning men I have come to realize that I am last in your list of men' The artist is actually lamenting that he wasted a lot of money on Farida whom he later came to discover was not out for a serious relationship but was only after his money. This is an open suggestion to the listeners that in general women are not in need of men for companionship but rather they are out for financial benefits after which they run a way to prey on other men. In other words, the artist is cautioning fellow men to beware whenever they are entering into relationship with women. In the same song the artist notes:

Ndutethya mundu

You cannot help any one

Nundu withiawa after money

You are always after money

The above excerpt reveals men's attitude towards women. It could mean that any male getting into a relationship with a woman should be ready to be misused financially and materially, hence my suggestion that being in relationship with a woman has been rendered problematic. The same depiction is glorified by Ken Wambua in his song 'Ndanu'

He says:

Mbesa itiingwa shida kwa mutongoi

Money is not a problem for the leader

Karibu kwa mutongoi

Welcome to the leader's life

On the surface the song may seem positive. It may be assumed that the man is welcoming the woman to his life because he already has enough money to provide for her needs as part of his responsibility. Nevertheless, it is a revelation of men's stereotypes about women and money. When he tells Ndanu that money is not a problem to him, he is actually telling her that he has enough of what drives a woman into a man's life

To the other men, the artist is suggesting that a man must have money, failure to which he will not maintain a relationship with a woman. Women are therefore depicted as money hungry beings who engage in opposite gender relations for financial benefits only.

The role of women as gold diggers and men as victims is also well documented in the song “Wambethi” In this song Ben Mbatha sings:

| | |
|--------------------------------------|---|
| <i>Na ngaamua niekane na malwaya</i> | <i>And I decided to avoid prostitutes</i> |
| <i>Nundu syithiawa kiko kingi</i> | <i>For they are always very dirty</i> |
| <i>Ni kutembea na aume tofauti</i> | <i>Because of being used by different men</i> |
| <i>Makasitoma ma kiteke.</i> | <i>Their commercial customers</i> |

Whenever a woman is known to have a number of sexual affairs, she is usually branded the title ‘prostitute’. On the other hand, a man of many female sexual partners is depicted as a hero and never at all referenced negatively. The man does not avoid prostitutes because he considers the act immoral but rather he swears to avoid them because he feels they are dirty due to their involvement in sex with a large number of men. The term “kiteke” in kamba language refers to very soft ugali. The literary meaning of ugali is money. You will hear people say. “Vau uandikiwe ve ‘ngima””. This translates to mean his new job is paying him a lot. The term ‘kiteke’ therefore, has been used connotatively to depict women as exploitative beings who enter into sexual relationships for only one agenda- financial benefits. This is pure hegemonic masculinity at work.

2.5 Men as providers, women as dependents

The depiction of men as the sole providers and women as the ultimate dependents is a common phenomenon in the African patriarchal society. As asserted by Karlyn Compell, Society has defined gender unfairly and unequally. She says;

The core of marriage laws is that spouses have reciprocal rights and duties. A husband must maintain his wife and children and in return the wife is legally required to do the domestic chores provide marital companionship and sexual but has direct claim for compensation of the services rendered (Kalyne compel, 1995).

Normally men do not depend on women except only to a limited extend- for affection and for pro-creation. Since time immemorial men have assumed the protectional and provisional role irrespective of their financial status. This role is a common depiction in Kamba Popular music. It may seem positive on the surface but in actual sense it is a practice that is ultimately

sexist. When women are portrayed as needing men's protection and provision, they are in another way exposed as helpless beings who cannot cater for their own needs. This is a dependency role assigned to women as an affirmation that they are not endowed with the ability to make crucial decisions concerning themselves and their personal needs. It is a declaration that women are only fit to be followers and dependents. Such depiction is identifiable in Ken Wambua's song 'Ndanu'. It says:

| | |
|---|---|
| <i>Ndanu lika ngalini ino ya mutongoi</i> | <i>Ndanu aboard this leader's car</i> |
| <i>Wambe Kuvondethwa laa we ni mutongoi</i> | <i>To be entertained by the leader</i> |
| <i>Wambe Kuthi Mulolongo na mutongoi</i> | <i>To go to mulolongo with the leader</i> |
| <i>Nzovi na nguku ya Kyoma</i> | <i>Beer and roasted chicken</i> |
| <i>Mbiluni ya Mutongoi</i> | <i>On the leader's bill.</i> |

The above song represents women's dependency role. The persona openly refers to himself as a leader and brags of having the ability to provide transport, entertainment and food for the woman. Where there is a leader there is a subject and where there is a provider there is a dependent. The song therefore confirms the dependency role that women have been assigned. It also indicates reciprocity in leadership - males are leaders, females are followers. In another section of the above song the artist cautions Ndanu to take care of the leader's property. He quotes;

| | |
|--|--|
| <i>Nayu uisuvia quality</i> | <i>And you should ensure quality</i> |
| <i>Syindu sya Mutongoi</i> | <i>Of the leader's property</i> |
| <i>Naku uisuvia syindu sya mutongoi.</i> | <i>Take care of the leader's property.</i> |

Women are seen as commodity for men and I therefore argue that men's provisional role is only intended to secure women for themselves. The term property as used contextually refers to the female's body and therefore, Ndanu's responsibility is to safe guard her body (the leader's commodity) as he provides her with luxurious life. This stereotype seems to support Compels assertion that men are competent providers and women are docile caretakers (Karlyn Campell – 1995).

Categorized under the same portrayal is Ben Mbatha's song 'Farida Mwendu' The artist sings:

| | |
|---|--|
| <i>Wikendi</i> | <i>Every weekend</i> |
| <i>No Kilisivu, nguku na Malulu</i> | <i>Crips, Chicken and chips</i> |
| <i>Mombasa tuileleela kuu beach utuka</i> | <i>Enjoying night walks along Mombasa beach</i> |
| <i>Mombasa tuikondisha nyamba sya ngalama</i> | <i>Hiring ourselves very costly rooms at Mombasa</i> |

On the surface, the above song shows the man's willingness to provide the best and most luxurious life to the woman. Nevertheless, from the persona's tone the song depicts women as parasites or probably beasts of burden who should be considerate of the efforts that men make in order to provide them with the best life. This is a deliberate call by the persona for women to always remain submissive to their husbands. In addition, the song seems to reflect men's desperate desire to find voice. The song may be thought of as a positive communication about men's responsibility but in a sense, it is an attempt to show women 'their position' as dependents. It may also be assumed as one that is sung to portray the way male gender or society in general perceive women to be in the society.

Another proof of the efficiency of Men's assumed professional role is captured in the following part of the same song:

| | |
|---|---|
| <i>Ndikutembesya Ilovi</i> | <i>Always taking you for outings in Nairobi</i> |
| <i>Mauteli Manene</i> | <i>To high standard hotels</i> |
| <i>Iliton, serena, Kanivoo, Crystal</i> | <i>Hilton, Serena, Carnivore and Crystal</i> |
| <i>Restaurant nene</i> | <i>Classic restaurants.</i> |

This song indicates the reciprocity in matters concerning opposite gender relationships. It carries a demeaning aspect for women. When the persona quotes how he entertained this woman in expensive hotels and restaurants, he implies that men are endowed with the ability and a strong will to provide for and protect women. I categorically dispute this notion by the fact that today there are many men who no longer provide for their families and some of them depend on their wives or female partners. The above depiction is aimed at representing men as the possessors of wealth. Such depiction gives the impression that women belong to the subordinate position. The song also presents a stereotypical belief by men that since they are the sole providers women must remain committed in their relationships despite their [relationship's] state of being. There is also a belief by men that if in any case a woman breaks out of a relationship she is doomed to suffer and regret her life. This stereotype is what informs Alphonse Kioko's song 'Ukangumbuka'

He notes:

| | |
|---------------------------------------|--|
| <i>Umunthi withinia Kwenyu</i> | <i>Today you are suffering in your motherland</i> |
| <i>Uyasya takeka no neesi</i> | <i>Saying you wish you knew</i> |
| <i>Nienda uwete</i> | <i>I want you to confess</i> |
| <i>Kana ve Kindu waakosa wikwakwa</i> | <i>If you lacked anything when you were at my place.</i> |

The above song is a veiled caution to women to always bear in mind that better and meaningful life is only provided by men and the moment a woman takes up a divorce she should be ready to face the consequences. This is a patriarchal and chauvinistic ideology meant to demean women. Today family roles have changed. Women now work and provide for their families. Family care and provision has become a combined effort of a man and a woman. Devoid of this fact the artist portrays women as helpless creatures. Such a depiction is not only one about what a male is able to do but as well communicates who a man is and his place in the society. I therefore suggest that the artist's notion, which I totally differ with, is the long-lived patriarchal and chauvinistic assumption in the society-the assumption that women are inferior.

Under the same Portrayal, the researcher wishes to carry on from the previous argument of men as providers, women as dependents to show that while women are depicted as dependents, in other cases they are portrayed as mere beggars. Different from the previous argument the researcher argues that some of the selected songs show that men do not provide for women simply because they take it as a responsibility but rather, they do it because women push for. The songs here depict women as having accepted men's provisional responsibility hence admitting their subordinate status of "beggar". In the following song it is clear that women beg to be provided for. For instance, the artist quotes:

| | |
|--------------------------|---|
| No tumatuku | <i>It is now a couple of days</i> |
| Ndyona wina ujinga | <i>Since I noticed your foolishness</i> |
| Kunguniaa simu ovyo ovyo | <i>Making aimless calls to me</i> |
| Uimbitya milaa | <i>Requesting for Khat</i> |

In the above song, the artist's concern is not the aimless calls made to him by the woman. I tend to suggest that his main agenda must have been that of communicating to his audience that women are beggars and depend on men for everything. Women have been conservatively constructed in traditional ways and so the reason why the female character requests for even the simplest thing that she can easily provide for herself. The artist must be out to reinforce the normalized subordinate position of women in which they have been portrayed as meticulously admitting their inability to care for their personal needs. This further emphasizes the necessity of women's dependency on men, something that should be vehemently discouraged. Furthermore, the song expresses women's exploitative nature. The tone of the song depicts women as nagging. The line 'ndyona wina ujinga, kunguniaa simu

ovyo ovyo' (I have noticed your foolishness, calling me aimlessly) gives the song double standards. On the one hand it represents men as victims of female exploitation while on the other hand depicts women as beggars and exploiters of men. The same attribute is well documented in the song below:

| | |
|----------------------------|---|
| <i>Manyani naenda</i> | <i>I went all the way to manyani</i> |
| <i>Ngamuthooee vangi</i> | <i>To buy her bhang</i> |
| <i>Nundu ambiite</i> | <i>For she had requested</i> |
| <i>Ndikalee kumuthooee</i> | <i>That I should not fail to buy it for her</i> |

The song talks about a woman who had requested the persona to ensure he buys her bhang. I wish to point out that the woman's demand for bhang does not necessarily mean the product was unavailable where she was. It is indeed the artist's intension to expose women's reliance on men. A clear message has been communicated to the listeners that women have accepted the provisional responsibility of men. Such a portrayal is totally in support of the purported dependency syndrome which is the genesis of male exploitation of women. It is therefore my humble submission that the depiction of women as beggars does not only thin the cohesiveness across gender but it also becomes a good ground for men including the young, to learn the prejudiced notions of masculinity and the stereotyped meaning of maleness.

2.6 Women as predators, men as prey.

In the Kamba community, just like any other, men have been known to occupy the predator position while women become the men's prey. Because of the hegemonic attitudes towards women and the men's efforts to portray women negatively, the artists of the selected songs under this study have set out to portray women as predators and men as prey. In the song 'Kwitya', the artists sings;

| | |
|-------------------------------------|---------------------------------|
| Na nendawa mbaka ni iveti sya makai | I am loved even by men's wives |
| Nikaa kusemba ndikakwatwe kya vinya | I only force myself to run away |

The artiste is vivid in depicting women as predators. It is now clear in the song that men are at risk of being sexually assaulted by women. This portrayal communicates women's deviation from societal norm which requires them to be sexuality docile. The artist seems to lump all women together as sexually immoral. In the song "Katimba Kaa" Ben Mbatha quotes;

Ukaa ùkunanga kwakwa na utuku You knock at my house at night
O wisi nesa ngamuangi eovo Knowing very well Ngamuangi is present

First, this song shows much disrespect among woman. “Ngamuangi” refers to the persona's wife. The woman in question has guts to knock at the persona’s house while she is well aware that his wife is present. Secondly, the fact that the woman cannot settle to sleep and has to go visiting the man by night depicts women’s insatiable sexual desire, something which is against the ideals of the Kamba culture and by extension the African patriarchal culture.

In yet another song, Ben Mbatha quotes;

Nitavye aka tueshimiane To tell women we respect each other
Ndikwenda kusumbuwa ndikyonga I do not want to be disturbed while chewing
Nikwithiwa nye ninatwaanie ndawa Because I am already married
Na ngatulisa nyumba na ngaina wathi And relaxed with my family
Vaitonyeka ngasya yanga yina mweene And said the cassava has its owner

In the Kamba community men are believed to express sexual prowess through their pursuit for women. This song excerpt presents a deviation from the norm whereby women are now portrayed to be in hot pursuit for men. The male identity has been forced to sing a song to warn women that he is already married and so they should keep off from him. I term this as a prejudiced gender portrayal aimed at subjecting women into shame while at the same time constructing a superior male gender. This repeated biased representation of women has led to the women themselves admitting the position assigned to them by men, something that has led to female self-objectification. This, as I suggest, seems to be the reason why despite the Kamba male artists singing their songs portraying women negatively, the women have not taken their positions to sing songs which could erase the audience's wrong interpretation of who women are.

2.7 Women as gossipers, men as victims.

The selected songs have portrayed women as ‘mouthers. In the song ‘Ivutavutilya’ Ben Mbatha sings;

Niiwa ve ngewa ukuea kuu I hear you are spreading stories
Uyasya nyie ninyie ngutongosaa Saying that I seduce you
Niiwa ve ngewa uusambasa I hear you are spreading stories
Uyaswa ningukuuaa Saying that I seduce you

When this song is sung repeatedly, the audience will believe that women are big mouthed, rumor mongers and nosy pokers. As Butler argues in the performativity theory, acting in certain ways is a mechanism for constructing meaning. This song therefore creates meaning to the members of the Kamba community that women cannot keep secrets and that they may easily spread wrong information as compared to men. Another instance in which women are portrayed as gossipers and men as victims is in the song 'Carol'. The artiste quotes;

| | |
|-------------------------|-------------------------------------|
| Na livoti ngakwata | I got the report |
| Syumike kwa Njenga | comig from Njenga |
| Ngaseng'a utindaa ilavu | and wondered you are always in bars |
| Uyasya wi mbevi yakwa | saying you are my lover |
| Kumbikia aivu | to ashame me |
| Uikenga mashabiki makwa | lying to my fans |

This song exposes women as liars. The artiste claims that women shame him by lying that they are his lovers. This depiction implies that women use their mouths to taint men's names, something which may lead to their disrespect.

2.8 Conclusion

As discussed so far, gender role discourses on gender attributes in Kamba popular music clearly amplify male superiority and dominance. Men have been assigned positive attributes while women have been assigned negative ones. This prejudiced gender role assignment is a show of men's struggles to construct themselves as a dominant and superior gender. From the study of the songs, it is obvious that the society has given men power over women. This kind of power has been used in the construction of what is termed as 'ideal man'.

The way in which men have been portrayed versus women is based on patriarchal ideals on gender. It is also characterized by the stereotypes that society holds on gender. Society, either knowingly or unknowingly, gives men authority to perpetuate even actions which are not morally acceptable. From the analysis it is clear that men are depicted as owners of both property and women, as leaders, owners of property, hypersexual beings as well as victims of women's wickedness. On the other hand, women have been depicted as evil, sexually immoral, gossipers, male predators, dependents and exploiters of men.

Furthermore, the language used to describe women is demeaning and, in most occasions, derogatory. The songs forwarded issues which are perceived as annoying about women. On observing the music videos, women have been portrayed as mere objects whom men can use the way they wish, subjecting them to self-objectification. This is the reason why women take the positions of models using their bodies for the entertainment of both the artists and the audience. The use of popular music to construct the masculine gender gives us the reason why men have taken lead in Kamba popular music. Popular music therefore emerges as an ideological vehicle which society uses to assign roles to both men and women and to normalize gender inequalities making them look natural.

CHAPTER THREE

THE AESTHETICS AND POETICS OF KAMBA POPULAR MUSIC

3.0 Introduction

The previous chapter was on the thematic issues but now this chapter is interested on how these themes have been brought out. It focuses on how patriarchal ideals are propagated as a means of performing gender and as well interrogates the literary strategies deployed in the poetics of the Kamba oral poetry. They highlight how the selected artistes construct a gendered identity through the dissemination of dominant patriarchal ideals in their artistic works. The propagation of these ideals also informs the literary strategies which demonstrate the functional and aesthetic aspects of the poetry that contribute to the construction of masculine gender. The composition of poetry reflects social cultural concerns that are connected to the construction of identity in the Kamba society and in Kenya in general. The artists focus on cultural beliefs and attitudes that are embedded in patriarchy hence the construction of hegemonic masculinities. The chapter offers a stylistic interrogation on how literary devices have been used to navigate the construction of a gendered identity. The songs are ornamented with numerous stylistic approaches that elucidate gender identity. They address patriarchal ideologies by using language stereotypically to address female subordination and male superiority. The songs create a site for glorifying male dominance over women. There are particular features of the selected Kamba popular songs that directly contribute to hegemonic masculinity. These features can be identified in the oral poetry text.

3.1 Propagation of patriarchal ideals as a means of constructing masculinity.

In this subsection the researcher explores the propagation of various patriarchal ideals as an avenue for the construction of masculinity. This includes how the male artists have constructed themselves through violence, female objectification, substance use, glorification of sex, self-praise, degradation of women and anatomy.

3.1.1. How violence against women is propagated.

The issue of violence against women represents a negative display of power relations. Generally, it is men who perpetuate violence against women as a way of proving themselves 'man'. Violence is tied up to sexuality. Sexuality is understood in terms of power and male privilege and it is through violence that men express their maleness. Violence therefore, appears to be part of the masculine ethics that guide a man's way of life as well as his identity formation.

According to Earl Lovelace (1968) men are socialized into generally acceptable warrior hood. In defense of their aggressive manhood they negotiate power and control through violence. Violence does not only refer to the physical but as well involves sexual violence and verbal threats. In his song 'Katimba Kaa', Ben Mbatha presents the issue of violence. He notes:

Farida Mwendu

Farida Mwendu

We ndukambile kungethya

Never greet me anymore

Ona eka kungethya

And apart from greetings

Ndukambile kunzisya

Never ever look at me

The threats applied in this song are explicit forms of violence. The artist sounds warning to Farida Mwendu that she should neither greet nor look at him. It would be right to suggest that in case of violation the woman will face the consequences. This kind of threats negatively affect women's mobility and self-esteem. Violence can be termed as a form of social control which is meant to deny women autonomy and freedom. The male personality here is violently and aggressively exercising his masculine power. It can therefore be correct to assume that men give threats to women as a means of maintaining power over them.

In the same song, the artist quotes: 'Utesi ni danger kwi muthelo' (not knowing that I am more dangerous than HIV/Aids). HIV/Aids is well known to be a killer disease. Comparing himself with this killer disease, the artist implies that men are deadly beings and therefore women should always beware of them. Such manifestations of maleness are associated with patriarchy. It is a practice of Kamba men and a custom that is instilled in them from childhood.

The theme of violence is also evident in Ben Mbatha's song 'Ungulasya Kyau'. In this song the artist uses violent terms like 'kwinzila' and 'kuthungya'. He says 'ngauthungya' 'ngesa ukwinzila'. In the Kamba language the two terms 'Kuthungya' and 'Kwinzilia' indicate the use of force and physical strength. For instance when a small animal enters a hole, a piece of wood is repeatedly put in and out of the hole to stress and force the animal out. This is what is referred to as 'kuthungya'. The other term 'Kwinzila' means to land something that has a sharp end forcefully into a surface. This means there will be infliction of pain or even an injury. By using these two terms, the artist demonstrates sexual humiliation hence the manifestation of women's gender-based oppression and men's collective and individual

power over women (Disch, 1997). Another manifestation of the theme of violence is in Alphonse Kioko's song 'Nikinene'

He sings;

| | |
|-------------------------------|------------------------------------|
| <i>Maima twikaa kutonya</i> | <i>We do pierce holes</i> |
| <i>Vai yiima ndatonya</i> | <i>I can pierce holes anywhere</i> |
| <i>Ona ethuwa ni muthungu</i> | <i>even if it is a European</i> |
| <i>Niumutonya yiima</i> | <i>I can pierce a hole in her</i> |

The word 'pierce' implies a violent action. Piercing makes use of force and there is usually an amount of injury on the pierced surface. The artist says he can pierce holes on anyone be it a European. This denotes men's sexual prowess. It is an express communication that women cannot resist men's sexual aggressiveness and that men can have sexual intercourse with any woman of their choice. It as well exposes their control over women.

Sexual violence a sub-theme of violence has also manifested in the selected songs. Sexual violence is an encounter in which the female prerogative is infringed by force (Hahn, 1989). Ultman argues that, when men act on sexual fears they are likely to be distorted into violence (ultman37). Rape is the form of sexual violence that has been highlighted in the selected songs.

Alex kasau sings:

| | |
|---|--|
| <i>Ngesa kumilwa nyie kisinga</i> | <i>If I happen to get drunk</i> |
| <i>Na ndyovevwa mundu muka huyu</i> | <i>And this woman is tied up for me</i> |
| <i>Niumwikania mithumbi</i> | <i>I can mess up with her</i> |
| <i>Mundu muka uu vaa</i> | <i>Bring this woman here</i> |
| <i>Masaa nima mawathavu</i> | <i>It is time for evil</i> |
| <i>Ngesa kumulwa utuku nyie ngulumede</i> | <i>If I happen to get drunk at night Ngulumende,</i> |
| <i>Niuvaku mundu muka uyu</i> | <i>I can rape this woman</i> |

From the artist's opinion, women have no autonomy over their own bodies. That is the reason he says 'bring this woman here' He exposes his urge to have sex with her by force. The woman has no decision on what happens to her body. It is my humble take that men perpetuate sexually violent actions as a means of maintaining their dominance over women. The same type of violence is reflected in Ken Wambua's song 'Miss Musembi'. He says:

| | |
|---|---|
| <i>Ni ready yu</i> | <i>I am now ready</i> |
| <i>Nike mathambi</i> | <i>To commit a sin</i> |
| <i>Ngaekewa</i> | <i>And will later be forgiven</i> |
| <i>Ngwivithile kala kasila wisiliaa</i> | <i>I will lay a trap on your way</i> |
| <i>Nikwithiwa mwiitu wa</i> | <i>For I really need you, daughter of musembi</i> |
| <i>Musembi ngwenda muno</i> | <i>I will time as you go home</i> |
| <i>Nikutaimia ala masaa winuka</i> | <i>And trap you on your way home</i> |
| <i>Ninguvitya</i> | <i>I will actually mess,</i> |
| <i>Lakini mbaitu mwindekee.</i> | <i>But forgive me, oh my kindred</i> |

In the above song the artist declares his willingness to commit the act of rape however it may cost him. He confesses that he will hide in wait for Miss Musembi. Considering the context of the song it is implicit that what he is swearing to do is to have sexual intercourse with the woman he is addressing. He swears that he will do it and apologize later. It seems it is inscribed in the minds of men that they must have sexual intercourse with the women they fall in love with, whichever the means. This insinuates that women are objects for male predators. Gender construction through sexual violence is further exemplified in Alex Kisinga's song 'Nye Neeteelile'. The song is an unmistakable expression of sexual violence.

| | |
|--|---|
| <i>Nyie yu ndikweteela</i> | <i>I will no longer wait</i> |
| <i>Kava ngauvukya</i> | <i>I better rape you</i> |
| <i>Mbevi tiye mutunda uyu wa kati</i> | <i>Babe' let's eat the fruits at the middle</i> |
| <i>Waema umanye nyie kisinga ngauvukya</i> | <i>If you protest, I will rape you</i> |

In the same song the artist quotes 'Nyie yu ndikweteela kava ngauvukya' (I will no longer wait, I better rape you) 'kava novwe nivunie nyie' (I better be jailed provided I am sexually satisfied). In this song it is evident that there is no room for the woman to make any decision concerning her sexuality. Women are termed as sexual objects and men feel it is their right to have their sexual urges quenched even if it happens against the women's wishes. In the same song, the artist praises the physical beauty of the woman. This also amounts to sexual objectification.

Male's sexually coercive behavior is normalized by the African patriarchal ideologies. This is why the persona does not care what happens after he defiles the woman. Girls and women are compelled to meet male's desires irrespective of their unwillingness. This indicates that

sexual coercion has been normalized (Flood and Pease, 2009). The artist swears that he will wait no more. His lack of patience is an indicator of men's 'uncontrollable' sexual desires which must be quenched if not peacefully, then violently. It further implies that women are objects for men and as men have authority over the use of their property, so is their unquestioned authority over women's bodies. Sexual harassment is therefore the social norm and ideal through which men exercise their dominance over women. It would then be correct to assume that sexual violence by men is an act beyond an individual. The language of the kamba popular music is one that pertains sex, sexuality and objectification of women. The songs present women as objects only meant for male sexual pleasure.

3.1.2. Harassment of women as a strategy for constructing maleness.

In the selected songs, Women were harassed and degraded through the use of derogatory words. In more than a half of the songs there was use of vulgar or taboo words which are shaming. These shaming words were generally used to refer to women and there were absolutely no such or related words directed to the men. Men's interest in patriarchy is compacted in hegemonic masculinity. According to Connell such form of masculinity is institutionalized in the state forced by violence, intimidation and ridicule in the lives of women. (Connell, 1995). The Kamba popular artist's presentation of women shows irrefutable support of patriarchy by men for their own benefits. This is well documented in the song 'Mavoko'

The artist quotes:

Yila imundu muka

The very big woman

Yiwaa kumia mai na yiimaya

Likely to feed on her feaces

Yumbite kumba kumba

Created recklessly

Mavwaa ngolila

Resembling gorillas

As said earlier, the value of a woman is based on her physical appearance and not who she is. In this song the woman is described as a very ugly creature. The artist has used very filthy words to portray the woman. It is quite explicit that women's lives are surrounded by ridicule and intimidation. As Duran (2013) asserts, artists construct gender culturally and each culture has a set of what constitutes female attractiveness and beauty (Duran 2013).

‘Feaces’ is a form of body waste which should not only be eaten but also should not be talked about publicly. Claiming that the woman seems like she can feed on her shit is giving an impression that women are mentally retarded creatures who totally lack logic. Furthermore, the woman has been likened to an animal –the gorilla. The artist further says:

| | |
|--|---|
| <i>Mamundu muka methiawa mainyunga</i> | <i>The women usually stink</i> |
| <i>Undu waaiwa iwenge kana nthimbo</i> | <i>Like Stinking animals e.g. skunk</i> |
| <i>Ivinda ya mbua yaua</i> | <i>During the season of rain</i> |

The above statements that are shaming have been used to water down the dignity of women. Great emphasis has been placed on physical looks with less regard on personality qualities. Physical looks are what culturally judges a woman’s beauty in the African patriarchal societies. In the song ‘Ungulasya Ki’ the artist has used female personality in the song.

He quotes:

| | |
|--|---|
| <i>Niiw’a ve ngewa ukuea</i> | <i>I hear there are gossips you are spreading</i> |
| <i>Uyasya ni ngutongosaa</i> | <i>Saying that I do seduce you</i> |
| <i>Nyie ngasaaniw’a ni kitimba kiva</i> | <i>I get puzzled which buttocks those are</i> |
| <i>Kiu kinenevie kyavituka kya kindu wa mine</i> | <i>That may have grown bigger than my darling’s</i> |
| <i>Umbitwe nai vyu kumini</i> | <i>You have been created very ugly.</i> |
| <i>Umbitwe nai ndeukukenga</i> | <i>You are created ugly am not lying to you.</i> |
| <i>Uilye ta isuni yingi yitawa ivutavutilya</i> | <i>You resemble an ugly bird.</i> |
| <i>Eka maunene ndwi kitimba</i> | <i>Apart from being fat you have no buttocks</i> |
| <i>Uvwana ngamile</i> | <i>You look like a Camel.</i> |

This male personality has gathered all forms of derogatory words to demean the woman. In the first instance the artist represents women as gossipers when he claims that the woman personality is spreading gossips. Secondly, he satirizes women by likening them with animals. He says that the woman does not only resemble an ugly bird that he knows but she also resembles a camel. Despite the fact that women are expected to look good, there is absolutely nothing they can do to alter the way they were created. Furthermore, according to the bible teachings, we are all fearfully and wonderfully made (psalms 139: 14). I consider this a very blatant way of dehumanizing women and a means of expressing masculinity by othering.

Derogatory word use is also explicit in Ben Mbatha's song 'Katimba Kaa'. The artist has used shaming words to refer to the woman. He quotes:

| | |
|--------------------------------------|--|
| <i>Farida kweli wio mamuluki</i> | <i>Farida you are an assassin</i> |
| <i>Ukaa ukunanga kwakwa utuku</i> | <i>You always knock on my door at night</i> |
| <i>Ngasaniwa wienda ata kathiti</i> | <i>I wonder what you are after, you small anus</i> |
| <i>Na tena ndwi lato wi muvoo ka</i> | <i>You have no taste you are so cold</i> |
| <i>Na kago wiania mbakuli</i> | <i>And your genitals are the size of a bowl.</i> |

According to the song context, 'Kago' has been used to refer to the woman's genitalia. To shame the woman, the artist says the woman's genitalia is the size of a bowl. This vulgar language is aimed at harassing and denigrating women. It appears like it is a marker of honour for men to verbally abuse women. These verbal attacks seek to demean women and keep them in 'their place'. Considering the great listenership of these derogatory songs, it is clear that men are praised for abusing women. The devaluation of women is also evident in Ben Mbatha's song 'ivutavutilya' He sings:

| | |
|--------------------------------|--|
| <i>Ngesa ukwinzila singano</i> | <i>If by chance I have sex with you.</i> |
| <i>Ndilea utunivya nzwii</i> | <i>My hair will turn red.</i> |
| <i>Ngautaviia kiluma</i> | <i>If I fill you with Aloevera</i> |
| <i>Ndiema kuthukya kikonde</i> | <i>My skin will be damaged</i> |

As was explained earlier, 'Kwinzila' is a term used connotatively to refer to sexual intercourse. It is used intentionally to show violence in the act. The above highlighted words imply that if in any case the persona has sexual intercourse with this woman, he would have his hair change color or his skin tone would be negatively affected. Using such offensive words is a way that men use to assert their masculinity.

3.1.3. Performing gender through male and female anatomy.

Anatomy refers to the mention of either the female or the male genitalia either explicitly or implicitly. In the songs under study, the researcher finds anatomy to be a common theme. Although it did not appear in all the songs, it did in almost half of the songs. Most of the songs, which mentioned the genitalia did it using Euphemism. An implicit expression of female anatomy is realized in the song 'Black Spot'. The artist uses phrases like 'mathooasya Mana Kafry' (they sell their bodies for free) 'kamwanda kaa ni black spot ya maisha' (This valley is a life's black spot) 'Katwiku kaa ni black spot' (This gulley is a black spot).

The three terms ‘Kafry’, ‘Katwiku’ and ‘Kamwanda’ have been used to refer to the woman’s genitalia which is said to be offered to men for free.

He adds:

| | |
|--|-------------------------------------|
| <i>Tina mwĩitu wa mama</i> | <i>Tina my sister</i> |
| <i>Muthenya ula wanzeng’isye</i> | <i>You surprised me that day</i> |
| <i>Uyenda tukunge kavu kavu</i> | <i>You wanted us to crawl dryly</i> |
| <i>Tutanyukwe sitingamu kavu kavu.</i> | <i>To chew dry bubblegum</i> |

The artist has used “crawling” and “bubble gum chewing” to refer to sexual intercourse without any protection. The artist only uses euphemism to avoid being blatant. He implies that women are reckless and do not mind the consequences of unsafe sex. Sexual intercourse cannot be separated from the sex organs and thus I suggest anatomy in the song. Alphonse Kioko too presents female anatomy in his song ‘Nikinene’

He sings:

| | |
|-------------------------------|--|
| <i>Vai yiima ndatonya</i> | <i>There is no hole I can’t pierce</i> |
| <i>One ethiwa ni muthungu</i> | <i>Even if she is a European</i> |
| <i>Niimutonya yiima</i> | <i>I can pierce her a hole.</i> |

While the term hole may not necessarily refer to the female genitalia the artist’s pride that he can pierce holes irrespective of one’s race and colour leads to the assumption that he is referring to the female vagina. If the hole refers to the vagina it becomes obvious that what will be used to pierce the hole is the penis. Therefore, the song mentions both men’s and women’s genitals.

In another song ‘Rose Mueni’ the artist quotes ‘kutoloka syana wasyaie utesae nyama sya kati’ (you run away from your own children to sell your body). It is obvious that the part of the body sold by Rose is her vagina. Anatomy has therefore been highlighted in this song.

Ben Mbatha has also highlighted female anatomy in his song ‘Farida’

He sings:

| | |
|-------------------------------------|---|
| <i>Na kago wianie Ann Kamote</i> | <i>Your cargo is the size of Ann Kamote</i> |
| <i>Na kago uungu wianie mbakuli</i> | <i>Your underneath cargo is the size of a bowl.</i> |

Looking at the context of the song above the word ‘cargo’ and ‘underneath’ reference female genitalia. By quoting that it is the size of a bowl, the artist sets out to abuse and shame women in general. This is a hegemonic way of asserting masculinity.

Female anatomy is also present in the song ‘Jane’ The artist quotes:

| | |
|---------------------------|--|
| <i>Kila Kisie Kumakya</i> | <i>What puzzled me</i> |
| <i>Ni kwiwa Jane</i> | <i>Is to hear that Jane</i> |
| <i>Ulavite aume vwani</i> | <i>You have enslaved men at the coast</i> |
| <i>Uine masitaa mana</i> | <i>You give the artists at no cost</i> |
| <i>Mooka kwina ndanzi</i> | <i>When they come for dance performance.</i> |

The artist describes the woman Jane as having enslaved male artists who come to perform at the dance halls by offering herself to them freely. While the artist may not have explicitly mentioned female genitalia, it is still obvious that what Jane offers to the men freely is her body. I would probably not be wrong to assume that the artist is implying that Jane offers her genitalia freely to the male fans who visit at the Dance halls. Such statements are intended to shame and demean women.

Male anatomy has not been left unmentioned. Although there is nowhere men’s genitalia is mentioned, the artist has used words which are related to the genitalia. For instance, he says: ‘Ngautaviia kiluma ndilea uthukya kikonde (if I pour aloe vera into you my skin must change colour). In the song excerpt above, I am concerned with the term ‘kiluma’ (aloe vera). The artist addresses the female character telling her that she is too old for him. He says if he happens to make the mistake of pouring aloe vera into her, his skin would certainly change colour. This expression which is used figuratively implies that in case the male identity has sexual intercourse with the woman it would certainly affect his health. This ‘aloe Vera’, though not explicitly described refers to the male sperms. You cannot separate the fluid from the organ that produce it and therefore I would be right to assume that male anatomy has been mentioned in this song. In another song ‘Ninakola Kitimba’ Ben Mbatha quotes,

‘Na ngasya yanga yina mweene’ And I said the cassava has its owner.

Basing my argument on another song that the artist sang about a woman who uses ‘yanga yiisyulye’ (peeled cassava) to imply sex without protection, it becomes elucidated that ‘cassava’ refers to the penis.

3.1.4. Objectifying women as a means of expressing manhood.

Female objectification comprises women being viewed and used as commodities as well as being termed as sexual objects. Songs which express men's feelings of possessiveness have been analyzed under this subtopic. The African Patriarchal Society believes that women are property for men. This gives the reason why African societies consider dowry as the legal payment for man's purchase of a woman. In most of the African communities a woman becomes a legal member of the in-laws family only after payment of dowry. In some cases, without the payment of dowry a woman is sidelined from important events of the family to which she is married. A good number of the selected songs present women as property for men. Ken Wambua expresses female objectification when he says: "Nguu ya mutongoi" (the leader's tortoise) 'syindu sya mutongoi' (the leader's things). The artist commodifies the woman by referring her as things. He makes the woman property of his.

Alphonse Kioko too expresses female objectification in his song "Celestine". Apart from highlighting his possession of the woman the artist also refers to her as 'tortoise'. This implies that she has taken the qualities of a tortoise. Men have attributed power subjectively to themselves and have reduced women to the status of objects (Cameroon, 2020). Furthermore, the woman is 'othered' as this conjures the image of an animal.

In Alex Kasau's song 'Caro' female objectification is evident. The artist notes, 'nina mbevi yakwa' (with my babe). The word "yakwa" specifies the man's pride in being in possession of a woman. The woman therefore becomes commodity of the owner. This can be viewed as another important feature of masculine gender construction. In the above song the artist adds:

Vaitonyeka tukatuma nduu naku Caro We cannot be lovers Caro
Lakini kinzeni no tusunge ona kukakya But in the dancehall I can dance with you overnight

The above quotations apparently imply that men take woman as mere objects which they can use as they wish. The artist here says he can only use Caro as an entertainment object but not for an intimate relationship.

Ken wambua also sings:

Ndanu nduu ti nduuka Ndanu friendship is not madness
Tena kana usuvie syindu sya mutongoi Again you should take care of the leader's property
Waile kwitha na heshima ngu u ya mutongoi You should have respect as a leader's tortoise

The song above presents a woman as an object owned by the man. The artist gives himself the name leader which implies male superiority over women. He further supports female subordination when he says the woman should respect men. Men believe that the wives give them the right to use, explore and make them their property. In another song Alex Kasau sings; *Niikya kwoko ngumye kwengu muvaka kitui witawe wa kisinga mweene. (I will work very hard to get you out of your parents to be called Kisinga's own)*. In the highlighted lines there is use of the 'possessive pronoun'. The artist implies that he is working very hard to pay dowry to the woman's parents after which she will become his property. Here, the word 'my' connotes ownership.

Sexual objectification, a subtheme of female objectification, has been expressed in the selected songs. This applies to the cases where women are not accorded any space to talk for themselves concerning sex. If a man falls in love or lusts for a woman, he tries to ensure his sexual urges are quenched without considering the view of the woman on that matter. I may therefore suggest that a woman is viewed as an object meant for male sexual pleasure.

In the selected songs, the artists have overtly portrayed women as sex objects. An example of such songs is the song 'nivinduania uta ata' Alex Kasau sings:

| | |
|---|---|
| <i>Na kuweta w'o</i> | <i>And frankly speaking</i> |
| <i>Kuu mitaa</i> | <i>In these streets</i> |
| <i>Aka ala matiele ti iveti</i> | <i>The women we see are not wife material</i> |
| <i>No ngethe sya kuvonda laa nasyo.</i> | <i>But partying maidens</i> |

One way of suppressing women is considering them as sexual objects; degraded beings only meant to satisfy the pleasure of men. Songs which portray women as objects expose the complexity in the relationship between power and sexuality. The above quotations imply that women no longer qualify to be wives but are only objects for male pleasure.

3.1.5 Substance use as a masculine feat

A great percentage of popular song listenership is composed of youth who in most times take the song artists as role models. Half of the selected songs under this study glorify the use of substance and drugs. By so doing they promote the same practice to the listeners and audience. The artists have glorified substance use in both the song lyrics and their videos. Alcohol, bhang and miraa are the highest prevailing substances abused in Kamba popular songs. Whether this has potential negative effects or not on the audience, its depiction is

showing a red light. While we may take this lightly, it is indicative of the aggression innate in male chauvinism. The Kamba popular artists signify hegemonic masculine liberation by using drugs to rebel against the normative standards of morality. They construct themselves into “real men” by showing drug imagery in their music videos. Their celebration of substance abuse is indicative of compensatory manhood. The videos show the male artists holding bottles of alcohol, chewing miraa as well as smoking bhang or cigarettes. For instance, one of the artist’s quotes “ndikwenda ukwatangwa ndikyonga” (I do not want to be touched when I am chewing). The term ‘kuchonga’ is used by the Kamba men to mean chewing miraa.

Alex Kasau also quotes; “ngesa kumilwa” (if I happen to be drunk). This is the song in which the artist notes that if he happens to be drunk, he would defile the woman personality in the song. This song becomes an eye opener as to why men perpetuate evil and especially rape when they are drunk. I have researched and found out that more than 50% of defilement cases which involve a father and daughter are perpetuated by the men while drunk, the reason why I quoted earlier that men use drugs or substance in order to protest the legal normative standards of life.

Alphonse Kioko also sings;

Na nzovi twikaa ukunda *We take alcohol*

Na wangu tiwkaa ukyoma *We burn bhang*

This song glorifies the use of alcohol and bhang depicting men as legal users of substance and drugs. Just like Kroons (1995) argues, many rappers have history of drug abuse and are seen to take pride in drug consumption. I would suggest that the same pride is reflected in the selected Kamba popular songs. Dominic Muasya in his song ‘Nduku’ quotes; ‘Manyani naendete ngathoe vangi’ (I went to Manyani to purchase bhang). In the same song the artist notes “nyie kondathi ngakyonge, wionaa nguthoea uki wa mana? (I have gone to chew miraa, you thought I could buy you beer for free?). The quoted words were spoken by the woman as she tried to celebrate her victory in duping the male character into problems. Among the Kamba, beer was allowed for use by men only. In this song the artist implies that substance and drugs are legally used by both men and women.

Ben Mbatha also sings;

Wimbitya miraa *You always beg for miraa*

Ati ngyongee vau kwaku *You say I chew miraa at your place*

Wambona uimbitya miraa *Whenever you see me you ask for miraa*

Apart from glorifying the use of drugs the song also highlights the hierarchical relationship between males and females. The woman is a beggar while the man is a provider.

In yet another song Alex Kasau sings:

| | |
|--|---|
| <i>Nyie nimanyaa, ninathenga</i> | <i>I believe that I am totally drunk</i> |
| <i>Noona yila iveti yithooasya vu kilavu</i> | <i>When I see the very female waiter in the bar</i> |
| <i>Yavinduka yekala ngethe</i> | <i>Transform into a young maiden</i> |

It is quite ironical that the male artiste is revealing that taking much beer causes negative effects on the victim. when he is not drunk, the artist is aware that the waiter is a woman advanced in age but once he gets drunk the woman suddenly changes into a young maiden. To further glorify the use of substance the artist is presented in the video taking beer on stage. This too connotes some form of celebration of illicit drug use. With the drugs being mentioned in the selected songs and the music videos capturing the artists taking drugs, I would suggest that Kamba popular music is used to justify the use of illegal substances.

3.1.6. Championing sex as masculine

Sex is a wonderful gift from God but it makes a terrible idol and at times yields into a lot of misery (Randy Alcon). In other words, sex is never preserved as it was designed but rather it has been misused. That is why in my study as described under the portrayal of women as immoral and men as hyperactive, I have analyzed how having scores of sexual partners has become an indicator of championship in men.

The song videos have been designed to glorify sex. The female dancers as said earlier are always presented semi-naked and dancing seductively in a manner that can induce sexual thoughts unto the audience. The female dancers dance continuously at particular points and they are seen touching the positions of their genitalia provocatively. The song videos bombard the audience with sexual images which may lead to perpetuation of the sexual act either within the dancehalls or in other platforms which support the petition of the act. Furthermore, it is not necessarily that the actual act takes place but the sexual innuendos used in the songs under this study unwaveringly glorify sex.

3.1.7. How female self-objectification is propagated.

The theme self- objectification of females is well articulated in almost all the song videos. This is done through the songs' video clips in which the female characters are displayed half

naked and in seductive styles. This has been an impact of what men term a woman to be, based on patriarchy which assumes women as objects of beauty who should in all manner struggle to qualify for male gaze. By so doing, stereotypes of how women should appear before men rule their minds leading to self-objectification.

3.1.8 Constructing masculinity through self-praise.

Self-praise is an instance of boastful talk. It involves superlative speech acts. (*The free dictionary*). In this case the artists speak boastfully about their superior status bragging of who they are as males and assigning superior roles to the male gender. In the selected songs the male artists have propagated self-praise as a way of constructing a superior male gender.

For instance, in the song “*Ndanu*” by Ken wa Maria, the artist brags “*Mbesa itiingwa thina kwa mutongoi*” (Money is not a problem to the leader). This supports the African patriarchal ideology that associates wealth with the male gender. Another instance of self-praise is in the song ‘*Ni Kinene*’ the artist sings; “*na wenda umanya kana nikyanenevie tukomane kinzeni wiyonee*” (if you want to know how great it has become, let us meet in the dancefloor u confirm for yourself). In this song the artist is bragging that his band has become great and if people have any doubts about it they should meet him on the dancefloor to confirm for themselves.

The artist further quotes “*ethiwa wika kwiwa Kithungo na ndwaaisa kuvika uka wiyonee*” (if u only hear of Kithungo and you have never attended its dance come and see for yourself). In the same song he sings; “*shida ndogo ni nthelu vai yiima ndatonya na vai nguu ndaneenia*” (small problems are over now, I can pierce any hole and I can talk to any tortoise). In the above excerpts the artist brags that he doesn’t have small problems anymore and so he can talk to any tortoise (woman). This message connotatively means that the male has enough money and therefore he can afford himself any woman he wishes to. This implies that women relate with men for financial benefits and therefore men who have money are able to get themselves the women of their choice.

3.2. Common aesthetic and poetic manifestations in Kamba popular songs and their relation to masculine gender identity.

The songs under study represent an artistic phenomenon which is vital in the construction of a gendered identity. According to Finnegan (1992:123) stylistic features pose layers of meaning whose interpretation may not be possible if a scholar relies on the translated text

alone. This calls for the researcher's application of the ethnopoetic theory which aids in the interpretation of the text. According to Hymes, a major proponent of the ethnopoetic theory, both the original and the interpreted text should be studied for effective interpretation of the songs. To capture fundamental concepts that determine the aesthetic values in the selected songs the researcher used the ethnopoetic theory. In this study, I present both the Kamba songs and their translation to guide in my illustration. In this subsection I investigate the deployment of various stylistic strategies in the selected Kamba popular songs. These include proverbs and sayings, borrowing, rhetoric questions, imagery, hyperbole, symbolism, simile, metaphor, euphemism and apostrophe.

3.2.1. Repetition.

Okoh (2014) notes that repetition is when an item or expression occurs more than one time. Repetition is employed in poetry for the enhancement of musical quality. It is also used for dramatic purposes. Use of repetition creates an aura that cannot be achieved through other devices. It may be repetition of words (lexical repetition) or phrases (syntactic repetition). In Kamba oral poetry the artists use repetition for the enhancement of the messages they intend to convey to their audience. Through the repetition, the artist is able to emphasize information targeted to their audience. Repetition is used to reinforce ideas being communicated to the audience.

In the popular song 'Ivu Yii ni Yau' repetition of the phrase 'whose pregnancy is this' has been used to enhance the theme of female sexual immorality. Asking this question to different individuals and groups indicates the heightened immoral behavior of the young girl. In other words, the artist is saying that women have so many sexual partners that in case of pregnancy they are not able to tell whose it is. The young girl represents women in general and therefore this verbal repetition confirms to the listeners that women are immoral beings.

The repetition of the words 'ndukambile' in the song 'Katimba Kaa' and 'ndumbathukie' in the song 'Ivutavutilya' enhance the theme of violence which is a constant concern in the construction of masculinity. The artists are issuing threats to the female identities in the specific songs. In song 'Tina' the phrase 'Tina, Tina mwiitu wa mama' (Tina, Tina my sister) has been repeated. Through this song the artist is trying to portray the protective role of males. He is pleading with Tina that she should always use protective ways whenever she is having sexual intercourse. This explicates that women have a don't-care attitude and

therefore do not mind the safety of their own lives. In the song 'Ngesa Kumilwa' there is repetition of the words of the chorus. The singer repeatedly says, 'ngesa kumilwa nyie niuvaku mundu muka uyu' (if I get drunk, I will rape this lady). By this repetition the artiste does not only achieve emphasis on the effect of alcohol on male sexual behaviors but he also displays the aggressiveness of males in their struggle to construct what they consider to be 'real men'

3.2.2. Metaphor

Peter (2002) defines metaphor as the direct comparison of one thing to another. Maduakor (1991) calls it a figure of speech that implies a comparison between two entities that are naturally incompatible. We may therefore describe it as an implied analogy which imaginatively identifies one subject with another. It is implied because it is never signified by the signature words 'as'n or 'like'. The qualities of one are applied to the other. The selected songs have metaphors embedded in them. They embellish the poetry and as well communicate the poetic messages.

In the selected songs, metaphors are the second most frequent features of style after euphemism. Most of the metaphors have been used euphemistically. The kamba oral poetry under this study is filled with metaphors as analyzed below. In the song 'Black Spot' the artist talks of stopping 'kuthungya nduu' (forcing out squirrels). Considering the song's context, 'kuthungya nduu' means sexual intercourse. The artiste says that he will stop the act because women have 'coughed'. Cough here implies HIV/AIDS. The artiste further says 'the cassava has its owner'. As will be noted under euphemism 'cassava' is used to connote penis. Penis is the part of the body which in this context refers to the male. In other words, the man is warning women to keep off from him because he is already owned (married).

In the song 'Tina' the artiste sings; 'nduthambaa wina ngua' and 'ndwitikila kuisanisya ngelemende na ithangu'. In this song 'clothes' and 'paper' refer to condoms. The male figure is addressing females' failure to use protective methods when having sexual intercourse.

In the song 'Jane wa Kitenge' the artist says 'Kavwele kwatiia matu' (Kavwele hold your ears). The artiste needs attention because there is a message he wants to pass. He immediately says 'Jane ulavite aini pwani' (Jane, you have constipated men at the coast). In this song the artiste wants the audience to understand that Jane has constipated men with her prostitution

thus they should beware. This song amplifies women's immorality. Constipation here connotes infection, an implication that Jane is suffering from a sexually transmitted disease and has infected many men at the coast. The artiste further says 'Jane wienda kumina aume pwani'. The implied meaning for kumina is to kill. Patriarchal men construct themselves by viewing women negatively.

In the song 'celestine' the artiste sings 'maima bado ndivuthua' (still drilling holes). Drilling symbolizes use of force. As described earlier, holes refer to the female genitalia and therefore in this case the driller is the man and the drill is the penis. Literally, drilling calls for the application of force. This metaphor has therefore been used to address the theme of sexual violence.

In the song 'Ngesa Kumilwa' the artist quotes; 'kisinga kyukaa na mwaki' (a glowing splint comes with fire). Both the glowing splint and fire burns. The artist's name is Alex Kasau Kisinga. Kisinga, which in kikamba means a glowing splint is equally harmful as fire because both can be used for burning. The phrase connotes that men are dangerous beings whose harm can be compared to that of fire. Through this song the artiste highlights male violence which has been analyzed as a major theme in the data under study. The message communicated here is a threat to women that they should be careful with men for they (men) are dangerous and can be harmful.

The song 'Katimba Kaa' by Ben Mbatha gives the female identity the qualities of a broom. The singer quotes; 'withiawa wi kifagio' (you are a broom). A broom is used for sweeping. Literally the phrase may be understood as a positive one based on the fact that a broom sweeps clean. However, according to the context of the song it implies that women are non-selective. They usually have sexual intercourse with the men who come their way. The song is sung to amplify female prostitution, a move that signifies hegemonic gender construction. Nevertheless, the artiste presents a contradiction in that the same behavior that receives tacit support when engaged in by men is vehemently confronted when expressed by women. In the same song the artiste sings and says 'ni nzamba'. Nzamba means cock. This symbolises manliness. In other words, the artiste is saying he is a 'real man'. The song advances masculine gender construction.

In the song 'Nye Neetelile' the artiste says; 'kuya githeri' (eating githeri) 'niye pilau' (to eat pilau) 'novwe nivunie' (I better be jailed provided I have eaten to my fill). The phrases quoted above depict women as food for men. Women have been viewed by men as items for their consumption. The term 'githeri' connotes an unadmirable lover while 'pilau' implies the admirable one. This is the reason the male artiste sings that he is afraid of eating githeri only to vomit it later after being served with pilau. This portrayal induces into women's minds stereotyped notions that for a woman to be loved she must measure to the standards of patriarchal view of 'beautiful'.

In the song 'Rose Mueni' the artiste calls women witches. A witch is a woman thought to have magic powers, especially evil ones. She is usually feared and termed as dangerous- one who has the capacity to kill. The above song therefore views women as dangerous people of whom men should be careful. This is a stereotypical view of women by men. In the Kamba community women were the ones believed to be witches. When a man happened to be suspected of sorcery it was believed that it is a purchased power. On the other hand, a woman who was known to be a witch was said to have inherited it from her mother or grandmother and therefore there was no doubt on the validity of a woman's witchcraft.

In the song 'Carol' the persona sings; 'nguite excess umanthile route kwa Njenga, lelu iinamba kuthela' (I am carrying excess, find another route for there are still more roads). The above phrases highlight glorification of sex. The persona, who is a male, claims that he has more than enough women for himself. He also advises the female identity to go and member herself in a different route because free roads are still available. Route and road here signify men. The artiste is advising the female to go get herself other lovers for he has no room for her.

In the song 'Ndanu' the artist quotes; 'lika ngalini ino ya mutongoi' (aboard the leaders' vehicle), 'syindu sya mutongoi' (the leader's things). The first phrase is advancing the theme of self-praise. The artiste is referring to himself as a leader. The second phrase advances the theme of objectification. The woman is referred to as 'things'. Patriarchal men consider women as commodity. 'Things of the leader' implies that women belong to men. This is a masculine attitude and belief which is patriarchal in nature. In the Kamba community, once a man pays dowry to the female's father, the woman becomes his property.

3.2.3. Euphemism.

Euphemism is widely used in the society today. It is a figure of speech used to veil derogatory or taboo words by use of less direct ones. Dennis (2002) defines euphemism as a word or phrase that stands for another one that is derogatory or taboo. According to Hudson (2000) euphemism is “the extension of ordinary words or phrases to express unpleasant and embarrassing ideas” (Hudson, 2000). Burrige (2012) asserts that euphemisms are less offensive alternatives that are preferred in communication in place of undesirable ones. (Burrige, 2012)

Among the many strategies the artists of the selected songs have used, euphemism has been found to take lead. The popular artistes have used euphemistic words to mask insulting ones in order to advance various thematic concerns related to masculine gender identities. For instance, the words ‘kafry’ ‘Itunda’ ‘Kamwanda’ and ‘Katwiku’ have been used to connote the female genital organ. The word ‘yanga’ ‘manga’ ‘singano’ have been used to refer to the penis while ‘dawa’ and ‘kiluma’ have been used to connote the male sperms. The above-mentioned words have been used to advance the theme of anatomy. It would have sounded vulgar if at all the artists had used the actual words for the specific body parts.

The artists have also used words like ‘kusua’ (swing) ‘tukunge’ (let us crawl) ‘kutonya maima’ (to pierce holes) to refer to sexual intercourse. In the song ‘Tina’ the artiste is cautioning Tina that whenever they go to swing, she should ensure the soldier has uniform. ‘Soldier’ here stands for the penis while ‘uniform’ connotes condom. The broad meaning here is that women should consider use of condoms during sexual intercourse. In the same song the artiste further says most people have ‘coughed’, meaning they have contacted HIV/Aids.

Listening to this song, one would think the artist is advising the woman to take care when indulging in sex to avoid infection by the deadly disease. However, the artiste continues ‘Tina Tina mama wambiie nieke kukia nundu ukimwi ni fashion’ (Tina, Tina you told me to stop fearing for HIV/Aids has become a fashion). This expression gives the song a twist. The vital message by the male artiste to the male listeners is that women are ‘care free’- they do not mind getting infected with sexually transmitted diseases and therefore men should be careful when it comes to matters pertaining opposite gender relations. The song presents a negative picture of the female gender. The same depiction is realized in the same song in which the

artist quotes; ‘wambiie nduthambaa we wina ngua’ (you said you do not bathe with your clothes on). ‘Clothes’ here connote condoms while ‘bathing’ connotes sexual intercourse. As quoted earlier, this euphemism has been used to portray women as reckless beings who do not mind their health. One may be forced to conclude that women love sex more than life itself.

‘Kutonya’ which means piercing has been used to connote a violent act. In piercing there is use of force and therefore this euphemism has been used to magnify sexual violence which may be read as a desire to stamp masculine omnipotence of a woman’s body.

3.2.4. Proverbs.

Proverbs may be defined as a simple, concrete, traditional saying that expresses perceived truth based on common sense or experience. They reflect a society’s experiences over time and are preserved as part of a society’s life. Proverbs are a form of oral literature that form part of a people’s culture and which offer their experiences. Proverbs are preserved in oral discourses in order to be applied in varying situations in future. (Materike and Mapara, (2009). Through the use of proverbs, past experiences are used to capture present concerns whereby the transmitted word draws lessons from the past in order to address the present situation (Materike and Mapara, (2009). D Angelo (1997) points out that proverbs embody habits of thought, customs and values. They are infested with varied social meanings and interpretations. They may be used to persuade people towards particular beliefs or attitudes.

The Kamba popular artists use proverbs to negotiate their ‘manhood’. For instance, in the song ‘Jane wa Kitenge’ the uses the proverb ‘miti ino mitendeu yaamina aume’. Through this proverb we get to understand two things that are being communicated by the artist. One, he is satirizing the beauty of women. ‘Mitendeu’ (smooth) connotes beautiful. The term ‘yaamina’ (has finished) connotatively means has killed. The male artiste is sending a vital message to his fellow men that they should beware of beautiful women because they can endanger men’s lives. This proverb has been used to amplify the theme of female as evil and dangerous beings.

In oral poetry, proverbs are invoked to make listeners reflect on past experiences in life in order to clarify their attitudes towards such experiences. According to Babcock (1977) a speaker uses oral proverbs in his attempt to suggest an attitude towards the present social situation. In the above song, the situation in the ground is the ‘male displeasure’ in the female identity. It is therefore the artiste’s attempt to impact that attitude into the minds of his

listeners. This is a move to convince the public to always understand that there is reason and cause in any failed opposite gender relationship.

In another song, 'Ninakola Katimba' the following proverb has been quoted by the male artist; 'muyo ndwiwaniawa' (pleasure is never shared). This proverb is a reinforcement of the theme of female objectification. It reassures the audience that women are meant for male sexual pleasure. The core issue in the proverb is pleasure (muyo). Before quoting the proverb, the male artist has expressed his distaste for the woman and then used the conjunction 'but' before the phrase 'pleasure is never shared'. In this way the artist is trying to drive some sense into his listeners, that he experienced great displeasure from the woman hence their separation. This implies that no one can understand him because as he quotes 'pleasure cannot be shared'. In other words, we cannot understand his experiences with the said woman.

There is proverb use in the song 'Katimba Kaa'. The artist sings; 'wi wa mana muno vyu ta kyai kya kavakuli' (you are very useless like tea served in a bowl). The artist is expressing his hatred for the female in question. This kind of utterance is driven by hegemonic masculine attitudes. The man is demonizing the woman and by so doing exposes to his male listeners the uselessness of women.

My conclusion is that proverbs have the capacity to be applied in many social situations. I suggest that the few proverbs that have been used in the oral poetry were meant to edify notions of hegemonic masculinity.

3.2.5. Similes.

A simile is a form of mental image in which two entities are compared explicitly. Simile is a common feature in the selected Kamba popular songs. Cuddon (1991) defines a simile as a figure of speech in which there is likening of one thing to another with the aim of clarifying and enhancing an image. Cuddon (1991) says it is a direct comparison of one thing with another. As opposed to metaphor in which the comparison is implicit, comparison in a simile is usually explicit and easily noticeable.

Crystal and David (1969) explained a simile as a figure of speech in which two unlike things are compared often introducing them with the words 'like' or 'as'. Both similes and metaphors are forms of comparison. However, similes allow the two ideas or objects being compared to remain distinct in spite of their similarities whereas metaphors assign the qualities of one object to another in spite of their differences. According to Muthuia and Mwangi (2014) similes use an indirect imaginative and descriptive comparison of two concepts. Similes are classified into two:

- Explicit simile.
- Implicit simile.

In explicit simile the characteristics of comparison between the two objects are stated. For example, 'he is as tall as a flag post'. 'tall' is the characteristic. In implicit simile, it remains the audiences' task to infer the characteristic being compared. For example, 'her mother is like a monster'. This may mean either her mother is massive or she is cruel and destructive. A good example of simile use from our data is in the song 'Ninakola Katimba'. The artist quotes; 'ni kana koombiwe ni Ngai kailye ou kindoli kya muthemba' (she is a child created by God looking like a doll. In the theory of performativity Butler states that performativity has to do with repetition of very oppressive and painful gender norms. Popular music is one of the platforms where these gender norms are repeatedly passed to the public. In the Kamba community, just like any other African community, women are demeaned and assigned the position of children and objects which men can manipulate as they wish. In the above excerpt, the woman in the first place is referred to as a baby. Secondly, she is compared to a doll. A doll is a play thing for children and this comparison has been used to develop the theme of sexual objectification in which the man has the power to sexually manipulate the woman.

'Namo ukamona ula undu methiawa mailyi wika kuvaluka na itheka wavyaa ngolila' (if you can see the way they look like you can laugh to the ground, they look like gorillas). The above excerpt from the song 'Mavoko' is referring to two sisters. The artiste is making an effort to describe how ugly they are. In the last line above, he compares women to gorillas. Gorillas are said to be ugly. They are also believed to spread diseases like Ebola. The personality of gorillas is what the Artiste intended to pass concerning women, something that is physically unattractive as well as one that poses danger. This comparison also leads us to

the understanding that a woman's worth is determined by her beauty, an attitude that has been passed to the women themselves leading to self-objectification. In the contemporary world, women (including the aging) struggle to acquire the standards of beauty set by the society. This has led to women endangering their lives through the use of products which affect their skin as well as their health in general.

In the song 'Mavoko', the smell of the female identities is likened to that of a sewage. 'Matina kunyunga sewage' (they started smelling like sewage). In the same song, the artiste describes the woman's buttock by saying 'kitolonganite ta kau wa nzamba' (looking as haphazard as a cockfight). This simile has been used to give a very ugly picture or image concerning the woman's physical looks.

In the song 'Jane wa Kitenge' the artist says, 'ngasenga muno wiuaaniwa ki' (I got very much surprised as to why men compete for you) 'kana nundu uvwane musungu' (or is it because you look like a European). In the African patriarchal society, one of the measures of beauty is light skin. The artist is asking the woman whether the reason why men go competing for her is because she looks like a European. In other words, the male artiste is wondering if it is because she is light skinned that men have to go fighting for her.

In the song 'Ivutavutilya' the artist has used simile to demean and mock the woman. He says, 'ukaamba ta ndia' (you sounded like a fool). In the same song the artiste sings, 'uvwana ngamia' (you look like camel). The woman is likened to a camel. The general shape of a camel is not appealing. A camel has unproportionally long legs, long neck and big hump. Likening the woman to this animal is a strategy to communicate the intensity of the woman's ugliness. This confirms that men in patriarchal societies attach beauty to physical looks.

In Kasau's song 'Kwitya', he quotes 'niania vitii ingala' (I am as hardworking as a lizard). This simile has been used to advance the theme of self-praise in which men try to give praise to themselves by showing how wealthy, great and hardworking they are. In Ben Mbatha's song 'Katimba Kaa' the artist says 'aume wiania ta nduti' (you have as many men as ants). This simile is used to expose the woman's immoral behavior. In the same song the artist likens the woman's vagina to a bowl. As explained earlier under derogatory word used, according to the song's context, 'uungu' has been used to refer to the female genitalia. Likening her genitalia to a bowl connotes its big size. From this depiction it can be assumed

that men have a stereotyped belief that a woman's immoral behavior will affect the size of her genitalia.

3.2.6. Symbolism.

A symbol is a concrete or a familiar object that is used to explain an abstract idea or a less familiar object. According to Kitsao (1975:129), symbolism is a device that stands for representation. It is the use of a visual or verbal sign to stand for something else. Robert (1994:419) defines a symbol as an object or action that means more than itself. Kennedy (1983) defines symbol as a sign, be it a word or object that suggests something outside and beyond itself. While a simile suggests that Y is like Z, in symbolism Y speaks about Z.

In the song 'Ndanu' by Ken wa Malia, the artiste tells the female identity, 'Ndanu lika ngalini' The term vehicle is ambiguously used. While it may literally mean the equipment for ferrying people and goods, it can also symbolize the man's heart. This implies that the man is making a call for the woman to be his lover.

The term 'leader' symbolizes power. Power is usually associated with hegemonic masculinities. The artiste exalts male power through the use of symbolism. He portrays men as having power over women. In the same song he says 'Ndanu usuvie syindu sya mutongoi' (Ndanu, take care of the leader's property). 'Syindu' (things) here symbolizes the woman's body. The phrase implies that women belong to men. This symbol echoes the theme of objectification. Women are considered as objects and property to be possessed by men and this still depicts male power over women.

In the song 'Nduku wa Thaana' the artist presents a woman who takes a masculine attempt by tricking the male identity into gang beating which she had organized. In this song, the woman 'Nduku' becomes a symbol of the optimistic vision of women to counteract male violence.

Men's power over women is also echoed in the song 'Ivutavutilya' by Kativui. In this song, the artist uses the term 'singano' (injection) and 'kiluma' (aloe vera) he says, 'ngautaviia kiluma' (if I fill you with aloe vera) 'ngakwinzila singano' (if I inject you). In the act of injecting there is use of injection. The man says if he happens to inject the female his hair would change colour. In this case the injection symbolizes the man's penis. In addition, aloe vera has been used to symbolize the male sperms. Both injection and aloe vera are used in treatment and treatment results to good health. The male artist may be understood to imply

that it is the presence of a male identity in a woman's life that will give her a good and healthy life. This further confirms the importance of a male in a woman's life according to the African society. On the other hand, the two terms 'ngautaviia' and 'ngakwinzila' symbolize male sexual prowess. Both the above implications are stereotypical hegemonic masculine notions. Filling the woman with aloe vera (sperms) may be assumed as achievement of multiple orgasms by the male. Injecting, which implies the insertion of the penis into the vagina may indicate the presence of penile erection. The song therefore represents male sexual prowess enhancing the theme of sexual glorification.

Another instance of symbolism is the song 'Aka'. The artiste quotes; 'nivinduany'a uta aume nambe kuveta thina uyu ninawo wa kiveti' (I am going to change my bow to do away with this problem I have about a wife). The bow and arrow are a symbol of war. In times of war, bows and arrows were the weapons used in the Kamba community. The mention of the 'bow' in this song symbolizes marital violence. The message the artiste is communicating here is that, for a man to leave with a woman he should be prepared for war. This is a hegemonic attitude that represents women as difficult beings to live with.

3.2.7. Lexical borrowing.

According to Yule (1996:65) borrowing means taking over words from other languages. There is a consistent use of borrowing in Kamba popular music which is from English and Kiswahili. There are reasons for borrowing. An artiste may be forced to borrow if some of the words he intends to use in his communication have no equivalence in his language. He may also take the option of borrowing if he targets to communicate to audience of different languages rather than his own language. The songs under this study offer a good number of borrowed words. The following songs offer cases of borrowing from either Kiswahili or English or even both.

'Black spot'

Blackspot (English)

Town (English)

Branch (English)

Short wire (English)

'Ninakola kitimba'

Maringo (Kiswahili)- pride

Tuesimiane (Kiswahili)- tuheshimiane

Damu (Kiswahili)-blood

Excess (English)

‘Tina’

Kafry (English)-fry

Fashion (English)

Kujali (Kiswahili)-to care

Sweet gum (English)

Kavu kavu (Kiswahili)- dry

‘Penninah’

Design (English)

Bonga points (English)

Jeans (English)

Ebu cheki (Kiswahili)- just check

‘Mavoko’

Stairs (English)

Waganga (Kiswahili)- witchdoctors

Stwitini (English)- streets

‘Ni Kinene’

Kuchoma (Kiswahili)- to roast

Choma (Kiswahili)-roast meat

Ushamba (Kiswahili)- uncivilization

Mbandi (English)-band

Ujuzi (Kiswahili)- skill

Mashimo (Kiswahili)- holes

‘Jane wa Kitenge’

Headquarter (English)

Wrong number (English)

Stage (English)

‘Celestine’

Choma base (Kiswahili)- a place for roasting meat

Stage (English)

Raster (English)

‘Nduku wa Thaana’

Date (English)

Aunt (English)

‘Ivutavutilya’

Ujinga (Kiswahili)- foolishness

Family (English)

Your dear (English)

Tongoza (Kiswahili)- seduce

Ngamia (Kiswahili)- camel

Video (English)

‘Ngesa Kumilwa’

Soldier (English)

Maisha (Kiswahili)- life

Milele (Kiswahili)- forever

Raha (Kiswahili)- joy

‘Katimba Kaa’

Fake (English)

Danger (English)

Beach (English)

Kumbe (Kiswahili)- so

Tamaa (Kiswahili)- lust

Millionaire (English)

Cargo (English)

‘Nye Neetelile’

Pilau (Kiswahili)

Facebook (English)

Whatsapp (English)

Makeup (English)

Vaviumu (English)- perfume

‘Rose Mueni’

Ponda raha (Kiswahili)- enjoy yourself

Tabia (Kiswahili)- manners

‘Carol’

Kadhaa (Kiswahili)- several

Heshima (Kiswahili)- respect

Story (English)

Shambiki (Kiswahili)- fan

‘Ivu Yii ni Yau’

Polisi (Kiswahili)- police

Makanga (Kiswahili)- loaders

‘Miss Musembi’

Dress (English)

Dhambi (Kiswahili)- sin

Leti (English)- ready

Jirani (Kiswahili)- neighbor

‘Ndanu’

Shida (Kiswahili)- problem

Boss (English)

‘Ngililye Ngomete’

Sana (Kiswahili)- very

Mali (Kiswahili)- wealth.

The artists of the selected songs under this study have used borrowing extensively. It has not been used for the sake of music-making but it is a deliberate purpose by the artists to ensure their authentic communication to the audience.

3.2.8. Code switching

Although sometimes confused with borrowing, code switching has its different meaning. According to Mitray and Musken (1995:7) code switching is the use of two or more languages in the same conversation. It may be defined as a means of communication in which the speaker alternates between two languages in a communication process.

Davis and Bentahil (2008:2) argues that it is a useful resource for bilinguals which may serve as poetic function contributing to the aesthetic effects of a discourse. A good example of code switching is in the song 'Nduku' in which the artiste quotes in English saying: 'when the deal is so good think twice'. Through this phrase the artist is warning his male listeners to be careful with their estranged partners who come requesting for reconciliation. This was after the persona had been enticed and lured by Nduku to visit her only to find a gang of men who beat him mercilessly.

Another case of code switching is in the song 'Katimba Kaa'. The artist mixes Kikamba and English in the same line; 'we withiawa wi after money' (you are always after money). This strategy is designed to support the theme of 'female gold digging'. Men have stereotypical beliefs that in an opposite gender relationship, the female is only after financial benefits and not the relationship itself. I view this as an indicator of hegemonic masculinity in which females are viewed negatively.

3.2.9. Hyperbole.

Hyperbole is a figure of speech that is commonly used in the day to day life. Its statements contain extreme exaggeration (Dennis, 1996). It is meant to produce a strong impression and a very dramatic effect. Different from other figures of speech which may call for a deep interpretation, hyperboles are easily recognized. They provide certain situations with extra drama and comedy. Hyperboles too have the power to re-engineer self-evaluation that can cause igination of the potentialities in individuals.

In the song 'Celestine', the artiste sings 'murembo nawonaa ngoo ikakuna' (a beauty that increased my heartbeat). The exaggeration here expresses the value men place on the beauty of the women. The artiste claims that whenever he saw his beautiful lady, his heart beat faster. This is symbolic of the violent feelings that overwhelmed his whole being at the site of the woman in question. In the same song, the artiste tells the woman; 'if I fill you with

aloevera my skin must change colour'. This exaggeration has been used to castigate the act of sexual intercourse between people of varied ages. Among the Kamba, it was and is still today considered an evil act for a young man to share sex with a woman above his age. The artiste is satirizing women who indulge in sexual relationships with young boys.

In another song 'Kwitya', the artiste has used exaggeration to exalt male hypersexuality. He sings; 'nikoma ngaemwa' (I am unable to sleep) 'nundu waku esi' (because of you Esther).

Another use of hyperbole is in the song 'Mavoko' in which the artist describes the physical looks of two sisters and claims that one of them has 'staired' buttocks. He says, 'kitimba ki steasi' (buttocks which have stairs). In actual sense, it is not realistic for one to have staired buttocks but the message here is geared to the physical looks of the women. This confirms that men place their interest in the physical looks of a woman and that is why some men disown women who do not measure to the cultural standards of beauty. Hegemonic masculinity overlooks most other characteristics of women placing value to physical outlook.

3.2.10. Irony.

Irony is a figure of speech in which meanings are usually contrary to the words. Pairing Ton (2007) defines irony as that mode of speech whose meaning goes contrary to the words and whose intended implication is a mockery of what is being stated literally. We have dramatic and verbal irony. Dramatic irony is that one in which the persona speaks lines which have a totally different meaning for the audience whereas verbal irony is speech which is totally different from what it means. Irony is documented in the song 'Jane wa Kitenge' in which the artist quotes; 'miti ino mitendeu yaamina aume' (these smooth plants have cleared men). As explained in another analysis, smooth symbolizes beauty and therefore smooth plants imply beautiful women. 'Clearing' implies killing. It is therefore ironical that the man demonizes women's beauty notwithstanding that when looking for female partners, men's first consideration is physical appearance. In one of the selected songs, the artiste says about the female character that there is no need for perfume or makeup. He says the female he is referring to is naturally beautiful. In a man's choice of female partners, beauty leads, other qualities follow.

In yet another song, the artist sings, 'mbevi yi nguma kuusu kutonya maima' (a baby who is famous in hole piercing). The woman is referred to as a 'baby'. A baby is a symbol of innocence and purity yet the artiste claims that she loved 'hole-piercing'. Hole-piercing as

described earlier is the act of sexual intercourse. The name assigned to the woman does not match her moral characteristic. In relation to gender construction artists create a situation whereby females will be perceived as immoral. In addition, the above phrase ironically waters down men's superiority and wisdom. The phrase becomes an eye opener to the fact that in presence of 'female beauty' men get overwhelmed by sexual emotions rendering them helpless hence becoming victims of circumstances. Ironically, beautiful women lure men with their beauty and by so doing men are not able to resist the attraction of such women.

The word 'finished' may be interpreted to mean 'kill' which may not mean the literal killing but it may be understood that through their beauty women kill a man's dignity, kill his superiority, kill his ego.

3.2.11. Rhetorical questions.

Cuddon (1991) defines rhetoric question as a question that does not expect an answer or whose answer is less evident. Speakers use rhetorical questions when they are trying to argue with themselves. The selected songs are rich with this literary strategy. Rhetoric questions contribute to the aesthetic of the text. In the song 'Penninah Mueni', the artist uses the following rhetoric questions; 'ni itisya yau yii?' (what sort of temptation is this) 'wiisaa kutuma nitatwa ni musyai' (do you want a parent like me to get tempted?). The artist ridicules the woman for wearing and behaving in a seductive way. He claims that she wears very tight clothes which expose her buttocks and in addition she ensures she has passed by his home, something that has put him into sexual temptation.

In the song 'Rose Mueni' the artist uses the rhetoric questions, 'nowitei?' (have you no mercy?) 'ko wi nyamu?' (are you an animal?). This question is used to satirize the woman who is said to have born children, abandoned them and joined commercial sex working.

Ken wa Maria uses rhetoric question to advance the theme of sexual violence. In his song 'Miss Musembi', he sings, 'niisa kwovwa nundu wa mundu muka?' (shall I be jailed because of a woman?) 'nundu mwau uu' (what is this?). The above questions do not expect an answer but they have helped to make the aesthetic of the song.

In the song 'Aka' Alex Kasau sings; 'ni mukosi mwau naiye nyie wa kingee?' (what a bad luck that befell me, wa kingee?). The artiste argues with himself as to why he is not able to successfully live with a woman. He says every time he marries he finds himself attracted to other women, something that has left him wifeless. The heterosexesexual behavior of men has

led to this problem but ironically, he calls it bad luck. In the same song he asks; ‘kana konaoeiwe Kitui nyie?’ (or was I bewitched when I was in Kitui?). This artist tries to wander as to whether it is bad luck or he may have been bewitched.

3.2.12. Apostrophe.

Apostrophe is a figure of speech in which the speaker directly addresses an absent entity and who or which cannot respond. The entity maybe an absent, dead or imaginary person or it can be an inanimate object. The Kamba popular music is replete with this literally strategy. Artists sing mainly addressing the female identities as though they were present. The songs below are good examples of how apostrophe has been used in Kamba popular music.

‘Tina’

| | |
|---------------------------|-------------------------|
| ‘Tina Tina mwiitu wa mama | Tina, Tina my sister |
| Eka kutinda uithinika | stop bothering yourself |
| Kutinda uimbia nuke’ | telling me to come |

‘Peninah Mueni’

| | |
|----------------------------------|--|
| Peninah mueni unthukitwye kyongo | Peninah Mueni, you have confused my mind |
|----------------------------------|--|

‘Ivutavutilya’

| | |
|---------------------------------|-------------------------------------|
| Indi madame ungulasya kyau? | Madam, what do you want from me? |
| Mundu muka uyu Kwakwa wendaa ki | you woman, what do you want from me |
| Na ukaema kundavya | that you do not want to say |

‘Katimba Kaa’

| | |
|----------------------|------------------------|
| Farida mwende we | Farida Mwende |
| Ndukambile kungethya | never again great me |
| Kiangiti kiasulu | I swear I swear |
| Onaeka kungethya | not even greeting me |
| Ndukambile kunzisya | never again look at me |

Most of the songs that have made use of apostrophe are those that are directly addressing the female identity. The artists have used this strategy to address the theme of violence. The phrases used are those which offer threat to the absent addressees. In this way the males find

voice and construct themselves as superior and violent beings whom the women should fear and respect.

3.2.13. Gestures and body movement.

In everyday speech we are likely to hear the quotation 'Actions speak louder than words'. During speech, people may move hands, arms or even the whole body. In a gender performativity point of view which asserts that speech acts construct meaning, these body movements seem to have some relationship with the concurrent speech. Gestures tell a lot about the message communicated in songs. The Kamba popular artists use different forms of gestures in their music. Sometimes they move their bodies in a sexualized manner, bending and twisting their pelvic areas in a sexually suggestive way. For instance, Ben Mbatha's body movements are distinctively sexualized.

3.2.14. Tonal patterns.

Tonal patterns are means by which speakers reveal attitudes and feelings. The tone may be bitter, pitiful, fanciful and a host of other emotions and attitudes (Robert Frost). For instance, in the song 'Kwitya', the artist's tone is a pitiful one. He pities himself for his inability to maintain a woman. He quotes, 'nitatie kuelesya na niniemiwe'.

In the song 'Katimba Kaa' the artist's tone is bitter and at the same time commanding. He is bitter with the woman he is addressing, sending a warning that she should neither greet nor look at him. He says, 'ndukambile kunzisyia ndukambile kungethya'.

3.3 Kamba popular performance as a confirmation of gender construction.

Although the current study is based on content analysis, there was need to consider the actual popular Kamba performances as presented through the selected songs. According to Butler, by acting in certain ways a person is construction meaning. Construction of gendered meanings is realized in the Kamba popular music performances. The Kamba popular music is male dominated with gender dynamics serving to replicate gendered power relations between the male and female. Women have been handicapped by the fact that music use hard language, something that has limited them to becoming sexual dancers and they themselves have assumed this position in men's performances. The language of the music is that which pertains to sex, sexuality and objectification of women. Girls dance around the male artists half naked and their gestures and body movements are clouded with sexual connotations.

The male artist seems to enjoy as the girls swing their buttocks bending up and down in a sexualized manner. This kind of performance therefore, offers varied gendered behaviors which are bound to be imitated.

The female audience and especially the young girls will soon get to believe that their role in music is to attract men with their beauty and the sexualized mode of dressing. On the other hand, the men who in most cases make the artists their music idols will get to believe that girls and young women are sex objects who are meant to attract and entertain the males. This may also cause upcoming popular artists to view popular music as a ground for expressing their manhood.

3.4 The role of aesthetic in gender construction.

The songs play a number of roles. They have both the aesthetic value as well as play the role of advancing the themes of the text. The artists use artistic strategy to communicate to the audience thus acquiring a platform to navigate a masculine gender identity. When the artists are depicting both males and females, they do not use everyday language but rather use poetic expressions to navigate hegemonic masculinity. This form of masculinity, which is patriarchal in nature, is performed through repetitive phrases which are both poetic and humorous.

Conclusion

As demonstrated in the above chapter, the selected Kamba popular songs are a platform for the male artists to construct the 'ideal man'. The artists have applied the aesthetic use of language to crystallize the culturally obtained slogan that considers language as a tool manufactured by men and laid at their disposal to satisfy their selfish ends. Literary strategies like similes, metaphors, symbolism, proverbs, irony, rhetoric questions, hyperbole, euphemism and borrowing have been used to aid in constructing a male gendered position. Metaphor and euphemism are two central literary devices used by the artists to emphasize and transmit message to the audience. The two have been used because artists do not want to sound blatant. It may also be a way of excluding foreigners and small children from their communication. In nutshell, the artists have deliberately used literary strategies to negotiate a masculine gender identity as well as for aesthetic value.

CHAPTER FOUR

CONCLUSION

4.0 Introduction

This chapter presents a brief summary of the findings based on collected, transcribed, interpreted and analyzed data. The chapter provides the study's conclusion and as well recommends on further studies. The summary of the research findings led us to the conclusion and recommendations.

4.1 Summary and Findings.

This study set out to interrogate selected Kamba popular songs concerned with gender relations. It looked at the discourses on masculinity and femininity, attributes which expose the construction of a gendered identity. It also examined the language used by the artists in this construction and its role in the construction of a dominant male gender. The objectives of the study were to interrogate Kamba popular songs and their deployment of artistic technique in order to construct the masculine gender, establish the stereotypical discourses of masculinity vis a vis femininity and their relation to gender and interrogate the deliberate use of literary strategies employed by the artists to advance the thematic concerns. The scope of the study was limited to the study of 22 selected songs sung by 5 artists.

The findings of this study will provide additional knowledge to members of public on the significance of Kamba oral poetry as agency for the construction of gender. Concerning literature review an aggregation of data was reviewed. Review of available literature on the relationship between music and masculinity was explored. Works that have considered popular music as a vehicle for gender construction and especially masculine gender were also interrogated.

The study applied the theories of performativity, feminism and Ethnopoetics. Ethnopoetics was considered appropriate for the study because it is well grounded in the ethnography of the Kamba community. The theory privileges the literary aesthetics of the oral work of art in its original language by studying its aesthetics before translation. The theory argues that once oral texts are translated, they cannot retain their context and aesthetics and therefore such works should be studied in their original form.

Performativity theory aided this research in the interpretation of the selected songs as speech acts meant for the construction and reconstruction of gender in accordance to societal ideologies. This position is supported by Butler who postulates that performative acts do not need to be turned into performances in order to perform an action. To interpret the motives behind the stereotyped gender attributes in the selected songs and the connotative meanings in certain verbal utterances, the feminist theories and in particular the radical feminist theory was deployed.

The study employed a qualitative research because the analysis was mainly content based. Purposive data sampling was applied in the selection of songs and artists. The researcher was forced to attend some live performances in order to ascertain gender construction in the sexualized dances by the female dancers. It was during these live performances that the researcher got time to interview two of the artists under this study. During the live performances the researcher collected two types of data; data on the performance dynamics and data on the lyrics. Data processing included transcription and translation of the songs. Data interpretation was later done based on the lyrics the performance and the aesthetic strategies deployed in the selected songs. Interpretation helped in the analysis of the data. During the analysis Ethnopoetics theory played a vital role in the identification of the aesthetics of the songs in their ethnographical form.

The selected songs were transcribed and later translated to English which is the language of analysis. After the translation the researcher subjected the songs to a critical analysis of the discourses on masculine vis-a-vis feminine attributes and the literary strategies used by the song artists and their functional implications in the construction of a dominant masculine gender. The literary strategies by the artists include similes, metaphors, repetition, proverbs, euphemism, rhetoric questions, hyperboles, symbolism and borrowing, code switching, apostrophe , tonal patterns and gestures.

The study findings established that both masculine and feminine genders are assigned roles stereotypically. The roles assigned to women reveal female subordination whereas those assigned to men reveal male superiority and dominance.

The study also established that the literary strategy used in the selected Kamba songs reveal the intentions of the artist. All derogatory word use is directed to women and none has been directed to a male character. There was a great deal of metaphors, euphemisms and tabooed words used by the artists as strategies to convey their messages. It was also established that the lexical items used by the artists of the selected songs reveal societies attitudes towards both genders. The songs bring out negative attitudes towards women and positive ones towards men.

Hypothesis number two has proven to be true because it has come out in the analysis of this study. As quoted under 1.2 (Statement of the problem) the Kamba are already a patriarchal community. The persistent reemphasis of men as superior to women as highlighted in the selected songs reveal men's fears of their threatened manhood hence the need to salvage it.

In interviews with two of the selected artists, it was revealed that the choice of music and language is factored by the fact that males are out to safeguard their manhood which is seemingly getting threatened by the women of the contemporary society.

The study also established that Kamba popular songs carry implicit messages rather than their surface meanings and therefore the songs are a purveyor of societal attitudes and beliefs on gender.

Finally, it was revealed that Kamba popular music provides good grounds for males to construct themselves into a dominant masculine gender. In nutshell our inquiry and observations conclude that popular culture mirrors real life and therefore the masculine nature of popular music is a society's way of celebrating sexual domination of women. The study also concludes that Kamba popular music is an important vehicle for the construction of masculinities among the Kamba.

4.2 Recommendations for further research.

The study confined itself to the analysis of the discourses on feminine and masculine attributes in the selected songs and the literary strategies used in order to bring out the themes related to gendered identity formation. The selected songs are clouded with literary strategies of which we did not exhaust. The same songs can be analyzed using other literary strategies like personification and point of view. The research majored on hegemonic masculinities and therefore recommends that further research be mounted on better masculinities. Further

research can also be carried out based on Kamba female popular artists. The current research also focused on content analysis. It would also be of interest to carry out a study on the live performances of the same songs in order to capture greater aesthetics and more information on Gender construction.

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APPENDIX I. Selected songs

| | |
|--|--|
| <p><u>ALEX KASAU</u> <i>Aka. (women)</i> Nivinduania uta ata aume Nambe kuveta thina uyu ninawo wa kiveti Kiangiti naema kusiw'a ningwaa mana Nundu kwikala na aka kwi o vinya Nye kisinga nindataa na vinya mbaka vakaema Aume indi mwikalanasya ata namo Ndatithitye muno kutwika ndia ni kana nikalanie namo Indi mwa nyie ninanoie Kyalo mwa kwandavya mwikalaa ata namo</p> <p>Na kuweta uwo kuu mitaa Aka ala matiele vo ti iveti No ngethe sya kuvonda laa nasyo utuku mbembani Kana ko naoeiwe kuu kitui nyie kisinga nikale nde muka Aume ningumaka nimukosi mwau naie nyie wa king'ee Nikilasya nandeiti mundu muka Twamina ta myei itatu usu nyie ngeania Ngambiiia kutamani aka angi kuu mitaa Undu ngwika nyie nithi ku kitui nyie Nimanthe kelitu kanini mwa nikite o kuea o mbola Nisisye kana ningwona muka Kava nimine ta myaka ikumi Ndivundianga kakethe kau undu tukwikalania Ni ready Ona ethima nimina myaka mbau</p> | <p>Men, how shall I change my bow to clear this problem concerning a wife I swear if you don't watch on me i will become useless Because living with women is a difficult task I kisinga tries my level best but all in vain Now, fellow men how do you live with them I have tried to make myself a fool so that I may be able to live with them but I am tired Kyalo, please tell me, how do you live with them And speaking the truth in the streets The women available are not wife material Are just ladies for entertaining us at night in maize farms Or was I bewitched when I was in Kitui, I Kisinga to live without a wife? Men, I am perturbed what bad luck that befell me, wa king'ee Whenever I date a woman After around three months i lose interest in her And begin to last for other ladies in the streets What I am going to do is to go to Kitui To look for a small girl to bring her up with time To see if i will get a wife I better spend about ten years Training the girl on how to we can live together I am ready even if it will take twenty years</p> |
|--|--|

Caro.

Niukulya Caro ii kowendaa ata vala nii
Na ukalea kundavya katombi nyie ngeka masavu
Wio na tumatuku uikyungusa maisha makwa
Katombi ngasenga na ngasaaniwa wendaa kyau
(kowendaa ata tene)
Twikalite twi naku twi mabeshte myai kathaa
Na eshima nayo ngunengae ta wi mwiitu wa
mama
Indi yu nuunzengya wikilya wambona mitaa nina
mbevi yakwa
Uyambiia kwiwa woo
Na livoti ngakwata syumite kwa ngyenga
Ngasenga utindaa ilavu uyasya wi mbevi yakwa
Kumbikia aivu uikenga mashabiki makwa
Namo nimesi kana katombi ni mundu wa vinya
Kilasi kyakwa na kyaku Caro mwa nikiulea
Na myaka yaku na saisi yaku ve na thina
Vaitonyeka tukatuma nduu, kalo ninaku
Lakini kinzeni notusunge naku kukakya
Mashabiki makwa ma kuya kwa ngyenga
mukulu
Nyelele na ngovo na mwende nyie ningumutuma
Mundavisye kalo aumanwe na story syakwa
Na ti kumumenan nyie nguite excess
Mbaka mbuti (na ngova misivi ona ngavana)
Matatu yaku umanthile luti kwa Ngyenga
Nundu mulolongo kalo lelu inaamba kuthela
Na woona ta ithau enda ukulye wa kinyasa
Kitumi ethiawa vu sitengyi na niwisi nesa

I am asking you carol what do you want from
me?
That you do not say I katombi to do some
planning
It is several days' now poking in my life
This has made me wonder, what do you want
(What do you want)?
I have stayed with you as a friend
And I respect you as my own sister
But you are puzzling me
Whenever you see me in the streets with my
babe
You annoyed
I get reports from njenga
Then I wonder
You are always in bars announcing that you are
my babe
To shame me cheating my fans
Yet they know I katombi I am a gentleman
My status and yours cannot match carol
Considering your age and size there is a problem
It is not possible to be lovers with you carol
But in dancehalls we can trans night
My fan from Njenga and mukulu
Nyerere, ngovo and mwende, I want to send you
To tell carol to leave me alone
Not that I hate her but I am carryng excess
Even into the boot (and I have fastened seat
belts)
Let your matatu get another route
Because at mlolongo roads are still available
And if you think it's a joke

| | |
|---|---|
| | <p>Go ask wa kinyosi Because he is always at the stage and he knows this very well</p> |
| <p><i>Nyie neeteelile.</i> Nyie nineteetele ngeteela syindu ithi ngeteela Mbumu mbumu ngeteela muvaka nyie nganoa Nitindaa Whatsapp muvaka facebook Nyie mwa neteele uvindue visa Umbitwe nesa kelitu Vai vata wa make up kana perfume Na utemusuke Kila kiunzengya kelitu wimbua onetele Mbumu mbumu neteele ki wa kingee Ni asala vya kuya kitheli ni nzaa Na itina ndithinika nyie mwa nditavika nyie mwa niye pilau Nasisya itina muvaka mbee mbumu mbumu ve kindu Nyie yu ndikweteela kava ngakuvukya Mbumu mbumu mbevi tuye mutunda uyu wa kati Vau wanyie yu ngwambatye nthi isu ya uimu Waema umanye nyie kisinga ninguuvukya Ni ready kava novwe nivunie nyie wa kingee Kwi kweteela nise kuya matialyo ma Makai Kana ndavikae kitheli waniandalia vilau</p> | <p>I have really waited for these songs Bum bum I have waited till I have grown tired I am always on WhatsApp and in Facebook Waiting for you to change your profile You are beautiful, girl No need for make up or even perfume Even when your hair is not plaited What puzzles me girl you always tell me to wait Bum bum what am I waiting for, wa kingee It is a great loss to eat githeri due to hunger And I get troubled later, vomiting after you serve me with pilau When I look back at the front bum bum there is something I will wait no more, I better rape you Bum bum baby let us eat this fruit To take you to the spirit world If you refuse, know that I will rape you I am ready, I better be jailed When I am satiated wa Kingee Instead of waiting To eat other guy's leftovers Or vomit githeri when you serve me with pilau</p> |
| <p><i>Ngesa Kumilwa. (if I get drunk)</i> Ngesa kumilwa kwi utuku nyie kisinga Na ndyovewa mundumuka uyu Nikumwikania mithumbi Ngesa kumilwa utuku Nyie ngulumende ni kuvaku mundu muka uyu</p> | <p>If I ever get drunk, when it is night time And this woman tied up for me, I will do evil to her If I get drunk at night, I ngulumende will rape this woman</p> |

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| <p>Nundu katombi ndiukoma nundu wake Neesilya niendaa mavoko kilavu ki vau Ngathengaa nimusyaitye Ngesa kumilwa utuku nyie niuvaku mundu muka uyu Nyie nimanyaa kana ninathenga Noona iveti yila yithoosya vau kilavu Yavinduka yekala ngethe Ngesa umilwa nyie ngulumende ni uvaka mundu muka uyu Nyie nivondaa laa ndeukia kindu Nundu maisha aya twikalaa Ti ma milele tukamatiia nguluka Ete mundu uyu vakuvi Soja vosya taa masaa ni ma wathavu Saa kumi syana too na asya laa Veo ndanzi yisaa kwitha mithumbi Ta ndanzi ya kwa nyelele na luveni Kisa kuu kio laa Ngesa kumilwa utuku nyie ngulumende Ni kuvaku mundu muka uyu Saa kumi utuku kwithiawa mithumbi Aka me athei Syindu tii kila mundu ena wake Asya laa</p> | <p>Because I katombi I don't get sleep because of her Whenever I think I go to the club at mavoko and drink as I admire her If I ever get drunk, I will rape this woman I usually know I am drunk when I see the lady waiter change into a young maiden If I ever get drunk, I Ngulumende will rape this woman I give myself pleasure without fear of anything Because in this life we are not living forever, we shall live it to the young Bring this woman here, Soldier put off the lights it is time for evil Four thirty am time for children to sleep, what pleasure There is a dance that is occupied by wickedness Like the dance at Nyereres and Reubens place There is pleasure here If I happen to get drunk, I nglumende will rape this woman Four o'clock at night there is a lot of wickedness Naked women, things are here everyone with a partner What a pleasure!</p> |
| <p><i>Kwitya.</i> Kia ngiti kwitya syindu imwe kwio vinya Na kuelelya mathina amwe kwithiawa kau Nitatie kuelelya na nivaemie x2 Nganeena kisungu kitiku kiswaili Lakini kisinga nyie ngavokila mana x2 Namanyiie kwitasya ngunite ngitaa</p> | <p>I swear, I swear requesting for some things is a difficult task And explaining some problems is really difficult I tried to explain but in vain x2 I spoke English, Greek and Kiswahili But I totally failed x2</p> |

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| <p>Na solo nyie namitulya ngitaa kulea x2 Na nedawa mbaka ni iveti sya makai Na nikaa kusemba ndikakwatwe kya vinya Ngatoloka/ ndikese kwalevu Indi kaa Kisinga kambikie vai Kayiutambua ngita ya solo Makai ula wisi kwitya ndanenge mawaitha Kila ngwenda no misitali itekumya Aume nielesye thina syakwa ninengwe syindu ithi Aume nikoma ngaemwa nundu waku Esi Imagine mundu muima wina kingee Mundu wi mbandi wisikie Kenya nzima Ayiemwa ni too nundu waku my dear Wimanya nakwa niania vitii ing'ala Niikya kwoko Ngumye kwenyu movaka kitui We witawe syo kisinga mweene ivia Nakwa niinge tuvuli Nitwae Tawa Umanwa vya na ngewa ukwiwa mitaa Mundu wi nguma ethiawa na thina munene Kuvandikwa mauthuku uvusi muthei Kila ukwika kelitu we tema yiitho Kisinga yu kyukaa na mwaki uu</p> | <p>I am used to requesting while playing guitar When I hold it, solo, I only decline x2 I am loved even by men's wives I only run away to avoid being raped I run away to avoid raping them But this one has totally won me She does not recognize the solo guitar Guys whoever knows how to make request please give me the tactic To explain my problems, and have these things I do not sleep because of you Esi Imagine an adult with a beard One who owns a band, known all over in Kenya Unable to sleep because of you my dear You will know I am as hardworking as a lizard I will quicken myself to get you from your parents all the way to kitui To be called kisingas, the owner of the stone I will get some goats and take them to Tawa Leave alone street gossips about me Because a famous man is always in great problem Being alleged of evil, mere nonsense What you will do girl, is to keep watch Kisinga comes with such fire</p> |
| <p>KENNEDY WAMBUA NGUNZE <i>Miss Musembi.</i> Ve mwalimu umwe jirani nimwendaa x2 Nimwonaa avitukite ngewa itomo Nikulasya misi Musembi ngakumya naku We mwalimu muthenya waku noukavika Nauvanie na ila dress wikiaa</p> | <p>There is a certain teacher and a neighbor that I love x2 When I see her I lust for her I ask, how shall I get you miss musembi? Teacher, your day shall come</p> |

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| <p>Na kwongela tula tulatu wikiaa Na kwongela tula tumauta wivakaa Nileti yu nike mathamb ngaekewa Ngwivithile kala kasilani wisilaa Nikwenda muno Ngukungie na ndikutesa niwe muyo Nikwenda muno vyu nyie Na nundu yu nina vulani syaku mbevi Nikutaimia ala masaa winukaa Nikwithiwa mwiitu wa Musembi ni mviso yu Kava vathi undu ve kuthi niwe muyo Niisa kwovwa nundu wa mundu muka indi Nenyu nundu mwau uyu? Ngwenda muno miss Musembi ngwenda muno Nikutaimia ala masaa winukaa Ngwivithile kala kasila wisilaa Ninguvitya lakini mbaitu mundekee</p> | <p>I marked you with the very dresses that you wear And with the shoes you wear I marked you with your spectacles And the very perfume you use I am now ready to do evil, I will be forgiven I lay in wait for you along the very path you use Because daughter of musembi I really love you I lay in wait for you And I assault you to gain pleasure I really love you And because I now have plans for you babe I will time when you are going home Because daughter of musembi I am at climax I better do it provided I get pleasure Shall I be jailed because of a woman Surely what is this? I love you so much miss Musembi I love you very much I will time the hour you usually go home To lay in wait along the path you use I will make a mistake but my dear ones forgive me</p> |
| <p><i>Ndanu.</i> Ndanu uka ngalini ino ya mutongoi Wambe kuvondethwa laa we ni mutongoi Mbesa itiingwa shida kwa mutongoi Kalivu kwa mutongoi Ndanu kwanza wi sawa kwa kulilya mutongoi Wiamba kwonua maisha we kwanza ni mutongoi Naku uisuvia quality syindu sya mutongoi Wiamba kuthi mulolongo na mutongoi Kavilo vu makuti kwa atongoi</p> | <p>Ndanu aboard this leader's car To be entertained by the leader Money is not a problem for the leader Welcome to the leader's place Ndanu you are very good in caring for the leader You will be entertained by the leader Therefore, keep the leader's things in good quality You will go to Mlolongo with the leader</p> |

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| <p>Nzovi na nguku ya kukyoma Bill ya mutongoi Mbosi ya mutongoi nduke Ndanu nduu ti nduuka wiwa mutongoi Waile kwithiwa na heshima nguu ya mutongoi Tena kana usuvie syindu sya mutongoi Ndanu ka mutongoi syindu sya mutongoi tii</p> | <p>Kabiro makuti, the place of the leaders Beer and roasted chicken In the bill of the leader Come on leader's boss Ndanu friendship is not madness you belong to the leader You should have respect, you leader's tortoise Again baby, take care of the leader's things Ndanu you belong to the leader, here are the leader's things</p> |
| <p><i>Ivu Yii ni Yau. (this pregnancy)</i> Kelitu kaitaviie mulolongo Na mweene ivu ena makana Kelitu keasya ivu ni ya makanga Makanga syiasya nisyiuete thina Twikulwa ivu yii ni yau? Na mweene ivu ena makana Kelitu ivu yii ni yau? Kelitu keasya ni ya makanga Makanga ivu yii ni yau? Makanga syiasya ni mateleva Mateleva ivu yii ni yau? Mateleva measya ni ya volisi (kalau) Polisi ivu yii ni yau? Polisi syiasya ni ya kamomo Kamomo ivu yii ni yau? Kamomo easya ni ya luusa Luusa ivu yii ni yau? Luusa easya ni ya kivuva</p> | <p>A girl is pregnant at mlolongo And there is a problem as to whose pregnancy it is The girl says it is turn boy's pregnancy The turn boys say they will cause trouble We are asking whose pregnancy it is But there is a problem as to whose it is Young girl, whose pregnancy is this? The girl say it is the turn boys Turn boys whose pregnancy is this? The turn boys say it is the driver's Driver, whose pregnancy is this? The driver says it is the policemen's Policemen, whose pregnancy is this? The policemen say it is Kamomom's Kamomo whose pregnancy is this? Kamomo says it is luusa's Luusa whose pregnancy is this? Luusa says it is Kivuva's</p> |

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| <p>DOMINIC MUASYA MBITHI.</p> <p><i>Black Spot.</i></p> <p>Ningueka ukuana mbili Nundu yu aka aingi muona ma mitaa Mathukumaa kyiki kyiki kampuni ya utuku Na aingi moo mathooasya mana kafry Navu noisa kuwaa nundu nimakooie Tena ndunia ve black spot ya maisha (asi aka) Itunda yii x3 Ni black spot ya dunia Kyiki kyiki x2 Kuthungya nduu ni black spot ya maisha Tumbwi tumbwi x2 Li kamwanda kaa ni black spot ya ndunia (asi) Nayu ndatie kusunguka ulimwengu wa masia Ngasenga muno Okila town mami vena branch kyiki kyiki Kambuni ya utuku Na mwakomana ndwisa kumanya kana ni ikaava Na nkyo ngumwia ningueka ukuana nyie mbili Nundu ndunia ve black spot ya maisha (asi-uka---</p> | <p>I will stop plucking ticks Because most of the women you see on the streets now, Their job is kyiki kyiki, a night company And most of them sell kafry for free And one can get sick because they have a coughed Again on this world, there is a black spot of This fruit x3 Is the world's black spot Kyiki kyiki x2 To smoke out a squirrel is a life's blackspot Tumbwi tumbwi x2 Yes, this depression is a life's blackspot Tumbwi tumbwi x2 This gulley is the world's black spot I tried to travel around the world of the earth I tried to travel around the world of messiah And got puzzled In every town mammy there is a kyiki kyiki branch, a night company And if you meet them you cannot tell they are a prostitute And that is why I tell you I will stop plucking ticks Because in the world there is a life's blackspot</p> |
| <p><i>Tina Tina.</i></p> <p>Tina Tina mwiitu wa mama Eka kutinda uimbua nuke Tukenze kiwu ya keli Kweli Tina mwiitu wa mama</p> | <p>Tina Tina my sister, stop telling me To come to dig the well a second time For sure Tina my sister, that day you puzzled me When you wanted Tina , we just crawl like that</p> |

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| <p>Muthenya ula niwanzengisye Uyenda Tina tukunge kavu kavu Ute kukia kukombala Tutanyuke kavu kavu yaani kafry Tina Tina ingi wambiie nduthambaa we wina ngua Keli we ndwisa kuisanisya ngelemende na ithangu ukaenjoy (ilikanaa) Tina Tina mwiitu wa mama Niukulya o yila mukusua Mwikiaie musikali uniform Nundu andu aingi nimawaie (nimakooie) Kambuni ino ya kyiki kyiki Keka ti kuthamba andu mena ngua Methawa andu aingi matutiie ni kusoea kafry Methwa andu aingi matutiie Mwisho Tina Ninendeeawa muno nue tukunge Lakini etha ni kavu kavu kava ngasuile makutano Ngasyele makutano Tina Tina mama Wambiie mama nieke kukia Nundu ukimwi ni fashion Na ula utenawo nimutie ni ivinda Neewie tei ii mbaka neta methoi Nundu nduujali mami Tina maisha maku</p> | <p>Without fearing to get emaciated To chew like that, I mean kafry Tina Tina again , you told me you do not bath in clothes And again you cannot use sweets in their covers and enjoy [it cannot work] Tina Tina my sister, I beg you whenever you are swinging Let the soldier be in uniform because most people have become sick Vangi Tina nienda uelewe I request whenever you are spreading your skin to wear swimming costumes Because most people have weakened [they have coughed] Again Tina I want you to understand this kyiki kyiki company If it were not for bathing in clothes many people would have died Because of the fry, most people would have died Finally, Tina I very much long to come we crawl with you But if it is plainly, I better go and swing at Makutano To trim them at Makutano Tina Tina mammy, you told me to stop fearing Because HIV/Aids is fashion And the one without it is left behind I felt pity till I shed tears Because you do not care for your life Tina</p> |
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Nduku wa Thaana.

Maisha makwa ngumbukaa
Vai savali naendie kukethya Nduku wa thaani
Mwaka wa kana ngili ili na ikumi
Nai na mbaitu matuku ikumi na eli
Nduku ambiite niwaumie kwoo
Nayu ekalaa Wamunyu kuya Mwala
Oingi ambiite athinaa ninyie
Kwoou wakeli ndikalee ngamwone
Na ingi ambiite eenda kumbonya mathau
Tukumbuke oyila namutwaite
Manyani naendie ngathooa vang
Nundu ambiite ndikalee kumuthooea mavia ta eli
Navu savali ikanza
Navika neethiie ailyi mbaa ainywa
Kaima ka konywani na kukyonga
Navika neethiie ailyi mbaa na aume nyanya
Mena metho mailyi mwaki
Nduku ambiite niteewe uki mbaka nimilwe
Na ndikese kwitwa kindu
Nanywa twamilwa ambitiie aume
Dominic Muasya navuiwe na ngavenwa mbesa
mbingi
Na indi kweew'a ndeto ila waneena
(Artist) Iiii Iiii
 Naku Nduku noundaniia my lover
(Nduku) kasia
 Aume mwithwaa mwi ndia
 Tena nyamu iteawa na kila yendete
 Yilaa wandwaite kondakusomie namanya
 Ukilasya weetiwa date ukathi ta mbui
 yakimiwa ulaa
 Nayu kondaamuie eka ngwike setup

In my life I remember
A journey I had to visit Nduku of Thaana
In April 2010, I was with my relatives on 12th
Nduku had told me that she had moved from
home
And was then staying in Emali
Then she told me she missed me
Therefore, that Tuesday I should not to fail to
visit her
She had also told me she wanted to teach me
some games
To remember when I had married her
I went to Manyani and bought bhang
For she had told me not to fail to buy for her
about two kilos
Then the journey began and I later arrived
I found her in a bar drinking a whole Konywani
and also chewing miraa
When I arrived I found her in a bar with eight
men
Whose eyes looked like fire
Nduku told me to be served with beer till I get
totally drunk
And not to pay anything
When I totally got drunk she called some men
Dominic Muasya I was beaten and robbed a
large amount of money
Then just hear the words she spoke
[artist] Oh oh! Nduku please, why don't you
help me
Nduku] Nonsense, men are always foolish
Furthermore, you bait an animal with what it

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| <p> Ngunenge date nuke nguvuithye Nike revenge indu wambuaa yila wandwaite (Artist) ai na kweli nau ambiie Woonaa watiana na mukau athi uendo Esa kukwia mukomane isilye muno Nike musungu aisye, na niwo When the dealis good think twice (Nduku) kunai vya kana mutule kwoko na muimumwa ngua Ngakwatanisya nzia ya kuthi kilembwa Nundu kilembwa ve aunty wakwa umwe, Teresia Watwaiwe Wamunyu kuu kilembwa Na nendaa andethye na too mbaka kioko Kumbe nake mbaitu andi niwawaie nduuka mutwe wake Na niwoolilye mwa ni andu Ambiie numaale ndakambitie musili Kuthi manyani ningulika ni mbiti Kitheka kii undu ngwona ki minyambu na mbiti Nike nduku nuendie namilwa </p> | <p> likes best When you had married me I observed that Whenever you are dated you run like a goat that has seen some feeds Then I decided to set you up To give you a date to have you beaten up To revenge the way, you used to beat me when you had married me [Artist] And truly my grandfather told me Nye kondathi ngakyonge kwa mbaa makaa Kuuya kwa Makala Wionaa nguuthooea uki wa maana Ngiti ii ya mundu thi Navu nye naumie ngiite na utuku Whenever you part ways with your wife and she leaves When she says you meet think twice And the white men aforesaid, and it is true When the deal I too good think twice [Nduku]Beat him thoroughly or break his hand and strip him naked I have gone to chew miraa at Makaa's place All the way to Makala's place You thought I bought you beer for free You dog! Go away! That is when I escaped by night And took the way to Kilembwa Because at Kilembwa I had an aunt called Teresia Who had been married at Wamunyu in Kilembwa I needed her to provide me with a place to sleep till morning </p> |
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| | <p>Unfortunately, my aunt had gone mad and forgot all about her people</p> <p>She told me to move out or else she would call the chief</p> <p>[Artist] When I go to Manyani, I will be eaten by hyenas</p> <p>As I can see this thicket, it must be inhabited by lions and hyenas</p> <p>And Nduku has already gone after.</p> |
| <p>Rose Mueni.</p> <p>Rose mueni uma malindi</p> <p>Usyoke kwenyu mwa kambu</p> <p>Usvie syana watiie uyikala soko wa kambu</p> <p>Wasyaie syana ta muthwa uyikala soko wakambu</p> <p>Ona tungi tutesi kuthi (nokatoloka mbaka malindi)</p> <p>Tuthiniaa naku ta ndiwa</p> <p>Ona kava keka Ngai akumbie wi ngungu mami</p> <p>Kute ukune syana ai na uyiitia na thina ndunyu</p> <p>Aka muona yiulu wa nthi ni aoi vyu na angi ni nyamu</p> <p>Kutoloka syana wasyaie utesae nyama sya kati</p> <p>Matolokaa syana masyaa mateasae nyama sya kati (kuta wasyungu)</p> <p>Na kweli mami ambiie aka ni tofauti</p> <p>Ve uko wa kutwawa na ungi wa kuta kithuma (na ungi wa kuta wasyungu)</p> <p>No umalaya na ukola ii yo yithaa tabia nthakame</p> <p>Kwoou ndwose syana Rosi yu umanthie syana umo woo</p> <p>Ni aivu na ni makosya kuthinasya syumbe sya ngai</p> <p>No wi tei kana ko wi nyamu uiponda laa na</p> | <p>Move away from Malindi</p> <p>Go back to your place Kambu</p> <p>To take care of the children whom you left at Kambu</p> <p>You gave birth to too many children when you lived in Kambu market</p> <p>When some of them did not even know how to walk</p> <p>(and you disappeared to Malindi)</p> <p>They suffer like orphans</p> <p>It would have been better if God created you barren</p> <p>Instead of giving you children and you leave them at the market place</p> <p>These women you see in this world are great sorcerers and others are animals</p> <p>They abandon their children to go to sell their bodies, (selling pancreas)</p> <p>My mum once told me women are different</p> <p>Those for wife material and those for commercial sex</p> <p>(those who sell their bodies)</p> <p>Immorality and prostitution is a behavior in their</p> |

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| <p>asungu Nasyo syana syaku mami syithinia soko wa kambu Ve kiumo kitathelaa ona ethiwa withi na ndeke</p> | <p>blood Therefore, Rose take your children and search for their origin It is bad and a shame to mistreat God's creatures There is a great curse even if you fly by aero planes To abandon children, you gave birth to go to sell your body</p> |
| <p><i>Bonga points.</i> Peninah mueni unthukitye kyongo Na design ya kwova kitimba x2 Switi mitelemanganyo mami mitilemanganyo x2 Ino ni mitilemanganyo ya kwova kitimba x2 (Mama yiaa Ebu cheki bonga points x2 Asi we yiaa) (Yo nao niukulya peninah ii ni mitilemanganyo myau weevundisye Okila kwakya ona ndinywa kyai na mukate uyisila vau kwakwa nza Wikiite skirt ya jeans Nakyo kitimba niwo kinenevete Uyithia bonga points syumilite kumila Ni itisya yau yii Wiisa utuma nitatwa Nakwa ni musyai) Switi mitelemanganyo mami mitilemanganyo x2 Ino ni mitilemanganyo ya kwova kitimba x2 Mama yiaa x2 Ebu cheki bonga points x2 Asi we yiaa Tena wisilaa vau kwakwa nyumba x2 Na design ya kwova kitimba x2</p> | <p>Peninah Mueni you have driven me out of my brains With your design of tying your buttocks x2 Sweetie temptations, mummy temptations This is seduction, tying your buttocks tightly Mammy oh! just check, bonga points Oh my! Let me ask you Peninah, what kind of behavior is this you Are practicing Every morning when I am taking breakfast you pass in my compound Wearing jean skirts and the way your buttocks are big Such that the bonga points are fully exposed What sort of temptation Now you want to tempt me yet I am a parent Sweetie temptations, mammy temptations x2 These are temptations, tying your buttocks x2 Mammy oh Just check bonga points Oh my! Again you pass by my house x2 With that design of tying your buttocks x2</p> |

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| <p>Switi mitelemanganyo sami mitilemanganyo x2 Ino ni mitilemanganyo ya kwova kitimba Mama yiaaa x2 Ebu cheki bonga points x2 Asi we yiaaa (Yo nao niukulya peninah ii ni mitilemanganyo myau weevundisye Okila kwakya ona ndinywa kyai na mukate uyisila vau kwakwa nza Wikiite skirt ya jeans Nakyo kitimba niwo kinenevete Uyithia bonga points syumilite kumila Ni itisya yau yii Wiisa utuma nitatwa Nakwa ni musyai) Switi mitelemanganyo mami mitilemanganyo x2 Ino ni mitilemanganyo ya kwova kitimba x2 Mama yiaaa x2 Ebu cheki bonga points x2 Asi we yiaaa Nithi mueni ngatavye chief witu (kivuva) x2 Ueke kwisilaa vau kwakwa nyumba x2 Na design ya kwova kitimba x2 Ino ni mitilemanganyo mami mitilemanganyox2 Ino ni mitilemanganyo ya kwova kitimba x2 Mama yiaaa x2 Ebu cheki bonga points x2 Asi we yiaaa</p> | <p>Sweetie temptations, mammy temptations x2 These are temptations of tying buttocks Mammy oh Just check, bonga points Let me ask you Peninah, what kind of behavior is this you Are practicing Every morning when I am taking breakfast you pass in my compound Wearing jean skirts and the way your buttocks are big Such that the bonga points are fully exposed What sort of temptation Now you want to tempt me yet I am a parent Sweetie temptations, mammy temptations x2 These are temptations, tying your buttocks x2 Mammy oh Just check bonga points Oh my! I will go and inform our chief x2 So that you stop passing by my home x2 With that design of tying buttocks x2 These are temptations, Mammy temptations x2 These are temptations, tying your buttocks x2 Mammy oh Just check bonga points Oh my! I got totally drunk</p> |
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ALPHONCE KIOKO***Ni kinene.***

Tingilingili tingilingili mwai tingilingili sua
Tingilingili maundu mekaa kuka Tingilingili
Moseo mekaa kuka tingilingili
Na kinze twikaa usunga tingilingili
Na nzovi twikaa ukunda tingilingili
Na maima twikaa kutonya tingilingili
Mbikavu kweli ningwona nyie mulasta ndiundu
ndeka
Nundu kweli nasisya shida ndogo ni nthelu
Vai yiima ndatonya na vai nguu ndatonya
Ona ethiwa ni muthungu niutumonya yiima
Nundu yu niyavumie tita tene mbaitu
Na maundu yu ni maseango sya kuya kyoma iyaa
Ve undu umau wandavisye ni kamwana na niwo
Ambiie ndunia ino wenda kufaulu mwanake
Wambe kwitwa kikombe
Mambe makutumie umwe ushamba ni anake
Wonue kutonya maima
Nundu yu dunia ino nduvuka utetemushanule x2
Ona solo mwanake Ndukuna utemuvundisye x2
Na niwo nundu kweli nyie lasita ndiundu ndaathi
Ndimanya kutonya maima na mbandi naina
mbingi x2
Yatta orchestra naikwo kwa musyengu naikwo
Ngamba kwitwa kikombe ngosa ujusi ngeania x2
Nayu kithungo twi mbee shida ndogo ni nthelu x2
Thina twoona mwingi nayu nikyanenevie x2(ai)
Na wenda umanya kana nikyanenevie tukomanie
kinzeni mwiyounee x2
Uke winiwe kinze kumini ni mulasta waamanya
uwetaa x2

Tingilingili tingilingili oh tingilingili sun
Tingilingili things just happen tingilingili
Good things just come tingilingili
And dances we only dance tingilingili
And beer we just drink tingilingili
And holes we just pierce tingilingili
For this moment I know I can do anything
For when I consider things small problems are
over
I can pierce any hole, I can pierce any tortoise
Even if a European I can pierce a hole on her
Because it is now famous not like before my
kins
And things are better now money for choma is
available
My grandfather told me something when I was a
small boy, and it is true
He told me in this world if you want to succeed
young man
Make yourself a fool
Let people first exploit you, to be oriented by
young men
To be shown how to pierce holes
Because on this world you cannot make it unless
you are oriented x2
You cannot play solo without being taught x2
It is true because there is nowhere I never went
Before I knew how to pierce holes I
performed in many bands x2
I was in Yatta orchestra and in Musyengu
I first made myself a fool until I had enough

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| <p>Ethiwa wika kwika kithungo na ndwaaisa kuvika kwooka mwiyounee x2</p> <p>Ethiwa wika kwiwa mashimo na ndwaaisa kuvika ukona maitonywa x2</p> <p>Ethiwa wika kwiwa wia wakwa na ndwaaisa uvika ukamanya ni wiku x2</p> <p>Nikyo mbandie kusunguka kenya kila vandu shambiki mwiyounee x2</p> <p>Mukawetaa ngewa sya ukweli eka sya kwiwa nokwithwa mukengewa x2</p> <p>Indi niwaa wisa kwiwa kaundu keuwetwa tambua ni kingix2(kinzee)</p> | <p>skills x2</p> <p>And now Kithungo we are leading, small problems are now over x2</p> <p>We experienced a lot of problems but now we have advanced x2</p> <p>And If you want to know that we have advanced, let us meet in a dance and you will see x2</p> <p>Come and watch real performance by Murasta, you have only been talking about it x2</p> <p>If you only hear about Kithungo and you have never witnessed, come and see for yourself x2</p> <p>If you only hear about holes and you have never witnessed them been pierced x2</p> <p>If you only hear about my job and you have never witnessed what it is x2</p> <p>That's why I have decided to move around Kenya for my fans to see x2</p> <p>To be telling true stories and not rumors, could be you are cheated x2</p> <p>Because I hear when you happen to hear somethings</p> |
| <p><i>Ngililye Ngomete.</i></p> <p>Ngililye ngomete ngona nyie mashimo x2</p> <p>Tondu ndena muyo ndelemie sana x2</p> <p>Na ngamba kwikala nthi vau kitandanix2</p> <p>Ndelemete muno ni syindu ila ngwona x2</p> <p>Lakini ngavoya ngaiu uu ndukese kwithiwa x2 (Yii) mama we (aya)</p> <p>Nonie ndotoni kiveti vulani x2</p> <p>Mama wi tuvesa muno kuma makueni x2</p> <p>Ethiawa na company yake nene ya maloli x2</p> <p>Avangite eenda maima nundu we ena mbesa x2</p> <p>We amine mali yake ethiwe na mashimo x2</p> | <p>When I was sleeping I saw x2</p> <p>And that is why I'm not happy because I really got shocked x2</p> <p>And first sat on the bed x2</p> <p>Very much shocked because of the things I am seeing x2</p> <p>But I prayed to God that it would not happen x2</p> <p>Yes, mama(yea)</p> <p>I saw in a dream, a certain womanx2</p> <p>A wealthy woman from Makueni x2</p> <p>Who has a big lorry company x2</p> |

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| <p>(Ii) Indi thina mama uyu ni misilikina x2 Nonie ndotoni aendete kitui kwa mukanga wi vau Aendee mashimo na oovewa mithea eewa nikungwatya x2 Ngamwonea ndotoni nakwa maima ngamutangila x2 yii Indi manya mama uyu kwakwa ndwi vaatix2 Ngwia onaeka mithea wongele maloli x2 Ndyisa kulika wii naku wi mukuu mama x2 Ona ndisya ukasia Rose nundu wa malolo x2 Ethiwa ni mbesa ni sure maima kwakwa ngesa kuthua(aii) Ngulya niki kyawo mwa masuka mami x2 Matumiaa tumwana nai sanasana Kenya x2 Mundu wa yiika na inya waku no ukukuna mapenzi x2 Ndyisa kwitikila maima kava ngoawa ni thina x2 Ekai nikale na Rossie Switi kakwa</p> | <p>Who had decided that she wants I maimax2 Because she has money x2 Ready to use all her wealth to ensure that she is with Mashimox2 (Yea)But the problem with her is that she is a witchx2 I saw her in a dream going to a certain witch doctor in Kituix2 Going because of Mashimo and given charms to net mex2 I saw her in a dream but I went before herx2 But woman, just know you are not luckyx2 Leave alone charms, add even the lorries x2 I can never enter your bedroom you are old woman x2 I cannot leave Rose because of lories x2 If it is money, I am sure maima will get rich I am asking really why sugar mummies x2 They usually exploit boys, especially in Kenya Someone of the age of their mothers still having love affairs I can never agree, I better die of poverty Let me live with Rosie, my sweety</p> |
| <p><i>Ukangumbuka.</i> Eka utinda uyasya wienda tusyokeanie story syaku nineanisye Nakwiie wivanya na ukesa kwasya takeka niweesi Nayu Nikava ngakutavya sanzu nanengi kakwa Ndukakinya x2 Ona ukethiwa neue ilumaita ya aka mashimo ni leti kwikala</p> | <p>You should stop saying that you want us to reconcile for I am fed up with your stories I told you to pretend but will come to say ‘I wish I knew’ And I better tell you frankly you will never step in my placex2 Even if you are the lastborn of females Mashimo I’m ready to stay</p> |

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| <p>Tene mavatha tyomekalaa matekutwaana na maikusaa Kitumi ujanja ula winawo ninguukia avakwa nditonya x2 Lilikana ndikutwaa nakwie vaa ni kwaku Na nundu wi mukila utavye Ukaema kwiwa ngewa syakwa ukalikiilwa ni mathethi Umunthi withinia kwenyu uyasya Keka to weesi x2 Nienda uwete ethiwa ve kindu wikwakwa Kyaakuthinia kana ukakosa Umanye maima nineeyumitye Kwikala naku Ngai ni ngusi Na ngatuma asee makathi kwenyu Makasye wi kwakwa kelitu x2 Maisha ni maku ikalaa taku ndina undu Ona ukatwawa Ni muthungu Lakini nakwiie vaati ve vinya kwoneka ya keli Weeyumisye ithunya yi kanywa Withinia Nginya undilikane x2 Nota neesi uyienda ve kana nasyaite Ngali ya wamunyu nina mwende Noosie ngali ngamatya Ngamaete kwakwa nyumba tulyu Yu nina mwende Ta kivetu na kana kaitu Terry mutheu (kelitu) x2</p> | <p>Don't the priests stay without marrying yet they do not die Because the tricks that you have make me fear and I cannot make it x2 Remember when I married you I told you this is your place And because you despise advice You disobeyed and allowed yourself to be lured Today you are suffering in your home place saying I wish I knewx2 I want you tell me if there is anything That you ever lacked or never got from me I want you to understand I had devoted myself To live with you, God is my witness And I sent elders to your home place To say you are at my place x2 It is your life, live as you wish I have no problem Even if you get married by a white man But I told you luck never strikes twice You took out fat meat from inside your mouth You will suffer till you remember me x2 It is as if I knew when you left, I had a child With mwende from Wamunyu I took a car and went for them I brought them to my house without fear Now I am with mwende as my wife and our child Terry mutheu x2(a girl)</p> |
| <p><i>Celestine.</i> Nye kithungo ninguelesya wia wakwa ni ngumbula Kindu niwaa kiinzengya kithiawa na milembo mingi</p> | <p>I kithungo want to explain my work, I will confess Something that surprises me with many girls I have researched but in vain for whenever I ask,</p> |

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| <p>Ngungusite ngaema kumanya na nakulya nditavawa Nayu mbangie nikulye nyie mashabiki munzungie Nonete milembo mingi yi vata na kutonya maima (ai) Ve mulembo nevaasya ni ku wote ngithukuma Choma base nyie ndina kuu ve mbevi imwe twakomanie Celesitine tyomweewie naina wathi na mutavya Wai mulembo nawonaa ngoo kweli ikakuna Mbevi sawa yai mbanake yai vata na kutonya maima Ndisungikya Mbithe nguu yakwa iinzuvia Maima bado ndivuthia Wendo moto kambonasya twaendaa ona musyi kwoo Muvaka asyai ma nguu isu mamanya kana ninaisaa Ikeka kubidi nitoloke choma base ndikoveke(ai) Nauma wote mbithe aendie sultani kuu kwa usue Indi kuma we aenda kuu nowo maundu mathukie Nzovi we ona utanyusaa athi ku atwika nthengi Myei ili aemanwa na usu Sultani kuu akathama Ooswa ni imusele yingi vau emali mekalanie(ai) Mwaka muvitu uithela twai valise na Dominic Muasya Ni sitengyi ndisungithya nesa kwona mbithe aumaala Na imusele yiu ikombalu noona ta imumasai Maima makwa natonyaa yu matonyawa ni masai Indi ti undu uu wambikie selestini ukangumbuka</p> | <p>no one answers me And now I have decided to ask my fans for an answer I have seen many girls who really love hole piercing There was a girl whom I was courting when I was working in wote at choma base When I was performing there I met this babe Celestine I hope you heard when I sang a song and told you She was a girl whom when I saw my heart increased its beats A good babe who was beautiful and who loved hole piercing Myaka ta ili naminie kyoma mbeisi For about two years in Choma Base performing Mbithe my tortoise caring for me, still piercing holes Hot love she showed me we could even go to their home Even the parents of that tortoise knew I was using her I was forced to run from Choma Base to avoid getting enslaved When I moved out from wote Mbithe went to her grandmother's place in sultan But since she went there things went wrong She wasn't taking beer before but now became a drunkard Two months later she differed with her granny and she migrated from sultan She taken by another old man and they lived in Emali</p> |
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| | <p>Before the end of last year, we were at police station with Dominic Muasya</p> <p>While at stage performing, I saw Mbithe come out</p> <p>With another wrinkled old man who looked like a Maasai</p> <p>The holes I used to pierce were now being pierced by a Maasai</p> <p>But that is not a problem</p> <p>What you did to me Celestine you will come to remember me</p> |
| <p><i>Jane wa Kitenge.</i></p> <p>Vaa aume e ngethe ikwitwa Jane vanaia kuma wote</p> <p>Inatuite vwani na hivi majusi yathamii mavoko x2</p> <p>Wakitenge, mbevi yi nguma sana kuusu kutonya maima</p> <p>We kavywele kwatiia matu nundu yu vaa vena thina x2</p> <p>Nyie ndakwisi Jane wookie ndanzini kyangamwe</p> <p>Wisi nesa tuyina na yata Akamba wukite kukethya totox2</p> <p>Woonekie stage nyie nikwete solo Jane ukatenda toto</p> <p>Watina kumbendeesya owisi nesa toto ni laviki wakwa (Wisi nesa vya) x2</p> <p>Onawo usu ti undu kila kyesie kumakya ni kwiwa Jane kana ulavite vwani</p> <p>Uine masitaa mooka kwina ndanzi x2</p> <p>Na nikyo kitumi waumie Mombasa wathamii mavoko</p> | <p>There Is a maiden called Jane Venaia from Wote Who lived at the coast but recently migrated to Mavoko x2</p> <p>Wa Kitenge a babe famous in hole piercing Kavwele hold on your ears for there is a problem herex2</p> <p>Before I knew you Jane, you attended a dance at Changamwe</p> <p>When we were performing with Yatta band at Akamba, you had come to visit totox2</p> <p>You were seen at the stage When I was solo singing and Jane you betrayed Toto</p> <p>When you started seducing me yet you are well aware Toto is my friend (You knew very well) x2</p> <p>But that is not an issue what puzzled me is to hear that Jane you have constipated men at the coast</p> <p>Offering yourself to stars when they come for dances</p> |

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| Na nivo headquarter ya wanangandi Jane utuaa kuux2 | And that is the reason you come from Mombasa to live in Mavoko |
| Ngewa ila ngukwata yu niiwa jane kuma wavika mavoko | For it is the headquarters of artists and that is why you live there Jane x2 |
| Mutuku ena mutie matindaa kau ukwenda kutonya maima x2 | The stories I am getting I here jane since you arrived at mavoko |
| Nayu wi mutindo na kauti boys lasita ngasenga muno | Mutuku and Mutie keep fighting for you |
| Wiuwaaniwa ki Jane kana nundu uvyana musungu x2 | And now you are in company with Kauti boys, Rasta I am surprised |
| (Wapi, vai kindu) | Why they are competing for you or is it because you look like a European x2 |
| Indi ve ndeto imwe yisaa kuwetwa ni akamba na nita wo | (Where there is nothing) |
| Mito ino mitendeu yaamina malai mwisi nesax2 | But there is a word quoted by the Akamba and it may be true |
| Nundu Jane ngwisi nesa ta wi wrong number kuusu kutonya maima | ‘These smooth trees have cleared monkeys’; you know it very well x2 |
| Ndweenda kwona mwana musiki wina maswili takwa x2 | For Jane, I know you well you are a wrong number concerning hole piercing |
| Ala ngwiwia tei ni asu ngwiwa meukukitia Mavoko | You never like seeing an artist with dreadlocks |
| Nundu no kwithwa matakwise mayona ta mavoko ta indi umie ushago x2 | I only pity those who are fighting for you at Mavoko |
| Na ndimina Makai nienda kumukannyia mwithwe mwi makini muno | For they may not know you thinking you have just come from the village |
| Muikese kuya nai mwene nundu nasisy nyie niona jane ta mukalye x2(kweli x2) | As I finish guys, I want to warn you to be alert |
| Aaah ngatelema na ngamaka nikyau Jane we uusambasa x2 | To avoid eating the wrong food because when I consider jane I think she might be sickx2 |
| Aa ngasuvaa wakitenge wienda kumina aini ma ukamba x2 | (surex2) |
| Ndikwona, Akamba | Oh I got shocked and petrified as to what you are spreading, Jane |
| Vu kyangamwe wai na toto twina Yatta (na ukakeuka) x2 | Oh I am astonished wa Kitenge, you want to clear Kamba artists |
| | When I saw you at Akamba |
| | At Changamwe you were with Toto when I was |

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| <p>Na wooka, vala nii Ukambia wauma sitengyi tumanthanex2 Na tondu nyie, noneewa Ve mulembo utongosaa aini vu ukamba x2 (Muvyu) Ngakuelewa, ngatulisa Na ngamanya noue niwaa uiwetwa (kweli)</p> | <p>with Yatta band (and you changed) x2 And came to me You told me after performing we look for one another But because I had heard That there was a girl who seduces artists I understood you and I relaxed And I knew for sure you are the one I hear of being talked of said, just know it is great x2</p> |
| <p>BEN MBATHA. <i>Katimba Kaa.(You small buttock)</i> Farida mwende we ndukambile kungethya kiangiti kiasulu Onaeka kungethya ndukambile kunzisyaa na metho katimba kaa Kitumi niithie wi wa mana muno vyu ta kyai kya kavakuli Ndutetheka wi mundu veki vyu kiangiti Ndutethya mundu mundu withiawa after money Ndutethya mundu nundu withiawa wi kivakio Noona ta wi akili kasamu kaa ndikwosa ndiutembesya ilovi Mauteli manene twatinda ala methiawa syindu sya vinya Hilton, Serena, Carnivore, Crystal restaurant nene Weekend no crisps, nguku na maluu Mombasa tuitelelaa kuu mbikiyi nautuku Mombasa tuikondisya nyumba sya ngalama Uimbonia vayiingwa shida ninyie imwe (wa mbee) na kumbe no ngyalo Wakitaa kungenga ninyie imwe kativui wakitaa</p> | <p>Farida Mwende never ever greet me, I swear Leave alone greetings, never again look at me you small buttocks This is because, you are very useless, as useless as tea served in a bowl You cannot be helped, you are very fake I swear, You cannot help anyone because you are always after money You cannot help anyone because you are a broom I thought you had brains you small animal, when I took you out in Nairobi Always in the big hotels which offer special services Hilton, Serena, carnivore, crystal- big restaurants Every weekend, crisps, chicken and chips Strolling along the beaches in Mombasa Renting the expensive rooms in Mombasa Assuring me that all is well, that I am your only lover yet it was only a plan</p> |

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| <p>kungenga twokothe ilovia Masavu ma aume niwa itina (ikusya yu) nikwete kisithe Niwa itina ndutalikya aume wiania ta nduti Navo ona vai aja nikengawa onene wa kisilu Nye mikutho nikengawa ondiwa ni kineene Na ngakutema na ngathi VCT nyie ngathimwa Na ngethiwa ndinamba kwithiwa na muthelo Na ngethiwa ni nzamba ya kwikwatwa kativui Kelitu ka kuma matiliku X2 wimumbe nesa kiasi ndikulea x2 Lakini wi ngulu na mathalau x2 Na tena withiawa na tamaa x2 Na nakutavya niwo ukambitaa ndia x2 Wambiie wi mbesa millionare x2 Niuthooa munduume ukamutwaa X2 Nikuvia nzamba ikolwa ni asyai Uyona ta usindi katimba kaa Uteshi ni ndengya kwi muthelo Farida kweli wio mamuluki X2 Ukaa ukunanga kwakwa na utuku x2 O wisi nesa Beni ni muka O wisi Ngamuangi eovo Ngasaaniwa wienda ata kathiti x2 Na nengi twatiie ni tuvikye vau x2 Na tena ndwi lato wi muvoo Na tena wi ula uloima ngulea Na kango wiania Anna Kamote Na kango uungu wiania mbaluku Ndikwitikila ona ngaa mana Ndikwitikilae wi minoo</p> | <p>You were only cheating me that I am your only lover, cheating me just to squander money Yet concerning men, I am the last, I take the tail, I am the last, you cannot number your men for they are as many as ants But there is no need for I am aware I am being cheated Mikutho, I am cheated when I know it is big And I dumped you and went to a VCT center to be tested I found I had not contacted HIV/Aids I was found to be ‘a complete man’, who can be depended on A girl from Matiliku x2 You are beautiful, I cannot deny x2 But you are rude and arrogant x2 And above that, you are lustful x2 And when I tell you, you call me a fool x2 You told me you have money, a millionaire x2 You can purchase a man for yourself x2 You can cook for a man, and make him forget his own parents You think that is victory, you small buttocks You do not know, I am, more dangerous than HIV/Aids Farida, truly you are a mercenary x2 You come to knock on my door at night x2 When you are well aware that I have a wife Knowing very well Ng’amwangi is present I wondered what you want from me, you small anus x2 We had agreed that it is over x2 In addition, you have no taste, you are cold</p> |
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| | <p>And you are the type, that I do not like And your cargo equals Ann Kamote's And your cargo underneath is the size of a bowl And again, I cannot have you I better become useless I cannot have you, you are a burden</p> |
| <p><i>Ivutavutilya.</i> Indi mandamu unglasya ki akiangiti x2 Mundu muka uu kwakwa wendaa ki na ukaema kundavya x2 Vandu va kutinda uizumbua uingulya Ngakita ukunenga ukaeka kumbingisia milaa Ngakita ukunenga ethiwa no nitonye ukune kyo Ethiwa ni sooa uikita kundekea kilo savi Na tumatuku ndyona wina esima kuvungua No tumatuku ndyona wina ujinga kivetii kii Kungunia simu ovyo ovyo uimbitya milaa Kungunia simu oyila weesilya ona ethiwa ni utuku Uteenda kumanya kana nina family mbatha Uteenda kumanya kana ngamuangi ni kiwandu Na niwisi kana iveti iyithiawa iyenda ukiti Wi vulali muno nundu wienda niwete wienda kyau Niwaa ve ngewa kuea kuu ukwasya nyie nyie ngutongosaa Niiwa ve ngewa uusambasa uyasya ningukuuua Na nitindaa naku kuma kwakya kukatuka Kila muthenya ndyikala nyie ndakwene wa kisilu Ati ngyongeeaa vau ndukani kwaku Mathalau Ati nikasya kwoko ngaukwatanga saindongi Nyie ngasaaniwa ni kitimba kiva withiawa nakyo</p> | <p>I swear madam what do you want from me? You woman what do you want from me? Can't you say it I just give you To stop bothering me when I am chewing khat I just give it to you if I am able to But if it is sex you just excuse me with a clean heart Instead of bothering me asking my whereabouts Just a few days seeing you without manners A few days seeing your foolishness, woman Calling me pointlessly asking for khat Calling me every time you decide, even at night Without minding that I have my family Without minding that Ng'amwangi is my wife And you very well know that women do not like nonsense You are a great fool, or you want me to say what you want? I hear there are stories you are spreading, that I usually seduce you I hear you are spreading stories that I seduce you And I stay with you from morning to night, everyday That I cannot stay without you wa Kisilu That I chew khat in your shop[arrogance]</p> |

Kiu kinenevie kikavita kila kya kindu kya mie
 Wikita kwinosya kethiwa wio thayu enda unywe
 ndawa
 Nundu noyo kava ngeka kumyonoesya ngiti
 Mundumuka taku nyie ndyisa kumwakila tuveke
 Mama mukuu taku ngakuthungya kiu ni kiumo
 Ngesa ukwinzila singano ndilea kutunivya nzwii
 Ngautaviia kiluma ndiema kuthukya kikonde
 Nundu matuku makwa na maku vena kakukuta
 Nundu we no unzyae nayu ngethya ngusyaie
 kamwisukuuu
 Wingunia simu yoosya ni ndinda ukalikya mbevo
 Ukathyoma thyoma ukavuvuuta ukaamba ta ndia
 Nowiwaa nthoni isuka mama taku uunitongosa
 Unthekasya uithi mbaa uyifanya we wio musuvu
 Ngakita kusenga kwaku novethiawa na kioo
 Ukamba kwiloela ukelolonza kevinduka itina
 Vandu wi muthei wi nyumba ukekuna visa
 Na kavitio na uithi wikie tiiviini nene
 Umbitwe nai vyu kumini akiake ngautavya
 Umbitwe nai ndeukukenga kulasya aviti
 Uilyi ta isuni yingi yitawa ivutavutilya x2
 Yiulukaa yikyamanitye uu tetu`ite musumaa
 Tondu waaona loli kwisila loloti
 Eka maunene ndwi kitimba uvwana ngamia
 Kila winakyo niwaa wauwie supermarket
 Ndumbathukie ndumbathukie
 Ndumbathukie nivite nilike mbaa kwi kivindu
 Ndumbathukie ndumbathukie
 Ndumbathukie na uyieka kungelana na mabuibui
 Na ndukambile na ndukambile kwifanya
 muisilaamu ni mavityo
 Na ndukambile na ndukambile

That I take my hands on to your buttocks
 Then I wondered which buttocks you have
 Bigger than the ones for my lover
 You are tiring yourself if you are still alive, you
 better take poison
 Because if it is my sperms I better pour them
 into a dog
 A woman like you, I cannot give her my grains
 An old woman like you, if I ever force myself
 into you, that will be a curse
 If I injected you, my hair would change colour
 If I poured aloe Vera into your body, my skin
 would get affected
 For between my age and yours, there is a barrier
 You can give birth to me and therefore I bear
 you a grandchild
 You usually call me and when Ndinda receives
 the calls you become cold
 You start stammering unable to talk, sounding
 like a fool
 Have you no shame a sugar mummy like you
 seducing me?
 You make me laugh going to bars pretending
 you are beautiful
 I get puzzled, have you no mirror
 To look at yourself back and front
 while you're naked in the house
 and take a photo and a video
 Then watch it on a large screen
 You are very ugly I swear, if I can tell you,
 You are ugly I do not lie, just ask passers by
 You look like another bird, pajarraco x2
 Which flies horizontally, like it is carrying a nail

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| <p>Na ndukambile ukilasya wambona uimboya mulaa Tuikasoeane tuikasoeane Tuikasoeane na muthenya ungi ndukaambite your dear Tuikasoeane tuikasoeane Tuikasoeane Naungamwa ngali vau ukaete mikamo Nundu sua ungi ninoonie uyenda kumbikia aivu vu Topisi Uyina kiinze vau kwanza nyie uneekie kusengya Makai Ukite kulika weetwa mbesa ukasya wi wa mbatha Na ngasaaniwya kowina kyongo kithuku we syowii Mwiitu wangu nukwenda ndawa naku noukwenda kuminywa Iveti ndia ite atavu yikwenda masitaa Ona kava ala aka wethooasya naku kangemi</p> | <p>The way you see a lorry passing by Loloti Apart from size, you have no buttocks, you look like a camel The buttocks you have, I hear you purchased them from a supermarket Give me way! Give me way! Give mew way I get into the bar, it is dark Give me way! Give me way! Give me way and stop hindering me with your buibui And stop pretending that you are a Muslim And stop borrowing khat every time you see me Let us respect each other Let us respect each other and never again call me your dear Let us respect each other Let us respect each other, Whenever I pack my car there you always bring your udder Another day I saw you with the intention of shaming me at Topisi, When we had a dance you surprised guys at the entrance When you were asked for money you said you are mine And I wondered if you are out of your brains, syowii Your daughter needs medicine and you also need it A foolish woman, very manner less seducing artists It is better, those women who sell themselves at Kangemi</p> |
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Ninakola Kitimba.

Wambethi nyie yu ni nguweta sanzu ukweli wa maundu

Nitavye aka tueshimiane ndikwenda kusumbuwa ndinkyonga x2

Nikwithiwa nyie ninatwaanie ndawa na ngatulisa nyumba

Na ngaina wathi nyie vaitonyeka ngasya yanga yina mweene x2

Kiwandu kyakwa kya tulombe numitye yatta ya ikombe

Kivunga wainga mwita syano kwa Gedion kitonga muangi x2(athoni)

Ni kana Koombiwe ni mulungu kailye uu kindoli kya muthemba

Ketembea na malingo kwasisya uu kindu simati kithambuku x2

Ni kana Koombiwe ni mulungu kailye uu kindoli kya muthemba

Ketembea na maringo kweli wa mbethi nyie ninasakuite

Na ngaamua niekane na maluaya syithiawa syina kiko kingi

Nundu wa kuvulanya nthakame excess manga me masyule

Na ngaamua niekane na maluaya nundu syithiawa syina kiko kingi

Nikutembea na aume tovauti ta customer ma kiteke

Ukona nakola kitimba nikumina mwaka ndakithambya

Kikanyunga lwenge ndeusuulika ona myaka ta ili ndakisisya x2

Wambethi, I will now speak the truth and tell women

We respect one another for I do not want to be disturbed when I am chewing

For I Ndawa got married and relaxed with my family

And as much as possible sang a song to say the cassava has its owner

My own wife whom I purchased from Ikombe in Yatta

Kivunga after you cross Mwitasyano at Gideon Kitongas place [My in-laws]

She is a baby who was created by God looking like a doll

She walks proudly, just see something smart and clean

A baby created by God looking like a doll

She walks proudly, Wambethi, I knew how to select

And I decided to leave alone prostitutes because they are very dirt

Because mixing too many different bloods, peeled cassava

And I declared to leave alone prostitutes because they are very dirty

Because of having different sexual partners, commercial sex customers

If I decide to hate the anus I can complete a year without washing it

Until it smells like a skank, without bothering with it, even for two years without looking at it

If I decide to hate the anus I can complete a year

| | |
|---|---|
| <p>Ukona nakola kitimba nikumina mwaka ndakithambya</p> <p>Kikamina mwaka ndeusyuulika mwa nikwete kukyonga kamukuka</p> <p>Aka ma mitaa mikutho namakolaniilye na kandoli Eunice ndila kuma tawa kelitu ke muvayo mwingi</p> <p>Aka ma mitaa mikutho namakolaniilye na kandoli Eunice ndila kuma tawa kelitu ke mukwato mwingi</p> <p>Kutuma nduu na kingolondo kiilea kuete muvila nyumba</p> <p>Kisukumite mwiino muima ta meli kuma mwingi Kutuma nduu na kingolondo kiilea kuete muvila nyumba</p> <p>Kisukumite mwiino muima ta Regina undu wambikie</p> <p>Ithole Itekumanya kuthamba tai Indaya kindu kithokoanu</p> <p>Kiunyungya ungu kyanma kingi o kusu ta Mueni wanyungasha</p> <p>Ithole Itekumanya kuthamba tai Indaya kindu kyumbe nai</p> <p>Kiuthi kiikengana ati kina katalwa ndamu ya mutulu (wapi)</p> <p>Ndyisa kwitikila ngwatanio kambuni nzeo ni ya makonge</p> <p>Twakuna ithyonthe tukanyeewa</p> <p>Indi kiveti kiunyenya lakini muyo ndwiwaniawa</p> | <p>without washing it</p> <p>I can finish a year without bothering about it just chewing khat</p> <p>Women of the streets, Mikutho, I hated them with the experience of the doll</p> <p>Eunice Ndila from Tawa, a girl who is very sexy If you make friends with a beetle, it will bring a ball in the house</p> <p>Pushing a whole dung ball like Mary from Mwingi</p> <p>Like what Regina did to me</p> <p>Who does not know how to bath like Indaya a very dirty thing</p> <p>With a smelly underneath just like the one of Mueni</p> <p>Girls who do not know how to bathe like Indaya a very ugly thing</p> <p>Going around cheating that she is with Katalwa, Mutulu's blood relation[Where]</p> <p>I cannot agree, a good company is the sisal company</p> <p>If we crash fiber, we all get itchy</p> <p>But I detest that woman although pleasure is never shared</p> |
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Mavoko.

Kativui ningwina wathi wakwa wa kuelesya andu
Moke mulolongo sua umwe Mavoko vau itina
Ta uvusi mathalau streetini mbee wa malitimo
kinyosi
Mavoko vau itina ta uvusi mathalau streetini
Itina wa wakavindu kilavumoke meloele
Yila imundumuka wewaa ndyasya yuyisilasya
Yivwaa kumia mai na yiimaya
Moke meloele ula undu yithiawa yumbitwe
kumbakumba
Iveti ndataa kwiwa ndimutavya yatinie kwikalaa
vau nza
Yina mwiitu wa inyia mayiumana nakuchongoa
aka ala angi
Yatinie kwikalaa vau nza yina mwiitu wa inyia
Mayikathiia ati nimo eitu ala anake
Namo ukamona ula undu methiawa mailye
Wika kuvaluka na itheka mavwaa gorilla
Namo ukamota ta mwiitu wa inyia e kitimba ki
stairs
Utheke ukavoma mbau mwanake
Kitolonganite ta kau wa nzamba
Kyambatite uu ndwisa kumanya ngali ya muongo
mviso ni va
Kimoondokanite kitheete uu kiilye ta kikwenda
kwitika
Nake ni muasa eane ndwia
Ni imundumuka yithiawa yi kiko muno
Ivutavutilya mwaitu
Na mwiitu wa inyia maithambaa
Mamundumuka methiawa mainyunga undu
waiwa

Kativui, I will sing a song to inform people,
To come to Mlolongo one day, somewhere
before Mavoko,
At Madharau street past Maritim barber shop
Just before Mavoko at Madharau street
Just behind Wakavindu bar to come and watch
The very woman i usually tell them that she does
not reason
She can defecate and feed on the same
To come and watch the way she looks shapeless
The woman I always tell you that she sits outside
With her sister abusing and gossiping other
women
She sits outside with her sister
Bragging that they are the most beautiful girls
Yet if you can see the way they look like
You can laugh flat to the ground seeing the way
they look like gorillas
And if you see them for example the sister, she
has stair-like buttocks
You can laugh till you dry your ribs
It looks as haphazard as a cock fight
The way it is shaped you cannot see its end
It hangs downwards as if it is about to fall
And she is as tall as a giraffe
She is a very dirty woman
Pajarraco, a mother
With her sister, they do not bathe
Women who stink like a skank during rainy
season
They forced me, to stop going to Madharau
street

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|---|---|
| <p>Iwenge kana nthimbo ivinda ya mbua Nimo matumie ngola kuthi mutaa wa madhalau Matina kunyungithya ta sewage ya kisasi Matina kutaavuka ukethia kuyikalika Winzenyia muno ivutavutilya uyigamba ai Nyie ninaukiie Nakyo ukalutia kivuthya Winzenya uithi uyananga mbesa syaku kwa akanga Uinendea uyenda kumbeta nthi ino Ukolwa nakwie ndwisa kuniwuu Niamaa andu me mbesa twouwe ukitaa ukatania sya kuaa mutu Ukolwa waemiwe ninyie yila wai tuvesa Wathooetye muunda wa kathangaita kwoondu ndeto sya mwisho ndimina Ueeke kutinda uyinosya uinendea nundu ithitu kwakwa iyaa Kwoou ndeto sya mwisio yila ukwisa kunosya Ningutea mikunzu we wisuvie ndukuse kuka witonetye Nikwithiwa niwanoisye nikutindaa ndisua ithitu syaku Wandumia iikausyokee ikuae Nikwithiwa keka noona wi kavaa kusinda mwiitu wa nyokwe mumbile Nyie nithiwa naathukie ukathi Matha ningutheka muno nundu wa ivutavutilya Kweli ningutangwa muno ni kinyungaa suvuku Ndyaaamba kwona imundumuka yiane kiko ta yiu Ndyaaona imundu muka yite vata na kuthea Mama kunyunga nai Mwaitu kunyunga kiko</p> | <p>When they started stinking like a slum sewage When they started stinking, such that it was unbearable You surprise me pajarraco, bragging that I fear you You are back to your disrespectful behavior You surprise me, when you waste your money with witch doctors Looking for a way to eliminate me from this world You forget that I told you cannot woo me If am not wooed by wealthy people how about someone like you using money for buying flour You have forgotten you never succeeded on me when you had money When you had sold a shamba at Kathangaita So my final word Stop tiring yourself, trying to bewitch me Because charms are always in my place So my final word, when I will get tired of you I will set my trap, take care of yourself lest you injure yourself Because I am tired of preventing your charms If you send them to me, they will get back and kill you I it wasn't the fact that I find you more beautiful than your sister I would have let you die I laugh a lot Martha, because of the pajarraco Truly I am getting choked because of the awful smell I have never seen, a dirty woman who hates cleanliness</p> |
|---|---|

| | |
|---|---|
| Mama kunyunga mai Mwaitu ukunyungya uteme Uuii nowithesya na niwo aka mathambie | A woman who stinks awful A mother who smells dirt A mother who smells like faeces The mother's 'cut' stinks Oh my! Go away Don't you clean yourself and the way women love cleanliness? |
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APPENDIX II: Analytical framework

The following questions provided a framework within which the songs were analysed.

Artists' interview schedule.

Respondent 1.

Name of respondent: **Alphonse Kioko alias Maima**

Sex of respondent: Male

Marital status: Married

Key

X: Refers to the interviewer

Y: Refers to the interviewee

X: Why did u choose music as the means to articulate your concerns?

Y: I am talented in music. I started practicing singing since when I was a small child.

Through music I am able to reach both the literate and the illiterate.

X: who are your target listeners?

Y: My music contains a variety of themes which include love, generosity, rebuke bad manners, etc, and therefore it cuts across the ages.

X: Why did u choose Kamba as your language of singing?

Y: Kikamba is my first language and I think I can communicate my concerns better using this language. My coinage of word and idiomatic expressions I use cannot be put any better. Furthermore, the meanings of the oral art would be lost if I was to translate.

X: What informs your thematic consideration?

Y: My thematic concerns are purely social issues. They concern behavior and my aim is to help improve the social fabric of our community.

X: Why do u direct most of your messages to women?

Y: In the contemporary world women seem to have changed their roles. In the former days women used to be respectful. Immorality was a rare mention for women. But today due to love for money and erosion of morality. Women have become very immoral. They also do not respect their position as women. I have therefore taken it as a role to rebuke them. However, sometimes I also sing songs which rebuke men's vices.

X: Why do you rebuke women for their sexual immoral behavior and not the men with whom they commit the immoral acts?

Y: I do channel my rebuke specifically to women because women are supposed to be morally upright when it comes to sexual issues. In the Kamba community a man was allowed to have several women for himself but a woman should cling to one man. Moreover, most of the women who practice sexual immorality do it as a revenge for the acts of their male counterparts. For example, some women will commit adultery because they have discovered their husbands' promiscuity. Women should be made to understand that they are the "neck" and men remain to be the "head" and therefore they cannot be equal.

X: What do you perceive as your role in the Kamba community?

Y: My role is to try to instill sanity in the community. I aim at informing women to be responsible wives and mothers and for the young girls I rebuke their behavior of exploiting men through fake love relationships which are only aimed at financial I also remind men of their provisional and protective role.

X: What are the roles of men in the community?

Y: Adult males are supposed to provide for their homes, for their wives and children. They are the bread winners and protectors of their family. They also lead the family.

X: And what are the roles of women?

Y: Married women supported their husbands in the provision for the family. They ensured the children were fed and clothed and as well maintained the morality of the children.

X: Given that in the contemporary society women have woken up to take responsibilities that were formerly meant for men one would have expected you to sing songs praising women for their strengths in helping men to bring up their families?

Y: There is one thing that you should understand, if you ever praise women, they would grow horns and mock men. There is need therefore, to remind women of their subordinate position. Married women should always give up their interests for the interests of their husbands. The same applies to young women who are betrothed, they should immediately give up their interests for those of their husbands to be.

X: As the mouthpiece for the Kamba community how effective has your music been?

Y: My music is a constant reminder to the people to keep to the roles assigned to them by the society to avoid conflicts.

X: Given the cultural system of your community what do you advocate for?

Y: I would rather we teach our children to grow up as responsible people – men taking up their roles as protectors and bread winners and women ensuring children and family are well taken care of.

Respondent 2.

Name of respondent: **Ben Mbatha alias Kativui**

Sex of respondent: Male

Marital status: Married

Key

A: Refers to the interviewer

B: Refers to the interviewee

A: Who inspired you to get into music?

B: My great grandfather was a traditional musician and therefore inherited the spirit and talent of music from him.

A: How would you describe the music you produce?

B: As music that corrects societal vices and champions morality.

A: What is one message you would give to your fans?

B: To the males I advice them to be careful with women of this days. The women we have

today have no respect for men as was the case of our foremothers. Women today have replaced love with money and the only thing they want from men is money. To the female fans they should understand that men know their main objectives in opposite gender relationships – to source money and run away.

A: Are you married?

B: Yes, I am but I won't go into details because I consider marriage life personal.

A: Has your singing affected the way you relate with your wife?

B: No, my wife knows that I singing is my profession through which I earn our living. She has no concern with the nature of songs I compose. Furthermore, we met when I was already singing and she accepted me as I was.

A: How do men within your circles respond to the messages in your songs?

B: They believe my music is the dose that women need in order to tame and remind them where they belong.

A: What specifically draws you to the type of music you compose?

B: The behaviour of the contemporary women has facilitated my choice of music. I like informing men who the women of today are at the same time warning them to be careful when entering into opposite gender relationships.

A: Is there any need the attitudes towards gender role allocation?

B: No, I want you to understand that it is not an issue of attitude but a matter of fact. Even in the bible days, women were not counted. Women should therefore understand that they are inferior to men, something they need to be reminded of.