

**AN EXAMINATION OF PORTRAYAL OF WOMEN IN
KIPSIGIS SECULAR SONGS: A CASE STUDY OF
KIPTESOT SANG'S SONGS**

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DECLARATION

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

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Date... 12th November 2020.....

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This project has been presented with our approval as university supervisors.

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Date... 12th November, 2020.....

Prof. Helen O.A. Mwanzi

2nd supervisor



Date ...12th November 2020.....

Prof. Wanjiku Kabira

DEDICATION

To my parents Samwel and Rebecca Koech

You sacrificed a lot to ensure that we never lack.

To my sisters Carolyne, Faith and Monica

We've all learnt to fit in a man's world.

To my brothers Ibrahim and Ishmael

You enriched this project by ensuring that I got the lyrics of the songs right.

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ABSTRACT

The image of women in African society has always been a topic of intense discussion and the studies that have been done in the past portray women as victims of gender stereotypes and sexual objectification. This project set out to examine how women have been portrayed in Kipsigis community. The Kipsigis community is conservative and the role of a woman as the nurturer in the family has been maintained for quite a number of years. The woman is expected to fulfill her duties as a wife and this ties her mostly in the homestead unlike the man who is set free to venture outside the home by running businesses and even joining politics. This in turn marginalizes women and pushes them to the periphery in the society.

This study examines the portrayal of women in secular songs sung by Kiptesot Sang with an intention of examining whether they are subjected to gender stereotypes. The analysis of the songs is conducted using the sociological theory, performance theory, ethnopoetics and the theory of narratology. The sociological theory posits that literature and society are related and therefore we intend to arrive at how the songs communicate the social factors that are present in the society. Elements of performance in the songs are present, therefore performance theory is employed in this study. I listened to the songs and came up with twenty songs that were transcribed and translated in English while basing on the theory of ethnopoetics.

The methodology used in in this study include interviews and basing the songs on the *ABC of Gender Analysis*, a text that Masheti and Kabira(1997) came up with, as a guide to scholars who want to establish the gender disparities found in texts.

The findings of this project indicate that women have been stereotypically portrayed in most songs except in one song which portrayed women positively. The songs portray women as unfaithful in marriage, as liars, as people who can infect men with HIV/AIDS among others. The only positive portrayal of women is when they are given the ability to choose whom to marry.

An area that requires further research is the study of political satire in the songs. There are also other Kipsigis singers whose works have not been studied and one of them is Micah Maritim who employs the use of humour when illustrating aspects like ignorance, gender relations and other social factors that exist in the society

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CHAPTER ONE

1.0 Introduction

Since time immemorial, the song has been used as a means of preserving and passing moral values in a community as well as tackling various issues like politics and contemporary life in a society. The messages in the songs have a great influence on the listener whether the artist intends it or not.

Okot P' Bitek in his essay *Artist the Ruler* states that man is tied up to the rules and regulations that are instilled in him from childhood. These ideas which seem to dictate the behavior of the people in a society are created by artists. 'Who creates the world-view that dominates the behavior of a whole people for generation, which form the basis of moral as well as aesthetic judgment, who produces them?' (P'Bitek P (38). Okot P'Bitek infers that the oral artist can influence the listeners through his script. The script can be in form of a narrative, a song, a proverb, and many other genres of oral literature.

Secular songs today have attracted a large audience and as a result, pass various values and norms to a society. The songs can affect the way the listener perceives many issues including gender in society. It is from this view that my study looks at the secular songs in the Kipsigis community. It dwells on the songs of the late Kiptesot Sang whose stage name is Junior Kotestes. The main objective is to find out whether women in the songs have been stereotypically represented.

Kiptesot Sang hailed from Emurua Dikirr in Transmara. He is a celebrated popular Kipsigis singer and his songs are played in the Kalenjin stations such as Kass FM, Kitwek FM, and Change FM. According to the *Daily Nation*, (February 14, 2015), Kiptesot Sang was declared the highest-paid popular singer in 2014 when he beat Jaguar and Nameless. He wrote a lot of songs but his life was cut short by a sudden attack of pneumonia in 2015 and he died at Tenwek Mission Hospital. His popularity was further achieved when he attended political rallies during which he sang in support of the politicians. This made many people including politicians attend his funeral. His songs are still popular and the lyrics can even be spelled by young children. I, therefore, choose to study his songs because it is considered that popular songs reflect the culture of a certain period, and can impact society both morally and emotionally.

It is also important for me to mention that the songs sung by Kiptesot Sang are in Kipsigis language. The Kipsigis people belong to the Highland Nilotic group of people known as the Kalenjin. The name Kalenjin which loosely translates to 'I tell you' is a phrase that was coined by a group of fourteen students at Alliance High School and they formed a group called the Kalenjin club (Sambu 2011:1). The Kalenjin speakers have the habit to draw the attention of the listeners by saying 'Kale ii' I tell you. Towett (1975), states that the Kalenjin dialects include Nandi, Kipsigis, Keiyo, Tugen, Sabaot, Marakwet, Pokot, Ogiek, and Sengwer. The Kipsigis largely live in Bomet, Kericho some parts of Nakuru and Nandi. They are known to be many as compared to other dialects of the Kalenjin people of Kenya (Sambu 2011:8). The songs being studied are in Kipsigis, a language that I am conversant with.

The Kipsigis are lovers of music and dance and therefore, songs form part and parcel of all work-related activities such as planting, weeding, harvesting, looking after cows, grinding corn, and lulling babies to sleep. The songs are also sung during ceremonies such as circumcision, wedding, and births. Many secular singers come from the Kipsigis community and with the rise of the Music industry they have not been left behind because it is the best paying sector. The topics of the songs cover social, political and economic issues. Most of the songs also focus on the position of women in the society.

Songs reflect the way of life in a society and because my study looks at the representation of women through songs, it is good to look at the role of women in the community. Kipsigis community is patriarchal and roles in the society are gender-specific. A woman in Kipsigis community is mostly constrained to the household chores where she is expected to take care of the home. The chores include collecting firewood, going to the river to collect water and to wash clothes. The men on the other hand are supposed to herd cattle, do farm work and fence. Boys in the Kipsigis community are given more privileges than girls. For instance, when formal education was introduced, boys became the first to acquire it, but the girls were supposed to stay at home and learn from their mothers how to be good household keepers. This was done in preparation for marriage to her husband who will bring a dowry to the family.

Feminists observe that the gender-specific roles create further inequality between men and women because after being educated, men get employed and thus become economically powerful. Women on the other hand because of lack of education and assessment to power, stay

in an inferior position. Women in the Kipsigis community are also regarded as children as the saying '*Kwonyig ko lagook*', women are children. It is not surprising to hear a man respond that the children are at home when asked if anybody is at his home. His response means that his wife and children are at home. This alludes to the fact that women cannot take the same position as men because just like children they are not entrusted to tackle major responsibilities in the society. Men on the other hand are considered superior and are entrusted to major responsibilities in the society. The saying '*Mogitorokto tich che iyogonu muren*' which loosely translates to 'you cannot approach a man who is leading cows home' shows that men are not supposed to be supervised in any task that is done by them because they are regarded as infallible. The saying enhanced patriarchy in the past because no woman would question anything done by a man. The men were supposed to lead every social group and the women were supposed to take the back-bench.

Traditionally, like in most African communities, the property is inherited by the sons. This issue is still practiced to date and the women are not entitled to any property in their families. Family property is still passed from father to son, the mother and the daughters are not entitled to any property. In the past, if a woman became widowed, she was supposed to be inherited by one of the brothers-in-law and the family's property was taken by him. Thereafter, if the woman gets sons the inheritance would be passed to them. When the payment of dowry for her girls was made, the brothers-in-law were the ones who took a larger portion out of it the girl's mother would be given a she-goat while her brother-in-laws went with herds of cattle. The wife inheritance however has been stopped because of the rise of HIV/AIDS.

In cases where an older woman was unable to have children or did not have sons, she was allowed to 'marry' another wife who had children with other men so that the younger wife's son would inherit the woman's property. These examples illustrate how women were not entitled to any property even though they had worked hard for it.

In modern times, however, changes have been experienced and gender equality has been advocated for in the society. Girls have acquired formal education and they compete favourably with boys in school hence enabling them to join various professionals. Older women have now taken up leadership positions. For example, some have entered the political sphere hence countering the fact that 'women are children.' In the past women had no courage to compete with

men for seats in the constituency but with formal education and the creation of seats for women, has given them the courage to sit with men in parliaments and represent their areas of jurisdiction. It is in this regard that I would like to examine how women have been represented in the songs sung by Kiptesot Sang because he sang at a period when equality between men and women has been advocated for.

The late Kiptesot Sang sang from around 2010 to 2014 and his songs mostly touched on family life and the position of women in the society. He is not the first person to sing about women because the singers who came before him have also done that. These singers include; Kipchamba Arap Toputuk, Micah Maritim and Ann Chebaibai, just to mention but a few. The singers stereotypically portrayed women. For instance, Kipchamba Arap Toputuk in the song *Obot Mini* sung portraying women as quarrelsome. The woman, Obot Mini, is told that she has created havoc in her home because she is quarrelsome. In his other song *Elpina*, the women are portrayed as practicing witchcraft. Elpina, the woman in the song, is told to stop bewitching other people's children. She is accused of bewitching a child who had become successful in school. Ann Chebaibai further sings saying that women have love portions 'Sililokwin' a magic power over men. 'Sililokwin' the love portion is said to have confused men into yielding to the demands of women. In this song, the men are not held responsible for neglecting their families but women are blamed for trapping the men through the love portions. Micah Maritim sings calling men for a meeting to talk about how they were going to beat up their women because they have become troublesome. He tells men to come with a thirty-two paged exercise book and the first agenda will be a discussion on how to beat a woman. The women are portrayed as being troublesome and that they should be beaten. However, he seems to acknowledge that women have realized their rights. In his other song *Ingokyet* he says that men are stupid and yet they look down upon women. He says he saw a man-eating 'Sukuma wiki' while the woman was eating chicken. These songs are just but a few examples of the portrayal of women in the Kipsigis among many others. The stereotypes keep women from achieving equal rights in the society with men.

Women empowerment has been done in the society because a few female individuals have risen and taken up leadership positions in areas like the political sphere. The society has also addressed issues that kept women from participating in the decision-making process and has

allowed them to access the opportunities available without limitations such as education and getting involved in the economic sphere.

1.2 Statement of the problem

The secular song has majorly remained at the entertainment level where people can stand and dance to its tune, without even bothering to look at the information contained in it. Kiptesot Sang's songs are so popular and hearing them being played in the Kalenjin radio stations make people, me included, stand and dance to it just for entertainment's sake. This initiated my interest in studying the secular song academically and I wanted to know how secular music which is understood as a literary component has an effect to the way people live in a society.

As I mentioned earlier that songs are influential and represent the values and norms in the society, the songs have a message which focuses on gender relations and how one gender particularly may face inhibitions hence limiting one's potential because of the stereotypes that are carried in the songs. With this consideration in mind I set out to interrogate how women have been portrayed in Kiptesot Sang's songs and how the songs can influence the society on how it views women.

Just like any artist who has the freedom to manipulate language, Kiptesot Sang has creatively used figurative language in his songs which may make the audience unable to decipher the information being passed in the songs. It is in this light that I also analyzed the use of language in the selected songs.

1.3 Objectives

- i) To identify and analyze how women have been portrayed in Kiptesot Sang's songs.
- ii) To evaluate how language has been used to portray women in Kiptesot Sang's songs.

1.4 Research Hypotheses

- i) Kiptesot Sang's songs contain images that stereotypically portray women.
- ii) Kiptesot Sang's songs contain a language that acts as a mask for portrayal of women.

1.5 Justification for the study

Popular singers in a community have a way of influencing people with intent or without. This is because the songs pass various messages intending to comment or criticize the community. The song, therefore, plays a crucial role in the society. 'The song is one of the most versatile genres of Kalenjin Oral Literature as it pervades all works of lives in Kalenjin's structure. Play, work, rest and festivity are all consciousness of songs.' (Chesaina P.11).

This study provides knowledge on how women are portrayed in the Kipsigis community through the singer. A critical analysis of the songs of the late Junior Kotestes whose songs have not been studied is done. His songs are popular and his choice of language is artistic and that necessitated the study. Many studies that deal with the representation of women in plays, novels, poems and oral literature have been made in the past and various views regarding the representation of women in scholarly studies; analyze stereotypes that may still be existing in the society. Some scholarly studies however reveal that with changing times and through women empowerment the stereotypes have been left in the society. The songs in my study reveals that women have not been given an equal opportunity in the society like men.

The key methodology used to arrive at how women have been represented in the songs is by keenly listening to the songs to establish the deep meaning from the song writer's point of view and the listener's perspective. The sociological literary theory, performance theory, narratology and ethnopoetics are of great assistance in studying the songs. I also analyzed the language used in the songs. Chesaina (2013) observes that language preserves the cultural attitudes and stereotypes of a society. It is thus a powerful tool that has been used to humiliate and criticize women. 'With regard to African women, there are a significant number of stereotypes used to describe them and language plays an important role in this.' The themes and styles used in the songs are analyzed to establish the images of women present in the songs.

1.6 Scope and limitation

The major focus of this study is to examine how women have been portrayed in Kipsigis secular songs. This project looks at the songs sung by Kiptesot Sang and due to limited time, it is impossible to study all the songs that he has sang concerning women. Therefore; at least twenty songs, which women are mentioned, are going to be studied. This study has a performance factor but I was unable to attend any live performance because the singer passed on. However, I have watched the recorded performances. I also did not have a chance to interview the singer but I

have interviewed some of the members of his band and one of them is Thomas Kimungen who was his songwriter.

1.7 Definition of terms

Portrayal- means the way that someone or something is described or represented in literary work.

Stereotype- means a widely held but fixed idea and oversimplified image or idea about a certain person. The characteristics are ascribed to groups of people involving gender, race, national origin and other factors. They tend to generalize the groups involved.

Secular songs – the songs that are not sacred and are considered not religious and thus not carrying any spiritual matters in them.

Gender- as defined by Parsons (1951:82) it is a social construction of being either female or male depending on the roles and this does not depend on nature but it depends on how the culture of the society has defined it.

Feminism – according to Toril Moi (1987:29), it is a tool used for fighting for equality between men and women. Through this, the women can access the resources that are otherwise meant only to be accessible by the men.

Patriarchy- a social system in which men hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of the property.

Engels (1968:82) says that patriarchy is a form of male subjugation whereby the application of absolute power over the female characters. The system of the society or government may be ruled by men.

Polygamy – this is a system whereby a man may take more than one wife. This system was generally accepted in traditional African society.

Kipsigis- It is a dialect of the Kalenjin ethnic group of Nilotic origin. The term Kalenjin literally means ‘I tell you’ (Sambu 2011:1). The Kalenjin has seven dialects i.e.Kipsigis, Nandi, Marakwet, Pokot, Keiyo, Tugen and Sabaot.

1.8 Literature review

The objective of this review is to establish what other scholars have said on the issue of the portrayal of women. This is insightful because I am able to identify the gaps that need to be filled. A lot of studies have been done on various genres of oral literature and they conclude that women are always portrayed stereotypically. The research done on songs validate that song which is majorly used to entertain also inculcates various values in a society. I have organized this review according to how women have been portrayed in written literature, oral literature, songs and language.

1.8.1 Portrayal of women in written literature.

Sebata (2015) studied how Lesotho literature portrays women in the South African novels, poems and proverbs. He says that women have been portrayed as witches, creators of many bad things in a man's life and she can cause wars and spread fake news that can cause problems, frustrations and death. A beautiful woman is further reflected as the cause of conflict between the men who are attracted to her beauty.

Machaba (2011) has also highlighted how women are characterized in the various stories and literature of Xitsonga African language. She says that the literature portrays women as prostitutes, wicked, weak and only functional when she has a man. They are also seen as materialistic and as 'heavy loads' that ought to be discarded from their homes. She further brings light to different strands of feminism where equality in different genders is emphasized. Using an illustration she points out how society views a man who submits to his wife. The line from the poem reads;

When still young he would boast about his manhood.

What now?

He has no one to talk to

Only his pillow can tell it all'

Thus it is evident that a man's submissiveness to his wife was not allowed. Through mockery and criticism, the deviation from the cultural norm of the man as the head of the family was supposed to be discouraged. The poem emphasizes the weakness of the man which to the patriarchal society, it was something to laugh at.

Machaba further gives an insight into African feminism, 'African feminists argue that social and cultural discourses are not just sources of entertainment, but ideological tools, which reflect, justify and enhance certain beliefs.' She further says, 'The family is central in African feminism as it is said to enable a division of labour that eases women's life.'

Chitanda (2011) states that the male authors portray women as loose, dangerous, weak and dependent on men. They are further represented as vectors in the spread of HIV and AIDS. This is a sexist ideology because the disease cuts across all genders and it does not affect the female gender only. The prevailing images of women are incapacitating as the study focused on how female writers in Zimbabwe construct and represent images of women as they face the AIDS pandemic.

Due to the empowerment of women as stated by (Muhammad 2007) it has been established that new images of women have been realized. Some writers illustrate that a woman is now referred to as a 'free woman'. This aspect of being free comes with the fact that a woman is now able to make her own choices without the dictate of the society which is patriarchal. Beatrice, a character in Ekwensi's novel, has the freedom to choose and explore other men despite being married. In the conservative society that was something that was not accepted and it was considered as being immoral and punishable by the society. The women are thus considered being liberal and able to make their own choices. The scholar further explores how women have been positively depicted. The Hausa novels, according to him portray women as able to step up and take leadership roles in the society. The women are labelled as agents of political, social, communal and political change.

Ngara (1989) in his article on the portrayal of women in African Literature looks at the development of women characters in African novels. He looks at how the conservative African society held men as decision-makers and women were never consulted on any issue. For example, Okonkwo in Chinua Achebe's novel is held in high esteem while his wives hold a silent position. Ngara however, realizes that the African woman's image in the 1970s has changed. In the novel *Two Thousand Seasons*, the woman is recognized for her positive contribution to the fight for independence. On the issue of sexual objectification of women, David Mailu's *After 4.30* and Chinua Achebe's *Petals of Blood* provide a different view on prostitution. He says that women have refused to be sexually objectified. The researcher further

provides an insight into the cause of prostitution. He says that capitalism is to blame for the rise of prostitution and poverty. He says that the female characters are further developed gearing towards being independent and not just being sexual objects. His paper shows that while other early writings have portrayed women in a negative light, there is an indication that the fact changed over time.

1.8.2. Portrayal of women in oral literature.

Chesaina (1991) observes that the oral narratives of the Kalenjin and the Maasai portrayed women in a negative way. Ogiek narratives for example, portrayed women as gullible and helpless and are rescued by the male heroes in the society. The heroes in most of these narratives are often younger than the women and therefore it portrays that women's level of discernment is always lower than the males in their lives. The myths have also been used to portray women as evil, they kill and are jealous. She also says that women are regarded as children in the two societies and therefore they are owned by the men in the society. Her study deals with narratives but mine looks at the secular songs of the Kipsigis community. The patriarchal system pushes women to the periphery in decision making and is liable to follow the customs that have been prescribed by the men in the society without question.

Telamsile (2015) says that the Swazi customs have led women to suffer in silence because they cannot question the sexual violation and physical abuse they encounter. The mentioned problems have been perpetuated by the oral narratives that instil customs in the society. For instance, the practice of polygamy is not castigated but a woman is stereotypically portrayed as jealous in the family set up. Her jealousy makes her kill the children of her co-wife. The husband on the other hand is criticized for having favored one wife over the other. The Swazi women are repressed and their feelings are not addressed. The oral narratives also reveal that there is an existence of instability of male dominion in the society. Revealing the failures and weaknesses of men, make people understand that they are also imperfect humans and not the all-knowing as portrayed in a patriarchal system. Looking at other researches done, it is established that there are inconsistencies of patriarchy in oral and written narratives.

(Telamsile, cited above) looks at how polygamy and objectification of women are prevalent in Swaziland. Swazi tales hide the inner thoughts and feelings of the female narrators and female characters. The woman's feelings on polygamy are silenced and this shows how patriarchy has

thrived through the suppression of women. The woman, for instance, is contrasted on how excreta in the story *Dumba* is given freedom of expression whereas Dumba's girlfriend is not given an avenue to express her feelings. The effect of polygamy is further seen on *The Woman and the Monster* where the favorite wife becomes an enemy to the first wife and she ends up killing the first wife's children. She also gives birth to crows because she is believed to be a witch. In this story, all the blame goes to the wife and the husband is exonerated and does not take any responsibility for his actions. The written narratives echo the plight of women. They tackle the issue of polygamy and male promiscuity which the writer suggests that women have accepted it. The oppression of women such as being beast of burdens, pressured to give birth to male children, forced into arranged marriages and the commodification of women even if they are dead are the themes running throughout the novels. The researcher however states that the tales also reveal the instability of male domination. The wives in the story *The Woman and the Monster* challenge the 'traditional stereotype of an all-knowing and ever right husband'. The disliked wife is seen as strong and the favorite wife is seen as having an ability to control the husband. The status quo is therefore challenged. This helps in my study because I am looking at the songs in totality.

Obododimma (1998) focuses on how females have been subjugated and derogatory termed by the Igbo proverbs. The women are represented negatively and are portrayed as being senseless, morally debased, devilish and weak. He further suggests that language reflects a society and the kind of language used in the proverbs devalues women. The kind of language in the Igbo proverbs enhances patriarchy and does not recognize the positive contribution of women to the society. He quotes Dwight Bollinger who insists that language is a reflection of the society.

-The inertial mass of language is like the inertial mass of society. Women inherit their place as speakers inherit their words. We drag vast obsolescence behind us even as we have rejected much of it intellectually, and it slows us down. The gun of sex-biased language may be rusty, but it is there, and the greater danger is unawareness that is a gun and is loaded. (Dwight Bollinger 1987)-.

Thus language brings issues like gender inequality, slows people down and inculcates sex objectification. Language is therefore recognized as a tool that can destroy people if they are not careful as it is likened to a gun that is loaded.

Although the above literature review states the stereotypical portrayal of women, other scholars have argued that not all genres from other communities are biased against women. For instance, (Olarinmaye 2013) observes that there is no negative portrayal of women in Yoruba folktales.

Women, he says were believed to be knowledgeable, loving decisive and hold political positions in the society. The women through folktales were encouraged to be productive so that they can earn respect in the society. His study is guided by the fact that the western idea of feminism cannot help in analyzing the folktales. He concludes that stereotypes are not found in folktales and that gender has nothing to do with character. ‘Characteristics are attributable to an individual and not gender’ he says.

1.8.3. Portrayal of women in songs.

Musembi (2016) in her article; *A misleading portrayal of women in oral literature: An example from Akamba circumcision songs*, tackles the negative portrayal of women. She says ‘The research has identified that the composers of circumcision songs portray the woman as an inferior person who relies on the man, a sex vessel, the source of escalation and conflicts in the society and the marriage, and a victim of discrimination in issues of property and inheritance.’ She mentions that the portrayal is a mirror of what happens in a society. This study relates to mine because it seeks to find out if those stereotypical portrayals of women relate to my area of study. My study, however, focuses on the Kipsigis secular songs and not the circumcision songs.

Thiong’o (2015) in an article on *the Portrayal of women in selected songs by Kenyan male artists* has tackled various views of a woman in the selected songs. Kanyi Thiong’o says that most of the songs have negatively leveled the woman; the woman has been seen as weak, materialistic and hard to satisfy as well as being objectified. “Thus it becomes clear that male artists tend to portray women negatively, even where they want to appear as recognizing the place of women in the society.” One of the songs that she looks at is Kipepeo by Jaguar. In the song, the singer states that he admires the girl and she is all he wants. He further suggests that he will nicely treat her so that she can accept to carry his child. The woman in this case is portrayed as being easily tricked.

Thiong'o further looks at the positive and negative portrayal of women through songs. In the song *Msichana wa Elimu* by Daudi Kabaka, he appreciates the fact that a girl has managed to acquire education hence becoming self-reliant. He however suggests that her acquisition of education has made her not to get married because she has lacked good judgment. The singer seems to suggest that men need to give direction to women, hence the educated woman is being belittled because she lacks moral judgment. Kanyi Thiong'o then observes that issues in the 70s have changed over time and coming to the 2000s gender equality has somehow been realized. Picking Bucanes 2000, *I will do anything to get you because I'll do anything*, illustrates that at this point the society has finally recognized the role of women as decision-makers. In her view, men have recognized the positive role of women and the stereotypes have stopped but my study seeks to prove that stereotypes still exist in the society and that the male consciousness has not shifted to focus on women on a positive note.

I agree with Koske et al. (2013) that gender inequality still exists in the Kipsigis community despite the efforts that have been made to fight off patriarchy. In their article *stereotypical portrayal of women in Kipsigis secular songs*, they say; 'In spite of all the efforts that have been made to promote gender equality, gender bias is still a very big issue in Chepalungu'. The writers of the article have sampled various songs from different singers and looked at thematic concerns but my study particularly focuses on Junior Kotestes' songs. Their study was also similar to what other scholars have done in the past because it showed that women were degraded. The women are stereotypically portrayed by the male singers and are given characters like being gossips, wicked, irrational and weak. Though their research is similar to mine they did not analyze the language found in the songs which my study focuses on. Language according to Chesaina (2013) in oral literature plays a major role in creating stereotypes against women. I therefore seek to find out how language has been used to perpetuate these stereotypes.

(Amy 2003) has studied songs from the west and has established that the popular song enhances patriarchy today. The songs represent women in a negative way; they are considered stupid, lacking power and being idle. The studies also establish that the Western ideology holds that women are better nurturers than men and for this reason, the women have to stay at home as caretakers. This makes them not explore other professional fields and thus the economic control of women by men is experienced.

Rogers (2013) exposed that country music has themes that enhance sexism. The songs depicted women as objects of sexual satisfaction and that the relationship that existed within women circles were meaningless. They were just full of gossip and thus lack of a good existence in presence of a woman was ever possible. Other scholars also realize that songs have an effect on the hearers.

In an article by Frazer (2013), she says that the songs being listened to by the young and the old carry a lot of stereotypical perceptions. While men are praised because of their masculinity and strength, women are seen as weaklings and are mostly objectified by the men. She says that while Music plays a significant role in people's lives because of its entertaining value, whereby many people from all age brackets listen to, the songs being played make them develop stereotypes against one gender unconsciously. Some of the stereotypes that the songs carry include women as sex objects and this is seen by the performance of the songs where women had to wear revealing clothes. 'Music videos place a great deal of emphasis on women's appearance and sexual appeal.' (Frazer cited above). Although his findings indicate controversial themes, he did not analyze the possibility that there might be themes that promote a community and particularly women on a positive note. He further urges that more studies should be done.

Ifeoma and Obinna's (2015) in their article, *Women in Nigerian Popular Music: Empowered or Debased?* Establish that music lyrics were debasing the women because of the kind of messages carried in the songs. The performance of the songs also required that a woman should dress in a revealing way hence drawing to the fact that she acts as a tool for sexual gratification. When they interviewed women to get their views on what they feel about the songs, it was surprising that a lot of the women interviewed did not see anything wrong with the songs. Some women felt that the songs acted as tools for sexual empowerment for women. They realized that women were engineered into acceptance of sexual objectification and exploitation within the lyrics because the women were raised in patriarchal Nigeria. They further quote from Ralton D and Watson P (2005) who say that;

- If a song is played over and over and everybody likes it, then it becomes normal and acceptable and by extension whatever is being represented in that song becomes acceptable in turn with time. For example, if an artist uses a

derogatory term to refer to a woman in his song, chances are that other people will start using the same term to refer to women. (Ralton D and Watson P 2005)-.

This might explain why the women they interviewed did not see any problem within the popular songs sung.

In an article written by Ndungo (2006), she looks at the songs from the Gikuyu society and establishes that there are quite a number of stereotypes of women in the songs. The women are portrayed as being lazy, irresponsible, abusive, commodities for trade and generally as sources of evil in the society. She further says that the songs enhance patriarchy and they have failed to illustrate the positive contribution to the society. The only time that a woman is portrayed positively is her capability of being a mother.

1.8.4. Language and Gender.

Works done on language have been reviewed because language is a vehicle of communication. Ngũgĩ Wa Thiong'o in *'Dismembering Africa'* observes that "Language is a communication system and carrier of culture by virtue of being simultaneously the means and carrier of memory." (15). (Yule 1996:4) projects that language should be analyzed according to the context. Katz et al (1989:169) observe that before arriving at the literal meaning of a word, one needs to analyze the non-literal meaning first. The study of Kiptesot Sang's songs looks at language use with an aim of understanding how women are portrayed.

Most Kipsigis songs contain many figures of speech and a variety of meanings can be derived from the language used. (Koech, 2013) in looking at the use of figurative language in selected songs of the Kipsigis, observes that the songs have a unique and strange way of using lexical terms. The choice of language is made with great care depending on the type of audience. Metaphors and symbolisms among others are some of the figurative languages he identifies in his research. His study is based on the general songs cutting across the Kipsigis community and he does not offer a critical outlook on how women are represented in those songs. My study then brings an in-depth examination of the use of language in Sang's songs in the conservative Kipsigis community.

This research examines the portrayal of women in Kipsigis secular songs sung by Kiptesot Sang whose songs have not been studied. The above literature review has not highlighted how language has been used to mask the portrayal of women and therefore my study analyzes the language used in the songs and how it perpetuates the misrepresentation of women in the Kipsigis community.

Huot (2013) says that language that has stereotypes affects people's judgements negatively. Language which is gendered can be exclusive when one gender is highlighted more than one gender. It is from this reason that makes my study look at how the women have been negatively portrayed by using language. When language is derogatory or dehumanizing, it affects the perception of others negatively.

Ijem and Agbo (2019) say that chauvinism, domination and oppression of women, and being derogatory termed are evident in the language found in *Things Fall Apart*. They establish that culture has an effect on language and it makes men and women to be placed in uneven positions. The language places men in an esteem position and degrades women. This is different from my study because I am looking at how language used in the songs have degraded women.

1.9 Theoretical framework

This study employs performance theory, sociological literary theory, and the theory of narratology and ethnopoetics framework in the analysis of the songs.

In this study, Richard Schechner's ideas on performance theory will help a great deal. Schechner says that performance is always enacted before an audience and it entails preparations beforehand, whereby the performer would have rehearsed many times before presenting it to the audience. In this case, the performer is presenting a rehearsed script to an audience assembled to watch the performance. This study considers the performer to have had a lot of rehearsals before his presentations to the audience or before recording and therefore he is a skilled performer.

A script, to Schechner, entails patterns of doing a performance associated with drama. The gestures, facial expressions and dramatizations are essentials in a script. The recorded songs entail all these patterns of performance and therefore we will look at how it enhances the message being passed.

According to Schechner, what happens in the theatre is a representation of what happens in the real life. 'Characterization and presentation of real or possible events- the story, plot or dramatic actions worked out by people, gods or demons- is a transformation of real behavior into symbolic behavior.' (P.137). It is through this thinking that my study looks at the characters in the songs and the assumption that the characters in the songs represent the reflection of what actually happens in the Kipsigis society.

According to Victor Turner, 'a performance is dialectic of 'flow' that is spontaneous of movements in which action and awareness are one and 'reflexivity' in which the central meanings, values and goals of culture are seen 'in action' as they shape and explain behavior.' He explores three phases of the ritual process i.e. separation, transition or liminal and reincorporation. In the liminal phase, the aesthetic and social become interconnected. Even though according to Turner live performance surpasses the recorded performance, however, this study goes with the assumption that the recorded performance is as important as the live performance. The performers include the dancers most of whom are females.

This study is also guided by the ethnopoetics framework. The full meaning of songs will be arrived at by looking at the use of language and how words have been coined. (Korir 2013) says 'The choice and coinage of words, their arrangement and the layers of meaning that accrue from their diction, coinage, syntax, polysemy and ambiguity of words all add to the meaning of a text,' ethnopoetics therefore helps in the appreciation of the poetic structure and its aesthetics.

Ethnopoetics focuses on the poetic structure of oral poetry or narrative performances. It is considered a subfield of folkloristic, stylistic, linguistic and literature and translational studies. This theory has two strands one by Dell Hymes and another one by Dennis Tedlock. Hymes looks at how narratives and poems are organized in terms of formal, aesthetic and poetic structure of oral art. 'The relations between lines and groups of lines are based on the general principle of a poetic organization called equivalence' and 'equivalence may involve any feature of language.' (Hymes 1996, P. 166)

Dennis Tedlock on the other hand deals with the necessity for fieldwork and that the collected material should be transcribed. He states that when transcribing a text, the pauses, in lines of the poem indicate the break of lines. Tedlock takes account on the silences, the change in pitch and the use of gestures and props. The strand uses paralinguistic and suprasegmental features which

aid in the interpretation of the real meaning of an oral performance. (Tedlock 1983). This theory is applied in my study because I am examining the artistic richness and I also have to transcribe and translate the sampled songs from Kipsigis to English.

The sociological literary theory was adopted from sociological theory developed by Kenneth Burke. Burke explains how literature works in society. He says that literature reflects the make-up of the society and how people behave in that society. Thus sociological literary theory opines that literature presents a picture of the society which produces it. According to Muleka (2007), literature has three dimensions; first literature reflects the world view of the society, secondly, it represents its values and thirdly, it controls the way people behave in that society. The song, therefore, is an illustration of the way things are in a society and because the society has values and norms, these values and norms influence the production of the songs. Because literature influences the society, the song influences how people behave and their general outlook towards life.

(Mooney et al 2007) in their article, *Understanding Societal Problems* state that sociology has three main perspectives which aim at explaining the society and how the people in the society behave. The first perspective is the functionalist perspective and this looks at how the social institutions i.e. the family, education, economy, religion and politics work together in maintaining a balance in the society and social equilibrium. The conflict perspective concerns itself with how varied groups in a society compete for power and the available resources. It focuses on the social arrangement and how one group overpowers and controls another. The feminists, for example, argue that in a patriarchal society it is men who have control in a society. The feminists, therefore, campaign for social justice in the society advocating for women to be allowed to participate in running the economy and political power. Karl Max as the first originator of conflict perspective states that society has two classes of people; the bourgeoisies and the workers. The bourgeoisies are the wealthy in a society who own the firms and businesses in a society. They also have control over all institutions in a society and the institutions work to their advantage. The workers on the other hand are made to work hard in those firms and are given a very low wage. They are the individuals who are so much exploited by wealthy owners. Realizing that they cannot question the exploitation, they tend to find solace in religion. My study is based on the portrayal of women and in doing so it looks at how the men and women

relate and investigate the dominant party over the other. The third perspective is the symbolic interactionist which looks at the interaction of an individual with others. How people interact with us is a reflection of ourselves. The sociological approach is of great help because the songs in the study is a reflection of who holds the power between men and women in terms of finance and leadership; the relationship that exists between men and women and how norms and taboos determine the societal behavior.

The theory of narratology is also important in this study. According to Bal (1985), 'narratology as a field of study, has a group of theories of narratives, narrative texts, images, spectacles, events-of cultural artefacts that tell us a story.' Thus the songs narrate the gender relations in Kipsigis which has been influenced by culture. One aspect of narratology is the narrative text, according to Bal (cited above) 'A narrative text is a text in which an agent or subject conveys to an addressee (tells the reader, viewer or listener) a story in a medium such as a language, imagery, sound, building, or a combination thereof.' The narrative text, therefore, is the song that makes use of figurative language to present how women have been portrayed.

These songs employ various stylistic devices that convey the gender relations that exist in the community. The singer through his songs presents and represents his society and especially how one gender presents another gender. As the narrator conveys his message, the listeners will tend to think that, that is how situations should be in the society. According to Kabira and Masheti (1997), a text contains a gendered perspective that reflects the society and as we look at the text we should look at how the genders relate to one another and to the environment they stay in.

My study treats the song as the narrative because it tells a story. The song presents stories through various characters using various narrative voices and as I look at the songs I am able to decipher the content matter, the narrator's beliefs, values, ideologies and the singer's attitude. Ward (2019) says that music as a narrative, has historical and societal influences. Though the poem does not have the same structure of narration as a story, Ward says a poem employs metaphors to present events, characters and plot.

1.10 Research methodology

1.10.1 Introduction

This section explains the techniques and methods to be used in this study. The section provides a framework for structuring the study in order to arrive at the intended objectives.

1.10.2 Research Design

This study involves the collection of songs sung by Kiptesot Sang from various music stores. The recorded music of the artist is listened to so as to identify the relevant songs for the study.

An interview with the members of the band of the artist is conducted. The interview is important so as to understand the language used in the songs. Other interviews were done in order to establish the disposition of gender relations in the society in accordance with the songs. To do this, this study borrows ideas from the text *ABC of Gender Analysis* written by (Kabira and Masheti 1997). The analysis provides a gender screen and seeks to answer the questions on why gender disparities and gender discrimination exists in the society.

ABC of Gender Analysis is based on the assumption that texts narrate stories of people and how they relate to one another. This acts as a guide because the songs tell stories of women and girls visa viz those of men and boys. The study is based on narratological analysis which focuses on how something that is transmitted to the listener would in turn think that that is how things should be done.

In narration, we focus on who tells the story and the people whose view of the stories we have. In other words, we will look at the voice in the songs and the perspective of the speakers in the song. The Kipsigis society has gender division of labour and I will be looking at how that division of labour has had an impact on the gender relations in the society. Kabira and Masheti (1997) categorize the activities into three; the productive activities i.e. the activities that generate an income and the reproductive activities or maintenance activities which mostly consist of household chores and thirdly communal activities. The analysis also helps in establishing who holds power in the society and how those in power force other people to do what they want them to do.

Because this study focuses on the analysis of language the narratological analysis also provides a guide on how to look at how language has been used in texts. It is important to note that a language is a tool for portraying gender biases. And as one grows up, the same person becomes

socialized to the tradition of that language hence he adopts the bias that exists. The smaller components of the language are analyzed to establish the bias. The names which give a certain perception and attitude towards characters are analyzed and an establishment of derogatory connotations is also done.

1.10.3. Sources of data and Sampling

Kiptesot Sang composed and sang around a hundred songs and the songs are recorded in a total of 11 albums. The songs, therefore, were listened to and watched so as to select the relevant ones for this study. These songs have been recorded in audiotapes, VCDs and CDs and I had to sample twenty songs only which speaks of women.

Transcription and translation of the songs was done while striving to arrive at an accurate message. To achieve this, I employed a person who is conversant with the dialect of Transmara. It is also important to mention that the translation is paraphrased so as to bring out the adequate meaning conveyed in the songs.

Since the study also involves a critical analysis of language, members of Kiptesot Sang's band were interviewed. The interview involved guiding questions, a notebook and a recorder.

1.12 Chapter analysis

Chapter one is the introduction and this chapter gives a general context of the research. The chapter highlights the background of the study, statement of the problem, research hypotheses, objectives, justification for the study, scope and limitation, the literature review, theoretical framework and research methodology.

Chapter two deals with images of women in the songs. In this chapter, the female characters in the songs are analyzed. Their roles is established so as to investigate the presence of gender stereotypes.

Chapter three focuses on the analysis of the language used in the songs of Kiptesot Sang. It deals with aspects of style that are in the songs. The songs are transcribed and translated into English. The language present in the songs therefore reinforces how women have been represented.

Chapter four is the conclusion. This sums up the arguments in the research. It also evaluates how far the objectives of the research have been achieved. Recommendations for further studies are provided in this chapter

CHAPTER TWO

THE PORTRAYAL OF WOMEN IN KIPTESOT SANG'S SONGS

2.1 Introduction

Chapter one of this study provided the statement of the problem, the research hypotheses and objectives, justification of the study, the literature review, the theoretical framework, research methodology and the expected outcome of the project. This chapter aims at identifying the images of women in Kipsigis secular songs through the analysis of Kiptesot Sang's songs. This is with the assumption that the portrayal of women in Kiptesot Sang's songs represent how women are portrayed in Kipsigis community as a whole.

However; before I interrogate the images of women, this study discusses the gender relations that exists in Kipsigis community. As provided earlier, this study is based on the sociological theory and it aims at answering the questions on who holds both the economic and political power, what are the norms and taboos of the society as well as to investigate if there are any changes in the society concerning the gender relations. This study also take ideas from the text ABC of Gender analysis (Kabira and Masheti 1997) which its basis is in the narratological analysis. It helps in analyzing the relations of gender, of power and to highlight the discrimination and disparities that exists. Elements of performance also guide the study.

2.2 The gender relations in the Kipsigis community.

The Kipsigis society is patriarchal in nature and is dominated by men. The men hold both the political power and economic power. Women have in many years been pushed to the periphery because they have been denied access to education, leadership positions and economic power. In the end they feel insubordinate in the society they live in.

According to (Bulow 1992), the Kipsigis society is arranged in such a way that the senior men occupy a senior position, followed by the younger men and then lastly the women and the children. Once a boy is circumcised, he is supposed to maintain a distance from his sisters and his mother because he is then considered an adult. This illustrates how the young circumcised men are considered as adults and are regarded as of a higher status than that of their elder sisters and even their mothers. Women have always been regarded as children in the Kipsigis society and this explains why they are not allowed to give an input on how matters are run both

in the family as well as the society. This is further explained by the fact that when meetings are held to discuss the running of the society, the elderly men are the ones who dominate discussions and the younger men are also allowed to speak when given a chance, sometimes the women are told to attend the meetings if necessary but most of the times they are not invited. It is men who decide and children, that is the women and children, have to follow.

The tasks performed at home are also gender specific. The girls and the women perform household chores such as collecting firewood, washing utensils and taking care of young children. The young boys perform tasks like fencing or herding cows and the older men venture into businesses outside home. In some cases women also do small scale businesses and in turn find an income.

2.3 Expectations of married women/wives

The role of women in the African society is believed to be based at home, which is to take care of the family by cooking in the kitchen for the members of her family, washing clothes, and collecting water and firewood. All of the above is taught to a girl by her mother and before a woman gets married a lot of scrutiny is done by the groom to ensure that the woman he is planning to marry is capable of performing all the duties. He does this by investigating the lady's family and especially the mother. This is because it is believed that if the mother is hardworking, then obviously she has taught the daughter to be hardworking. It is also essential to mention that even old men would marry young girls. This proverb *matinyei ibin korgo*, a woman has no age set means that a woman can be married by all age sets even the old.

After careful scrutiny, the man then comes to the girl's home for negotiations. The women were rarely allowed into the negotiations except for some clans in Kipsigis. These few clans in Kipsigis seem to appreciate the proverb, *Magiyoe tum komami kwony* which translates to, you can't hold a function without a woman. The saying illustrates the importance of a woman in a community and that is why they are allowed to take part in discussing the dowry. After dowry negotiation, (Cheroigin 2018) says that, -"the women sang saying that their daughter had been taught well. *Kikinet kokwany ak kocham*. She has been taught to cook and to love'-". This shows the readiness of a wife to go and perform the household duties in her home and also to meet the sexual needs of her husband. After marriage, the same woman would continue performing

her household duties without any failure. A woman who did not know how to cook and take care of her home was regarded as very lazy and no man would marry her.

The traditional expectation of men is to lead their families and all provisions that is security and finance, lies on their hands. It is with this reason that feminists point out that the gender specific roles create an avenue for men to have an economic power over women hence making women dependent so much on them. Although the family is solely depended on the father, a popular saying, *Mogombo eu chepyoso*, a woman's hand is a jembe, means that a woman keeps something aside for a rainy day. This illustrates that women can be depended on because they think about the future time of need and can therefore step in to help her husband.

A married woman is also expected to be morally upright and an issue of infidelity is always punishable which is not always the case for men because the traditional set up has always condoned the practice of polygamy in men but is considered socially unacceptable to women. Women are encouraged to have good values such as hard work, maintaining peace and avoid idleness. The proverbs that were used to instill that include; *makiyomndos sorbuch ak kite*, you can't put a coward and uncircumcised woman together. This proverb is used to tell people that they should choose the people they associate together. If a coward and an uncircumcised mother are put together things will get ruined. Another proverb, *iloole maat kwony nechome chemereret*, a woman who likes gossiping lights a fire is a proverb that is used to discourage gossip in women.

The above illustrations cited the expectations of a married woman in the society. The following analysis of the songs aims at evaluating if the community from whence the singer comes from have stereotypically portrayed women.

2.3.1 Portrayal of married women/wives as household keepers

Married women have been portrayed as household keepers. They perform the household chores in a family like cooking, washing clothes and taking care of children. These are the chores that men in the community do not perform. (Kabira and Masheti 1997) categorizes activities done in a community into three; the reproductive activities, productive activities and communal activities. These activities are gender specific.

The reproductive activities which include collection of water from the river, taking care of the young children and cooking are mostly done by women and are not accorded any importance. They are considered maintenance activities and these household chores are mostly not paid for. The following song depicts a woman as the one who washes when the husband does other businesses away from home. The summary of the song says that the woman was washing clothes when she found condoms in the pockets of her husband.

Kiginam pesyo chorwenyun	My friend one day was found
kenamnda kerichek ab moita	he was found with a lamb's medicine
kiran koinate chorwenyun	my friend had gotten used to lying to
chengale obot chereret kilen	an infant's mother
komwetis kwondanyin	his wife wanted to wash clothes
konyorta kurbet mobuget	she found things in his pocket
kolen keteben chorwenyun	she tried asking my friend
kotam kerichechon bo moita	he accused the lambs medicine

The song illustrates that the work of the women is to wash clothes. However; when she is washing clothes she finds out packets of condoms which tells us that while away from home, the man found time to cheat on his wife. The singer goes on saying that during the fortieth day he was found carrying condoms which means that probably he had been cheating for quite a while now until it was his fortieth day. His actions outside the homestead were exposed. Although the singer says that his unfaithfulness had been finally exposed, the man in the song comes up with an excuse.

kilen kangamit chorwenyun	he thought he was wise
ak kotogen beek kinuet	but he was fetching water using a sack
kilen kochorso chorindet	the thief wanted to steal
betur ab artam kenamnda	but on the fortieth day he was found

Towards the end of the song, therefore, the singer tells the men that they should always check their pockets on their way home so that they don't arrive with a packet of condoms. This is to conceal their adultery.

(orip kee any we murencu	take care you men
moiit kaa kerichek ab moita	don't arrive home with a lamb's medicine
iwendi animi mulango	when you arrive at the gate
ibir search mobuget	search your pocket
inam ibiir search mobuget	start to search your pocket
ak iuny kerichek ab moita)	and hide the lamb's medicine

(song 2)

The singer does not discourage infidelity in men because traditionally, the issue of having multiple sexual partners by men was condoned by the society and that is why practice of polygamy was practiced in many African societies.

Another song also depicts women as people who cook for their family. The woman cooks and decides on whom to serve. This is illustrated by the song *Selele*, where the woman is hesitant to open the door and serve her husband who arrives late. The work of the woman in the song is to perform household chores as the man goes away from home. However, when he arrives late, the man has to get into a corner and shake a polythene bag so that the wife would open the door.

Olon kewe uiyan Kor niitu ko lang'at	When you go to a place and arrive at night
Ko kager koot kwondo li yebit syamwaun	when your wife has closed the door, pay attention
Tagulchin ge uiyan Tagigosiek tiptem	get into a corner for twenty minutes
Ak itwaitwa selele, koyotun kot kwondo	and shake the polythene and your wife will
	Open the door

The polythene bag contains shopping for the woman and if he doesn't come back with the shopping the woman would not open the door for him. After opening the door, she would then decide on whether to serve him or not. In line 10, the singer goes on describing when he had gone to visit a friend at Tinet. His friend's wife quarreled and denied them ugali because of arriving late. The work of the woman therefore is to cook for her household.

Kitun awe Tinet, kyopogoti chorwa	I had gone to Tinet, to visit a friend later
Kor kebe uiyan kor keitu ko kemoi	we went to a place and arrived late his
Koboljech kwandanyin ak koetenech kimnyet	wife quarreled at us and denied us
	food

Ara nyun we leiye olon koimenjok	Listen you people, when you get late don't
Komatobe buch kaa, otiten selele	go home empty handed, go with a polythene
Kor itite kager kot kwondo	in case you arrive when your wife has closed the door
Itwoitwoi selele, koyotun kot kwondo	shake the polythene and your wife will open
	the door.

(Mogenin)	(I am not lying to you)
(song 2)	

This issue of women performing household chores is practiced by many African societies (Musembi 2016) says that among the Kamba, the woman is the one who performs all the household chores like cooking and she also determines whom to serve. In the above case, the woman does not serve her husband for arriving home late. Ndungu (2006) also says that the Gikuyu consider cooking as the work of the mothers. She is supposed to cook for her husband and children. The media as illustrated by Alzahrani (2016) portrays women as domestic servants. The women are seen as people who are left in the kitchen to cook and perform household chores and if they work, they hold subordinate positions in their jobs and take time to perform the chores at home.

The above songs illustrate that the reproductive activities that include washing, cooking and serving are done by women at home just like other African communities. These gender specific duties have negative effects, (Ndungo 2006) says that performance of household chores has denied women a chance to enhance their lives economically because they are forced to stay at home while men go out and do businesses that generate an income. (Musembi cited earlier) says that the portrayal of women as people who are supposed to shoulder the household chores has negative effects in the community because boys will grow knowing that the household chores should only be done by girls and women. The gender roles further limit the potential of women and makes them feel enslaved because they are forced to be what others want them to be 'domestic servants'. Fahad (2016).

Therefore; if these kind of songs are played constantly, boys will grow up thinking that the household chores should be performed by women and this bring conflict in the family because women have to go for jobs like men. This has been a great source of conflict even in the Kipsigis community between men and women and in order to avoid this conflict, you will find the working class women struggling to balance between their jobs and the household chores. The husbands cannot step in to help even if the husband is a stay home, which is rarely the case. Most men do not perform the household chores but they can do other businesses at home.

2.3.2. Married women as gullible

The married women are also represented as gullible. In the song *Selele*, the woman stays at home as the man goes out and comes at his own convenience even late at night. But by realizing that the woman would question about his whereabouts, he brings shopping in a polythene bag. The woman would be hoodwinked by the sound of a polythene bag that is full of shopping to open the house for him and even forget the wrong that has been done by her husband.

Ara nyun we leiye olon koimenjok	now you men, when you get late
Komatobe buch kaa, otiten selele	don't go home empty handed, go with a polythene in
Kor itite ko kager kot kwondo	case you arrive when your wife has closed the door
Itwoitwoi selele, koyotun kot kwondo	shake the polythene and your wife will open the door

(song 1)

This portrays women as being gullible because the only way of getting away from being questioned because of late coming is by bringing a paper bag which has shopping. Their position as household keepers in their homes makes them vulnerable to the lies of their husbands.

In the song *Kerichék ab moita*, the woman's husband is portrayed to have gotten away with his adultery. The title of the song translates to a calf's medicine which metaphorically stands for condoms. The condoms are found by his wife when she is washing his clothes and when he is questioned, he comes up with an excuse.

Kiginam pesyo chorwenyun	my friend one day was caught
Kenamnda kerichék ab moita	he was found with a calf's medicine
Kiran konaita chorwenyun	my friend had gotten used to
chengale obot chereret kilen	lying to an infant's mother
komwetis kwondonyin	his wife wanted to wash clothes
konyorta kurbet mobuget	she found a baggage in his pockets
kolen koteben chorwenyun	she tried asking my friend
kotam kerichechon bo	he accused the lambs medicine
moita (song 2)	

The speaker in the poem goes on telling the men that they should be careful next time so that they cannot arrive home with packets of condoms in their pockets. To avoid that he advises them to search their pockets on their way home. This song portrays women as people who are gullible and the only way for men to conceal their adultery is to keep condoms away from their pockets. Thiong'o (2015) says that Swahili songs also portray women as people who are easily cheated by men. The men treat the women nicely by giving them money who in turn give in to their sexual desires.

2.3.3. Married women as dependent on men

The productive activities are always done by men and as mentioned earlier, these activities are the income generating activities. The productive activities however, done by men outside home, generates an income and are accorded importance. These productive activities include operating a shop or doing Agriculture for the purpose of getting an income. Thus; in a society, the women would depend on men to be provided for because the men are the ones who are skilled and run the economy.

In the song **Arap Tii Sirwai** the man is portrayed to be educated and therefore has a good job and earn money. The women and the children are said to highly benefit from him because he will earn money and help his family and community.

Arap Tii Sirwa chorwenyun	Mr. Tii Sirwai my friend
Chorwenyun nigetu sirwa	bring <i>sirwai</i> home
Kigamwa poiyaon tun koi sirwa	an old man had once said that when a cow gives birth
Pore chitugul bak kobor chepyoso ee	everyone benefits, even old women
Kiriryo lagook en kenysisiek chechang'	children have cried for many years
Kogen chego ee sirwai	yearning for milk from Sirwai(cow)
Arap Tii Sirwa nigetu sirwai	Mr. Tii Sirwai bring Sirwai home
Ketun konyo gaa sigorib lagook	bring it home so that children will feel taken care of

In this song the singer has used the image of a cow, *sirwai*. *Sirwai* is a name of a cow in Kipsigis and cows are the most treasurable in the community such that if you don't have one you are considered very poor. So *Sirwai* stands for treasure or earnings from a job. The name Tii Sirwai translates to one who brings *sirwa*. In this case it is a person who comes with his earnings. The

singer goes own saying that in the past if one did not have a cow he would ask for one from a friend so that his children would have milk. Kigeny poisyek kosome keranig
in the past men would keep a friend's cow

Komogesome raa koit sirwai	but today there is a change because we have sirwai
Kororon lagook keureren lagook	children are so good let them play
Kigose ene elelo yon kopiyo chego ee	you will hear their cheerfulness from afar when they have taken milk

This illustrates how a family would be forced to borrow because of lack and if the men are not lucky to get help from friends, the family suffers. Line ten illustrates that during these days no one asks for help from a friend because they now have one. He is referring to education that has been attained by people, because in the last stanza the singer says Arap Tii Sirwai is someone who is educated, respected and can be depended on. Arap means son of and this indicates that boys and men attained education, leaving women and children dependent on them.

(arap tii sirwa ko chito nesomanat, nyolunot oo Somanat)	(Mr. Tii Sirwai is a person who is educated his education makes him respected)
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(song 14)

The Kipsigis, just like most of the African communities educated the boy child first before the girl. Most communities considered the education of a girl as a waste because when she gets married the ones who will benefit would be the groom's family. In some parts these days issues like circumcision, early marriages and teenage pregnancy deter a girl from getting education leaving the boys at a better position to acquire an education. This song depicts that men easily get educated, Mr. Tii Sirwai is a man who is educated, reliable and is respected. As a results, he gets employed and provides for the family and community at large, thus the women and

children remain dependant on them. (Mibenge 2007) says that education of boys is still highly esteemed and most cultures educate boys before girls and even if girls get educated, they just acquire the basic literary skills unlike boys who are pushed to further their education and go abroad.

The women have been portrayed as dependent on men for provision of food. They depend on men to provide for them and their children and if they fail to do so, the family is likely to suffer. In the song *Augustin en Kabande*, the man is said to provide food in the family but when it becomes so hard for him to go on providing, he decides to run away from home. In Kenya, maize is a staple food for most of the families and is usually planted and harvested and stored for consumption. When it has been totally consumed from the granary, the family can then decide to purchase from the market.

Tagai komilech	Augustine will make us laugh
Agustin olon kagoromit	when there is no food
rubet Olon kali korogoro	when the price of maize is costly
Kobakto chepyosenyin	he leaves his wife

The man runs away from home to avoid meeting the cost of buying foodstuff In line 4 and 5, the persona says 'Augustine will makes us laugh when there is no food, when the maize is costly, he runs away from home and his wife would call him asking of his whereabouts'. He is humorously said to be hiding in the field with an aim of escaping his responsibility of providing for the family. This dependency of women to men as providers in the family makes the men run away from home. The wife also keeps on calling him over the phone wishing that he would come home so that, she is said that she wishes to see him in person and not to just talk over the phone. This illustrates that she depends on the man to meet her emotional needs apart from food and security.

Agustin en Kabande	Augustine in the maize field
le kotebin chepyosengung	your wife was asking for you
Agustin korur pandek	Augustine the maize is ripe

le kotebin chepyosengung	your wife was asking for you
Agustin nyon kaa chichi Len	Augustine come home
kotebin chepyosengung	your wife was asking for you

Konam simoit Agustin	Augustine took his phone
Ne kobiru chepyosenyin	his wife had called him
Oye kwo moldmolde tiondo	and he then quarreled
Kole kinne chepyosenyin	saying his wife is troublesome
Mabatki chepyosenyin	his wife is not to be blamed
Kose tager life life	she feels like seeing him life life

Line 17 to 21, illustrates that this is a community that all men in the society are depended on for provisions. The singer says, and it is not only Augustine there are other irresponsible men that when life is hard they leave their wives.

Ama Agustin inegen,	and it's not only Augustine
Mi bik machwengerisiek	there are other irresponsible people
Che olon kauit kasit	when life is hard
Kobokogto chepyosokwag	they would leave their wives
(Mengoloigitu chumbik, sugaruk	(Salt, sugar should be available
Ak iswochswowe chepkomon	the bushes should also be cleared
amarot kiptisya)	so that snakes won't get into the house)

(song 5)

The singer thus castigates the men for leaving their wives to fend for themselves. He then encourages them to always be at home to clear the bushes so that snakes would not come near the homestead. This further shows that women do not have the ability to slash the compound, their work is in the kitchen. Such that in the absence of the man, the bushes may outgrow and

attract the snakes. The snakes can also symbolically stand for people who might compromise the security of the family.

The patriarchal construction of the society expects that men should be providers in the family while the females are expected to be dependent on the provisions of a man. The picture painted of a woman is of a person who is so timid and would depend on men for security and basic needs. Koskei et al (2018) also projects that it is a belief to both men and women in the Kipsigis community that women should depend on a man's provision for security and basic needs. She illustrates this using a female singer, *Chelele*, who says that 'Men should be advised to take good care of their wives to make them presentable'. Wambura (2016) when analyzing Kuria female circumcision songs also found out that women are portrayed as people who are fearful and therefore they depend on men for provision and protection. This issue of dependency on men has placed the females in a subordinate position such that if men do not provide for them they would not have anything to support themselves with. Thus women are seen as people who are of a lower rank than that of men who occupy a higher position.

2.3.4. Married women as unfaithful

Married women have been portrayed as being unfaithful. In the songs *Kipsoiywet* and *Tumotet*, the men in the songs consider the women as being adulterous.

In the first song, *Kipsoiywet*, which is translated as the cock, the woman is reflected to have had children with other men other than her husband. The singer uses the image of a cock and a hen to stand for a husband and wife. In the song, the singer states that the cock undergoes a lot of suffering because on several occasions, when the hen sits on the eggs and hatches them it is most likely that chicks who have no semblance with him will be hatched. When white chicks and the naked-neck chicks are hatched, it frustrates the cock.

Kiseret kipsoiywet	the cock has a lot of troubles
Kiseret kipsoiywet	the cock has a lot of troubles
Akweg manyalil netindoo	he has a lot of sufferings
Yan kaigeny subendo	when a hen hatches

Missing ko areg chelelach	when she hatches white chicks
Sigoger kipsoiywet	and when a cock sees them
Agor kotui kipsoiywet	and decides to break the silence
Magorot nemwoe	he will speak wonders
Yan kaigeny subendo	when a hen hatches
arwet ne chepkergergat	a naked neck chick
aye magorot nemwae	he will speak wonders

The cock symbolically represents a man whose wife has given birth to children who have a different complexion from that of her husband. The chicks here represent children and he says sometimes white chicks are hatched different from that of the father's complexion who is probably dark also, when naked-neck chicks are hatched, the cock doubts if they are his. This is likened to a father whom when he sees the complexions of some of his children and their general appearances, he doubts if he is the one who sired them. When the father sees this he starts suspecting that his wife might have cheated on him and ended up having children with other men. In this case the woman's complexion seem not to be considered and the issue of inheriting complexions from the extended family is also not put into concern.

kerge ak kimugul meet	he is like a human being who
mabolotete netindo yon	becomes quarrelsome when he
koet seretet magorot	gets a lot of problems
nemwae ee (kipsoiywet	he speaks a lot
negamwae komo	(the cock that I am speaking about
Non bore kukuruku, kipsoiywet	is not the one that crows it is a person who
ko Chito nengoger lagook kobore	at some point looks at some of his children
Machechug chu wee)	and wonder if they are his.)

(song 16)

In the third stanza, the singer goes on stating that the cock just looks at the chicks without questioning the hen and if it happens that he speaks, he will air out all of his frustrations which may end up destroying the family.

ndagitwegu kipsoiywet	if a cock would break his silence
yan kaigeny subendo	when a hen hatches
arwet ne chepkergergat	a chick with no feathers on the neck
magorot nemwae ee	he speaks wonders

In an interview, it was evident that the man bottles up his doubts and frustrations and may be for peace sake he decides not to question why some children don't look like him.

Respondent 5: . Confrontation draws a lot of unnecessary attention of many people and this will emasculate a man because he will be questioned on his ability to control his wife. He would be seen as a weakling, a person who cannot satisfy the sexual needs of his wife and therefore he decides to keep quiet.

This then explains why the cock in the song diverts his attention to other activities like looking for beetles in the mud.

taa ngenyor kipsoiywet if you find a cock tangwari nagatatek he is busy
scratching mud polu kiptorurusieg while looking for beetles magorot
nemwa ee speaking wonders

The singer does not mention if the father looks at the appearance of some of his children and likens to her mother. This then leaves us with the question on why the husband does not consider genetic inheritance because appearances is taken from both parents and even the extended family.

Looking at the images that the singer has used, that is the cock and the hen which are not monogamous, it deemed possible to say that a woman is so much castigated for being unfaithful but if a man becomes unfaithful, the society condones it.

The silence of the man goes with the fact that children are valued in the Kipsigis community even if they are sired out of wedlock. To avoid conflicts in the family and the perception of his failure as a man in his family he decides to bottle up his frustrations. This is because if he decides to ask he will bring shame to himself.

The second song *Tumotet* also reflects women as being unfaithful in marriage. The man complains that his wife sold his tobacco when he was away from home. When asked, the woman says that they had nothing to eat for the whole month he was away from home.

Kyatui tumotenyun अगरत	I prepared my tobacco
ak awe sapari	and went for a safari
igongwan kotalinde	but you waited when I had not come back home
iyalde tumotet nyun	and sold my tobacco
anerechi agobo tumotet nyun oo	I am angry because of my tobacco oh!

mi kwonyig raini	there are women these days
che nilenji kawo sapari	whom when you tell them I have gone for a safari
kogongung kityok imande	they wait for you to make a few steps from home
kwalda tumotengung'	to sell your tobacco

Selling tobacco in the song has been metaphorically used to refer to the adultery of the woman who waits for the husband to be away from home so that she can commit adultery. The first line signals that it is the man who owns the reproductive organ of the woman, he says 'I prepared my tobacco and tied it'. In this case the woman is seen as the possession of the man. He owns not only the woman but also her reproductive organs and therefore the woman has no freedom to 'sell' it as it is said in the song. The issue of possessing a woman's reproductive organ is not only in the Kipsigis community but is rampant in most African societies, as a result some societies have come up with methods of ensuring that girls remain virgins till they get married and to remain faithful to their husbands. The Somalis of Africa as illustrated by Guyo et al (2005) sew their girls' vaginas with the quest of preserving their virginity and to also ensure

that women's sexual desire is controlled. The African perception of owning a woman is widely spread and this has been enhanced by the payment of dowry as illustrated by Nzioki (1982). He says that the men are given a great entitlement to possess a woman because they have paid dowry.

The persona in the song says that he looked under the bed and he saw pieces of polythene, that is, the condoms which is an evidence of the woman's unfaithfulness.

kyalany chago oye akweg	I went to the store
kogiram tumotet nyun	but I found that my tobacco had been scooped
agabore aiit kurere	I looked under the bed
ko selele chu mengech	and I found these small polythenes

The persona further projects that women are not to be trusted, in line 6 through 9, the singer perpetuates that women should not be told when a man is going to a safari because he says they wait for you to be away from home and then they start selling your tobacco. Line 17 and 18 illustrate that it is because of the woman's dependence on the husband for provision that he decides to be unfaithful in the marriage because he asks him what he expected them to eat when he had gone away from home for a long time.

kwonget neo	these are wonders
kyateb ole wany	I asked for the person
korom ngo tumotet nyun kolenjon ko	who scooped my tobacco
kyam ne kiniwe kobeg arawet.	but was asked, "What would we have eaten
Kwongutik anerechi agobo tumotet	when you were away for one month?" Wonders.
nyun oo (Aye kikwonge en kwonyichu	am angry because of my tobacco
eb kasari Wee, kyalda tumotet nyun ait	(one wonders because of women these days
kurere ko Selele chu mengech, atep	She sold my tobacco. And under the bed I found
kolenjon lbore kokyam ne pak kobeg	small pieces of polythene. I asked but I was told
arawet)	did you expect us stay without food for one
	Month?)

(Song 17)

Women in several African communities have been considered as dishonest and unfaithful. Barasa and Opande (2017) when looking at how women have been represented by Bukusu and Gussi Proverbs, opine that the proverbs portray women as unfaithful. He says that one proverb illustrated that a man would engage sexually with a married woman but makes sure that the husband does not find out. This illustrates that men have generally mistrusted women. When listeners hear the songs they would have to treat women suspiciously i.e. as beings who cannot be trusted.

2.3.5. Married women as liars and irresponsible

Married women have also been portrayed as liars and irresponsible. In the song *lembeita*, the wife always says that she has gone to bring salt from the shop at 7.00pm. She goes away from home till 9.00pm and when she arrives she speaks a lot probably because she wants to defend herself or because she is under the influence of alcohol. The persona terms her as a liar.

Pakach lembeita we mama	leave lies <i>we mama</i>
Pakach lembeita ne tebes ooh	leave explicit lies ooh
Kila ngoite saa moja	every 7pm
Ilelen mami raa chumbik	you say there is no salt
Pakach lembeita wee mama	leave lies <i>we mama</i>
Pakach lembeita ne tebes ooh	leave explicit lies ooh

She is said to come up with an excuse that there is no salt in the house and goes for more than two hours in the home. When she arrives, her husband realizes that she has her clothes inside out but she comes up with an excuse that she has been bitten by ants. This illustrates the married woman as a liar and irresponsible.

Iwendi agoi saa tatu	you are out till 9pm
Koriitu ko maneno	and when you come you talk a lot
Ng'alek ng'alek chechang	a lot of words

Koiluch ingoryengung ibeiluch ot kachesa	your (<i>inner wear</i>) is inside out
Korikwerige we mama ichomu Kisumu boys	you are smelling of Kisumu boys
Inatebin ilenjon uwon kalolan pirechik ooh Magoraek kwonyig, masigu we wei	when I ask, you say you were eaten by ants women are liars they won't get saved
Kila kolelen mami raa chumbik	every time she says there is no salt
Agor koitu ko kagolugak ingoroik	comes back when her clothes are inside out
Koniteben kolelen kalolan birechik ants	and when you ask her she says I was eaten by
Ago chomu omena	and she smells <i>omena</i>

(song 7)

The traditional African community expected that a woman takes care of her household because a sense of responsibility is instilled on her as she grows up. However, in this case the woman realizes that she has no salt and that decides go and buy it late at night. She ends up staying for long and yet it is at night and when she is questioned by the husband she tries to defend herself. The persona in the song goes on questioning her on why her clothes are inside out and why she has a disgusting smell. With this we can then say that she is suspected of having an affair and probably she hurriedly dresses and comes back home without checking herself. It is a general belief that women are supposed to always be clean but this woman comes home having had an excuse that she is going for salt but comes back smelling. This is deviance from the society's norm and expectations because she keeps on lying to her husband. The singer further says that women are liars and cannot get saved. This sounds like defeat to the man because he cannot change the woman.

The Kipsigis is not the only community that considers women as liars, Masuku (2005) says that the Zulu of South Africa also consider women as people who should not be trusted if they are beautiful. This goes with the popular belief that women who are beautiful cannot make good wives because they are considered as lazy and are regarded as loose.

2.3.6. Married women as people who like conflicts.

Married women are also portrayed as people who like conflicts. In the song *Selele*, the artist says that he has done a research and has found out that women these days like conflict. This then tells us that in the past, the women were supposed to remain silent even if a wrong had been done by the husband. He goes on saying that women ask a lot of questions when the husband arrives home late. 'Where are you coming from at this time of the night?'

Asya mwa kounon	the reason I say this, is
ko koraiya research	because I have done a research
Kwonyig chuep kasari kotindo	women these days like conflicts
moreyet (song 1)	

The singer realizes that women have been liberated from the culture that pointed men as infallible and that they would not be questioned for any wrong doing. The wife in the song also has the courage not to give food to the husband because of late coming. The denial of food to her husband and his friend shows great courage of the woman let alone to quarrel the husband for late coming. Seemingly the persona in the song realizes the only way to appease the woman for a wrong doing is to go home with shopping. The paper bag which is full of shopping is used as a means for making peace with the wife which otherwise would make her quarrel, not give her husband food or even make him sleep outside because she won't open the door for the late comer.

Kitun awe Tinet kyopogoti chorwa	I had gone to visit a friend in Tinet
Kor kebe uiyan kor keitu ko kemoi	later we went to a place and arrived late
Koboljeh kwondonyin ak koetenech kimnyet	his wife quarreled at us and denied us ugali
Ara nyun we leiyei olon koimenjok	Now you people when it gets late
Komatobe buch kaa, otiten selele	don't go home empty handed, go with a
	paper bag
kor itite ko kager kot kwondo	incase you arrive when your wife has closed the door

itwoitwoi selele, koyotun kot kwondo you shake the paper bag and the door will be opened

(song 1)

In the past, a woman would not question if a man came home late let alone deny him food. If she did so, she would be beaten and in some cases even be told to go back to her home to be taught how to handle a man. The man had the freedom to arrive home at his own convenience and was supposed to be accorded warm reception by his wife. One respondent said that a woman was expected to be submissive and not quarrel the husband.

Respondent 4:

In the past, women grew up knowing that it was a taboo to raise a hand to your husband. A woman would not beat her husband but may try to escape the beating by running away to a neighbour's house. The purpose for that was to ensure that conflict would be solved quickly. A man is always respected as the head of a family and it would be so shameful to the society and the wife's family if they learnt that their daughter beat her husband.

In this case however, the singer points out that women have realized that they cannot be down trodden anymore and therefore; question the movements of the husband. In the process, cause conflict in the family.

The issue of women causing conflicts in modern marriages is not only found in Kipsigis community. Musembi (2016) also says that women have always been known as sources of domestic wrangles and disputes in the modern marriages. The women are regarded as quarrelsome and can cause troubles in families. In her research, she found out that women were supposed to always keep quiet when questioned by their husbands. This shows that the issue of submissiveness of women to their husbands was supposed to be practiced to avoid conflicts. Submissiveness as illustrated by Nzioki (1982) came about with the payment of dowry where a woman was expected to stay like a slave to her husband. She was not supposed to question any wrong done by her husband, just like a servant who does not question her master. However on the bridge of this, conflicts may arise. Thus as evident in the song, the woman is

blamed as a source of conflict because she questions her husband arriving late, denies him food and sometimes even not opening the door for him.

2.4 PORTRAYAL OF SINGLE WOMEN.

In the society, some women are single by choice; others have been forced through circumstances like death of a spouse or have been divorced. A single woman in the African society goes through perceived negativity and is not accorded any respect that equals that of a married woman. Singleness either as a man or a woman is considered as an insult to the traditional society because it is expected for men and women to marry and have children as a continuation of the community. The divorced, widowed, single women who have their own children and those who have reached the age when they are expected to marry but fail are looked down upon in the society.

2.4.1. Single women as dependent on men

In the song **Madam** when you look at the surface level of the song, the woman is portrayed as owning a car. The car probably is used for private means or as a public service vehicle hence she gets an income from that. However the one who is skilled i.e who can drive is a man because the persona in the song tells the man to learn to be a skilled driver so that he cannot lose his job.

The woman is given the ability to employ another person if the one who is driving her car is not an expert, this is illustrated in line 1, if madam employs you to drive her car. This is a deviation from the societal expectation where a woman was not entitled to own anything but in this song, the woman is portrayed to own a car and even employ another person either to take her to her work station or for public means of transport which will bring in money. The song however, shows that the woman is dependant on the skilled drivers who are men because she has no skill in driving. The people she employs to drive her car are men, lines 3, 4 and 5 illustrates that she can stop the one driving her car and look for Ezekiel, another man, to drive her car. The song however has a deeper meaning which will be analyzed in the next category.

Ndagai kosirin madam kole ketotwan karit

if madam employs you to drive her car

lyetkei en istering

be an expert in the steering wheel

men konai kole *ichoganat*

lest she knows you are tired

Ibuch kosire madam

otherwise she will employ

Isekiel kogetat karit

Ezekiel to drive the car

The expertise of the man who is employed by madam will come if he eats well and avoid alcohol. The persona instructs the driver to drink milk, eat peanuts and eggs which will energize him. He is asked to avoid alcohol so that he can negotiate hills well.

Kotimai sigai iigu senior en ketet ab karit

if you want to be an expert in driving a car

Luu chego, buges inchuguk ak iam mayainik

drink milk, eat pea nuts and eat eggs

Matiye maywek kotar inile obarge ak tulwet

don't take alcohol, it will be hard
when negotiating a hill

Korgole madam kiyainig isyenyosyenyi

madam will then say that the gears are
Worn out

Kogemuch au kiptures nekiye wirgik

because you, a drunkard will be weak you

Konyasin kokagocheng Isekiel kogetat karit

will be surprised that she will look for
Ezekiel to drive

Ara chitugul inde anyun ujusi kete ab karit

now everyone should be skillful when driving a
car

Ne ngomach madam obe sapari obend twan

so that when madam wants to go to a safari
You accompany her

Komegany kocheng madam isekiel kogetat karit

don't wait for madam to look for Ezekiel to
drive the car (song 4)

(Kabira and Masheti 1997) say that the issue of technology should also be considered when analyzing gender, a researcher has to consider the one who has the know-how when handling technology. It is thus right for me to say that according to the above song, the men are the ones

who are skilled in driving while women who have the capability to own the cars are not skilled and that is why they are dependent on them. They employ men to drive their cars

2.4.2. Single women as promiscuous

In the song *Madam*, song 4 above we said that the song has a deeper meaning which makes it fall into the category of portrayal of women as promiscuous. The woman is portrayed as being promiscuous because she changes partners constantly. The singer has used metaphorical language when tackling the issue of sex. He uses the phrase driving a car in place of love making.

Ndagai kosirin madam kole ketotwan	if madam employs you to drive her
karit lyetkei en istering	car <i>be an</i> expert in the steering wheel
men konai kole <i>ichoganat</i>	lest she knows you are tired
Ibuch kosire madam	otherwise she will employ Ezekiel to
Isekiel kogetat karit	drive the car

The singer advises the man to be an expert in love making and employ more skills so that the woman will not contract another man. The man in contract is expected to eat well, eat eggs, pea nuts and avoid alcohol so as to be an expert when having sex. The word madam is used to refer to any lady who is educated. Therefore; the woman in the song is a single and an educated lady.

Kotimai sigai iigu senior en ketet ab karit Luu	if you want to be an expert in driving a
chego, buges inchuguk ak iam mayainik	car drink milk, eat pea nuts and eat eggs

Matiye maywek kotar inile obarge ak tulwet	don't take alcohol, it will be hard when
	negotiating a hill
Korgole madam kiyainig isyenyosyenyi	so as not to make madam say that the gears
	Are worn out

Kogemuch au kiptures nekiye wirgik	because you, a drunkard will be weak you
Konyasin kokagocheng Isekiel kogetat karit	will be surprised that she will look for
	Ezekiel to drive
Ara chitugul inde anyun ujusi kete ab karit	now everyone should be skillful when driving a
	car
Ne ngomach madam obe sapari obend twan	so that when madam wants to go to a safari
	You accompany her
Komegany kocheng madam isekiel kogetat karit	don't wait for madam to look for Ezekiel to
	drive the car

(song 4)

The traditional expectation of a woman is to get married and stay faithful to one man which is not the same about the woman in the song. She constantly changes partners, the line, *ndagai kosirin madam kole ketatwon karit*, if madam employs you to drive her car, shows that the lady can contract different sexual partners at different times. The phrase shows that the lady is not monogamous as it is expected of a married woman by the society.

With the woman having the freedom to choose her partners herself, is a deviation from the traditional set up where a woman was supposed to settle and get married. The illustration of the song is that of a free woman, where she is not tied with the traditional expectation of a woman to get married and have only one sexual partner, be a mother and perform wifely duties. She has been given the ability to 'hunt' just like men. Gumede(2002) when looking at portrayal of women in literary texts says that ' -what used to be open hunting season only for men has now become possible to women as well, if they have the financial independence, the appeal, the beauty and winning ways to attract men.'-(92). The above song therefore illustrates a woman who can choose her partners depending on their expertise in love making.

2.4.3. Single women as deceptive.

Single women have also been portrayed as deceptive and the men become victims of the women's deception. In the song *My cousin*, the woman is portrayed to be lying to the man who

is probably her suitor. She lies about the many men she has in her life. She states that the men are her cousins or her uncles even if they are not related. They are so many that the man wonders how many cousins and uncles the woman has.

Ene oo kwonyi sigenon

You woman why do you keep
on cheating me?

Ene oo kwonyi sigenon

you woman why do you keep
on cheating me?

Ichamene oo kwonyi
chegenon me

you woman why do you like cheating

Le oot kimainig chongen ko
Abule your uncles

even the alcoholics that I know are

The woman states that the alcoholics, Somalis and other people that her suitor knows, are her uncles. He then reprimands the woman saying that she has lost her mind with all the lies she tells him.

Mateina tuguk cheyoe

you don't know what you are

Matena tuguk cheyoe

doing you don't know what you are

My cousin ata chetinye

doing how many cousins do you have

my cousin ata chetinye

how many cousins do you have

This further portrays women as people with many sexual partners because the woman in the song is suspected by the man to be cheating on him with those men. By the persona mentioning that she has a group of dogs following her illustrates that she is like a bitch that has male dogs following her.

aye magibaswet chetinye

you have a group of dogs following you

aye magibaswet chetinye

you have a group of dogs following you

aye magorotwo chetinye

you have all sorts of people

aye magorotwo chetinye
ene singogeron kolabat

aga tebenin ile abule
aga tebenin ile abule

nemonon ile my cousin
nemonon ile my cousin

you have all sorts of people
why do they run away when they
see me?
and when I ask you say it's your uncle
when I ask you say it's your uncle

if not you say it's your cousin
if not you say it's your cousin

(song 8)

Being likened to a female dog is derogatory the woman is portrayed as loose and someone who just like a female dog cannot even choose the people to relate and have sex with. Namubuya (2006) says that promiscuous women are named using degenerating terms while euphemistic words are used to refer to men who are also promiscuous. This is true in the above song because the woman is given the name a bitch which debases her. The men, as illustrated in other songs are not given names that are derogatory.

The artist has constantly used the word woman, you woman why do you keep on cheating me? The phrase is repeated three times to emphasize on the anger of the man. The persona also seems to be asking how a woman can cheat on him. He is a man and a woman cannot dare cheat on him. This expression illustrates that the man is at a loss, he cannot control the woman anymore.

2.4.4. Single women as people who cause conflict among men.

The single women are also depicted as the cause of conflict between men. In the song *Rosalin*, the men get into a fight because they are fighting over the same woman. Rosalin has been portrayed as a person who has multiple sexual partners and cause fights among the sexual partners because it happened that they met at the same time in her house. In the song

Lemenyisiek, the singer says that he was awoken by the screams of Rosalin. She had to scream because the men who met in her house at night were fighting over her.

Kyosirunen ee Langat	I was woken at night
Kotupen wagat Rosalin	by Rosalin screaming
Kingoegge lemenyisiek were fighting	the men (who married from the same family)
Kimechi maat	by bad luck
Kotuyechi we Rosalin	they met at Rosalin's house
Kingoe gee kipsirmoinig	the men were beating themselves up
Kocherunen kee gelek	removing their teeth because of
Kongochin kee Rosalin	Rosalin
Inye Rosalin neweche ee Kilyan	Rosalin you are to be blamed
mechopchi timetable	why didn't you come up with a timetable
Tomotuyechin kirugik wee Rosalin	so that the bulls won't meet at once
Mabatki kipsirmoinig	the men are not to be blamed
Tienke ki neu moinget	it depends on how the honey comb
Mara korurot igotit ee	is may be the honey is so sweet

(Song 15)

The persona blames her saying that the men are not to be blamed because she was supposed to make a timetable for them so that they do not meet in her house. The singer does not castigate the men for their immorality but says that they fight over Rosalin because of her expertise in love -making, the speaker has metaphorically referred the expertise in love making as the beehive that has a ripe honey comb. Koske et al (2018) say that men have the freedom to sexually exploit women because the work of the women is to please and sexually satisfy the men.

The use of the word *Lemenyisiek*, co-brothers, heightens the embarrassment caused by Rosalin. *Lemenyisiek* is a word in Kipsigis used to refer to the men who marry daughters of the same family. They are remotely related and are not supposed to share a woman sexually. The men were supposed to always be in their best behaviour so as not to anger the family where they married from. Meeting at Rosalin's house because of immorality is a great embarrassment. Fighting over her is another level of shame; however in all these the singer does not blame them. Rosalin is blamed because of her failure to make a timetable so that the men do not meet in her house at the same time so as to avoid conflict. Therefore we can say that male artists have a tendency to point fingers on the women even if the men are on the wrong.

The singer do not see any wrong done by the men this is because women in the African society are seen as possessions of men for sexual satisfactions. This explains why the society seems to condone the male immorality rather than the female immorality.

2.5 PORTRAYAL OF GIRLS

A girl in the Kipsigis community had to be well prepared for marriage by being taught household chores. The household chores included cleanliness, which is proper washing of utensils, sweeping and smearing or mopping a dirty house, fetching firewood and water and learning gardening activities.

A girl was also supposed to be in her best behaviours so that she could get a man to get married to. The issue of chastity was instilled to her and she was advised to be careful not to encourage any sexual relations with men but was to remain a virgin till marriage. She was also expected to marry a person of a higher social status than that of her father.

2.5.1, Girls as materialistic

Girls who are ready to get married are portrayed as materialistic. Materialism is further illustrated where the single lady is capable of leaving a man in case he becomes poor. Chemolel is said to have left the man by saying that she could not get married to a poor tobacco farmer. In the process, the man decides to leave church even though he was a pastor.

Chemolel nenyunet

my Chemolel

nemenye kwonyan kap
Olechog Mautyenin matin
kilyan agolyan ooh bebi
Kyachamin agichaman
agane ooh bebi
Kobaten kiet pananda
imeton ooh bebi

whose home is Kap Olechog
I won't forget you
no matter what happens baby
I loved you and you loved
me too baby
though when I got poor
you left me baby

Kya pastayat abakach kanisa
agobo inye ooh bebi
Kitururwon chamyengu'ng
akwer ng'wony kou arokyet

I was a pastor but I left
because of you baby
your love made me backslid
I dropped like a rock

The girl is said to be looking for a man who is well off than to get married to a person who cultivates tobacco. Tobacco farming is considered to be done by small scale farmers in Kipsigis and is a source of income mostly to the poor farmers. This makes the man to get so sad because the girl refuses to get married to him.

Tumotet chebo nebo nekigatem
kibo kwonget
Isasan ile maitunon
chi ne kiptumato aiii

I had cultivated tobacco
it did well
but you despised me
saying a tobacco farmer is not going to
marry me.

tumotet en mogogosyek aiii
aye arire wee chamanenyun bebi
Sya yaine asigoik ne we bebi

at Mogogosyek
am in tears my love
what will I do baby

(Song 9)

According to Bulow (1992), the girls were expected in the community to marry men of a higher class than that of their fathers. The men were supposed to be richer than the girls' fathers. This is why the girl in the song refuses to get married to a tobacco farmer. This however has changed because of education which has liberated women and they can also earn and provide for themselves.

2.5.2. Girls as promiscuous

The girls have also been termed as promiscuous. In *Lumbeto*, the woman is advised to stop being promiscuous so that she can settle and find a man to marry her.

Kaas ooh lumbeito	Listen Lumbeto
kalyan mebagach legeset oo	why don't you stop promiscuity
Ak iwege atunin	so that I can marry you
amun kogogelwan imbaret oo ae <i>shamba</i>	because I am lucky to have found a piece of

The above song illustrates a young woman who is ready for marriage and is being told by the persona that she should stop sleeping with other men so that she can get married. She is further told that she is not growing any younger and if she doesn't take care the girls who are younger than her will overtake her and she will end up becoming unattractive because of having slept with a lot of men.

Ngolin buch Kiristopa	Christopher is lying to you
Kosunguganaten buch en	he will take you round town
town Ba kobek shok absoba	till your shock absorber become worn out
Taa megomochin chii	and no one will need you any more
Kigen age Chustina	he tricked Justina
Kolenji ingebe hoteli	by telling her to go to a hotel
Kobelji nyama choma	to eat roasted meat
Konyas kobek absoba aee worn out	only to realize her shock absorber had become

The woman in the song is portrayed as an irrational creature, who is lied to and sexually exploited by the likes of Christopher. Another woman, Justina, in the song is said to have been easily seduced by material things like 'nyama choma' that is roasted beef, line 11. The singer portrays that she was sexually exploited, she says, her shock absorber became worn out, line 13. The shock absorber symbolically stands for the reproductive organ. The persona then advises the girl in the song to wake from her slumber and stop being lied to by other men.

Menkongalin chichoton	don't let him trick you
Anisis ilelen ii manyanga	thinking that you are still a
Kogomong murerenik	beauty and yet young ladies are
Chengeger kelen malaiga aee	there who are like angels

(Song 7

The Kipsigis are not the only people who have portrayed girls as promiscuous and irrational beings. Musembi (2016) say that circumcision songs portray women as irrational beings who are easily seduced by uncircumcised boys. This is because they are considered weak in terms of sex. In the above song, the singer seems to tell the girl that the only way of her settling her weakness in terms of sex is by getting married.

2.5.3. Girls as sexual objects

Sexual objectification of a person involves the aspect of treating him or her as an object for sexual desire without looking at the person as a whole. The intelligence and competence level of that person is disregarded. A culture considers the physical image of a woman as a sign of beauty. For instance, the Kipsigis community considers that a woman's big size of breasts, buttocks, waist and diastema i.e. the gap in the upper front teeth are elements of beauty. In the song *Kitogostayat*, the singer features on these particular body parts while describing how beautiful a girl he met at Sosirot was. He describes the effects of seeing the village beauty on his body. He says that his whole body shook.

Kyateben kainet kole Chebii	I asked her name, she said Chebii
Ago menye Soliat	and she lives in Soliat

Kinaman paibres, kitogostayat

the whole of my body shook, *village beauty*

Ee kapsingilit ne tinye Chebii
Neisengengat, negerge ak nan bo
toiyat Kitogostayat

the gap in her teeth, that Chebii has
which is wide and looks like a
termite's village beauty

The elements of beauty found in the song include diastema, the breasts and buttocks. The words *130 and please call me which are phrases taken from Safaricom, a communications company, have been euphemistically used to refer to breasts and buttocks. The body parts illustrates a sign of beauty and how women have been sexually represented. Such that if you have big buttocks and breasts then you are regarded as a beautiful person and as a person who arouses sexual desire in men. The phrase that is used for the girl is *Kitogostayat*, the village beauty or extremely beautiful.

*130 chetinye Chebii, cheu mologenik
Chombo rerendet
kitogostyat

*130(breast) that Chebii has that are round
like the fruits of *Rerendet* tree village
beauty

Please call me chetinye Chebii

please call me(the buttocks) that Chebii
Has

Cheterektoyatin cheu kotab maa
Kitogostayat
Umenyinyat netinye Chebii
Neiyotyotat neu nyanyawet
Kitogostayat

that are well placed, like firestones
kitogostayat
The waist that Chebii has
that is like a wetland
village beauty.

(song 3)

By the singer using the words please call me seems to refer to the woman calling for attention from men by suggesting that she is sexually available for them. The phrase act as an invitation

for the male i.e. to be taken home and be laid. As explained by Haslanger (2002, 228), if a person has been objectified, there must be someone who is dominant over the other. In the above song it is thus evident that the men are dominant over women and they see females as their possession and are powerless. The objectification of a woman's body, as described by McCarthy (2006) perpetuates male dominance. She says that a female body is like a site of performance where dominance of male is experienced. In this case, the man is placed in a powerful position and a woman in a powerless position and as one who has to submit. From the phrase please call me, entails that a female's body calls for the man. Glantz (2013) says 'The traditional ambivalent sexism works in a woman needing a man'.

Sexual objectification of females makes them appear as naïve and sexually available for men and their intellectual value in the society is not considered but their body image is featured.

2.5.4. Girls as people who break families of other women.

The girls have also been represented as people who can break other women's families. The song *Chepezekiel* explains this. The word *Chepezekiel* is a term used to refer to unmarried ladies who are immoral. The ladies can seduce men and therefore break up the marriages.

Kogochanga Chepezekiel	Chepezekiel(prostitutes) are so many
cherebote boisyek	they snatch husbands
Ogot kogo irip poiyyondengung	even you old <i>mama</i> take care of your husbands
Men korebenin Chepezekiel	don't let Chepezekiel snatch him from you
Tinye ngalek Chepezekiel	Chepezekiel has seducing words
Cheonyin kou kumnyat	that are so sweet like honey
Tinye konyeg Chepezekiel	She has eyes
Chengogerin ichorireni ee	when she looks at you, you become weak
Kigeron pesyo Chepezekiel	one day Chepezekiel looked at me
Oeben negitoik polio ee	I became so stiff like a person who has polio
Orip poisyek chepyosok chu	take care of your husband you women

Men korebenak Chepezekiel
Ichamacham poiyondengung
Ak igorongyini something

(song 13)

don't let Chepezekiel snatch them from
you love your husbands
and cook them delicacies

The immoral girl is said to have seductive words and therefore the women are told to take care of their husbands. The singer suggests that men are beings who are powerless and cannot avoid getting into the seductive power of the immoral girl. The men are represented as brainless beings who will only escape the seduction of Chepezekiel if they are taken care of by their wives in their homes. There is a popular saying that the way to a man's heart is through his stomach and that is why the singer tells women to cook delicacies for them. The singer justifies the role of a wife in the family. Ndungu (2006) says a Kikuyu proverb states that a woman is supposed to attend to all the needs and desires of her husband. In this song, if the woman doesn't do so the husband cheats with a young girl.

2.5.5. Girls as people who dress indecently

Young women have been portrayed as people who dress indecently. The singer in the song *Taunyenech* tells women that they should cover up because men get affected by how they are dressed. He goes on highlighting how one day he met a girl, Chenwach, coming from the market. She had put on a very short skirt that has a slit which made a man who was riding a bicycle to fall into a ditch.

Kyonyoru Chenwach koyobu indonyo
Kailach kimisirit neu non kisiren maat

I met Chenwach coming from the market
she had worn a short dress like the one
used when jumping over a fire

Taunyenech totuch ak sogot ee
Matobarngang ee oumisanech
kimwawog uncomfortable

Please cover up, even with a leave if possible
Don't expose your bodies, you make us

Kigai konee ingoroi chu oh botum Chekikibet
let chengele keger kowise metit

what with these clothes
which have a slit, when you look at them one

looses concentration

Kiger chitage nekigete baiskilit kowiswis baiskilit Kinyas one person who was riding a bicycle
Saw a girl with such a dress
kochut mutaroit obore agas kolen koiger any ii he lost his concentration and got into
a ditch

The man riding on a bicycle is depicted as someone who cannot control his sexual desires and therefore he becomes destructed by how this girl is dressed and he ends up falling into a ditch. The song also portrays the differences on the use technology by the two genders where we find that the girl is walking all the way from the market while the man is riding a bicycle. This also portrays on the differences between the two genders on technology know-how. Kabira and Masheti (1997).

The person goes on complaining saying that women put on clothes with an aim of creating confusion in men. He says that women tempts and seduce men.

Ne kwonyichu ago ne kit neiimoog what is wrong with these women and what
Do they want?
Syo yomyomech ak omirmirech you keep on seducing us
Tao enyenech oo to tuch ak sogot please cover up, use a leaf if possible
matobarngang ee oumisanech do not expose your bodies, you make us
uncomfortable.
Tocheng agot mararian kiten ak otugen you can even use a piece of cloth to cover up
(song 19)

The persona in the song then offers a piece of advice to women. He says it is better if they cover up to avoid making men feeling uncomfortable. He sarcarstically tells women that they can use leaves or small pieces of clothes to cover up.

2.5.6 The girls as people who set their own standards of marriage partners.

The girls have also been portrayed as people who are able to set their own standards and abide by those standards. This is illustrated by the singer in the song *Kipsombilwa*. The woman in the

song refuses to get married to an old man and advises the one who had been sent by the old man to marry from his own age group that is *Sawe*. This acts as a protest against the outdated practice of polygamy.

Kyakwong poisyek chu sawe <i>Sawe</i> age set	I am surprised with men belonging to
Chome geset kityog kityog	they like getting married every time
Ngenyor komagartani	they stagger
Bune barak en mogoto	while going over the fence

The persona in the above lines wonders why old men of *Sawe* age set like marrying. He goes on narrating that he had been sent by his grandfather to go to Bureti to ask for the hand of marriage from the girl Chepduldulya. He walked on foot and when it got late, he decided to sleep at a friend's place in Ngoina road so that the next morning he can go on with his journey.

Kigoyogton poyon pesyo	an old man had sent me one day
Awe olinbo Bureti	to go to Bureti
Awe kombot Chepdudulya	I went to Chepduldulya's home
Kyabo swechini bomorinyun	my grandfather had sent me

Kyanam panda mutyo mutyo	I started my journey
Koimenjon Ngoina Road Road	but became dark when I was in Ngoino
Anyoru chi chorwenyun	I found a friend of mine
Kolenjon ru siwe karun pagotachan kamet	who told me to spend the night there and was welcomed by her mother
eye kararan Cheduldulya	<i>Aye!</i> Chepduldulya is so smart
le mabatki bomori nyun	my grandfather is not to be blamed
kyaman ng'etkong	I became jealous

When he arrives at the girl's home, he is welcomed by her mother and when he sets eyes on the girl he realizes that the girl was so beautiful and that made him very jealous. However, he

decides to tell the girl why he was in her home. The girl says that she would not get married to an old man. The song writer chooses to use the words; an old man who has allowed himself to be led by his sexual organ to satirize men who allow their sexual desires to drive them.

The *sawe* age set in Kipsigis is considered to be a group of old people who were used to the practice of polygamy. The singer humorously refers to them as people who cannot jump over the fence with ease anymore because of their old age and they therefore stagger. This is to explain that they can no longer compete with the young men who are fast.

The singer says that he had been send by an old man to tell Chepduldulya that he would like to marry her but she refuses saying that an old man was not going to marry her but should marry from his own age group.

kyalenji bomori	I told my grandfather
legagoyesyen lakwet	the girl has refused
kole maitunon kipsombilwa	saying Kipsombilwa is not going to marry me
poiyyot negigondo kwenet	an old man who cannot control himself

tom isich komwaun kole	in other words she said
inye kogigobek ng'alek	you are not her type
kiiriigu mongirito	you have become <i>Mongirito</i> (a reject)
obarge ak chebo ibindangung	try women from your own age set (song6)

The girl being represented as having the liberty to choose a marriage partner is a deviation from the practice of polygamy where men would get married even to young girls. In Kipsigis, it is considered that a woman does not belong to any age group and therefore even a very old man can marry a young girl. The girl would then take the age group of her husband.

The practice of polygamy had its own challenges because the co-wives would compete amongst themselves for the attention and affection from the husband. This in turn would bring jealousy among the co-wives and rivalry among the children. Other issues as presented by Bulow (1992) the practice of polygamy in Kipsigis is no longer prevalent because of the economy, scarcity of land and the practice of Christianity. With the portrayal of the woman in

the above song having the ability to refuse to get married to the old man tells us that she understands the negative effects of polygamy and is not ready to indulge herself in the outdated practice.

This is the only positive portrayal of women as people who can choose the people they want to get married to and spend the rest of their lives with.

2.6 PORTRAYAL OF WOMEN IN GENERAL

2.6.1 Women as people who spread HIV/AIDS

Women have also been portrayed as people who spread HIV and AIDs. In most of the songs that I have discussed, the women are stereotypically portrayed as immoral and this gives an explanation as to why they are considered as carriers of HIV and AIDS. The men in the song *Rutoi Belgut* are told to be careful lest they be tricked by women in Belgut who seduce them for the purpose of passing HIV and AIDS to them.

Ndagelu iwei rutoi olin bo Belgut	if it happens that you go to Belgut
Yon korur pandek	when maize is ripe
Ker ile kerat chogit pomori	see that you tie your yoke old man
Men koil panget	don't let your panga fall

The women and girls in the song *Rutoi Belgut* are portrayed as immoral and can transmit HIV/AIDS and the men are advised to be careful of these women because they can seduce men and in the end, the men might contract the disease. The men are advised to just admire from a distance and not to get sexually involved and if they are unable to control themselves, they can use protections during sex.

Kasari kyamen konyan panyeg	these days one eats with his eyes (admire from a distance)
Pomori Kogochun korot	grandfather a dangerous disease has arrived
Hatari, burasta wee pomori	Dangerous, anthrax-like old man

Ndewendi kotkotachin	if it happens that you are
Agustin en elemi toeg	welcomed by Augustine at a place where girls are

Kweyot ketyektoi sigisiot pomori	ensure that you put on shoes with socks (condoms)
Kogoyait ngaleg	old man these are dangerous days
Kasari kyamen konyan panyeg	these days one eats with eyes
Pomori kogochun korot	old man a dangerous disease has arrived

(Song 18)

The persona in the song goes on saying that if they cannot control themselves then they should use condoms as a protective measure. He metaphorically uses the words putting on shoes with socks. The singer derogatory uses the word *Cheraganet* which in Kipsigis it is used to term an old cow who is no longer productive. The singer therefore means if men meet old women, they should not be deceived by their beauty, because the women are used up, have been sexually exploited by men, contracted HIV/AIDS and are of no value.

This song constructs a binary that the men are 'clean' and not infected by AIDs, the women on the hand are 'unclean' and are infected with AIDS. This is a sexist ideology because being immoral and having HIV and AIDS does not choose only one gender. Many African countries have considered AIDs to be a disease that belong to women and as a result, many artists have composed songs to warn men to be careful. Some have also written texts explaining the myths that surrounds AIDS. (Musembi 2016) when looking at the Kamba circumcision songs, says that women have been portrayed as prostitutes and can pass AIDS from one man to another.

The song has two levels of stereotyping women; the women as carriers of HIV/AIDS and Belgut women to have been infected by HIV/AIDS. This then prompt us to establish the reason why Belgut women are stereotypically portrayed by the singer.

Belgut in Kipsigis land is considered to have gotten the early influence of colonialists and missionaries and that is why they are considered to have left the Kipsigis culture early. Belgut is also adjacent to other ethnic groups and therefore influence from the other ethnic groups might have led the Kipsigis in general to consider them as people who have left the culture and the women being morally decayed. The women from the place got enlightened earlier and were considered not fit for marriage.

2.6.2. The women as people who cannot keep a secret

The women are also portrayed as people who cannot be trusted because they can't keep any secret. This is illustrated by the song *Mwanik ab tait*. In this song the woman had requested a little paraffin from a man.

Kigelenjon imurwon mwanik anuren tait paraffin you told me to soak your lamp with a little paraffin

Kigelenjon imurwon mwanik anuren tait paraffin you told me to soak your lamp with a little paraffin

Magasen oeng agane kyalenjin konun tait your lamp not having a second thought I told you to bring your lamp

Magasen oeng agane kyalenjin konu tait your lamp. not having a second thought I told you to bring your lamp.

In the absence of his wife, he decides to give it to her telling her that she should keep it a secret because his wife does not approve giving it out. However; she could not keep it a secret because she went telling everyone in the village what the man had done.

Anagin mwanik tuten agolenjin matimwaitan it a secret I gave you some paraffin and told you to keep it a secret

Anagin mwanik tuten agalenjin matimwaitan a secret I gave you some paraffin and told you to keep it a secret

Iwe gai imigomosin igutenan igondit side but you went telling everyone on the other side

Iwe gai imigomosin igutenan igondit side but you went telling everyone on the other side

Iyomunenon kokwet ba kogas mama toto to know you told everyone in the village till my wife got to know

(Kyobore kosob chito anogi mwanik paraffin I thought I had found someone to give a little paraffin

ah ko chesegemit, chemutete but was a bee, a gossip she went telling everyone in the village 'I was given paraffin. Yet I had told you not to say a word to anyone

kiamunenon kokwet ak kolelot koginagan
mwanik.Kigolenjin mwanichu kogochurun

machomdo mama toto.

because my wife doesn't approve giving it out.

Mogichomndo mwanik kochurun.)

(song 19)

The woman is likened to a bee who buzzes for everyone to hear. She tells everyone that she had been given a little paraffin and this made his wife to get angry. The surface level of the song is that she had been given paraffin the deeper meaning can also stand for a sexual affair that the two had. Koskei et al (2018) say that women have always been termed as gossips by the male artists. They are said to rumour monger in the village and in the process even pass a wrong information which may cause conflict in the society. Men on the other hand, are said to be sensible and don't pass hearsay from one person to another.

2.6.3. Women as prostitutes

The women have also been represented as a materialistic lot who engage in prostitution to get money. In the song *Muchongino* the singer says that he wonders what has happened to women these days because they engage in prostitution so as to get money. They don't sleep in their houses and they move from one place to another looking for men who can sleep with them so that they can get money.

Kyokwong' kwonyig muchongino

I wonder about women prostitutes

Merue korig cheng'e tongilo

they don't sleep looking for money

Chepkelelig koig muchongino

ladies they have become prostitutes

Merue korig change tongilo

they don't sleep in their homes

Busy looking for

Kyonyortoi mi kiromwog

money I met them at Kiromwog

Sururendos change tongilo

wandering looking for money

Kimi Mulot en Chemamos

they were at Mulot on Saturday

Kyalabendos change tongilo

wandering looking for money

Kile kongechwan atiech baiskilit

they wanted to stop me but I rode my bicycle

Kyamas panda awe Longisa
Chepkelelik koig muchongino
Merue korig change tongilo
for money

I went to Longisa
ladies have become prostitutes
they don't sleep in their houses looking

(Song 10)

The singer further goes on narrating how he saw them in the market place wandering looking for money. They go from place to place, i.e from Kiromwog to Mulot looking for men who can sexually engage them so that they get money. The persona in the song continues to say that they wanted to seduce him but he managed to disappear from the place. Musembi (2016) says that Kamba also portray women as prostitutes. Traditionally, a woman was supposed to engage sexually with different men because she was likened to a farm owned by everyone. In another song, a woman is said to choose to sleep with a man who had a lot of money. Just like in Kipsigis, as illustrated by the song the women are said to be moving from one place to another looking for men with money to sleep with them.

2.6.4. Vulnerability of women Women as victims of rape

The artist has also outlined the vulnerability of women in general in a society where there is no safety. The song **Korobiso** talks of the bad generation where there are rapists. The rapist can rape girls and even old women.

Iye yei yei inoni koibindap korobiso
Inoni koibindap korobiso
Kogome maa ibindap korobiso

iyei yei yei this a bad generation
this is a bad generation this is a
worse generation

Arerendos bik chu eb korobiso
Kogoige pandyat somiso
Pwat kogosir mpaga
ngenyor chito kobaryen lakwa ee
ngenyor chito koribisyin sigiryo

people of this generation are not
calm the generation is like a spoilt
maize this has gone overboard
you find a man raping a young girl
you find a man bending for a donkey

ngenyor chito koriche teta

you find a man raping a cow

The persona goes on lamenting that we are in bad times. The rapists have gone overboard. Apart from raping girls and women, they practice bestiality. All these are inhuman activities where human beings behave like animals.

kipkorobiso, kipkorobiso chu

a bad generation, a bad generatio this is

ngonyor chepyoso kobaryen tiondo

if he finds an old woman the animal

kiyae ne ibindap korobiso

rapes what can we do in this generation?

iyei yei yei kagome maa ibindap korobiso

iyei yei yei this is a bad generation

(song 11)

According to a research done by Kambarami (2006), men are seen as people who cannot control their sexual desires and young girls are often raped by male relatives. Kipsigis women are no exception and that is why the singer sings asking what can be done in this bad generation because people do the unacceptable. Issues of bestiality child and women rape are present in this generation.

2.7. The voicelessness and the break of that voicelessness by women characters in the songs The traditional society has always aimed at silencing the woman. The men in the lives of women have created boundaries for women and these boundaries do not allow women to speak. As I introduced this chapter I mentioned that the input of a woman in running the society has always been disregarded. Thus, the woman has always been termed as an object to be seen and not to be heard. When she tries to speak up her mind the men come up with ways of silencing her. This is no exception in the songs.

The artist in the songs has mostly silenced the women. In most of the songs that I chose for my study, the singer does not give a voice to the women to defend themselves for the stereotypical labelling. For instance in the songs that he mentions that women are unfaithful and promiscuous, we only hear voices of the personas who are mostly men and the voice of the artist. This is illustrated in the songs *Lembeita*, *Muchongino* and *Rosalin*. In the three songs the artist breaks into speaking to ascertain the messages in the song.

In the song *Lembeita*, where women have been portrayed as liars the artist uses a male persona who says that his wife always tricks him that she has gone for salt at seven only to arrive two

hours later speaking a lot. The voice of the artist is then heard when he also ascertains that women are indeed liars.

Magoraeg kwonyik, masigu we wei women are liars they won't get saved
Kila kolelen momi raa chumbik every time she says there is no salt
Agor koitu ko kagolugak ingoroik and comes back home when her clothes are inside out

(song 7)

From the above song we then get two voices that is the persona's and the artist's who are both male and the voice of the woman is not there.

Muchongino is also another song that illustrates the voice of the artist where women are stereotypically labelled as prostitutes. The women as mentioned earlier are considered prostitutes whose work is to seduce men so that they can get money after sleeping with them. The persona in the song who is a male says that he was almost being seduced by one of them but he managed to ride his bicycle and run away from her.

Kilen kongwechan atech baiskilit she wanted to seduce me but I rode my
Bicycle

Kyamas panda awe Longisa I managed to escape to Longisa

(song 10)

The above song also illustrates how women have been silenced because they don't come to defend themselves. We just hear the voices of the persona who says women are prostitutes and that they can make men fall into their seductive power.

In other songs, when women try to speak up and articulate their feelings, they are not given an avenue to do so. The singer does this by making the men in the songs to blame them. For instance, in the song *Lemenyisiek*, Rosalin, a woman in the song, is blamed for the conflict that men get into.

Inye Rosalin neweche ee Rosalin you are to be blamed
Kilyan mechopchi timetable? Why didn't you make a timetable for them?
Tomotuyechin kirugik wee Rosalin the bulls would not be meeting at the
Same time

(song 15)

The above lines carry the voice of the artist who is obviously a man. It is ironical for the artist not to blame the men who in Kipsigis are supposed not to be meeting in the awkward situation because they married daughters of the same family but blames Rosalin. We expect the artist to castigate immorality of both men and women. For instance by telling the men that their wayward behaviour is what has caused conflict.

In the song *Kerichok ab Moita* when the wife questions the husband on why he has a packet of condoms in his pocket, he comes up with an excuse and the wife becomes silent.

Kolen koteben chorwenyun she tried asking my friend Kotam
kerichechon bo moita but he came up with an excuse (song 2)

The silence makes the wife to continue washing the clothes she has. The artist further goes on encouraging the men to always search their pockets on their way home to conceal their adultery. The searching of their pockets is meant to silence women. Thus the song illustrates the silencing of women when men become adulterous which has been traditionally condoned by the society.

In most cases when a woman speaks up, she is termed as a person who is troublesome. This is exemplified by the song *Agustinne en Kabande*. When the wife tries calling the husband who has run away from home, he terms her as troublesome.

Kinam simoit Augustine	Agustine took his phone
Ne kobiru chepyosenyin	a call from his wife came through
Oye kwo molmolde tiondo	but he complained
Kole kine chepyosani	saying his wife is troublesome

(song 5)

The wife tries calling him to go home so that he can provide food for the family but this not met well by her husband. He complains so as to silence the wife and goes on terming her as troublesome. In other words he seems to be saying that he needs not to be disturbed from his hiding and will only come home when he wishes to, that is when there are no longer expenses to

meet. This illustrates how the women in a society are not allowed to question men, they do as they please.

The artist has however, given women a voice in some of his songs. For instance in the song *Kipsombilwa* which talks of the young woman who refused to get married to an old man has been given the ability to speak up and to say that she cannot get married to an old man.

Kyalenji Chepduldulya	I told Chepduldulya
Magibire kiyogik	those who have been send should not be
	Beaten
Kaiyakwon poiyon	an old man has sent me
Kase teigu kwondanyin	he wants you to be his wife
Ye kinatar ngalechu	when I had finished talking
Eye kolilich met lakwet	the girl shook her head
Kole moitunon kipsombilwa	saying Kipsombilwa won't marry her
Poiyot negigondo kwenet	an old man who is lead by his sexual desires
	(song 6)

The artist further illustrates the support that men offer women by voicing their feelings. The persona who is a young man, the grand child to the old man sends the message to his grand father.

Kyalenji bomori	I told my grand father
Legagoesyen lakwet	the girl has refused
Kole maitunon Kipsombilwa	saying Kipsombilwa won't marry me
Tom issch komwaun kole	in other words she said
Inye kogigobek ng'alek	you are not her type
Kirrigu mongirito	you are a reject
Obage ak chebo ibindangung	try women from your own age set.
	(song 6)

The old man belongs to an age set where polygamy was highly practiced. So by the girl refusing to get married to the old man, she becomes the voice of women who have to stop the practice of polygamy.

2.8. Conclusion

To sum up, the above examples of songs show that the Kipsigis set up ascribe women to a subservient role because they are made to do most of the household chores and that is why they tend to be dependent on men. The songs further presented the attitudes that the men have towards women. The stereotypes cited women as being unfaithful and promiscuous, dependent on men, gossips, transmitters of HIV and AIDS and are generally not people who can be trusted. These findings were likened to what other scholars have done and it was really evident that women have been portrayed in a negative manner.

With changing times however women have evolved to have a voice; one song portrayed the women positively, as people who can make decisions on their own. An example is on the song about a girl who refuses to get into a polygamous marriage, this echoes the empowerment of women in the community. Whilst other songs showed that women have so much been silenced by the song writer. In other songs the women have been given a voice to fight for their rights and not remain as slaves for men in their society. The women are portrayed as people who have a campaigning power on how things should be done in the society.

CHAPTER THREE

THE USE OF LANGUAGE IN KIPTESOT SANGS' SONGS

3.1 Introduction

This chapter explores the use of language in the selected songs of Kiptesot Sang. It is important to interrogate at language use in the songs as it helps to interpret meaning in texts. Eagleton in his book How to Read a Poem says that form and content are two things that are inseparable in poetry because form helps in developing content. 'Form and content are intimately interwoven. It is as though poetry above all discloses the secret truth of all literary writing: that form is constitutive of content and not just a reflection of it.' It is therefore important to critically analyze the use of language in the songs because language enhances meaning in the songs that I selected for my study.

Kiptesot's songs have a unique style as compared to other artists and just like any other creative artist he has enjoyed the liberality of exploiting the use of language the way he likes. Leech (2013) says that poetic language has a style that does not follow the grammatical rules of ordinary language. Thus, we find that the songs in study have linguistic variations which necessitate the analysis and to help us interpret how women are portrayed in the songs.

Wanjiku and Masheti (1997) also say that language can portray the gender biasness that exists in a society and as one gets socialized within a language tradition the person may adopt the biasnesses. Therefore this chapter also seeks to analyze the names of women used in the songs and investigate if they are derogatory in nature.

3.2 Euphemism

Euphemism is the use of a polite or a socially acceptable word to refer to a taboo object or act which if an actual word is used it may sound embarrassing to the hearer and listener. Euphemism is thus used for etiquette so as not to sound vulgar or rude in a particular culture. According to Oxford Advanced Dictionary, 'euphemism is an indirect word or phrase that people often use to refer to something embarrassing or unpleasant, sometimes to make it seem more acceptable than it really is.' Words that are offensive, obscene, and not socially accepted by the readers and listeners are tabooed and therefore an indirect word or phrase is used.

The Wikipedia encyclopedia (2007) states that a euphemism is a word or phrase that is intended by a speaker to be less offensive, disturbing or troubling to the listener. The expression also makes it less troublesome for the speaker.

Euphemism is a style that has been used widely by Kiptesot Sang and sometimes when singing, he code switches to English, formulates his own words or metaphorically use other words when mentioning taboo words that are related to sexual acts, body parts and serious diseases. This portrays him as a man deeply rooted in his culture and his use of euphemism tells us that he safeguards, preserves and perpetuates the Kipsigis culture which gives rise to his songs.

In Kipsigis society, language that is associated with sex, intimate parts of the body, death and some serious diseases like HIV/AIDS are regarded as taboo. Direct reference of the above topics in the presence of children or older people is not socially acceptable.

Respondent 1. His songs had hidden messages which if someone takes only the surface meaning, the person might not understand the message. He uses a hidden language in his songs when he is talking about matters that concerns love making between husband and wife so as to avoid the young from getting what is being said.

Therefore to cover up profanity in his songs, the singer when referring to body parts or sexual acts uses lexical items in a euphemistic way to block out some of his listeners especially the young people from understanding the intended meaning of words in the song. He replaces the taboo words and phrases with other expressions, the replaced expressions always have forbidden use but the singer uses it as a mask to express tabooed acts or objects.

3.2.1 Euphemism for Body Parts

It is a taboo to mention the female body parts like the groin, a girl's posterior, the abdominal part and the breast. The singer therefore comes up with his own words to talk of these parts. In the song *Kitogostayat*, the singer uses the words 'star one thirty' and 'please call me' to refer to a girl's body parts. 'Star one thirty' refers to the breast and 'please call me' refers to the girl's buttocks. He sings;

*130 chetinye Chebii cheu
mologenik, Chombo rerendet
kitogostayat

*130 (the breasts) that Chebii has that are
like the round fruits of *Rerendet* tree
village beauty

Please call me chetinye
Chebii cheteregtoyotin

The please call me (buttocks) that Chebii
has, that are well placed

Cheu kotab maa wee!, kitogostayat
(song 3)

Like fire stones *wee!*, village beauty

Respondent 2: Indeed Kiptesot uses hidden language in his songs. For instance in the song **Kitogostayat**, the language used in the song has a hidden meaning. This is because our culture does not allow us to speak dirty language. The singer uses *130 to stand for breasts and please call me to mean a girl's behind. He does that because it sounds disrespectful to refer to the body parts using the exact words in Kipsigis.

Mentioning the breasts and the backside by using the exact words in the native language sounds embarrassing and that is why the singer chooses to use *130 and please call me. In the above song, we realize that the singer has code switched to English so as to euphemize the words.

In a quote from Myers (1993 :30,2) Koech says 'speakers resort to code switch for a number of reasons, chief among them being, when the speaker wants to keep someone out of what they are discussing, some speakers may resort to a language that cannot be understood by a third party. In this song, the singer switches to English by using the phrases 'star one thirty' and 'please call me'. These phrases are in English and the young children who have not gone to school will not understand the phrases.

The phrases used are also borrowed from Safaricom, a leading communications company which was introduced in Kenya in 2000. To the hearer, the intended meaning of the words is hidden because *130 and please call me are taken from the communications company. The phrase -please call me- is a message that is sent to someone to inform them to call you whenever you don't have airtime. Before sending the message to the recipient's phone number one has to dial *130 then the recipient's phone number followed by#. In this song, the phrases have then been used to refer to the girl's breast and her behinds. This is clearly illustrated by a girl who dances and the video producer captures the body parts. The body parts i.e the breast and the buttocks were considered intimate as a girl matures and therefore they were not supposed to be said using plain

language. In the Kipsigis community and Africa as a whole breasts and buttocks are a sign of reproductivity and is a sign for sexual attractiveness to men.

The singer's other song *Tumotet*, tobacco, employs the use of euphemism. The singer says that he had gone for a month from his home and while he was away his wife sold his tobacco. Selling tobacco in this sense refers to the wife's adultery. She had sexual affairs with other men. The husband had gone for a safari and the song says that she decided to sell the tobacco whilst the husband was away. The listener would think that what is being referred literally is tobacco.

<i>Mi kwonyig raini</i>	there are women these days
<i>Che nilenji kawe sapari</i>	when you tell them you are gone for a safari
<i>Kogongung kityog imande</i>	will wait for you to get out
<i>kwolda tumotengung</i>	to sell your tobacco

(song 17)

However; the song means that she got involved in sexual relations with other men. We get to know that the singer is not literally referring to the tobacco because in the second stanza he says when he looked under the bed he saw small pieces of polythene. The small pieces of polythene euphemistically refers to condoms. This then makes us realize that he is accusing his wife of infidelity and selling of the tobacco refers to having sex.

The singer chooses to use the word tobacco because, tobacco had its own rules regarding its use. The children were not allowed to smoke or chew. Only those who were elderly used it during leisure.

Respondent 6: Restrictions on the use of tobacco was there. Children were not allowed to chew tobacco and only adults were supposed to. Chewing of tobacco was done during leisure, mostly after work had been done. Tobacco was of great value and it would be given out as a gift to friends, however, the gift would only be meant to people of the same age group. An old man would not gift it to a young man. Just like you would not find the young and the old sharing the tobacco. People of the same age group would chew together.

The tobacco had to be passed round as a sign of unity amongst the age mates. But not everyone was supposed to distribute it. The one who was supposed to do that was someone considered 'likwop', that is, the sacred in the community.

Marriage has its own rules and adultery is not allowed in Kipsigis culture. The sexual relations which is considered a preserve for the married and is sacred because it acts as a continuity of life, has to happen only between husband and wife. The use of the word tobacco is therefore appropriate not only because of its rules but also to express the seriousness of adultery. The young listeners who are there when the song is presented will also be blocked from understanding the real meaning of the song hence preserving the dignity of marriage by not letting them know that it is tainted with adultery.

3.2.2 Contraceptives

The mention of contraceptives or condoms is taboo and therefore the singer chooses to use other words. The singer uses euphemism in this song, *Kerichekab moita*, loosely translated as a calf's medicine.

Kiginam pesyo chorwenyun Kenamnda kerichek ab moita	My friend one day Was found with a calf's medicine
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Kiginam pesyo chorwenyun	My friend one day
Kenamnda kerichek ab moita	Was found with a calf's medicine

Kiran konaita chorwenyun Chengale obot chereret	My friend had gotten used to lying to an infant's mother
--	---

Kiran konaita chorwenyun	My friend had gotten used to
Chengale obot chereret (song2)	lying to an infant's mother

The singer goes on describing that the medicine was found in the man's pocket by his wife when she wanted to wash his clothes. He further likens his actions to forty days of a thief and this prompts us to conclude that the singer is not referring to medicine because it is not wrong for someone to have medicine in the pocket. '*Kerichek ab moita*', a calf's medicine in this context refers to condoms.

In the song *Tumotet*, the singer avoids direct reference of the word condoms. He says that when he looked under the bed, he found small pieces of polythene.

Kyalany chago oye akweg	I got into the store but I got surprised
Kogeram tumotenyun	my tobacco had been scooped
Agobore ait kurere	I looked under the bed
Ko selele ichu mengech	and saw small pieces of polythene

(song 17)

The small pieces of polythene refer to condoms.

3.2.3 Sexual acts

The sexual activities are considered profane and are unacceptable for use even if they have been euphemized. The singer thus metonymizes the words by choosing other expressions to refer to them. Euphemism is employed by the singer in the song *Matam*. The singer says if madam contracts you to drive her car then you should not allow her know that you are tired. He goes on to say that you should be steady in the steering wheel and always ensure that you eat pea nuts, eggs and drink milk.

Ndagai kosirin matam	if madam employs you
kole ketwotwon karit	to drive her car
Iyetkei en istering	be steady in the steering
mengona kole ichogonat	lest she knows that you are weak
Ibuch kosire matam Isekiel	and contracts Ezekiel
kogetat karit	To drive the car.

(song 4)

Respondent 2. This song does not overtly mean driving a car. Driving a car in this context stand for having sex. Junior Kotestes used words metaphorically, so that the children do not understand what the song says. The song however is mostly played in the radio stations late at night when the parents are about to sleep and family matters pertaining sex between husband and wife are discussed. The song talks of a woman who is not tied to one man and has the capability to choose her sexual partners. He refers love-making to driving a car. The woman is said to have the capability to employ the sexual partners. .

Driving a car in this song, refers to sexual acts between a man and a woman. The man is advised to eat well and avoid drinking alcohol because if he does that then he won't become perfect when driving the car i.e. when having sex.

In the next song *Mwanik ab tait*, a lamp's paraffin, the phrase has also been used to refer to sex. The persona talks of a woman who had gone to ask for a little paraffin from a man when his wife was absent.

Le kigelenjon imurwon
mwanik anuren tait
Magasen oeng agane
alenjin konu tait
Anagin mwanik tuten
agalenjin matimwaitan
Mwanik chu kochurun
mochomndo mama toto

I thought you had requested for
a little paraffin to sock your lamp
without hesitating
I told you to bring your lamp
I gave you a little paraffin
and told you not to tell anyone
this paraffin I am stealing for you
Mama Toto forbids it

The man agrees to give it to her despite the fact that his wife does not allow him to give it out. After sometimes, the man hears that this woman had gone telling everyone that she had been given the paraffin and this makes the persona angry because his wife 'Mama Toto' ended up hearing.

The words and phrases do not point directly to having sex and the young listener would think that the words used are mere phrases.

3.2.4 Immorality

Immorality has also been euphemized because it is shameful when discussing it. The direct name of a prostitute in Kipsigis is not accepted and the singer decides to come up with his own words when referring to an immoral person or a prostitute.

Kogochang'a Chepezekiel
Cherebote poisyek ab bik Ogot
kogo rip poiyoungung' Men
korebenin Chepezekiel (song
13)

Chepezekiel are many these days
they snatch husbands from people
even grandmother take care of your husband
lest Chepezekiel snatches him from you

The term Chepezekiel is coined from the word Ezekiel in the song *Madam*. In this song the man is given a warning by being told that if he does not drive the car well, make love, then madam is going to contract Ezekiel. Ezekiel in this sense is a man who is adulterous. The female fashion is

then *Chep Ezekiel* as the word *Chep* in Kipsigis is a prefix used when referring to a girl. A promiscuous girl is thus referred to as *Chepezekiel*

Muchongino, which stands for a wanderer, is also another word referring to a prostitute. The singer says that women have become wanderers, that is they move from one place to another and they no longer sleep in their houses because they are busy looking for money.

Chepkelelig koig	ladies have become <i>muchongino</i>
muchongino Merue korig	they don't sleep in their homes
Chenge tongilo	they are looking for money
Kyonyortoi mi Kiromwog	I found them at Kiromwog
Sururendos change tongilo	wandering looking for money
Kimi Mulot en Chumamos	they were in Mulot on Saturday
Change tongilo (Song 10)	looking for money

To a young person the use of that word portrays someone who moves from one place to another but the intended meaning is that of a person who has no stand and will go from one man to another in the name of making money.

The above use of names is derogatory and if not analyzed clearly we will not get to know that women are being portrayed as unfaithful and immoral.

3.2.5 Adultery

Extra marital relation is not something that is accepted in the society and the discussion of it openly seems to be embarrassing. Consequences of adultery such as having illegitimate children is shameful and therefore the use of words or phrases referring to these issues is socially not acceptable. The singer therefore looks for other words when referring to the sensitive topics.

In the song *Kipsoiywet*, Cock, the singer tackles the issue of adultery in a euphemistic way. He uses the images of a cock, a hen and the chicks.

Tot kout kipsoywet	a cock can mow
Yan kaigeny subendo	when the hen hatches
Si ko arek che lelach	and the chicks are white
Ago tui kipsoywet	yet the cock is black
Eye magorot nemwae	he complains a lot

(song 16)

The singer refers to adultery in a family that may lead to illegitimate children who are white and they are not the same with other children. The cock refers to the head of the family, husband and the hen as the wife.

The cock is personified in that he is able to have a family and can get angry in case he realizes that some of his children do not have the same appearance with him. Chesaina (1998) says that figurative language is used when talking about sensitive issues like adultery or promiscuity so as not to embarrass a person who is present in a meeting. In the process, the wrong doer just corrects herself. The imagery created of a cock and hen makes everyone present during performance of the song comfortable. The wrong doer would then silently decide to correct oneself

3.2.6 Serious diseases

The use of euphemism when addressing serious diseases like HIV/AIDS is meant not to offend some of the listeners who may be undergoing pain and suffering because of such diseases. A mild language may be used to alleviate the suffering of these people but at the same time, the speaker may use a name that depicts danger thus sensitizing people.

HIV/AIDS is a taboo topic not only to the Kipsigis speakers but also to many communities in Africa because AIDS is related to sex acts. Therefore, the singer when singing about HIV/AIDS uses metaphors when referring to the disease and the actions that lead to the disease. The song *Rutoi Belgut*, the word *korot-* is used to refer to *HIV/AIDS*.

Ndagelu iwe rutoi olin bo	if it happens that you go to Belgut
Belgut Yon korur pandek	when maize has ripen
Keribegge irat chogit pomori	take care and tie your yoke
Men koil panget kasari kyomen	don't let the knife bend
Konyan panyeg	let your eyes not stray
Kogochun korot	something has arrived

(song 18)

Something is a word that is mild but it refers to the serious disease of HIV/AIDS. The man being addressed here is told to take care if he goes to Belgut because if he becomes adulterous he might

contract *Korot*- something. He means a sexually transmitted disease which kills and therefore this is HIV/AIDS.

In the next stanza, the singer goes on referring to the disease as *Burasta*, Anthrax. Anthrax is a disease that wiped out cows around 1960s and because the Kipsigis society value cows and the singer is addressing the older generation who know the seriousness of that disease, the singer chooses to use the word anthrax to refer to AIDS.

Respondent 3. The song aims at warning old men that if they happen to visit Belgut they should stay careful lest they contract HIV/AIDS. The word used in the song to stand for AIDS is *Burasta*, anthrax. There was a time when anthrax affected Chepalungu constituency and cows died from it. That was a depressing moment to the old men because a Kipsigis man treasures cows, it is wealth in the society. Anthrax is very contagious and so extra care had to be taken so that people won't contract it. The carcass had to be burned.

The singer further goes on telling the old man that he should put own shoes with socks, *ker ile ketiech kweyot ak sigisiot*, meaning that he should use condoms when having sex. The metaphors used in referring to HIV/AIDS are used to deconstruct the myths that exist in a community. Africa has been known to have myths that are associated to the disease, for instance there is a belief that if a man sleeps with a virgin then he will be cured of HIV/AIDS. Another belief that is found in other communities is that a man gets cured of the disease if he takes a shower. In the song the singer deconstructs this and tells the singer that even girls have HIV/AIDS. He also uses the word *Cheraganet*, old cow, referring to an old woman to tell the men that they should also be careful of the old women. There is a misconception that the old women do not have HIV/AIDS.

Kobia (2008) says that metaphors in regard to HIV/AIDS may influence the thinking that one has and his perception about the disease. In the process, one ends up changing behavior. The use of metaphors encourages the passing of an information in a powerful way which if plain language would have been used, it would not captivate the listener. The word *Burasta*, anthrax creates an image of danger, hence encourages one to be extra careful. The word anthrax tells everyone to take caution because HIV/AIDS destroys the family and the nation as a whole and in turn suffers socially and economically. After the loss of cows in the Kipsigis, the men suffered economically.

koriitu ko kemo	and arrive late
Kotebe ‘maswali’ wee	she asks a lot of questions <i>wee</i>
Iyobu ano korya?	Where are you coming from at this time?

(song 1)

‘Maswali’ is a Kiswahili word which means questions. He says that women will ask a lot of questions if you go till late. The word *maswali* has been used to emphasize on the disturbance that women bring on men when they ask questions on why the man comes late. The word *maswali* is in plural and this highthens how a woman has deviated from the social expectations of being silent. The woman does not ask one question but a lot.

In the next song, *Madam*, the singer also uses a Kiswahili word.

Inde anyun ujuzi	should put expertise
Ketet tab karit	the driving of a cars
Ne ngomach matam	when madam
Obe sapari obendi tuan	wants to go on a safari you go together

(song 4)

‘Ujuzi’ when translated to English, means expertise. In this song the men are advised to be experts in driving a car. Driving the car as earlier stated, is a euphemism for having sex. Therefore the men are told to put expertise during love making. The singer uses the word ujuzi or expertise and in so doing he hammers the point to the hearers who are men. The song illustrates a free woman who can choose her sexual partners and an emphasis on putting more skills when having sex has to be done by men.

In the song *Mwanik ab tait*, the singer also uses Kiswahili words. He uses ‘Mama toto’ to refer to a mother’s child.

Iyomunenon kokwet kwagonai ‘Mama toto’

You told everyone in the village until the mother of my child got to know

The words illustrate the woman as a nurturer. She mothers the persona's child who says that women are not to be entrusted with any secret. The woman is illustrated as one who has no boundary on whom to tell anything, she spoke until his wife got to know. When the singer switches to Kiswahili it invokes the importance of his wife as a nurturer and he might suffer dire consequences like get into a conflict with his wife or even break up the family.

Lembeita which stands for lies, also has some Kiswahili words as illustrated in this line.

Iwendi agoi saa tatu, koriitu ko	you go till nine, when you come its
maneno Ngalek, ngalek, ngalek (song	words words, words, words
7)	

The woman is accused of going from home since 7. Pm up to 9.pm and when she comes back she talks a lot. The singer, interestingly uses the word *maneno* which means words and then switches to Kipsigis and say *ngalek*, words three times. The Swahili word just like the Kipsigis words that have been repeated have the same impact of emphasis. Through this, it strikes the intensity of the emotions of the persona. The persona is so much frustrated by this woman who comes up with a lot of excuses on why she goes away from home and arrive late at night.

The poet has also used English words in his songs as illustrated by the following lines. The persona says that he has done a research and found out that women like conflicts.

Asya mwa Kounon	for me to say this
ko korayai research	I have done a research
Kwonyig ab kasari	women of these days
Kochome mareyet	like conflict
(song 7)	

The persona also advices men to do a search on their pockets so that they won't be found with a 'calf's medicine'. As I mentioned earlier, the calf's medicine, is a phrase that has been used euphemistically to mean contraceptives.

Iwendi animi mulango,	you go when you are at the gate
inam ibir search mobuget	start doing a search your pocket
Inam ibiir search	start doing a search
ak iuny kerichek ab moita	and hide the calf's medicine

(song 2)

In the above song the singer uses a conversational tone, he tells the singer to do a search of their pockets and ensure that they don't arrive home with a packet of condoms. The word search has been used for emphasis and in the process the singer draws the attention of the men which if the singer would have just maintained Kipsigis language, he won't have attained the same effect. The search of the pockets is with an aim of concealing adultery, therefore illustrating women as gullible.

In the song, Madam, the poet advises men to perfect the driving of a car by eating well.

Kotimae sigai iigu senior	if you want to be a senior
En ketet ab karit	in driving a car
Luu chego, puges inchuguk	drink milk, eat pea nuts
Ak iam mayainik	and eat eggs

(song 4)

The word senior as used in the song means a person who is well skilled in his job. This song insists that men should employ skills as mentioned earlier, when having sex.

The following line is taken from the song *Agustin en Kabande* which illustrates the woman's dependancy of the woman on the man.

Mabatki chepyosenyin, kare tager life life

His wife is not to be blamed, she wishes to see him life life.

(song 5)

The word life-life also emphasizes how the woman wishes to see her husband in person rather than speaking over the phone. This emphasizes on the woman being dependent on the man to meet her emotional needs.

When accusing his girlfriend for being unfaithful, the singer uses the phrase my cousin. He asks her how many cousins she has.

My cousin ata chetinye?

How many cousins do you have?

(song 8)

The phrase my cousin has been used to question the woman of the many men who associate with her and she claims that are her relatives. The Kipsigis are not allowed to have sexual relations even of people who are remotely related.

In conclusion the singer uses code switching, because he is multilingual and can use Kiswahili and English words. He beautifully uses a woven combination of Kipsigis, Kiswahili and English deliberately so as to create emphasis.

3.4 Proverbs

Proverbs are wise sayings that have a deeper meaning different from the words they contain. They are used to educate, warn or caution the hearers. They are sentences that are known by people in a society and are handed down from generation to the next. According to Akporabaro (2008), a proverb is a saying that is well known in a society and its function is to offer advice or caution people. The Kipsigis use proverbs and wise sayings when speaking and are associated with wisdom and those who use mostly are the elderly because they are considered to have years of experience. Kiptesot Sang has employed the use of proverbs in his songs and this explains that he is conversant with the importance of proverbs when passing a message.

Kilen kochorso chorwenyun, betut ab artam kenamnda, which is directly translated to, My friend wanted to steal, but was found on the fortieth day. The proverb is found in the song *Keriche ab Moita*. This proverb is taken from the Kiswahili saying: the days of a thief are forty and it is a saying that is used to warn those who do wrong things that their days are numbered and that the wrongs they do will be exposed one day.

In the song *Kerichek ab moita* which figuratively stands for condoms, the husband is told that his forty day had arrived. He was used to cheating his wife who is likely to be a mother of an infant but his infidelity was exposed when he forgot to check his pockets and took a packet of condoms home. And while washing clothes his wife found it in his pocket and therefore she got to know that he had been unfaithful in his marriage.

Magibire kiyogik (song 6). Those who are sent should not be beaten. This is a proverb that is used to tell people that the ones that they have been sent have no ill motive and that they should not be harmed. They are just messengers and therefore they were not supposed to be blamed. People were encouraged to hear the message first from those who had been sent.

The proverb is used in the song *Kipsombilwa*, where the persona tells the girl that he had been sent by an old man asking her hand in marriage. The persona then tells the girl that those who are

sent should not be harmed because he knows that what he is saying cannot be accepted by the girl therefore the girl has to listen to him. The girl however refuses saying that she could not get married to an old man.

Kyamen konyan panyeg is a proverb that is used in the song *Rutoi Belgut*. The literal translation of the proverb is; one should eat meat with ones eyes. This means that one should admire something without touching it. In the song the man is told to admire the woman without having sex with her.

3.5. The names of characters

The names of places and characters in the songs are anonymous. The singer would address the issues needed to be corrected in the society using the names of people or places that are not known to them. During the interview we got to know that the singer uses name that are not tracable so that if a wayward listener is present, the listener would not have an awkward situation when listening.

Respondent 1: Kiptesot Sang once said that one should not sing about a particular person and that is why his songs uses characters like Chepduldulya, Kipsombilwa, Cherindenyun, Cheraganet etc. These names make it impossible to trace it to one particular person.

He uses the words *Chorwenyun* –my friend in the song *Kerichek ab moita*. The singer in the song addresses the man by using the word my friend which carries a positive connotation. In so doing he creates an alliance between him and this man who is found with condoms that display his adultery. Kipsombilwa is an invented name by him and it has come to refer to a person who is old and likes marrying.

He also uses the word madam. This is a general term and any lady can be refered to that term. The word seemingly has a positive connotation but in a close analysis madam refers to a free woman who engages in promiscuity.

Chepduldulya is a name used to refer to a woman who is blump. *Chemolel* is also used to refer to a brown girl. Lumbeto is also the singer's invention which refers to a promiscuous girl.

As much as the names of women in the songs are anonymous, they are derogatory. For instance the names *Chepdululya* which depicts a woman who is blump, *Chemolel* which points out a light

skinned girl and *Lumbeto* a promiscuous girl act as tools for sexual objectification. This is because the women's image and not their intellectuality are pointed out.

3.6. Exaggerations

The singer has also used instances of exaggerations in his songs. In the song *Kipsombilwa*, the singer refers to the old man who practices polygamy as a person whose center likes to lead him. This means that the old man no longer thinks using his head but he has allowed his sexual desires to lead him. This is to exaggerate his need of getting married every now and then and that his sexual needs cannot be satisfied. He does not think of anything else except sex. *Kipsombilwa* is an old man who is supposed to have 'retired' from going after women to marry but he is after the girl *Chepduldulya*.

When warning women to beware of immoral girls who can wreck their homes by snatching husbands from them, the persona in the song says that *Chepezekiel* is seductive and has eyes that are so seductive. He exaggerates this by saying that one had seen him and he almost became paralyzed, it almost lead to polio. This illustrates the powerlessness and lack of self control when he is seen by the girl.

To exaggerate on the embarrassment that *Rosalin* has brought to herself the singer uses the word *lemenyisiek*. As I said earlier this is a word which refers to men who marry sisters. Men who marry sisters of a family are regarded as brothers and it is a taboo for brothers to have sexual relations with the same woman. Great embarrassment is further stressed when they start fighting over her. This draws the attention of other people because *Rosalin* screams. The singer further exaggerates how the conflict escalate by saying that they start plucking their teeth. This kind of exaggeration is meant to heighthen the blame of the woman in the song. She is blamed for causing conflict in men.

3.7 Repetition

The use of repetition of words, phrases and sentences in the songs is a style that has been widely used in the songs. Repetition in the songs enhances rhythm, enhances memorizing of the songs and it also aid in putting an emphasis to the message of the song.

The following songs entails repetition of words or phrases. For instance in the song *Selele*, the singer encourages men to go home with a polythene full of shopping so that their wives won't quarrel at them.

Olon kewe uiyan kor niitu ko langat when you go to a place and arrive home late in the evening

The same phrase is repeated in the second stanza the second line, but an alteration of the word is used.

Olon kewe uiyan kor niitu ko kemoi when you go to a place and arrive home late at night

The phrases used just bear the same message because that evening and night are considered late in the family and so as illustrated earlier, the men are encouraged to go with a polythene to silence their wives.

In the song *Agustin en kabande*, the word Agustin has been repeated. The repetition enhances humour because the man is being mocked for his failure to provide for his family. The man is said to have gone into hiding so that he cannot meet the expenses of his home. The repetition of the man's name helps in drawing the attention of the men in the society because the societal expectation of men is to provide both finance and security to the family.

Agustin en kabande Agustine in the maize field
Le kotebin Chepyosengung your was asking for you
Agustin korur pandek Agustin the maize is ripe

The song is a call to the man to go back home and continue providing for his family.

Repetition also helps in putting emphasis on the message of the song. In the song *My Cousin*, the singer uses repetition demanding for an answer from his suitor as to why she keeps on cheating him.

Ene oh kwonyi sigenon you woman why do you keep cheating me
Ene oh kwonyi sigenon you woman why do you keep on cheating me
Ichamene oh kwonyi chegenon you woman why do you like cheating me

From the song we can easily read the attitude of the singer towards the woman who cheats on him through the repetition. He is so angry with the woman and he has contempt toward her. The word,

woman, which has been repeated in the song illustrates the contempt of the singer who is a man towards his subject who is a woman. It is like the singer is asking how can a woman cheat on me? During performance, the singer stops his singing and speaks. This style has been used by the singer to give an explanation or more information on what he has been singing about. In the song *Kipsoiywet* the singer breaks into talking saying that his song does not literally refer to a cock but he is talking about a man who when he looks at some of his children he realizes that he didn't sire some of them.

Kipsoiywet negamwae komo non bore kukuruku, kipsoiywet ko kimugulmet no koger lagok agole aye machechug chu wee

The cock that I have been speaking about is not the one that crows it is a human being who looks at some of his children and exclaim *Aye!* These are not my children.

The above lines serve as concluding remarks in the song and it explains how the wife is suspected to be unfaithful in marriage.

Concluding remarks are also seen in the song *Arap Tii Sirwai*. In this song the singer explains how when one gets educated the community as a whole benefits. As the singer finishes the song he then says that *Arap Tii Sirwa* is one who is educated and is respected in the society and benefits the community because of his earnings.

While singing, the performer also gets into dialogue with the band members this is to ascertain what he has been singing about. The interaction of the lead singer and other band members helps in enhancing his message and to ascertain that what he has been saying is the truth. This method is termed as exposition, where the artist interrupts his singing to explain something and in the process provide important background information.

3.8 Extra linguistic features

For a performance to be effective the use of tonal variation, gestures, facial expression, pauses audience involvement and dramatization are employed. All these help in the full realization of a work of art. (Finnegan 1970) says that the 'facial expression, vocal expressiveness and movements of a performer helps in communicating the mood.

Kiptesot makes use of these extra linguistic strategies in his songs. In the recorded videos the singer dramatizes what he is singing about. When explaining on the position of a woman as performing household chores, the drama happens in a home setting where we can see the woman

washing clothes. In another song, a woman comes asking for paraffin in a man's house and later he is featured gossiping with other women about the man.

Tonal variation is also realized in the first stanza of the song *Arap Tii Sirwa* where the singer starts his song with a rather low pace in the first stanza he then sings using a fast speed in the stanzas that come after. As cited by Korir (2013) most singers in the Kipsigis community start their songs like that with the hope of making the audience burn with anticipation. The singer starts by saying that *Arap Tii Sirwa* is a man who cannot be scared using a skin; this creates suspense because the audience then yearn to know him. The next stanza then with a gist of answering the audience then build the song to the climax saying it is a person who is educated and has an earning.

During performance, the singer can communicate the tone and mood of the songs. For instance in the above song as the singer starts his singing he uses a low pace. This is to create a serious mood of the song. He seems to be saying to the audience that what he is singing about is a serious matter, which is the importance of education. As he builds the song, he gets into a light hearted mood because he uses a fast pace. The light heartedness is created from the fact that having an educated man, makes the society benefit. He even says that children play when they have had enough milk.

3.9. Conclusion.

This chapter appreciated the use of language in the songs sung by Kiptesot Sang. The use of euphemism, proverbs, exaggerations, exposition, repetition, dramatization and tonal variation were evident in the songs. The use of euphemism particularly was aimed at blocking some hearers especially the young children and to cover up profanity and this in turn illustrated Kiptesot Sang as a person who is rooted to his culture.

The analysis of the language used in the songs helped at further understanding of the songs which brought a realization that the songs have figuratively used language which if not analyzed they act as a mask of women portrayal.

Language that is used to refer to women in the songs is derogatory, for instance the names used for women like *muchongino*, wanderers, *Chepezekiel*, which stands for homewreckers, *Cheraganet*, a term that means an old cow, debase women and when language that is derogatory or dehumanizing is used, it affects the perception of people in the society. For instance boys if socialized to that kind of language, will grow knowing that it is right for them to look down upon

girls and women. Girls on the other hand will unconsciously accept that they hold a low status compared to boys and men.

Language can also distort the reality of things. One gender will end up feeling superior to the other. One image that is used in the song is that of a cock, a cock has power over a hen and when this image is used, it gives a message that cocks overpower women. They also seem to have their sexual escapades in check than women apart from having control over their emotions. When this distortion of reality occurs then inequality in power and economy is created.

4.0 CHAPTER FOUR

CONCLUSION

4.1 Introduction

To conclude this study it is important to mention that the song has a great influence in the society because it carries the values and norms in the society. They also perpetuate a change in the society because listeners tend to conform to what the singer says in a song especially if he is idolized by the community. Some of the messages that can be carried in the song may not be constructive in the society. For instance, the gender stereotypical views in the songs may influence the listeners negatively.

4.2 Summary of the Findings.

This study focused on examining the images of women that the secular male artist, Kiptesot Sang has used in his songs. To arrive at this, the theory of narratology, ethnopoetics, performance and sociological literay theory were used. A study on the use of language was also done, to investigate how language perpetuates portrayal of women.

I categorized women into four; married women, single women, girls and portrayal of women in general. It was found out that married women are portrayed as household keepers. They perform household duties such as washing clothes, cooking and serving food to their husbands. This illustrated that the gender specific duties exist in Kipsigis community because men do not offer a hand in the household duties.

It has also been shown that the songs represented women as gullible. They are easily tricked by their husbands because they can conceal evidence of adultery and they also bring shopping to their wives to hoodwink them to open the door and in the process make them forget the wrong that has been done by them.

Dependancy of women to men is also highlighted in the songs. The songs illustrated that women have a tendency to depend on men because they have money, are educated and are considered courageous. This makes them being dependent for provision of security, food, and various skills like driving a car. As stated earlier, tying a woman to perform household chores makes her poor economically, is left behind in technology know how and therefore remain dependant on a man.

Another negative portrayal of women by the society, is that they are considered unfaithful. In one song the husband keeps on checking if they have same appearance with his children and

when he realizes that some have a different complexion, he starts suspecting that his wife is unfaithful. The song *Tumotet*, also illustrates that women are unfaithful. The persona says that a man should not tell his wife if he goes on a safari because she will sell his tobacco, metaphorically pointing to the sexual organ of the woman. From the analysis we realize that the men have a perspective of owning a woman's sexual organ after marriage.

Married women are also portrayed as liars and irresponsible and as people who like conflicts. This is a deviation from Kipsigis traditional set up because a woman was always supposed to act responsibly and perform her household chores like cooking without any failure. A woman was also not supposed to raise her voice to her husband but in the song it is illustrated that they no longer allow themselves to be down trodden.

The single women are represented as promiscuous. One song instigated that there is a rise of a 'free woman' who has the liberty to choose her sexual partners just like a man. This is also a deviation from the social expectations of a woman because it is expected that a woman should get married, and remain faithful to one man.

The women have also been portrayed as immoral, and in the process, they end up causing conflict among men with whom they sleep together. The male artist choose to castigate a woman and leave men scot free. This shows a tendency of men to blame women for causing wrangles in a society. It was established that men tend to place themselves as victims of women's seduction, beauty and expertise in love making.

Girls are portrayed as materialistic, as sexual objects, as people who break other families and dress indecently. One positive portrayal of girls is the fact that they set their standards of a marriage partner and abide by those standards. One girl refuses to get married to an old man who asks for her hand in marriage. She refuses to get into a polygamous marriage.

Lastly, women in general are categorized as people who spread HIV/AIDS, cannot be entrusted with any secret and as victims of rape. The women are generally considered as deceptive and immoral.

The analysis of language has also been done with an aim of investigating how language has been used to portray women negatively. The singer used euphemism, code switching, derogatory names, proverbs, repetition and extra- linguistic features and an analysis of all these has been done.

This aimed at unmasking how women have been portrayed. For instance the use of euphemism, illustrated that the words are used to portray women as immoral, carriers of HIV/AIDS, prostitutes and to sexually objectify them. Code switching i.e. mixing of Kipsigis with English or Kiswahili aimed at emphasizing certain subjects on portrayal of women. We also found out that derogatory names have been used by the singer and the analysis of the names became evident that the names are used to debase a woman.

In general this study has illustrated that the women are stereotypically portrayed in the songs. The singer has given a voice to men while silencing women. We therefore conclude that the society is still dominated by men because they control both the economic and the political structure. The songs studied, portrayed women in a negative light without acknowledging the women's positive contribution. This stereotypical portrayal of women enhances gender discrimination and in the process inhibits women from contributing positively in the society because they will be held in a suspicious manner.

The men have been schemingly portrayed by the singer in a positive light even if they are on the wrong. This encourages a bias because the wrong done by men is not actually condemned but if the same is done by women, condemnation is heard in the society. For instance, some of the songs in my study do not condemn male infidelity. The blame is single sided, in this case it is the women who are castigated in the society. The men however seem to be praised for the same. At one point, the singer even offers advice to men to be experts during love making, and if suspected by his wife for unfaithfulness, he is supposed to cunningly escape the wrong.

Some women however, break the silence and are able to choose what they want to do. In so doing they challenge the status quo in the community.

4.3. Recommendations.

Kipsigis culture has stressed that the status of a woman in the society is like that of a small child. A married woman's status is even lower compared to that of her circumcised male children and this is what has been passed from one generation to another one. This perception, including the portrayal of women in the above songs distort the view of the society towards women and as a result inequity between the two genders is heightened. To change this, artists can be encouraged to compose and sing songs that do not carry stereotypes so as to re-evaluate the position of women in the society and in the process improve on the relations of gender. Institutions like the

media, the literature department and Kenya Oral Literature department can advise the secular artists to compose songs that portray women positively.

In the course of my study, I realized that there is still a lot that researchers could do in the songs of Kiptesot Sang. One area that intrigued me is the political satire that is present in some of his songs. He tackled the issue of politics in a satirical way and this can be studied by other researchers. For instance in the song *Seroi ak moita* which means a cow, Seroi and its calf were figuratively used to mean the Transmara county and Emurua Digirr sub-county. The singer sang saying that he wishes that leaders would come up with a county and a subcounty.

Research on other songs by other Kipsigis secular singers can also be done. For instance one can study the use of humor in Micah Maritim's songs. He has used humour to portray the ignorance of members of the Kipsigis community. His use of humour in his songs is a call to everyone to catch up with the moving times through getting an education.

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APPENDIX 1 SONGS

1. SELELE

Olon kewe uiyan Kor niitu ko lang'at
Ko kager koot kwondo li yebit syamwaun
Tagulchin ge uiyan Tagigosiek tiptem
Ak itwaitwa selele, koyotun kot kwondo

Asya mwa kounono, ko korayai research
Kwonyi chuep kasari kotindo moreyet
Olon kewe uiyan, korritu ko kemo
Kotebe maswali wee, iyobwono korya?

Kitun awe Tinet, kyopogoti chorwa
Kor kebe uiyan kor keitu ko kemoi
Koboljeh kwandanyin ak koetenech kimnyet

Ara nyun we leiye olon koimenjok
Komatobe buch kaa, otiten selele
Kor itite kager kot kwondo
Itwoitwoi selele, koyotun kot kwondo
(Mogenin)

2. KERICHEK AB MOITA

Kiginam pesyo chorwenyun
kenamnda kerichek ab moita
kiran koinate chorwenyun
chengale obot chereret
kilen komwetis kwondanyin

1. POLYTHENE

When you go to a place and arrive at night when
your wife has closed the door, pay attention get
into a corner for twenty minutes and shake the
polythene

the reason am saying this, I have done a
research women these days like conflict
when you go to a place, and arrive at night
They ask a lot of questions, where are you coming
from at this time?

I had gone to Tinet, to visit a friend later
we went to a place and arrived late his
wife quarreled at us and denied us food

Listen you people, when you get late
don't go home empty handed, go with a polythene
in case you arrive when your wife has closed the door
shake the polythene and your wife will open the door
(I am not lying to you)

2. A LAMB'S MEDICINE

My friend one day was found
he was found with a lamb's medicine
my friend had gotten used to
lying to an infant's mother
his wife wanted to wash clothes

konyorta kurbet mobuget
kolen keteben chorwenyun
kotam kerichechon bo moita

she found things in his pocket
she tried asking my friend
he accused the lambs medicine

kilen kangamit chorwenyun
ak kotogen beek kinuet kilen
kochorso chorindet betur ab
artam kenamnda

he thought he was wise
but he was fetching water using a sack
the thief wanted to steal
the fortieth day he was found

orip kee any we murenchu
moiit kaa kerichek ab moita
iwendi animi mulango ibir
search mobuget inam ibiir
search mobuget ak iuny
kerichek ab moita

take care you men
don't arrive home with a lamb's medicine
you go reaching at the gate search your
pocket
start to search your pocket
and hide the lamb's medicine

3.KITOGOSTAYAT

Kigawe ak keldo agoi Sosiot
Anyoru lakwet ne
chebuchechet Kitogostayat

3. KITOGOSTAYAT

I had gone to Sosiot
I met a girl who is *Chebuchechet*
beauty

Kyateben kainet kole
Chebii Ago menye Soliat
Kinaman paibres, kitogostayat

I asked her name, she said Chebii
and she lives in Soliat
paibres got me ,village beauty

Ee kapsingilit ne tinye Chebii
Neisengengat, negerge ak nan bo
toiyat Kitogostayat

the gap in her teeth, that Chebii has
which is wide and looks like a termite's
village beauty

*130 chetinye Chebii, cheu mologenik

*130 that Chebii has that are round

Chombo rerendet
kitogostyat

like the fruits of *Rerendet* tree
village beauty

Please call me chetinye Chebii
Cheterektoyatin cheu kotab
maa Kitogostayat

please call me that Chebii has
that are well placed, like firestones
kitogostayat

Umenyinyat netinye Chebii
Neiyotyotat neu
nyanyawet Kitogostayat

The lower belly that Chebii has
that is like a wetland
kitogostayat

4 Madam

Ndagai kosirin madam kole ketotwan karit
lyetkei en istering
men konai kole *ichoganat*
lbuch kosire madam
Isekiel kogetat karit

if madam employs you to drive her
car *be an* expert in the steering wheel
lest she knows you are tired
otherwise she will employ Ezekiel to
drive the car

Kotimai sigai iigu senior en ketet ab karit
Luu chego, buges inchuguk ak iam mayainik

if you want to be an expert in driving a
car drink milk, eat pea nuts and eat eggs

Matiye maywek kotar inile obarge ak tulwet
Korgole madam kiyainig isyenyosyenyi
Kogemuch au kiptures nekiye wirgik
Konyasin kokagocheng Isekiel kogetat karit

don't take alcohol, it will be hard when negotiating a hill
madam will then say that the gears have rusted
because you will not be able when you drink alcohol
you will be surprised that she will look for Ezekiel

Ara chitugul inde anyun ujusi kete ab karit
Ne ngomach madam obe sapari obend twan
Komegany kocheng madam isekiel kogetat karit

now everyone should be skillful when driving a car
when madam wants to go to a safari you go together
don't wait for madam to look for Ezekiel to drive the c

5. AGUSTIN EN KABANDE

Tagai komilech Agustin
olon kagoromit rubet
Olon kali korogoro
Kobakto chepyosenyin

Agustin en Kabande
le kotebin chepyosengung
Agustin korur pandek
le kotebin chepyosengung
Agustin nyon kaa chichi Len
kotebin chepyosengung

Konam simoit Agustin Ne
kobiru chepyosenyin Oye
kwo moldmolde tiondo
Kole kinne chepyosenyin
Mabatki chepyosenyin
Kose tager life life

Ama Agustin inegen,
Mi bik machwengerisiek
Che olon kauit kasit
Kobokogto chepyosokwag

(Mengoloigitu chumbik,
sugaruk Ak iswochwoche
chepkomon amarot kiptisya)

5. AUGUSTINE IN THE MAIZE FIELD

Augustine will make us laugh
when there is no food
when the price of maize is costly
he leaves his wife

Augustine in the maize field
your wife was asking for you
Augustine the maize is ripe
your wife was asking for you
Augustine come home
your wife was asking for you

Augustine took his phone
his wife had called him
and he then quarreled
saying his wife is troublesome
his wife is not to be blamed
she feels like seeing him life life

and it's not only Augustine
there are other irresponsible people
when life is hard
they would leave their wives

(Salt, sugar should be available
the bushes should also be cleared
so that snakes won't get into the house)

6. KIPSOMBILWA

Kyakwong poisyek chu sawe
Chome geset kityog kityog
Ngenyor komagartani
Bune barak en mogoto

Kigoyogton poyon pesyo
Awe olinbo Bureti
Awe kombot Chepduldulya
Kyabo swechini bomorinyun

Kyanam panda mutyo mutyo
Koimenjon Ngoina Road
Anyoru chi chorwenyun
Kolenjon ru siwe karun

Kinamiten kelelelwa
Atep kombot Chepduldulya
Kele menye Tebesonig Bureti
Kyait kombot Chepduldulya
pagotachan kamet
eye kararan Cheduldulya
le mabatki bomori nyun
kyaman ng'etkong

kyalenji Cheduldulya
magibire kiyogik
kaiyakwon poiyon
kase teigu kwondonyin

6. KIPSOMBILWA

I am surprised with men belonging to *Sawe* age
set they like getting married every time they stagger

while going over the fence

an old man had sent me one day
to go to Bureti
I went to Chepduldulya's home
my grandfather had sent me

I started my journey
but became dark when I was in Ngoino Road
I found a friend of mine
who told me to spend the night there

when I was in Kelelelwa
I asked for Chepduldulya's home
I was told she lives in Tebesonik in Bureti
I arrived at Chepduldulya's home
and was welcomed by her mother
Aye! Chepduldulya is so smart
my grandfather is not to be blamed
I became jealous

I told Cheduldulya
those who are sent should not be
beaten an old man has sent me he wants
you to be his wife

ye kinatar ng'alechu eye
koililich met lakwet kole
maitunon Kipsombilwa

poiyyot negigondo kwenet

when I had finished talking
the girl shook her head
saying Kipsombilwa(a polygamous person) would
not marry me
an old man who cannot control himself

kyalenji bomori
legagoyesyen lakwet
kole maitunon kipsombilwa
poiyyot negigondo kwenet

I told my grandfather
the girl has refused
saying Kipsombilwa is not going to marry
me an old man who cannot control himself

tom isich komwaun kole
inye kogigobek ng'alek
kiiriigu mongirito
obarge ak chebo ibindangung

in other words she said
you are not her type
you have become *Mongirito*(a reject)
try women from your own age set

7. LEMBEITA

Pakach lembeita we mama
Pakach lembeita ne tebes ooh
Kila ngoite saa moja
Ilelen mami raa chumbik
Pakach lembeita wee mama
Pakach lembeita ne tebes ooh

7. LIES

leave lies *we mama*
leave explicit lies ooh
every 7pm
you say there is no salt
leave lies *we mama*
leave explicit lies ooh

Iwendi agoi saa tatu
Koriitu ko maneno
Ng'alek ng'alek chechang

you are out till 9pm
and when you come you talk a
lot a lot of words

Koiluch ingyenyung ibeiluch ot kachesa
Korikwerige we mama ichomu Kisumu boys

your *Kachesa* is inside out
you are smelling of Kisumu boys

Inatebin ilenjon uwon kalolan pirechik ooh
Magoraek kwonyig, masigu we wei
Kila kolelen mami raa chumbik
Agor koitu ko kagolugak ingoroik
Koniteben kolelen kalolan birechik
Ago chomu omena

when I ask you say you were eaten by ants
women are lies they won't get saved every
time she says there is no salt
comes back when her clothes are inside out
and when you ask her she says I was eaten by ants
and she smells of *omena*

8. MY COUSIN

Ene oo kwonyi sigenon Ene oo
kwonyi sigenon Ichamene oo
kwonyi chegenon
Le oot kimainig chongen ko Abule

8 ,MY COUSIN

You woman why do you cheat me
you woman why do you cheat me
you woman why do you like cheating me even
the alcoholics that I know are your uncles

Mateina tuguk cheyoe
Matena tuguk cheyoe
My cousin ata chetinye
my cousin ata chetinye

you don't know what you are doing
you don't know what you are doing
how many cousins do you have how
many cousins do you have

ogot kimainig chongen igenon
le natebenin ile abule ogot
oriasiek ko abule
ogot oriasiek ko abule

even the alcoholic that I know you lie
when I ask you say they are your
uncles even the *Orias* are your uncles
even the *Orias* are your uncles

ngomaniginye ko abule
nikibitat kutit ko abule
nigibitat kutit ko abule
agot nigibo baiskilit ko abule
agot nigibo baiskilit ko abule
aye matenai tuguk cheyoe

the other one was also your uncle
the one with a beard was your uncle
the one with a beard was your uncle
even the one with a bicycle was your uncle
even the one with a bicycle was your uncle
you don't know what you are doing

aye matenai tuguk cheyoe

you don't know what you are doing

aye magibaswet chetinye

you have a group of dogs following you

aye magibaswet chetinye

you have a group of dogs following you

aye magorotwo chetinye

you have all sorts of people

aye magorotwo chetinye

you have all sorts of people

ene singogeron kolabat

why does he run away when he sees

aga tebenin ile abule

me? and when I ask you say it's your

aga tebenin ile abule

uncle when I ask you say it's your uncle

nemonon ile my cousin

if not you say it's your cousin

nemonon ile my cousin

if not you say it's your cousin

9. CHEMOLEL

9. CHEMOLEL

Chemolel nenyunet

my Chemolel

nemenye kwonyan kap Olechog

whose home is Kap Olechog

Mautyenin matin kilyan agolyan

I won't forget you

ooh bebi Kyachamin agichaman

no matter what happens baby

agane ooh bebi

I loved you and you loved

me too baby

Kobaten kiet pananda

though when I got poor

imeton ooh bebi

you left me baby

Kya pastayat abakach kanisa

I was a pastor but I left

agobo inye ooh bebi Kitururwon

because of you baby

chamyengu'ng akwer ng'wony

your love made me backslid

kou arokyet Tumotet chebo

I dropped like a rock

nebo nekigatem

I had cultivated tobacco

kibo kwonget
Isasan ile maitunon
chi ne kiptumato aiii

it did well
but you despised me
saying a tobacco farmer is not going to marry me

Ng'alechon kogimwowon
chorwenyun Kipwasesian
Negichom kyolndoi twan
tumotet en mogogosyek aiii
aye arire wee chamanenyun bebi
Sya yaine asigoik ne we bebi

I was told that
by my friend Kipwasesian
we both used to sell tobacco
at Mogogosyek
am in tears my love
what will I do baby

10. MUCHONGINO

Kyokwong' kwonyig muchongino
Merue korig cheng'e tongilo
Chepkelelig koig muchongino
Merue korig change
tongilo looking for money

10. PROSTITUTES

I wonder about women prostitutes
they don't sleep looking for money
ladies they have become muchongino
they don't sleep in their homes they are

Kyonyortoi mi kiromwog
Surrendos change tongilo
Kimi Mulot en Chemamos
Kyalabendos change tongilo

I met them at Kiromwog
wandering looking for money
they were at Mulot on Saturday
wandering looking for money

Kile kongechwan atiech baiskilit
Kyamas panda awe Longisa
Chepkelelik koig muchongino
Merue korig change
tongilo money

they wanted to stop me but I rode my
bicycle I went to Longisa
ladies have become prostitutes
they don't sleep in their houses looking for

11. KOROBISO

Iye yei yei inoni koibindap korobiso

11. A BAD GENERATION

iyei yei yei this a bad generation

Inoni koibindap korobiso
Kogome maa ibindap korobiso

this is a bad generation
this is a worse generation

Arerendos bik chu eb korobiso
Kogoige pandyat somiso
Pwat kogosir mpaga
ngenyor chito kobaryen lakwa ee
ngenyor chito koribisyin sigiryo
ngenyor chito koriche teta

people of this generation are not
calm the generation is like a spoilt
maize this has gone overboard
you find a man raping a young girl
you find a man bending for a donkey
you find a man raping a cow

kipkorobiso, kipkorobiso chu
ngonyor chepyoso kobaryen tiondo
kiyae ne ibindap korobiso
iyei yei yei kagome maa ibindap korobiso

a bad generation, a bad generatio this is
if he finds an old woman the animal
rapes what can we do in this generation?
iyei yei yei this is a bad generation

12. LUMBEITO

Kaas ooh lumbeito
kalyan mebagach legeset oo
Ak iwege atunin
amun kogogelwan imbaret oo ae

12. LUMBEITO

Listen Lumbeto
why don't you stop promiscuity
so that I can marry you
because I am lucky to have found a piece of *shamba*

Ngolin buch Kiristopa
Kosunguganaten buch en town
Ba kobek shok absoba
Taa megomochin chii

Christopher is lying to you
he will take you round town
till your shock absorber become worn out
and no one will need you any more

Kigen age Chustina
Kolenji ingebe hoteli
Kobelji nyama choma

he tricked Justina
by telling her to go to a hotel
to eat roasted meat

Konyas kobek absoba aee

only to realize her shock absorber had become worn out

Menkongalin chichoton

don't let him trick you

Anisis ilelen ii manyanga

thinking that you are still a beauty

Kogomong murerenik

and yet young ladies are there

Chengeger kelen malaiga aee

who are like angels

13.CHEPEZEKIEL

Chepezekiel

Kogochanga Chepezekiel

Chepezekiel(prostitutes) are so many

cherebote boisyek

they snatch husbands

Ogot kogo irip poiyoungung

even you old *mama* take care of your husbands

Men korebenin Chepezekiel

don't let Chepezekiel snatch him from you

Tinye ngalek Chepezekiel

Chepezekiel has seducing words

Cheonyin kou kumnyat

that are so sweet like honey

Tinye konyeg Chepezekiel

She has eyes

Chengogerin ichorireni ee

when she looks at you, you become weak

Kigeron pesyo Cheezekiel

one day Chepezekiel looked at me

Oeben negitoik polio ee

I became so stiff like a person who has polio

Orip poisyek chepyosok chu

take care of your husband you women

Men korebenak Chepezekiel

don't let Chepezekiel snatch them from you

Ichamacham poiyoungung

love your husbands

Ak igorongyini something

and cook them delicacies

14.Arap Tii sirwai

Mr. Tii Sirwai

Arap Tii sirwai pomori(ooh)

Mr. Tii Sirwai oh!

Mogimuen muito(oh)

you can't scare him with a skin

Ketun sirwa konyo gaa eeh

bring *sirwai*(a cow) home

Arap Tii Sirwa chorwenyun

Chorwenyun nigetu sirwa

Kigamwa poiyon tun koi sirwa

Pore chitugul bak kobor chepyoso ee

Kiriryo lagook en kenysisiek chechang'

Kogen chego ee sirwai

Arap Tii Sirwa nigetu sirwai

Ketun konyo gaa sigorib lagook

Kigen poisyek kosome keranig

Komogesome raa koit sirwai

Kororon lagook keureren lagook

Kigose ene elelo yon kopiyo chego ee

(arap tii sirwa ko chito nesomanat, nyolunot
oo Somanat)

15. LEMENYISIEK

Kyosirunen ee Langat

Kotupen wagat Rosalin

Kingoege lemenyisiek

Kimechi maat

Kotuyechi we Rosalin

Kingoe gee kipsirmoinig

Kocherunen kee gelek

Kongochin kee Rosalin

Mr. Tii Sirwai my friend

bring *sirwai* home

an old man had once said that when a cow
gives birth

everyone benefits, even old women

children have cried for many years

yearning for milk from Sirwai(cow)

Mr. Tii Sirwai bring Sirwai home

bring it home so that children will feel taken care of

in the past men would keep a friend's cow

but today there is a change because we have Sirwai

children are so good let them play

you hear them from a far when they have taken milk

(Mr. Tii Sirwai is a person who is educated
his education makes him respected)

15. CO-BROTHERS

I was woken at night

by Rosalin screaming

the men (who married from the same family) were fighting
by bad luck

they met at Rosalin's house

the men were beating themselves up

removing their teeth

because of Rosalin

Inye Rosalin neweche ee Kilyan
mechopchi timetable
Tomotuyechin kirugik wee Rosalin

Rosalin you are to be blamed
why didn't you come up with a timetable
so that the bulls won't meet at once

Mabatki kipsirmoinig
Tienke ki neu moinget
Mara korurot igotit ee

the men are not to be blamed
it depends on how the honey comb is
may be the honey is so sweet

16. Kipsoiywet

Kiseret kipsoiywet
Kiseret kipsoiywet
Kiseret kipsoiywet
Akweg manyalil netindoo

16. A Cock

the cock has a lot of troubles
the cock has a lot of troubles
the cock has a lot of troubles
he has a lot of sufferings

Yan kaigeny subendo
Missing ko areg chelelach
Sigoger kipsoiywet Agor
kotui kipsoiywet Magorot
nemwoe Yan kaigeny
subendo arwet ne
chepkergergat aye
magorot nemwae

when a hen hatches
when she hatches white chicks
and when a cock sees them
and decides to break the silence
he will speak wonders
when a hen hatches
a naked neck chick
he will speak wonders

ndagitwegu kipsoiywet
yan kaigeny subendo
arwet ne chepkergergat
magorot nemwae ee

if a cock would break his silence
when a hen hatches
a chick with no feathers on the neck
he speaks wonders

taa ngenyor kipsoiywet

if you found a cock

tangwari nagatatek
polu kiptorurusieg
magorot nemwa ee

he is busy scratching mud
while looking for beetles
speaking wonders

kerge ak kimugul meet
mabolotete netindo yon
koet seretet magorot
nemwae ee (kipsoywet
negamwae komo
Non bore kukuruku, kipsoywet ko
Kimugulmeet non kogeer lagook agole aye
Machechug chu wee)

he is like a human being who
becomes quarrelsome when he
gets a lot of problems
he speaks a lot
(the cock that I am speaking about
is not the one that crows it is a person who looks at
some of his children and doubts if he sired them)

17. TUMOTET

TOBACCO

Kyatui tumotenyun agarat
ak awe sapari
igongwan kotalinde
iyalde tumotet nyun
anerechi agobo tumotet nyun oo

I prepared my tobacco
and went for a safari
but you waited when I had not come back home
and sold my tobacco
I am angry because of my tobacco oh!

mi kwonyig raini
che nilenji kawe sapari
kogongung kityok imande
kwalda tumotengung'

there are women these days
whom when you tell them I have gone for a safari
they wait for you to make a few steps from home
to sell your tobacco

kyalany chago oye akweg
kogiram tumotet nyun
agabore aiit kurere
ko selele chu mengech

I went to the store
but I found that my tobacco had been scooped
I looked under the bed
and I found these small polythenes

kwanget neo	these are wonders
kyateb ole wany	I asked for the person
korom ngo tumotet nyun	who scooped my tobacco
kolenjon ko kyam ne kiniwe	but was asked, "What would we have eaten
kobeg arawet. Kwongutik	when you were away for one month?" Wonders.
anerechi agobo tumotet nyun oo	am angry because of my tobacco

(Aye kikwonge en kwonyichu eb kasari	(one wonders because of women these days
Wee, kyalda tumotet nyun ait kurere	She sold my tobacco. And under the bed there were
ko Selele chu mengech, atep kolenjon	small pieces of polythene. I asked but I was told that they
lbore kokyam ne pak kobeg arawet)	not stay without food for one month)

18. RUTOI BELGUT

Ndagelu iwei rutoi olin bo
 Belgut Yon korur pandek
 Ker ile kerat chogit pomori
 Men koil panget

A VISIT TO BELGUT

if it happens that you go to Belgut
 when maize is ripe
 see that you tie your yorok old man
 don't let your panga fall

Kasari kyamen konyan panyeg	these days one eats with his eyes
Pomori Kogochun korot	grandfather a dangerous disease has arrived
Hatari, burasta wee pomori	Dangerous, anthrax-like old man

Ndewendi kotitinyen	if it happens that you meet a
cheragan Negararan kotagai	woman who is so beautiful
Par gonda kogoyait kasit	shut your eyes these are dangerous days
Kasari kyamen konyan panyeg	these days one eats with his eyes
Pomori kogochun korot	grandfather a dangerous disease has arrived

Ndewendi kotkotachin	if it happens that you are
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Agustin en elemei toeg	welcomed by Augustine at a place where girls are
Kweyot ketyektoi sigisiot pomori	ensure that you put on shoes with socks (condoms)
Kogoyait ngaleg	old man these are dangerous days
Kasari kyamen konyan panyeg	these days one eats with eyes
Pomori kogochun korot	old man a dangerous disease has arrived

19. TAUNYENECH

Taunyenech totuch ak sogot ee
Matobarngang ee oumisanech kimwawog

19. COVER UP

Please cover up, even with a leaf if possible
Don't expose your bodies, you make us uncomfortable

Kyonyoru Chenwach koyobu indonyo
Kailach kimisirit neu non kisiren maat kikwonge

I met Chenwach coming from the market
wearing a short dress like the one used when jumping
over a fire

Kigai konee ingoroi chu oh botum
Chekikibet let chengele keger kowise metit

what with these clothes
which have a slit, when you look at them one
looses concentration

Kiger chitage nekigete baiskilit kowiswis baiskilit

one person who was riding a bicycle saw girl with
Such a dress

Kinyas kochut mutaroit obore agas kolen koiger any ii
Ne kwonyichu ago ne kit neiimoog

he lost his concentration and got into a ditch
what is wrong with these women and what do they
Want?

Syo yomyomech ak omirmirech
Tao enyenech oo to tuch ak sogot
matobarngang ee oumisanech
Tocheng agot mararian kiten ak otugen

you keep on seducing us
please cover up, use a leaf if possible
do not expose your bodies, you make us uncomfortable
you can even use a piece of cloth to cover up

20. MWANIK AB TAIT

Kigelenjon imurwon mwanik anuren tait

20. PARAFFIN

you told me to soak your lamp with a little paraffin

Kigelenjon imurwon mwanik anuren tait
Magasen oeng agane kyalenjin konun tait
Magasen oeng agane kyalenjin konu tait

you told me to soak your lamp with a little paraffin
not having a second thought I told you to bring your lamp
not having a second thought I told you to bring your lamp

Anagin mwanik tuten agolenjin matimwaitan
Anagin mwanik yuten agalenjin matimwaitan
lwe gai imigomosin igutenan igondit
lwe gai imigomosin igutenan igondit
lyomunenon kokwet ba kogas mama toto

I gave you some paraffin and told you to keep it a secret
I gave you some paraffin and told you to keep it a secret
but you went telling everyone on the other side but you
went telling everyone on the other side
you told everyone in the village till my wife got to know

(Kyobore kosob chito anogi mwanik ah ko
chesege mit, chemutete kiamunenon
kokwet ak kolelot koginagan
mwanik.Kigolenjin mwanichu kogo churun
machomdo mama toto. Mogichomndo
mwanik kochurun.

I thought I had found someone to give a little
paraffin but you could not keep it as a secret
you told everyone in the village. Yet I had told you not
to say a word to anyone because my wife does not
Approve giving it out.

APPENDIX 2 INTERVIEWS

RESPONDENT 1

Key M: stands for Milka, the interviewer

K: Stands for Kimungen, the respondent

M. My name is Chepngeno Milka and I am studying Kiptesot Sang's songs. Thank you for offering to spend time with us. Kindly tell us your name and how you know Kiptesot Sang.

K. Welcome. My name is Thomas Kimungen and I live here in Transmara. I knew Kiptesot Sang as a friend and I was a member of his band. We sang a lot of songs together and though he is deceased, his songs still live.

M. I understand that you used to write songs together. Am I right?

K. Oh yes we used to sit and think about a story for instance, write and sing it.

M. We know him as a great musician and I am still his fan. When I was listening to his songs I realized he has used hidden language. Why so?

K. His songs had hidden messages which if someone takes only the surface meaning, the person might not understand the message. He uses a hidden

language in his songs when he is talking about matters that consider love between husband and wife so as to avoid the young from getting what is said.

M. Ok. The songs also use names of characters and places that you can't trace and say that the singer is talking about this particular person or this particular place. Would you mind explaining?

K. Yes. Kiptesot Sang once said that one should not sing about a particular person and that is why his songs use characters like Chepduldulya, Kipsombilwa, Cherindenyun, Cheraganet etc. These names make it impossible to trace it to another person.

M. Do you think his songs contribute positively in the community?

K. Yes. His songs had a lesson for instance, in the song Rutoi Belgut the singer advises men to be careful if they happen to be seduced by women. Men are told to take precautions and be careful not to be seduced by women. He uses the word anthrax to mean HIV/AIDS.

M. Thank you I have learnt a lot if I would still have more questions I will call you.

K. You are welcome.

RESPONDENT 2

Key M: Stands for Milka, the interviewer

B: Stands for Birgen, the respondent

M. Thank you for creating time to speak to me. I know you are a fan of Kiptesot Sang's songs. I want to know some of the metaphorical language used by Kiptesot Sang in the songs **Kitogostayat** and **Madam**.

B. Welcome. Indeed Kiptesot uses hidden language in his songs. For instance in the song **Kitogostayat**, the language used in the song has a hidden meaning. This is because our culture does not allow us to speak dirty language. The singer uses *130 to stand for breasts and please call me to mean a girl's behind. He does that because it sounds disrespectful to refer to the body parts using the exact words in Kipsigis.

M. Has the singer also use metaphorical language in the song **Madam**?

B. Yes. The singer uses hidden words in the song because as we understand the song is actually referring to making love. The song talks of a woman who is not tied to one man and has the capability to choose her sexual partners. He refers love-making to driving a car. The woman is said to have the capability to employ the sexual partners.

M. I am learning a lot. Is there any other use of metaphorical language in other songs?

B. Yes, songs like **Tumotet**, uses the phrase selling tobacco, to refer to unfaithfulness of the wife and a calf's medicine, refer to condoms

M. Thank you so much for spending time with us.

RESPONDENT 3

Key M: stands for Milka, the interviewer

R: stands for Rebecca the respondent.

M. Thank you for creating time to talk to us today. Could you tell us who you are and where you come from.

R. My name is Rebecca Maiywa I come from Belgut District in Kericho County.

M. Do you listen to Kitesot Sang's songs his stage name is Junior Kotestes.

R. Yes I listened to his songs in the radio which were played severally when he was still alive. These days however, his songs are not so much played because the new artists have taken over the stage. His songs had different messages and sometimes it would be embarrassing to listen to them in presence of children because he tackled issues on sexuality. However, he used metaphors to hide embarrassing subjects.

M. Kindly help me understand the message in the song *Rutoi Belgut*.

R. The song aims at warning old men that if they happen to visit Belgut they should stay careful lest they contract HIV/AIDS. The word used in the song to stand for AIDS is *Burasta*, anthrax. There was a time when anthrax affected

Chepalungu constituency and cows died from it. That was a depressing moment to the old men because a Kipsigis man treasures cows, it is wealth in the society. Anthrax is very contagious and so extra care had to be taken so that people won't contract it. The carcass had to be burned.

M. So the singer uses *Burasta*, anthrax because it is something the old men can relate to. But why do you think the singer uses Belgut women and not any other? Do you think he is biased?

R. (Laughing) Belgut is a society that got early influence of colonialists and missionaries and is also adjacent to other ethnic groups and this probably made the women from that area to leave the Kipsigis culture. The women from the place are considered wild because they got enlightened earlier and were considered immoral and therefore not fit for marriage. In the song the singer warns the old men against women from Belgut because they are carriers of AIDS but AIDS is everywhere.

M. It is true. Thank you so much for creating time for this interview.

R. You are welcome.

Respondent 4

Key M: Milka, interviewer

G: Grace, the respondent

M: Good morning. Kindly tell us your name and where you come from.

G. My name is Grace Marindany I am sixty three years old. I live in Olenguruone but I moved here in 1992 from Sigor, Chepalungu constituency.

M. I would like to know how conflicts between husband and wife in the Kipsigis community are supposed to be solved in the Kipsigis family.

G. Families cannot miss conflicts and the Kipsigis community has a way of solving it. The father is regarded as the head of the family and mother and her children are supposed to be in total obedience of the head of the family. If the husband is wronged by his wife, she is supposed to be send away to her home. Thereafter, his age mates decide to meet him and ask for forgiveness on her behalf. The two

families, the husband's and wife's, with the assistance of the friends, will come together and establish the source of conflict. They are then united and they go back to their home. However, in some cases the woman is beaten by the husband who may in turn decide to run to her home.

M. What if the wife is offended by her husband?

G. If the wife has been offended by her husband, the man's age mates are called, they sit together and hear both sides and the source of conflict is then established and solved. In some cases the woman can also decide to go away to her home with her children. The husband would send elders and friends from his family to go and ask for forgiveness for him and beg the wife to go back to him.

M. In some cases we have heard men being beaten by their wives. Do you agree?

G. (Laughing). In today's generation you cannot miss such cases. In the past, women grew up knowing that it was a taboo to raise a hand to your husband. A woman would not beat her husband but may try to escape the beating by running away to a neighbour's house. The purpose for that was to ensure that conflict would be solved quickly. A man is always respected as the head of a family and it would be so shameful to the society and the wife's family if they learnt that their daughter beat her husband.

M. So the wife was always supposed to be submissive.

G. Yes, a wife should always be submissive.

M. I have really learnt a lot from you. Thank you so much.

G. You are welcome. If you need more help do not hesitate to ask.

RESPONDENT 5

Key C, Carolyne the interviewer

M, Mutai the respondent

C. Hello, I know you are a fan of Kipsigis secular songs. And I would like to ask you some questions on the song entitled *Kipsoiywet sang* by Kiptesot Sang.

M. Hello too. The song talks about issues of adultery that may exist in the family. The song has used metaphorical language, where by the cock and the hen stand

for husband and wife. In the song the cock sees that some of the chicks are different from his other chicks and so concludes that they were sired by other people other than him. He just decides to keep quiet and hide his frustrations as if nothing happened.

C. Is that what the Kipsigis men do? Do they see a child sired from outside and keep quiet?

M. Yes the Kipsigis value children very much whether the child is sired from outside or not. Therefore; if the man would look at a child guess that he may have been sired from by another man, he decides to bottle up his frustrations.

C. Why the silence, why not confront the wife?

M. Confrontation draws a lot of unnecessary attention of many people and this will emasculate a man because he will be questioned on his ability to control his wife. He would be seen as a weakling, a person who cannot satisfy the sexual needs of his wife and therefore he decides to keep quiet.

C. So from my understanding it seems infidelity was condoned in the society.

M. Infidelity was not acceptable. The woman was supposed to stay faithful to her husband. However under special circumstances was the woman in the past allowed to have an affair outside? For instance, if she realized that the family she is married to had a curse, she would look for another seed outside the family so that incase the children were affected by the curse the one sired outside would survive it. Another reason that may have made a woman have a child outside wedlock is if his sons were warriors. With the fear that they may end up being killed in war, the woman would look for a family of cowards, get a child there so that this coward would blend the warlords. The vice versa was also true.

C. Therefore siring a child outside wedlock was not an issue. But it could frustrate the men.

M. Yes. A cleansing ceremony however was done so that the child survives. Otherwise if not done, the child would die because of the curse of the wife's husband.

C. Thank you so much. I now understand why men would decide to keep quiet when they suspect that a child was sired outside.

M. You are welcome.

Respondent 6

Key S is Sheila the interviewer and

R is Richard the respondent

S. Kindly tell me your name and age.

R. My name is Richard Cheruiyot. I am fifty nine years old.

S. I have questions to ask on how substances like tobacco was shared in Kipsigis.

R. Restrictions on the use of tobacco was there. Children were not allowed to chew tobacco and only adults were supposed to. Chewing of tobacco was done during leisure, mostly after work had been done. Tobacco was of great value and it would be given out as a gift to friends.

S. In other words, it was used to strengthen friendships.

R. Yes, however the gift would only be meant to people of the same age group. An old man would not gift it to a young man. Just like you would not find the young and the old sharing the tobacco. People of the same age group would chew together.

S. Were there any rules to follow before smoking or chewing it?

R. The tobacco had to be passed round as a sign of unity amongst the age mates. But not everyone was supposed to distribute it. The one who was supposed to do that was someone considered 'likwop', that is, the sacred in the community.

S. Any taboo that governed the use of tobacco?

R. I know one. It was a taboo to steal it.

S. Thank you for your time.

