

**AN ANALYSIS OF 'PROBLEMATIC CONTENTS' EXPRESSED IN
GENGETONE SONGS IN KENYA**

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DECLARATION

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DEDICATION

I dedicate this research to my dear parents, my loving husband Kennedy Muema and three sibling, Faith, James and Martha. You were truly an inspiration and without your relentless emotional, motivational and even financial support, this survey would not have actualized.

ABSTRACT

Miranda (2012) argues that listening to music has always played an important role in learning, expression, and communication. The youth use music to address specific developmental themes important to them such as love, sex, loyalty, independence, friendship, and authority. Thus, negative and destructive themes in music can be inappropriate for personal identity development. This study sought to analyze problematic content expressed in gengetone music. It also illustrated and explained themes in gengetone music. This research intended to provide a window through which the following objectives will be interrogated: investigate the problematic contents prominent in selected gengetone songs; the signs and symbols employed in selected gengetone videos, and the thematic concerns mostly portrayed in the selected gengetone songs. A descriptive research design was used and a qualitative method of data collection was adopted. Data was gathered from five selected gengetone songs and videos defined by their popularity as per Loud Team's list of top twenty-one gengetone songs in 2021. The study was grounded on Ferdinand De Saussure's semiotics theory and Katz and Blumer's Uses and Gratification Theory. Finally, data analysis utilized both the content analysis and semiotics analysis methods. First, eleven problematic contents were identified which include disrespect, dishonesty, uncontrollability, materialism, bullying, sexism, ungratefulness, self-centeredness, self-destruction, and overindulgence in something. Secondly, eight major themes were also identified; nudity, glorification of sex, marijuana, and alcohol, partying, sexual objectification of women and girls, stereotypical representation, violence, misogyny, and unrequited love. Finally, images appearing in the video clips have been attached and illustrated to explain the intended meaning of the lyrics. The study recommends that, there is need to regulate gengetone music and play it during watershed hours.

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LIST OF ACRONYMS AND ABBREVIATIONS

- KFCB : Kenya Film Classification Board
- R 'n' B: Rhythm and Blues
- KNBS: Kenya National Bureau of Statistics

OPERATIONAL DEFINITION

1. **Genge-rap**: a type of hip-hop music with additional effects from dancehall music that originated from Nairobi.
2. **Gengetone**: a music genre which evolved from Genge-rap and blends dancehall with reggaeton.
3. **Sheng**: a language used majorly in Kenyan cities formed after fusing Kiswahili and English forming a street lingo.
4. **Hood**: the streets of Nairobi.
5. **Problematic content** – lyrics in music with graphic reference to drug abuse, unregulated sex, violence, pornography, sexism and obscene images.
6. **Youth**: a young person aged 18 and 35 years.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter highlights background information, the problem statement, the research objectives, and questions. It also highlights the justification of the study as well as the significance of the study. Finally, it explains the scope and limitations of the study.

1.2 Background to the study

According to prominent views expressed in the 18th century, music originated from a need to connect emotionally with one another as a basis for community communication. (Cross et al 2001). To better comprehend the foundations of music and poetry, (Webb 2003), was concerned with how emotions were first origins communicated. His concepts were similar to Condillac's and Rousseau's philosophies which had arrived at the importance of emotional communication indirectly.

In early 2019, there was a popular demand for local media to play Kenyan music. Tanzania's Bongo Flava and Nigerian music were dominating the airwaves much to the chagrin of many Kenyans who took exception through the hashtag (#PlayKenyanMusic) on Twitter. This is believed to be the origin of gengetone music. Gengetone is inspired by Genge, a Kenyan hip-hop genre that was popular in the 2000s. According to Joeffes (2021), gengetone sound is enticing. For example, if I play two or three tracks now and you leave, when you get home, it will be stuck in your mind. You will not know what it is exactly, but the effect is lasting, (Joeffes 2021).

Reggae music originated in Jamaica in the 1960s, and became popular due to its resistance against imperialism. Most reggae singers personify the symbols of the anti-prejudice process in all its forms. The artists publicly declare the enslavement, racism, and miserable living conditions, and they are living witnesses of the memories, historical tales,

modern revolutions, and expected changes. It is a music of rebellion against slavery, colonialism, and neocolonialism.

On the other hand, Gengetone is a rebellion against culture, moral values, religion, and God (Ezekiel 2020). Kiragu (2020) argued that Gengetone is a music of identity, language and themes. To the ears of many Kenyans, who ‘accidentally’ perceive it, it is the ‘music of the devil’. It is the music of rebellion. A dare towards the taboo of the society.

Music seems to be an important part of life, especially the life of youth. O’Callaghan et al (2012), listening to music is one of the main relaxation activities which youths enjoy and appear to be one of the avenues through which they find identity, emotional support, and personal motivation.

Referring to the views of Melkizedek Owour (2020), the connection a listener gets from music has a huge impact on both his/her short and long-term actions. If a musician is talking about ghetto change (as Gengetone should) and the listener is living in the ghetto, he or she would relate to the content much more than someone who doesn’t live in the ghetto. Hence, the ghetto inhabitant listening to Gengetone music done by a ghetto inhabitant has high chance of getting motivated to get involved in making a change in his/her community.

According to Reimer 1989, messages and emotions can be channeled through music, it is a basic model of cognition. Harakeh (2018) argues that most youth who are aged between 13-17 old spend most of their time watching films, television and listening to the radio. Therefore, music may impact youth behavior through its words. Drugs and substance use wordings happen regularly in hip-hop or rap, which gengetone is part of, compared to other genres of music (Harakeh & Ter Bogt, 2018).

Similarly, some Gengetone music contains words, and images that promote drug abuse by young people (Ivy Maloy, 2021). This therefore creates cognition vices. For instance, Ethic Entertainment, a group of gengetone artists, released a song named '*Tarimbo*' which advocates for the rape of women. Ezekiel Mutua called upon the Directorate of Criminal Investigation to arrest the Ethic group artists, for breaking the law by advocating for violence against women. Therefore, the need to investigate how gengetone music advocates for 'immorality'.

Similar to Webb, Smith (1795; in Malek, 1972) argued that the human voice was probably the first musical instrument, originally employing words with no meaning. Similarly, gengetone music uses words with distorted meanings. Storm (2020) argues that Gengetone uses sheng, which is continuously evolving and the hidden meanings behind some of the words used give gengetone singers more notoriety in the streets.

Additionally, Felix (2021) argues that sheng is the language of the youth; used by the youth to express themselves and they use it to hide the meaning of the words. Sheng has been modified and incorporated by popular culture, leading to the rise of the Gengetone music. Sailors (gengetone artist) stated that sheng is used to code some of the raw things said in the music. Therefore, it should be noted that, unless one understands sheng, one will only hear music but not understand the message. Gengetone has created a lot of arguments because of its use of dirty words with critics saying it is promoting 'immorality'. For instance, Sailors gang (a group of gengetone artists) got spotlighted by BBC after their video named '*Wamlambezi*' was banned by the Kenya Film Commission board for what they termed as 'coded pornography.'

Research shows that gengetone audience is mostly young people who use vulgar language and understand sheng language. This undermines the parents' right to

authority since the message is coded and parents do not understand. Thus, this research will aim at investigating problematic contents embedded in gengetone music.

Wanjala (2016) indicated that music plays a role in the creation and modeling of personality because music signifies a vital social subject where personalities are restored, torn apart, or affirmed. Therefore, the selection of music by youth normally performs an important indicator of the nature and characteristics of identity that is being developed. As mentioned earlier, Gengetone music has been highly criticized to have detrimental messages to the youth, therefore, tearing apart the identities of the youth. According to Daniel Ndambuki (2020), gengetone artists have negatively influenced the youths and are to be blamed for pushing youths to believe ratchetness is the way to go.

Joefes (2021) argues that Gengetone is an identity that tells what the youth go through in the hood (streets). It evokes emotions and uses themes that ghetto youth can identify with. According to Mbogi Genje group (gengetone artists), street life is not easy, for instance, being arrested by the police and use of drugs is normal. Gengetone, therefore, tries to show the kind of life found on the streets.

Music is supposed should entertaining, but then again, the advancement and manifestation of one's preferences in music can be a crucial message concerning a person's character. Hip-hop which 'Genge' is classified under has been having a major attraction and effect on many youths.

The impact of this music and its singers on general identity construction is invasive, complicated, and extensive in its cultural implication. This is because according to the industry gatekeepers, gengetone music does not have the best influence on the youth. Gengetone music has been criticized by many as a rebellious voice of the twenty-first

century generation which cares little for conservative values (Nelly 2020). Music fans started campaigns against Gengetone singers with many requesting the gatekeepers to regulate them so that they cannot keep ‘misleading’ the youth with lustful words.

The youthful age is considered a stage of evolution from child age to adulthood or maturity. Youth is also a stage of growth and transformation in almost all features of an individual emotional, social, mental, and physical life (Kamaara, 2005). Most youths consume music that they have a higher regard for to differentiate themselves from their colleagues. Therefore, the selection of music by youth normally performs an important indicator of the nature and character of the identity that is being developed. Many Kenyan youths associate with Gengetone music leading to the rise of many young gengetone artists releasing songs from Nairobi. Therefore, the need to understand the kind of identities developed by the youth who listen to gengetone music.

1.3 Problem statement

Researchers have provided a piece of bulky information on music, but studies on gengetone genres are only beginning. Therefore, scholars must consider studying local genres such as gengetone music apart from only focusing on classical music, hip-hop, country music, and blues among others.

Kenya Film Classification Board (KFCB) indicated that the institution had been continuously receiving and documenting protests from across the country with regard to obscene and vulgar music that is broadcasted in public in the watershed period. Nevertheless, these complaints (the majority) are communicated through social media channels and other mass media platforms which in most cases do not come to the attention of the regulator.

According to KFCB, gengetone music tries to ‘normalize’ pornography, prostitution, and violence against women in the name of a hit. Gengetone music is one of the music

genres mentioned. A section of netizens has accused the genre of promoting underage sex, unregulated pornography (illegal in Kenya) drug abuse, and rape. Ezekiel Mutua (2019) stated that, gengetone artists use vulgar lyrics and share obscene content in form of music videos hence glorifying immorality in the guise of creativity. Therefore, the need to investigate the problematic contents associated with gengetone music in Nairobi.

1.4 Objectives of the study

1.4.1 General Objective

To Investigate the problematic contents in gengetone music in Kenya.

1.4.2 Specific Objectives

1. To investigate the problematic contents prominent in selected gengetone songs by Mejja, Mbuza Gang, Krispah, Iyanii, Trio Mio, and Khaligraph Jones.
2. To analyze themes mostly portrayed in the selected gengetone songs by Mejja, Mbuza Gang, Krispah, Iyanii, Trio Mio, and Khaligraph Jones.
3. To establish the signs and symbols employed in selected gengetone videos by Extra, Mejja, Mbuza Gang, Krispah, and Khaligraph Jones.

1.5 Research Questions

1. What are the prominent problematic contents in the selected gengetone songs by Mejja, Mbuza Gang, Krispah, Iyanii, Trio Mio, and Khaligraph Jones?
2. What are the themes mostly portrayed in the selected gengetone songs by Mejja, Mbuza Gang, Krispah, Iyanii, Trio Mio, and Khaligraph Jones?
3. What signs and symbols have been employed in the selected gengetone videos by Extra, Mejja, Mbuza Gang, Krispah, and Khaligraph Jones?

1.6 Justification of the study

Hip-hop/rap genres of music have become popular among young people in the last thirty years, it has been criticized for promotion behavior problems. Gengetone evolved from Genge-rap, a Kenyan hip-hop genre that was popular in the 2000s. Gengetone has been criticized to promote ‘immorality’ by use of dirty language. Therefore, the need to carry out this research and analyze the problematic contents in gengetone songs.

In addition, Kiragu (2020) argued that Gengetone is a music of identity, language, and themes. It is a music of rebellion. A dare towards the taboo of society. Gengetone has faced many backlashes thus, the need to investigate themes portrayed in gengetone music.

Furthermore, music influence can restructure one’s personality due to its unique ability to deliver meaning and illustrate concepts (Lull 1988). Perhaps, studies on signs and symbols in music have been done no survey has been done on signs and symbols used in gengetone music. Therefore, this study helped fill the gap by identifying signs and symbols in gengetone songs.

1.7 Importance of the study

Shaw (2008) supports the view that audiences are more likely to make choices, embrace thinking processes, and act similarly to the content contained in the music they are exposed to. Hip-hop music which ‘Genge’ is classified under has a huge following from the youth. The findings of this study will assist parents and even the youth understand the problematic contents in gengetone songs.

It is hoped that the finding of this study will draw the attention of music industry gatekeepers (especially KFCB) to the vital role gengetone plays in the youth. According to Karen (2016), music has an influential element of youth identity and symbolisms, to

break conservative values and actions developed from the community (family, school, and work). The industry gatekeepers will be able to understand whether there are problematic contents addressed in gengetone music and how to regulate the music.

Consequently, the study aims at contributing knowledge to and also providing a foundational basis for further studies into the analysis of problematic contents in gengetone music by the youth.

Lastly, the findings of this study will assist the parents to understand the type of concerns in gengetone music and what the youth learn from the music. The findings of this research shall also assist the youth in understanding the kind of vices in gengetone music.

1.8 The scope and limitation of the study

Music can communicate through different aspects the mood, lyrics, rhythm, the performance, instrumentation, the melody, and the performer. First, the research limited itself to the problematic contents in gengetone music lyrics, to study the lyrics as a text in the selected gengetone songs.

Second, this research focused on the intention of the musicians that is, the thematic concerns from the songs' lyrics. Finally, this study only focused on five contemporary gengetone songs selected on basis of popularity evidenced by a high rate of listenership on YouTube. The study also limited itself to five gengetone videos and not all gengetone videos (this shall be elaborated further under methodology).

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

This chapter reviews the literature on music, youth values and problematic contents, signs and symbols in music as well as thematic concerns in music. The chapter also reviews semiotic analysis theory and uses and gratification theory on which the study is anchored.

2.2 Music

Blacking (1969) perceived music as a humanly organized sound into socially acceptable patterns to express emotions and can enrich social relationships. According to Hargreaves and North (1999), music can provide support for personality growth and value adaptation.

Music creates a world in which crowds and persons build symbolic connections willingly or imaginatively. The free will of encoding and decoding messages in music helps to attain various purposes planned for different listeners. Based on these realities, music is a significant influential method of communication.

Music can be divided into different genres. A music genre is a typical group that classifies some pieces of music as belonging to a common culture. Popular music genres include; hip-hop songs, rock music, reggae music, rhythm and blues, country music, and classical music. Some of the top music genres in Kenya include; gospel, Genge, benga, hip hop, and reggae.

First, gospel music has gained broad acceptance in Kenya. According to Answer Africa, gospel music is the most fruitful genre of music in Kenya presently. According to Jackson (1995), gospel music majorly promotes values of justice, community, reconciliation, generosity, hope, courage, and hope resulting in most artists joining the

field. Some of the prominent artists include; Size 8, Bahati, Betty Bayo, Rose Wumuyu, and many others.

Second, benga evolved between the late 1940s and late 1960s in Kenya. Benga is similar to the music from the Caribbean or Cuban region whose melodies and instrumentals have borrowed from Samba and Rhumba music. Ken wa Maria and Tony Nyadundo are among the famous Benga artists in Kenya.

Third, reggae (originated from Jamaica) is a music genre that is associated with the spirit of African resistance towards colonialism. According to Sonjah Stanley (2016), Reggae has gone to all parts of the world inspiring people because of the very soul of the music which has to do with an entire history of oppression, of hardship, of enslavement, and of rebellion. The messages contained in reggae music tend to deal with the subject of love, faith, social injustice, and protest rebelling against white oppression. In Kenya, reggae music blends local pop music and hip-hop. Some of the reggae icons in Kenya include, Red San, and Wyre.

Forth, Hip hop or rap music is a piece of rhythmical music consisting of rhythmic and rhyming speeches which originated in the United States in the 1970s. According to Crossley 2005, Hip hop emerged to express the daily experiences of crime, violence, neglect, poverty, exclusion, and racism. According to Alexander Crooke (2017), hip-hop is based on values of self-worth, respect, having fun, peace, community, social justice, and respect. Hip-hop is also very popular in Kenya. In Kenya, hip-hop musicians rap in either Swahili language, Sheng, English language, or even in vernacular languages like Kamba, Kisii, Dhaluo or Kikuyu. Genge-rap is one of the many popular hip-hop music in Kenya showcased by artists like Nonini and Jua Cali.

Fifth, Genge is a Kenyan genre of hip-hop music that had its beginnings in Nairobi, Kenya (Goldsmith 2018). The name Genge is a Swahili slang (sheng) which

means a mass of people and was invented by Kenyan producer, Clemo and popularized by Kenyan rappers Jua Cali and Nonini.

Finally, June 2018, gengetone which has taken more influence from dancehall music and less hip hop than Genge emerged in Kenya after years of silence from Genge artists. A group named Ethic Entertainment from Umoja, came out with a song *Lamba Lolo* that gathered over three million views on YouTube. Other groups like Ochungulo Family, Boondocks Gang, Rico Gang, Wakali Wao, Wakadinali, Vintage Clan, and Angry Panda came out and produced more Gengetone songs.

Since 2018, more youths have emerged from the ghetto in Nairobi to release gengetone songs which talk about their struggles in the ghetto. Most of these songs take on a story-telling format where the singers share events they witnessed and the lessons, they learned from them. In 2019 a song named *Wamlambezi* by Sailors-254 group was banned by KFCB from being played in public for its obscene lyrics and restricted it to clubs and bars. The song became a countrywide slogan even by politicians, students, and youths had been seen dancing to it.

2.3 Youth Values and problematic content in music

According to Motkov (2008), there are three different systems of values: traditional values coming from the third generation (grandparents), Christian values that are being actively implemented, and modern individualistic values coming from the media and life realities. According to Teresa 2019, values are divided into three: first, societal values reflect how we relate to society. They comprise; responsibility, freedom, community, respect, and justice. Second, individual values reflect what we deem important for our personality growth and how we live our lives. They include; personal fulfillment enthusiasm, humility, and creativity. Finally, relationship values show how

we associate with other people in our life. They include; caring, openness, generosity, and trust.

Carter (1956) defined values as characteristics deemed important because of psychological, social, and moral or aesthetic considerations. According to Al-Jallad (2008), There are three main styles when dealing with the idea of values: the first style is that values are a set of preferences and individual choices. The second approach perceives values as needs, motives, attitudes, and beliefs attached to the individual. The final approach considers values as a set of standards on which basic things are judged either good or bad.

First, research by Hansen and Hansen (1991), entitled constructing personality and social reality through music: individual difference among fans of punk and rock music. Using questionnaires, punk rock fans estimated a higher frequency of anti-authority behaviors like owning weapons, and committing crimes, than non-punk rock fans. According to Hansen & Hansen (1991), the selected American student sample showed that rock music fans were connected to less acceptance of authority. The Rock music genre was characterized by lyrics expressing rebelliousness against authority, alienation from society, and “anti-establishment messages”. This can be interpreted as the endorsement of openness values, such as independence values and self-directed as well as the rejection of conservative values, such as conformity and traditional values and conformity (Lull 1985). In another survey done by Boer (2004) on Brazilian and German students, the results showed that Rock music styles were negatively related to conservative values and positively associated with openness values. Therefore, it can be concluded that Rock music fans reject conservative values and endorse Openness values.

Second, a descriptive study on pop songs by Rothbaum in 1998, utilized thematic analysis to analyze hip-hop and R&B. In study findings, R&B seem to overemphasize romantic love which provides another sign of Self-enhancement values since emotions are mainly self-centered concepts. Additionally, Boer (2004) found significantly higher Self-enhancement values in fans of Soul music, Rhythm and Blues (R 'n' B), and Hip-hop than in non-fans. Moreover, Renfrow and Gosling (2003) showed that preferences for hip-hop music were strongly associated with the personality trait extraversion which is openness values. Therefore, it can be predicted that preferences for soul music and rhythmic music styles are positively associated with Openness values and Self-enhancement.

Finally, North and Hargreaves (2007) did a study on a representative British sample and found that fan of Jazz, Country music, and Opera were most likely to elect a right-wing party. According to research, conservatism values are related to right-wing authoritarianism (Cohrs, 2005), right-wing voting behavior (Renner, 2003), and conservative political preferences (Feather, 1994). Therefore, North and Hargreaves's (2007) findings may show that fans of Jazz, Country music, and Opera endorse more conservative values. Additional findings discovered the relationship between Self-transcendent values and Classic music preferences. According to Renfrow & Gosling (2006), Conventional fans of Blues, Western Classical music, and Jazz were considered to appreciate transcendent values, such as equity, social justice, wisdom, and a world at peace. The same study confirmed through this by self-reports from fans of this music genre. Another study by Boer (2004), consisting of German samples backed the connection between transcendent values and preferences for Western Classical music.

2.4 Signs and Symbols in Music

Symbolism as a style has been utilized by many producers in their music video production to communicate messages to the youth who are mostly their target audience. According to Perrine (1974), a symbol means more than what it is. It is an action, an object, a person, a situation, or any other element that suggests other meanings as well but has a literal meaning.

First, a study entitled *A Critical Discourse Analysis of Song "Look What You Made Me Do" by Taylor Swift* by Alek 2020. The song and video clip used a combination of aural cues or lyrics and visual symbols through the symbolic images, gestures, and colors to deliver anger and revenge warning of the singer who had been betrayed by her closest people. In the song, there was a repetition of sentences like "I don't like you..." Repetitions especially in the chorus is very significant to the artist of the song to emphasize the message delivered. According to Salkie (2006), repetition is an effective way to show how important repeated words matter to those who deliver them.

Second, A journal by Anugrah Satya (2018), entitled *A Semiotic Analysis in Music Video of Naughty Boy's La La La featuring Smith Sam*. Satya uses semiotic theory from Roland Barthes, descriptive method, and film analysis in the study. The research findings revealed that the semiotic signs shown in this video clip were visual signs. The images talked about a young boy who traveled from his home to the mine hill with friends that he met while on his way. Verbal signs comprehended in the lyrics showed rebellion words. The video showed two main meanings of the semiotic signs; the first was the denotation meaning of a young boy traveling to a mine hill and on the way, he invites a dog, gym guard, and policeman to accompany him to go face the goat statue. Second, the connotation meaning was the boy who is the main character conveying the philosophy of disobedience to the oppressed people he met on his way, and the myth

comprehended in this video was the representation of a messiah signified by the boy, seeking followers to fight demons or evil. The findings in this video through the film analysis technique that was used to analyze the video, assist to focus the object (which means more than it is) in the image.

Third, A project entitled Symbolism on Gerard Manley Hopkins Poems: A Semiotic Approach by Upit Trie Estrini, Universitas Muhammadiyah Surakarta, 2007. The study utilized descriptive research and used semiotic analysis to highlight the role of signs and symbols in the construction of reality. The research revealed five symbols; a symbol of a sound, a symbol of religion, a symbol of a situation, a symbol of color, and a symbol of a thing.

Fourth, A journal by Arifin and Linda Deviana, Malang, Jawa Timur, (2005), entitled A Semiotic Analysis of Angel's Wings song by Westlife. Using Semantic analysis, the findings talked about the amazing connection between a mother and children giving unconditional love to her children, taking care of her children, and doing all that makes her children happy.

2.5 Thematic concerns in music

Music is significant in youth lives and addresses different concerns. But there is unease that youth listening to specific music types could harm their behaviors and attitudes. Hip-hop/rap genres of music have become popular among young people in the last thirty years, it has been criticized for promotion behavior problems. According to Miranda and Claes (2004), conventional popular music styles, such as R'n'B, Hip-hop, or Charts Pop, have been linked with pleasure-seeking themes, such as material success, striving for luxury goods, and partying.

First, a final project by Kimberly in 2017 entitled, 'Thematic Analysis of Mainstream Rap Music - Considerations for Culturally Responsive Sexual Consent Education in

High School.’ The research used the analysis framework developed by Braun and Clarke, to study the lyrics of rap music. The four phases used for the analysis include; immersion, code generation, theme identification, and theme confirmation. For thematic analysis, the research used Songs from the Billboard Hot Rap Singles Year-End Charts for the years 2001 to 2011 as the data corpus. Three major themes were identified: (1) drugs as the Enhancer, (2) Performance, Parts & Brand, and (3) It’s Really About Sex or Nothing at All.

Second, a journal entitled ‘A Thematic Analysis of Sexist Bollywood Songs’, 2020 by Siddiqi. The researcher uses thematic analysis to identify themes mostly portrayed in sexist Bollywood songs. According to Kidder (2007), thematic analysis is further divided into two types; namely small q and big Q. According to Fine (1987), the former refers to the use of qualitative thematic analysis within the broader framework of quantitative research, the latter is a form of qualitative thematic analysis that operates within a qualitative paradigm. The study employed Lyons’ (2007), big Q thematic analysis and followed a fluid, flexible, organic, and iterative coding scheme; which is essential to this type of analysis. The findings of the study generated four themes; stereotypical representation, glorification of unrequited love, differential criteria for judging men and women and misogyny.

Creske (2014) alluded that youth repeated exposure to aural signs explicit lyrics, and images sustains and nourishes the ideology of a model. Listeners are then more likely to adopt thinking processes, behave, and make decisions similar to the content contained in the music they are exposed to (Knobloch-Wester wick, Musto, & Shaw, 2008). For example, if a young person is repeatedly exposed to a song that contains lyrics about drug abuse, they are more likely to abuse drugs, unlike someone who has not been exposed repeatedly to the same song.

Firth (1981) notes that popular music is liked by most teenagers because of the lyrical content which reflects many of their concerns and emotions. Young people use music to display their power struggles with perceived authority figures such as teachers, bosses, and parents thus creating conflict. Young people also tend to create subcultures and social bonds that increase the effects of the conflicts in question even more. In this stage, youth project subcultural behaviors through fashion, dance, music and language and other ways of expression that suit their subcultural lifestyle. According to Hebdige (1979), youth perceive music as a way to gain perceptions about life matters not taught by parents or school, oppose all ways of authority, get peer acceptance, and complement their personalities.

Koech (2021) examined the ‘relationship between watching gengetone music and drug abuse among the youth in Uasin Gishu County.’ The purpose of the paper was to investigate how drug-related information shown in gengetone music influenced the youth in Eldoret town to engage in drug abuse. The study collected views from 76 youths from four estates of Eldoret town. From the findings, it was discovered that some gengetone music creates awareness of the dangers of substance abuse and alcoholism while more than 50.0% of those songs do promote drugs and substance abuse in their lyrical content.

2.6 Theoretical Framework

2.6.1 Semiotic Analysis Theory

Semiotics as a field of study is associated with two scholars: American Charles Sanders and Ferdinand De Saussure in the 20th century. This theory offers a basis for unearthing what signs are and what they mean. These signs are something that stand for something else and convey meaning. According to Charles Sanders Peirce there are three sides to the sign. The sides include the object which is the thing that is referred, representamen

which is the sign itself and the interpretant which is the product of the connection between the interpretant and the object.

The object can also be classified into three; index, icon, and symbol. The index is something that takes our attention and has a sign linked with the object because of the cause-and-effect connection. Icon has a physical resemblance with the fact of what it refers to (signified) and has the character(s) of the Object. A symbol is general law or ideas which operate only in a particular society, area, or situation.

Signs can also be divided into two parts; the signified and the signifier. First, the signifier refers to a thing, code, photo, music, or color. The signified is the meaning expressed by the signifier. Signs are therefore important in the music videos as they carry hidden meanings that need to be identified and their effects analyzed. A sign cannot stand on its own, as its support is the signifier and signified for meaning to be derived. Semiotic analysis theory will be used in this study to analyze the selected gengetone videos.

First, a descriptive survey on Symbolism in Gerard Manley Hopkins Poems by Upit Trie Estrini, Universitas Muhammadiyah Surakarta, in 2007. The researcher uses a semiotic approach and descriptive qualitative research design to emphasize the role of the signs system in structuring reality. Five major symbols were identified from the research; symbol of sound, symbol of thing, symbol of color, symbol of religion, and symbol of situation.

Second, a survey entitled 'A Semiotic Analysis on Icons, Indexes, and Symbols of Lesbian, Gay, Bisexual, and Transgender (LGBT) in Sia's the Greatest Music Video Clip' by Alvin Rizqy Nabilah, Universitas Pamulang, in 2017. The research used the following theories; the theory of index by Sebeok in 2001, the theory of symbol by

Fiske in 2002, and finally the theory of icon by Danesi in 2004. The research findings showed that in Sia's the Greatest music video clip there are symbols, icons, and indexes that connected with Lesbian, Gay, Bisexual and Transgender (LGBT) people in society, particularly to the shooting attack in Orlando gay nightclub.

2.6.2 Uses and gratification Theory

This study will be based on Elihu Katz (1959) theory, that is, the uses and gratification theory. This theory originated as a response to traditional mass communication research which concentrated on the sender and the message. According to Severin (2001), most communication surveys were concerned with 'what do media do to people?'. However, Eliud Katz was asking, 'What do people do with the media?'

According to this theory people use the media to get specific gratifications but they are not victims of the media. It emphasizes the active media user or audiences. The theory particularly explains the satisfaction derived from using the media in terms of the purposes and self-perceived needs of audiences. Therefore, youth who listen to gengetone music use it for their gratification.

According to McQuail (2000), there are twelve gratifications obtained through media use: security, sexual arousal, identity formation and confirmation, guidance and advice, lifestyle expression, social contact, cultural satisfaction, value reinforcement, emotional release, filling time diversion and relaxation, and information, and education. These media gratifications reflect that music can affect individuals socially, cognitively, and emotionally. Gengetone music can also be used to seek either of this gratification hence the need to carry out this research.

Additionally, studies have shown that music preferences offer the gratification of various value-related needs that is value distinction from others, value expression value

reinforcement, and affirmation (Lacourse, Claes & Villeneuve, 2001). Katz (1973) argues that music can be used to confirm value orientations based on the human need for individual integration and self-actualization.

According to Lowery and Defleur (1995), one of the largest surveys based on the uses and gratification approach was the 'study of Television in the lives of our children.' It showed that youngsters sought to fulfill a variety of needs. It did not show that the new medium provided a harmful experience; it did show the uses and gratifications TV viewing provided for the children at the time.

According to Riesman (1950), music has various uses with the major ones being;(1) Emotional expression: Through music, listeners can externalize mental states and feelings that can result in satisfactory experiences. (2) social and cultural construction that is People can interact and bond with other individuals using music as a means of connection. (3) Subcultures and group identity that listeners from a certain audience can identify strongly with a musician, group values, ways of expression, and outlining lifestyles that appeal to that music genre.

Adam (2011) conducted a study entitled, why do people listen to music? Uses and gratification analysis. The study had a sample of three hundred undergraduate students (150 males, 150 females) who willingly participated in the study. The finding indicated that most participants used music to construct and express their identities.

Various studies indicate a wide variety of reasons why people listen to music. For example, Gantz et al (1978) found that adolescents listened to music to pass the time, release tension, lessen feelings of loneliness, relieve boredom, manage their mood, and fill uncomfortable silences. Also, Lull(1986) found that passing time was one of the main reasons why a sample of adolescents watched music videos. Additionally, Roe

(1985) did a retrospective study on Swedish children who listened to music and the findings showed similar reasons; control moods, create a 'good atmosphere', pass the time, and fill silences.

According to Willy Kim (2020), gengetone music is loved by many especially the youth because; firstly, the songs are sung by local singers whom they meet in day-to-day life and thus they connect with the genre and the artist. Secondly, gengetone contains very relatable ghetto slang that the youth easily accustom to since sheng is like the youth's mother tongue. Thirdly, gengetone music is composed of sexually explicit content that the youth has since loved in the recent past. Fourthly, gengetone consists of local swag and also the modern youth culture. Lastly, gengetone gives a sense of identity therefore Kenya and especially the youth finally have something to call their own. It is therefore hard for the youth to resist such. This paper will analyze the problematic contents in gengetone music considering the huge following it has received from the youth.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter will give the methodology to be used in the study. This includes research design, population, sample, and sampling design. It also pinpoints the data collection instruments, data collection procedures, data analysis and presentation as well as ethical considerations respectively.

3.1 Research Design

The study adopted a descriptive research design. It was designed in such a way as to analyze the problematic contents in gengetone music, themes, and explore the signs and symbols employed in gengetone music. Descriptive research design is suitable in that it can be used when collecting data about opinions, people's attitudes, habits, or any of the variety of education or social issues (Orodho and Kombo, 2002).

3.2 Research Approach

In this research, a qualitative method was used. Mugenda & Mugenda (2003) state that qualitative research includes designs, techniques, and measures that do not produce numerical data.

3.3 Target population

A target population is a group of subjects, variables, concepts, or phenomena (Wimmer 2011). The study population was five gengetone songs and five gengetone videos.

3.4 Sample design and sampling procedure

The study was based on five purposively selected gengetone songs and videos. Top five songs and videos were selected for the study from Loud Team list of top twenty-one gengetone songs in 2021. All these songs were produced and released between 2020-2021 and hence the findings reflected the existing trends in gengetone music.

3.5 Data Collection

All the songs (see the songs appendix 2-6) and videos selected for this study were downloaded from the internet, YouTube, which is one of the popular ways of getting songs in the current age. Majority of the selected songs and videos are liked and viewed by Millions of people on YouTube hence, the real popularity of these songs might be greater than what these data indicate.

The researcher listened to the songs repeatedly and downloaded the songs' lyrics from YouTube. The lyrics were in Sheng. Each lyric was written down and transcribed to English, the language of the study.

To identify the problematic contents and themes in the selected songs, the research used a code book (attachment 1) developed from the problematic contents and themes identified by various scholars from different music genres as explained in the literature review. The pre- coded list was open to changes once in the field.

Data for signs and symbols was collected using semiotic analysis to study the lyrics of the song and the official videos selected. Alek Alek (2020) used critical discourse analysis research method in analyzing Taylor Swift's song, 'Look What You Made Me Do' and the official video. The study was based on Fairclough's Discourse Analysis to find out how messages were delivered through both auditory and graphic signs in form of images covering the symbols shown on the video, actions covering certain meaningful gestures done by the singer and lyrics based on semiotic approach along with the nature of the socio-cultural background of the origin of the symbols shown on the video clip. The results were discussed in two categorizes; lyrics as text, and mixture of lyrics and images. Therefore, the researcher used Alek's method to collect data for this study.

Additionally, Adria Gomez (2019) used discourse analysis in the study, ‘We Appreciate Power: A Multimodal Critical Discourse Analysis of Grime’s Music Video Posted on YouTube.’ The data was analyzed into three different categories; image analysis, musical analysis, polylogue analysis and analysis of the lyrics. He analyzed the video’s meaning based on both the characters that appear in the plot and the places and music was analyzed based on both sound features and musical patterns. The lyrics were analyzed based to their substantial relevance in the semiotics of the clip and repetition of the chorus.

Table 1.1: Songs selected for the study

Song title	Artist	Lyricist	No. of YouTube views	Year	Gengetone videos YouTube links
Ndovu ni Kuu	Krispah, Khaligraph Jones and Boutros	Lyricked CJ	10 M	2021	https://youtu.be/AnTbiqxm92o
Pombe (Above the head)	Iyarii	Des Entertainment	3.4 M	2021	https://youtu.be/ddWOQuib_hQ
Sipangwini	Extra ft Trio Mio, Ssaruru	Boondocks Gang	6.2M	2021	https://youtu.be/1VvpDe2W7RU
Tabia za Wakenya	Mejja	Des Entertainment	3.6M	2021	https://youtu.be/Cte24rNdAsM
Usherati	Extra ft Mejja, Krispah Ndovu Kuu	Boondocks Gang	2.2M	2021	https://youtu.be/r15iHhyfZrk

3.6 Data analysis

Content analysis was used to analyze the lyrics and find out the problematic content in the selected gengetone songs as well as themes employed in the selected songs. The problematic contents and the themes were delivered by given words from the songs. From the literature review, the researcher had a list of pre-coded problematic contents as well as themes to use in analyzing data. The list was open and was modified once the researcher got to the field.

The research used semiotic analysis to identify signs and symbols in the selected gengetone videos by classifying any kind of symbolic expressions delivered to reveal the intended meaning of the song. Similarly, the figurative cues shown on the video clips were interpreted based on semiotic approach. Semiotic approach is the study of signs, to produce meaning.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Overview

This chapter presented data collected from five selected gengetone songs and videos from Nairobi County. The chapter is divided into three sections. The first section (4.1) deals with the problematic contents prominent in selected gengetone songs by Mejja, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones. Section two (4.2) is concerned with themes mostly portrayed in the selected gengetone songs by Mejja, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones. Finally, section three (4.3) constitutes of the signs and symbols employed in selected gengetone videos by Extra, Mejja, Mbuzi Gang, Krispah and Khaligraph Jones.

SECTION 1

4.1 To investigate the problematic contents prominent in selected gengetone songs by Mejja, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones.

Most of the problematic contents prominent in the selected gengetone songs are dishonesty, uncontrollability, bullying, sexism, materialism, ungratefulness, self-centeredness, self-destruction, and overindulgence in something.

4.1.1 Dishonesty

In the selected gengetone song, dishonesty interferes with the openness and trust values mentioned in the literature review. Although it is a cautionary song, Kenyans who show the character of being dishonest have undermined the conservative values.

For instance, the song '*Tabia za Wakenya*' by Mejja, the song explains there is no openness in the business environment. If a customer promises to come back later and purchase a particular item, it is well known that they will not come back. Although it is

a cautionary song, since dishonesty is a known habit among Kenyan customers, the value of trust is undermined.

Customer Kenya akisema "Nitarudi" - If a customer in Kenya says they will be back

Kila mkenya anajua huyo harudi - every Kenyan knows he will not come back

In the song, 'Usherati' by Extra ft Mejja, Krispah Ndovu Kuu, girlfriends will go so far as to introduce fake brothers to their boyfriends. This habit promotes adultery and unregulated sex which may increase spread of diseases. Kenyan ladies are also collectively judged as immoral in terms of not maintaining a single partner.

Ogopa ule mtu dem yako anaitanga bro - be careful with the person your girlfriend calls brother

We hudhani ni bro wanakuchezanga kipro - you think he is her brother but they are playing tricks on you

Wanakufanya brikicho, wanakutoka ki-Kipchoge - they are playing hide and seek game on you, later they abandon you like Kipchoge

Pesa yako wakipata utaionea kwa kisogo - if they get your money, you will lose it

From the above, the aspect of conning money is derived from the *Usherati* song. This undermines all other values (trust, openness, justice, responsibility, etc.) and promotes materialism. There is also lack of commitment in a relationship. A relationship is compared to a marathon which lasts for two hours. Instead, a relationship should be long term and not last for a short period as mentioned.

4.1.2 Uncontrollability

This is incapable of being controlled. In the selected songs, there is uncontrollable behavior that cannot change or stop. For instance, Mejja in the song ‘*Ndovu ni Kuu*’ mentions a lady called Pamela who swallows family planning pills (P2) uncontrollably. In another song, ‘*Usherati*,’ Mejja also mentions that the same Pamela still swallows the pills, and she is always in the club drinking konyagi.

Ndovu ni Kuu

Cheki tulikuwa na pamela shule moja ndani ya kwaya – look, we were with Pamela in the same school, in the choir

Siku hizi vile anameza maramoja utagwaya - nowadays she swallows maramoja you get shocked

Anaringia sana flat tummy hana tire - she flirts; she has a flat tummy and no back fat

Ako na kila kitu kitu hanaga ni aya - she has everything she needs except shame

Usherati

Ai siku hizi huskii Pamela bado anameza - you haven’t heard Pamela still swallows

Ye hushinda kwa clabu na makonyagi juu ya meza – she is always in the club with Konyagi on the table

With Pamela’s uncontrollable behavior of taking birth control pills and drinking alcohol, the aspect of moral decay has been deducted. The artist was in the same school with Pamela, and they were both choir members. Then Pamela moved from high school to become a university student. One can clearly see the transition from school choir to the bar, abandoning the conservative values. Presently, Pamela is always in a club

drinking Konyagi (white spirit with an alcohol content of 38%), she takes family planning pills, and flirts she has everything except shame. Since, she has no shame, she can dress indecently, drink recklessly etc.

As a result, the story of Pamela demonstrates the dangers of adolescent to adult transition. Pamela is transitioning from choir to taking alcohol, and not the normal beer but Konyagi. In ‘*Usherati*’ song, the artists still mention that Pamela still swallows the family planning pills and this may affect her reproductive system in the future. The above issues are dangers exposed to youths transiting from high school to university.

The song ‘*Usherati*’ also mentions how there is too much prostitution in Nairobi, which made him lose his girlfriend. The title of the song (*usherati*) is a Swahili word meaning prostitution. Prostitution undermines all the conservative values and can lead to spread of diseases. He also warns men to be careful because some men are womanizers and can take their wives.

Alinionyesha taabu ju usherati nikampoteza - she showed me prostitution till I lost her

Usherati ni kitu kubwa hii Kanairo huwezi ignore – prostitution is a great thing in Nairobi which can’t be overlooked

Na mafisi geri kubwa chungu bibi huwezi know - the womanizers can take your wife anytime you never know

4.1.3 Bullying

The kind of bullying portrayed is cyberbullying. Cyberbullying is any bullying done through the use of technology (Jose, 2005). In the song, ‘*Tabia za Wakenya*’ by Mejja, he mentions how one gets bullied on social media if they spoil the situation or misbehave.

Bahati yako mbaya ukichoma picha - by bad luck if you misbehave

Utapewa hashtag eeh hapo twitter, uta Trend - you will be given a hashtag on twitter and trend

From the above, Kenyans have a habit of glorifying shame. If you try to misbehave in Kenya, you will be put on social media and trend. The moment that one trends, it is seen as fame. Thus, most youth end up misbehaving without caring to get fame and not get fame through hard work. One should then be careful in Kenya to avoid misbehaving because Kenyans have a habit of glorifying bad manners.

In Kenya, people have normalized cyberbullying and this may affect one's personality leading to depression, low self-esteem and anxiety. This goes against all relationship and Christian values like trust, caring, and generosity which reflect how we relate to other people in the society.

4.1.4 Ungratefulness

Ungratefulness is a habitual act of being unappreciative or unthankful for something done for oneself or for someone else (George, 2018). In the song, '*Tabia za Wakenya*' Mejja describes the true nature of goods or property sellers in Kenya who do not show gratitude to their buyers.

Customer Kenya ndo husema asanti - customers in Kenya are the ones who say thank you

Na ni yeye amelipa, na aseme asanti badala ya muuzaji - and it is the customer who has paid, then he says thank you instead of the seller

This is ironic because in Kenya, ideally, when you buy something in a shop, the seller should be the one to say thank you and not the buyer. In Kenya, it is the customer who says thank you and is still the one who has paid. From the foregoing, one can also see

the erosion of a typical business setting in which customers are supposed to be valued and appreciated, but this is not the case in Kenya. Kenyans have a tendency to believe that customers purchasing from them is normal.

4.1.5 Materialism

Materialism has become a priority and a major issue in the 21st century. Young people consider material possession like money, expensive lifestyles to be important than any other thing. In the selected gengetone songs, the belief that money is everything is demonstrated. In the song, '*Tabia za Wakenya*' the chorus repeatedly mentions rich men, indicating money is everything and very important.

Karibu Kenya, tuna tabia zetu tu (Tu) - welcome to Kenya, we have our own characters

Karibu Kenya, si Masai Mara tu (Tu) - welcome to Kenya, we have more than just Maasai Mara

Tuna madem peng (Peng), mamorio mabazeng - we have beautiful lady and rich men

It can be concluded that, Kenya is highly known for its national parks with Maasai Mara being one of the greatest wild reserves in Africa, widely known for its annual wildebeest migration. Therefore, the artist repeats in the choirs that Kenya also has rich men. Ordinarily, Kenya has other great places one can tour, but the artist focuses only on rich men, showing the level of materialism in Kenya.

The '*Sipangwingwi*' song is no different. The musician describes how ladies want a simple, humble, and rich young man so as to give out their number. He further advises them to search for sponsors, that is, rich old men.

Unataka mtu simple humble, rich young - you want someone who is simple,
humble, rich and young

Ndo upeane number - so that you can give out your number

Babe tafuta wababaz - babe look for an old rich man

There has been a trend in Kenya that young ladies can only date old rich men referred to as ‘wababa.’ This is because young men do not have money to afford the lifestyle the women want. This shows the level of materialism in the country. The song simply tells of young ladies who are looking for sponsors who can afford the lifestyle they want.

This goes against conservative values (as mentioned in literature review) which can lead to social isolation for those who do not have money. Additionally, it can also break families and spread of diseases.

4.1.6 Overindulgence in something

The selected gengetone songs depict the habit of being involved too much in drugs, especially alcohol and women. The musicians mention how the youth allow themselves to have more than is good for them, especially alcohol. They even mention that they cannot survive without alcohol. In the song, ‘Pombe’ the chorus clearly emphasizes that they cannot live without alcohol, even when they do not have money, drinking alcohol is a must.

Ka breakfast kishash ndo nadepond – I rely on marijuana for breakfast

Pombe! Leta pombe - alcohol! Bring alcohol

Pombe! Leta pombe - alcohol! Bring alcohol

Siwezi bila pombe - I can't be without alcohol

Leta pombe, leta pombe - bring alcohol, bring alcohol

Pombe! - alcohol!

Mi nayo pombe siwezi onja (Aai nakunywa yote) – I cannot just taste alcohol,
(instead I drink all of it)

Na akiamua kukupatia (Aii chukua yote) – if she decides to give it you, take it
all

Sina doo lazima pombe – I don't have money but I must drink alcohol
sherehe aibambi bila pombe – the party is not fun without alcohol
hapa kwa bash tumelewa pombe – here at the party we have drunk alcohol
pombe pombe pombe (pombe pombe pombe) – alcohol alcohol alcohol (alcohol
alcohol alcohol)

From the above, the youth are taking too much alcohol and bhang. According to Ashley (2019), those who use alcohol and bhang simultaneously are likely to drink more alcohol more frequently. The artists confirm this by saying that they cannot live without taking alcohol, even when they don't have money, and have fun when they drink alcohol. The artists also talk of relying on bhang as breakfast, considering that it is illegal in Kenya and very harmful to one's health. He also encourages his girlfriend to smoke bhang, and she will love it.

Furthermore, they also claim that they cannot drink small amount of alcohol but instead overdo it, which is very dangerous. According to National Authority for the Campaign Against Alcohol and Drug Abuse (NACADA), combining alcohol and bhang can result in blackouts, memory loss and engaging in risky behaviors.

On the other hand, the musicians highlight the aspect of being overly involved with ladies. When they are partying, they must have women around them. In the song

'*Sipangwingwi*' the singer mentions how they have fun and play with girls as they light up marijuana till the next day.

Wanga stishiki naget mabinti nawachokdem - I am not afraid I get ladies and have fun

Washa ngwariti tuskie fiti adi shokdem - light up marijuana we feel good until tomorrow

Cheza na mangoksdem - I play with girls

From the above, it can be deduced that the youth has indulged in too much drinking and sexual life. The relationships of the youth are frightening because young men party with many ladies and engage in all manner of bad behavior like, drinking alcohol, smoking bhangs, and having sex. This could have an impact on their bodies such as transmission of sexually transmitted diseases. Therefore, the artists repeatedly condemn and express their fear for such behaviors in the chorus.

4.1.7 Sexism

Sexism is stereotype on ones's gender by believing that one gender is fundamentally superior to another (Witt 2017). Firstly, in the song '*Ndovu ni Kuu*' Pamela has been labelled as a Kamba lady, with her second name Mwende due to her love for sex. The musician says he has heard that Kamba ladies love sex. This demonstrates the aspect of ethnic trivialization and prejudice thus undermining the value of freedom and trust as mentioned in the literature review.

Nikwendete Pamela umeza ka tembe - I love you Pamela you swallow like tablet

Anapenda lollipop analamba ka pelemende – she loves lollipop and licks it like a sweet

Lazima akuwe mukamba jina ya pili ni Mwende – she must be a Kamba and

the second name is Mwende

Mi naskia madem wakamba wanapenda ma eei – I hear Kamba ladies love sex

Secondly, there is prejudicing names. Men who are named Brian also stereotyped in the song ‘*Ndovu ni Kuu.*’ They are believed to love women. Therefore, the musician wonders how he will fail to love and have many women, and his first name is Brian.

Ntakosaje kupenda tam tam na jina ya kwanza Brian – how can I not love ladies and Brian is my first name

Lastly, from the above illustrations, sexism has demonstrated an aspect of gender discrimination. Sexism devalues women and may harm mental, and physical health. Pamela who has been given a second Kamba name because she loves sex as per the artist, is said to drink a lot of alcohol, and sexism might be one of the causes. Furthermore, stereotyping men named Brian as loving sex and dating multiple women at the same time can also have negative effects. Not all men called Brian have this behavior, some might suffer when ladies put them off for no reason. Gender stereotyping can have negative consequences on personality growth of an individual leading to depression, drug abuse and social isolation.

4.1.8 Disrespect

This is lack of respect or courtesy. In the song, ‘*Tabia za Wakenya*’ Kenyans will still knock on the toilet’s door and ask if there is someone even after seeing you enter the toilet. This demonstrates lack of courtesy.

Mkenya akienda choo na aone kuna mtu – when a Kenya goes to the toilet and sees there is someone

Bado atabisha na aulize “Kuna Mtu?” – he will still knock and ask if there is someone

Ordinarily, when a person sees someone get into the toilet, they should wait outside for them to come out of it, but instead, in Kenya, they knock even when they see you enter the toilet. This is a sign of rudeness and shameful behavior, which might make the person in the toilet very uncomfortable. One can read this as advice and take caution against knocking on the toilet door when they see someone get in.

4.1.9 Self-destruction

Self-destructive behavior behavior which causes emotional and physical self-harm. In the song ‘*Pombe,*’ the musician mentions how he becomes a liar once drunk. Additionally, he mentions that people’s girlfriends seem very beautiful to him when he is drunk. This can result in emotional or physical harm. For instance, he can be beaten up for lying or seeing other people’s girlfriends.

Shida nikilewa (pombe) – the problem when I drink (alcohol)

nakua muhongo sana (aki wewe) – I become a liar (you)

shida nikilewa pombe – the problem when I drink alcohol

dem za watu ni warembo sana – people’s girlfriends look very beautiful

Additionally, in the song ‘*Tabia za Wakenya*’ the musician mentions Kenyans’ love of partying and bhang. Taking too much bhang and parting too much is a self-destructive behavior that can cause health harm.

Tunapendasherehe ah – we love partying ah

Tunapenda mneti you we love - we love bhang, yes, we love

Lastly, in the song ‘*Sipangwingwi*’ the musician says that he has many friends and wants enemies, so he wants violence when with his friends. Violence will cause physical harm to the victim and others.

Nikiwa mababi mahali leta maruirui – when I am with my guys, bring

violence

Na niko na mashoga kibao nataka madui dui – I have many friends I want
enemies

As previously stated, youth behavior can be harmful to both oneself and others. For instance, the youth love to party and drink alcohol, which makes them start lying. When one is under the influence of alcohol and starts admiring other people's girlfriends, it can erupt in violence.

4.1.10 Self-centeredness

Self-centeredness implies that one is only concerned with their own desires, needs, and interests. In the song, '*Tabia za Wakenya*' the song suggests that Kenyans do not keep time and they must be late, but when there is a party, they will arrive very early and claim you have delayed them. This demonstrates that Kenyans will only keep time when they have the desire to.

Masaa na mkenya lazima atachelewa sana – Kenyans will not keep time and
will always be late

Lakini sherehe tunafika mapema ... tena sana – but if there is any ceremony,
they arrive early...very early

Na tunateta umetuweka – and we complain that you have kept us waiting for
long

Additionally, in the song '*Sipangwingwi*' the musician stresses in the chorus that no one can plan for him and they love what they do, be it good or bad. The musician further explains that he lives the way he wants, and correcting or planning for him is being an obstacle.

Maisha ni yangu, we shughulika na yako – this life is mine; you deal with yours

Napenda za kwangu, we shughulika na kwako – I love what is mine, you deal
with yours

Mi sipangwingwi, sipangwingwi – you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Naishi nitakavyo ondoa vikwazo – I live as I wish remove obstacles

Ukiona najidai jua kujikopa ndo chanzo – if you see me bragging know

borrowing is the reason

Mafeelings za nini mi ni jangili kamili – why get upset and I am a complete
gangster

The artist of ‘*Tabia za Wakenya*’ expresses that the only interest the youth have is for partying. He adds that Kenyans will even be late for a job interview despite the level of joblessness, in the country but when going to a party they arrive very early.

The business of ‘*wash wash*’ where con artists use tricks to get money from their victims by convincing them that fake bank-sized notes are real currency, only that they have been stained by a dye, was mentioned in the ‘*Sipangwingwi*’ song. According to Juma (2021), the majority of these ‘*wash wash*’ magicians always move around with flashy cars, hang out in some of the most expensive clubs drinking expensive bottles, and are always surrounded by beautiful women. The artist says that the con artist getting one thousand shillings gives him pride. ‘*Wash wash*’ business has negatively affected the economy and can make the youth lazy since it is a shortcut of getting rich without hard work.

Nikishika ngiri natesa na majigambo – if I have a thousand bob, I am full of
pride

Ju naona siku hizi ganji mnasafisha kwa mitambo – because I see you cleaning
money electronically these days

4.1.11 Unfaithfulness

Unfaithfulness can be described as infidelity, which is cheating by having a sexual relationship or experience with a person who is not one's husband. The song acknowledges how women are cheating on their partners, especially with older men. In the song, '*Usherati*' ladies are said to cheat with rich men so that they can be taken to Dubai. A man can love a lady and later realize he is not the only one in her life.

Usherati imejaa inauma – prostitution is all over and it hurts

Ulidhani manzi yako kumbe ni mali ya umma – you thought she is your girlfriend but she is public property

Unampenda kwa dhati ehh – you truly love her

Na ye hushinda kwa ka-local Kilimani – she is always at a Kilimani local pub

Akikatiwa na bazenga ana kitambi eh – being seduced by a rich man with a tummy

Akipanua ndio apelekwe Dubai – having sex with him so that she can be taken to Dubai

Aki beb huyu msee tuligrow na yeye – babe we grew up with this person

Money has driven many ladies be unfaithful to their partners. Young ladies want a life they cannot understand and therefore end up cheating on their boyfriends with old married men. Dating a married man may end up breaking up his family, hurting his wife, or contracting diseases. They want a life of always drinking alcohol and going on tours. They have sex with the old men so as to get the life they want. This can also be interpreted as prostitution.

SECTION 2

4.2 Themes mostly portrayed in the selected gengetone songs by Mejja, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones

Themes are the central topic, subject, or message within a narrative (Baldick, 2004). In this analysis, the focus is on themes mostly portrayed in gengetone songs. Glorification of sex, marijuana and alcohol, partying, sexual objectification of women and girls, stereotypical representation, violence, misogyny and unrequited love are the major themes in music. These themes are laced in coded language, which is mostly Kenyan slang (sheng).

4.2.1 Glorification of sex

Gengetone artists glorify sex and majorly sing about sex. In the song, ‘*Ndovu ni Kuu*’ the musician praises how Pamela is good at having sex. The way she loves and licks the penis like a lollipop.

Nikwendete Pamela umeza ka tembe - I love you Pamela you swallow like tablet

Anapenda lollipop analamba ka pelemende - she loves lollipop and licks it like a sweet

In the song, ‘*Usherati*’ the lyrics express how, when one has a female guest having sex and the woofer is loud, the lady’s vagina is tight.

The louder the woofer, the tighter the guest - The louder the woofer, the tighter the guest

The shorter the monkey the longer the tail - The shorter the monkey the longer the tail

The bigger the forehead, the bigger the heart - The bigger the forehead, the bigger the heart

From the above, there is glorification of sex because the artist says the tighter the lady's vagina, the louder the woofer to prevent anyone hearing them doing sex. Also, according to the artist, if a man is short, the longer the penis, and ladies with a big forehead have a big heart. The artist is glorifying sexual organs and sex.

4.2.2. Alcohol and marijuana

Alcohol and marijuana use has dominated all the selected gengetone songs. The musicians have communicated their love for alcohol and how they cannot survive without marijuana. In the song '*Ndovu ni Kuu*' the musician says that champagne tastes like juice and he has to add tusker on top.

Ka vile champagne huserveangwa nude – the way champagne is served plan

Aii champagne huonja ka juice – champagne tastes like juice

Mi hupiga kautsker juu – I add tusker on top

Secondly, '*Tabia za Wakenya*' a song explaining on Kenyan's habits repeatedly mentions Kenyans love bhang.

Tunapenda sherehe ah – we love to party

Tunapenda mneti yoh we love - we love bhang, yes, we love

Thirdly, '*Sipangwingwi*' song demonstrates the love they have for alcohol. The musician goes on to describe how they smoke marijuana and party until the next day. Additionally, he even depends on marijuana for breakfast and really loves it.

Sipangwingwi

Mi nayo pombe siwezi onja (Aai nakunywa yote) – I cannot just taste alcohol, instead, I drink all of it

Na akiamua kukupatia (Aii chukua yote) – if she decides to give it you, take it all

Wanga stishiki naget mabinti nawachokdem – I am not afraid I get ladies and
have fun

Washa ngwariti tuskie fiti adi shokdem – light up marijuana we feel good till
tomorrow

Cheza na mangoksdem – I play with girls

Usherati

Ka breakfast kishash ndo nadepond – I rely on bhang for breakfast

Napenda aki baby utapenda – I love it baby, you will love

Utasema aki baby utasema – you will say baby, you will say

Fourth, Pamela is described as a lady who loves alcohol and she is always in club taking konyagi.

Ai siku hizi huskii Pamela bado anameza – you haven't heard Pamela is still
swallowing

Ye hushinda kwa clabu na makonyagi juu ya meza – she is always in club with
Konyagi on the table

Finally, Iyanii's song '*Pombe*' praises alcohol and how having fun is all about drinking alcohol for him. He mentions that even when he does not have money, he must take alcohol, he cannot live without alcohol. Further, he indicates that there is no alcohol in heaven, therefore they drink and have fun. Finally, he mentions that he likes to drink alcohol from the jug so as to consume a lot of it.

Pombe! Leta pombe - alcohol! Bring alcohol

Pombe! Leta pombe - alcohol! Bring alcohol

siwezi bila pombe – I can't do without alcohol

leta pombe, leta pombe – bring alcohol, bring alcohol

pombe! – alcohol!

Raha najipa mwenyewe – pleasure I give myself

leta pombe tulewe – bring alcohol we get drunk

kila mtu apewe – everyone be given

tulewe tulewe – we get drunk we get drunk

Aya kila mtu awekewe drink basi – everybody be served with a drink

we iko wapi tumbla yako? (ndo hii) – where is your party cup? (It is here)

kila mtu akona pombe? (eeh, ye hana) – does everybody have alcohol? (Yes, but he doesn't have)

kila mtu akona pombe? (eeh) – does everybody have alcohol? (yes)

twende basi – let's go

Mbinguni hakuna pombe – there is no alcohol in heaven

ndio maana tunakunywa pombe – that is why we drink alcohol

napenda kwa jug sio kikombe – I like it in the jug not the cup

tukunywe tulewe pombe – let us drink alcohol and get drunk

Finally, the youth abuse alcohol under the false premise that there is no alcohol in Heaven. The artist says he likes to drink from a jug and not from a cup. This implies heavy drinking among the youth; they are not taking it slow. Alcohol abuse can lead to an array of issues, affecting both personal and public lives. For example, drinking and driving has an impact on both oneself and others. Therefore, the youth should take caution and consume the recommended amount of alcohol.

4.2.3 Partying

Overindulgence in alcohol drinking has been discovered in gengetone music, resulting in excessive partying. Most of the musicians mention they must drink and party. For

instance, in ‘*Pombe*’ Iyanii clearly states that partying is not fun without alcohol and they must party and drink. Similarly, in the song, ‘*Tabia za Wakenya*’ the singer explains that Kenyans never keep time except when coming for a party; they arrive very early and complain you have delayed them.

Pombe

Sina doo lazima pombe – I don’t have money but I must drink alcohol

sherehe aibambi bila pombe – the party is not fun without alcohol

hapa kwa bash tumelewa pombe – here at the party we have drunk alcohol

Tabia za Wakenya

Masaa na mkenya lazima atachelewa sana – Kenyans will not keep time and will always be late

Lakini sherehe tunafika mapema ... tena sana – but if there is any ceremony, they arrive early ... very early

Na tunateta umetuweka – and we complain you have kept us waiting for too long

Parties give people a chance socialize and enjoy themselves. According a to better health channel, when people abuse drugs, dangerous behaviors are more likely to happen. From the above lyrics, it is clear that Kenyan youth love parties with alcohol where they drink too much alcohol. This can lead to risky behaviors like wanting to drive after drinking, unprotected sex, alcohol poisoning, and getting into a fight, among others.

4.2.4 Misogyny

Misogyny is a philosophy reducing women to objects or normalizing victimization of women. ‘*Ndovu ni Kuu*’ lyrics have reduced a woman to rolling cigars for a man. It further objectifies a woman as one who gets kissed on the clitoris, thus killing her status.

Nimezoea njeri ndalu na vaileta – I am used to Njeri Ndalú and Vaileta

Nimezoea msupa akinrolia kavela – I am used to lady rolling my cigar

Ati ana gorilla wall siwezi penya – she has a gorilla wall I cannot penetrate

Unadai mate na uko fom za ketepa – you want a kiss and you are chewing miraa

Ka huwezi buy your drink si basi kwenda – if you cannot buy your drink the go away

Mi nakupa kiss kwa clit na kill your status – I will kiss your clitoris and kill your status

The song ‘Ndovu ni Kuu’ is very popular among the youth, and many are aware of the lyrics, but the song has really degraded women. The singer mentions that he will demand a kiss from a lady when he is chewing miraa. Additionally, he says that he is used to women rolling his cigar. This shows the level of abuse and oppression women can go through in the hands of men.

4.2.5 Violence

There is mention of violent behavior in the ‘*Sipangwingwi*’ song. The singer mentions that one should bring violence when he is having fun because he has many friends and wants to make enemies.

Nikiwa mababi mahali leta maruirui – bring violence when I am having fun

Na niko na mashoga kibao nataka madui dui – I have many friends I want enemies

Sitaki kifisi niko bongo nasaka chui chui – I don’t want hyena characters, I am in Tanzania searching for leopards

Alcohol may develop a variety of problems including poor social skills, anger, and impulsiveness, which might lead to one becoming violent. Ordinarily, one cannot go around making enemies, but when he is drunk, he wants to bring violence. Alcohol

makes him think he has many friends and he should make enemies. This is against societal ethics.

4.2.6 Stereotypical representations

This is a general belief about a particular group of people (Critchfield, 2017). The ‘*Ndovu ni Kuu*’ song has stereotyped Pamela as a Kamba lady simply because she enjoys sex, and it is widely assumed that Kamba ladies love sex. She is even given her second name, Mwende (a Kamba name meaning loved).

Nikwendete Pamela umeza ka tembe – I love you Pamela you swallow like tablet

Anapenda lollipop analamba ka pelemende – she loves lollipop and licks it like a sweet

Lazima akuwe mukamba jina ya pili ni Mwende – she must be a Kamba and the second name is Mwende

Mi naskia madem wakamba wanapenda ma eei – I hear Kamba ladies love sex

From the above lyrics, women are sexualized and stereotyped. Women are portrayed as weak and sexualized figures. For instance, the artist only talks about how women like Pamela loves penis and how they have sex.

4.2.7 Unrequited love

This is one-sided love that is not openly reciprocated by the beloved. In the ‘*Sipangwingwi*’ song, the man consciously rejects the lover’s affection. The singer tells the lady she is planning for their future, yet she is alone. He also tells her that one day, if he becomes rich, he will invite her to a party.

Unaplan future yetu kumbe uko alone – you are planning for our future yet you are alone

Maisha ni safari mi na ride along – life is a journey and I ride along

Labda mi niomoke nikuitage form – maybe I become rich and invite you for we party

Ama labda we uomoke nikujage home – or perhaps you get rich, I will be come to your home

From the above lyrics, the man who openly tells the lady she is planning for their future alone shows that the man does not want to commit to the lady. He wants a causal relationship where he can party with the lady or be visiting her if she gets rich. There are many instances of unrequited love among the youth, which lead to depressions, shame, emotional guilt, and others end up committing suicide.

4.2.8 Greed for money

Ladies in the music bring out the aspect of intense and selfish desire for money. Most women cheat on their partners for money. In *'Usherati'* campus ladies collaborate with men they call 'brother' only to trick and con their boyfriends.

Ogopa ule mtu dem yako anaitanga bro – be careful with the person your girlfriend calls brother

We hudhani ni bro wanakuchezanga kipro – you think he is her brother but they are playing tricks on you

Wanakufanya brikicho, wanakutoka ki-Kipchoge -they play hide-and-see game on you, they leave like Kipchoge

Pesa yako wakipata utaionea kwa kisogo – if they get your money, you will lose it

Additionally, in the same song, girlfriends are said to cheat with old rich men. They have sex with the rich men so as to be taken to Dubai on a vacation.

Ulidhani manzi yako kumbe ni mali ya umma – you thought she was your girlfriend but she is a public property

Unampenda kwa dhati ehh – you truly love her

Na ye hushinda kwa ka-local Kilimani – she is always at a local pub in Kilimani

Akikatiwa na bazenga ana kitambi eh – being seduced by a rich man with a tummy

Akipanua ndio apelekwe Dubai – having sex with him so that she can be taken to Dubai

Aki beb huyu msee tuligrow na yeye – babe we grew up with this person

From the above lyric, there is a caution sent to all men for them to be careful with their girlfriends and avoid being conned by them. The artist cautions that you thought a lady was your girlfriend but she is public property. Ladies will attract a large number of men in order to obtain money for the purchase of alcohol and travel to Dubai. They will offer sex in order to be given money by old men. This can be interpreted as prostitution. It also shows the level of moral decay among the youth.

SECTION 3

4.3 Signs and symbols employed in selected gengetone videos by Extra, Mejja, Mbuzi Gang, Krispah and Khaligraph Jones

4.3.1 Lyrics as text

First, in the 'Ndovu ni Kuu' lyrics, there are so many repetitions found praising the power or greatness of a man. *Ndovu ni kuu*, is a metaphor repeated in the chorus. *Ndovu ni kuu* which literally means 'elephant is great' but in the song context, it means that the men are as powerful or great as an elephant. Therefore, ladies will have to notice them or know them.

Ndovu ni kuu OG – Elephant is the main OG

Itabidi wanijue ah ah ah– and you will have to know me ah ah ah

Basi weka mkono juu ah ah ah – so put your hands up ah ah ah

Juu - top

Secondly, K.U. (Kenyatta University) has been used to represent all universities. The musician continues to say that there is no education in K.U. because once you take your child for first year, she knows reproduction after a few weeks. Contextually, this means that when you take your child to university nowadays, after two weeks, all they know about is sex.

Hakunaga masomo KU nmekataa – there is no education in K.U I have rejected

Unapeleka mtoi first year introduction – you send your child for first year introduction

Baada ya wiki mbili ashajua reproduction – after two weeks she knows reproduction

Thirdly, Pamela has represented most university ladies who were very religious in high school but became unreligious once they arrived in the university. In the 'Ndovu ni Kuu' song, the *maramoja* drug has been used to represent family planning pills. Pamela, who

is now in college, is said to always take birth control pills and boasts about having a flat tummy with no shame.

Cheki tulikuwa na pamela shule moja ndani ya kwaya - see, we were with

Pamela in the same school in the choir

Siku hizi vile anameza maramoja utagwaya – these days she swallows

maramoja you get shocked

Anaringia sana flat tummy hana tire – she flirts she has a flat tummy and no

back fat

Ako na kila kitu kitu hanaga ni aya – she has everything she needs except

shame

Fourth, the word ‘*tamtam*’ used in the ‘*Ndovu ni Kuu*’ song means women’s private parts. Men called Brian are believed to love having many women for sex.

Ntakosaje kupenda tam tam na jina ya kwanza Brian – how can I not love ladies

and my first is Brian

In conclusion, artists are undermining higher education in Kenya. KU is used to represent all higher learning institutions in Kenya. According to the artists, the only thing taught in K.U. is sex. For instance, Pamela is an example of a lady who was in the choir in high school but, in university, only engages in sex and drinks alcohol. She has no shame; she swallows family planning pills and is always at the club drinking. This is an example of many campus students who, once enrolled in the University, lose focus on their studies and become involved in sex and drinking scene.

4.3.2 Lyrics and images

There are several meaningful scenes in the mixture between lyrics and the images or gestures in the selected videos. The most dominant gestures or images in the videos are shown below.

a) Analysis of *Ndovu ni Kuu* (by Krispah, Khaligraph Jones and Boutross) video

The video has images of campus women defined as ladies with a nice shape such as breasts, thighs, and buttocks like Pamela, who has a flat tummy and no back fat. Krispah is seen in the video staring at the lady's buttock with his hands on his head.

Cheki tulikuwa na pamela shule moja ndani ya kwaya – look, we were with Pamela in the same school in the choir

Siku hizi vile anameza maramoja utagwaya – these days she swallows maramoja you get shocked

Anaringia sana flat tummy hana tire – she flirts she has a flat tummy and no back fat

Ako na kila kitu kitu hanaga ni aya – she has everything she needs except shame



Figure 4.1: An image from *Ndovu ni Kuu* song showing the description of campus ladies

Figure 4.1 shows an image of the lady purported to be Pamela is dressed in a very short skirt, and her face looks bleached. She squats with her legs open on the man's feet and

her breast against the man's knees. The man looks down at the lady's open legs with his hands on the head indicating desire. These are issues that are private but are glorified openly in the video. The aspect of indecent dressing is also demonstrated in the image. From the image and the lyrics, it can also be concluded that, instead of Pamela concentrating on her studies, she is all about men and sex, explaining why she swallows family planning pills.

b) Analysis of *Usherati* (by Extra ft Mejja, Krispah Ndovu Kuu) video



Figure 4.2: image of an artist holding banner written '*USHERATI*'



Figure 4.3 image of youths and *usherati* artists holding and burning banners written '*USHERATI*'



Figure 4.4: image of a burning '*USHERATI*' banner

From the above images (figure 4.2, 4.3, 4.4) the artists and supporters are seen in the video holding and burning banners written *usherati* to symbolize how they wish it could end completely. The youth are demonstrating against negative values. In the lyrics, the

artists repeatedly emphasize how they hate prostitution and burning the banners demonstrates how the youth can use freedom to condemn bad behavior.

Ushe usherati, ushe usherati – prostitution, prostitution

Ushe usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

Ushe usherati, ushe usherati – prostitution, prostitution

Ushe usherati! Naogopanga sana usherati – prostitution! I really fear prostitution



Figure 4.5: image of a video vixen reporting weather forecast of how *usherati* has spread all over the world.

Figure 4.5, the lady is reporting weather temperature in different parts of the world. It should also be noted that the temperature levels displayed on the report are extremely high. Any temperature above 30 degrees is very high. On the screen, most temperature levels are in the range of 80 degrees to 99 degrees, which is extremely high to

experience heat cramps and exhaustion. Symbolically, this show how powerful *usherati*, that is prostitution is among the youth all over the world.

c) Analysis of *Tabia za Wakenya* (by Mejja) video

In the video, the singer is even seen drinking alcohol while driving, showing the extent to which Kenyans love drinking alcohol.

Tunapenda sherehe ah – we love to party

Tunapenda mneti yoh we love - we love bhang, yes, we love

Watoto wa Kenya ni warembo – Kenyan ladies are beautiful

Watoto wa Kenya ni ma pengtin – Kenyan ladies have a good figure

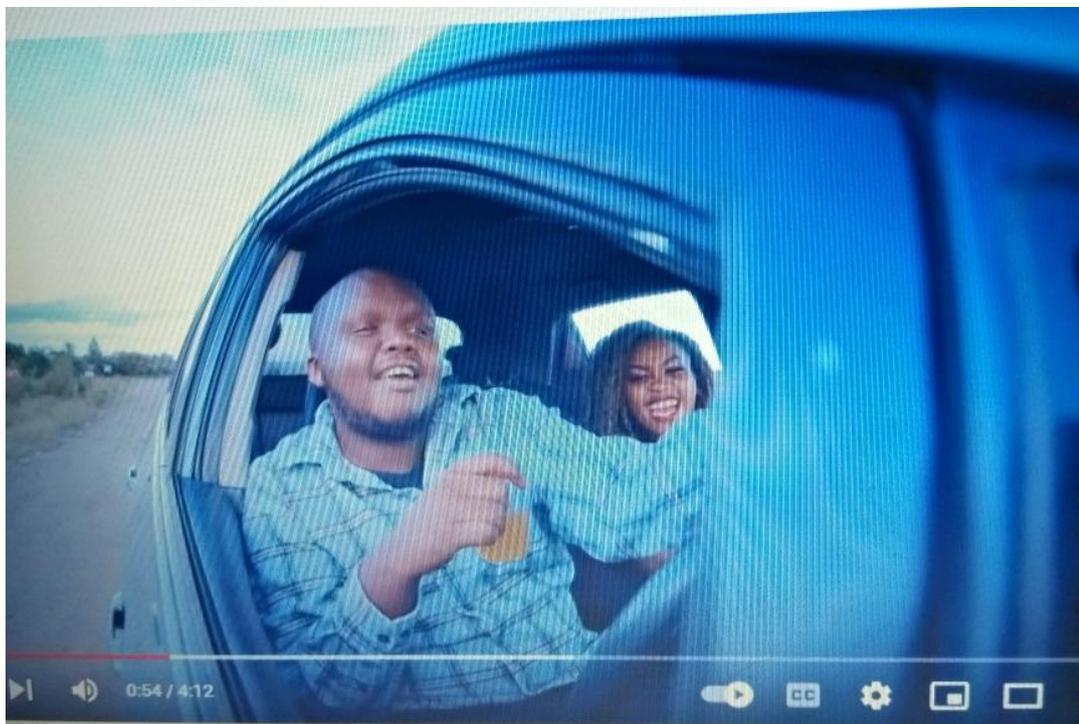


Figure 4.6 image of Mejja (gengetone artist) driving while drinking with a lady seated next to him

From the above image (figure 4.6), the artist can be seen drinking and driving with no seat belt on which is danger to himself, the passenger and others. The images show irresponsible behavior which promotes it is okay to drink and drive. There are cautions

everywhere not to drink and drive. The driver goes against the Traffic Act of 2015 which states that ‘Any person who, when driving or attempting to drive, or when in charge of a motor vehicle on a road or other public place, is under the influence of drink or a drug to such an extent as to be incapable of having proper control of the vehicle, shall be guilty of an offence and liable to a fine not exceeding one hundred thousand shillings or to imprisonment for a term not exceeding two years or to both.’

d) Analysis of *Pombe* (by Iyani) video

The video was made in a club setting. Men and women are seen recklessly overindulging in drinking alcohol and smoking bhang. This video depicts the reality of today’s youth in clubs.

Raha najipa mwenye – pleasure I give myself

leta pombe tulewe – bring alcohol we get drunk

kila mtu apewe – everyone be given

tulewe tulewe – we drink we drink

Sina doo lazima pombe – I don’t have money but I must drink alcohol

sherehe aibambi bila pombe – the party is not fun without alcohol

hapa kwa bash tumelewa pombe – here at the party we have drunk alcohol

pombe pombe pombe (pombe pombe pombe) – alcohol alcohol alcohol

(alcohol alcohol alcohol)

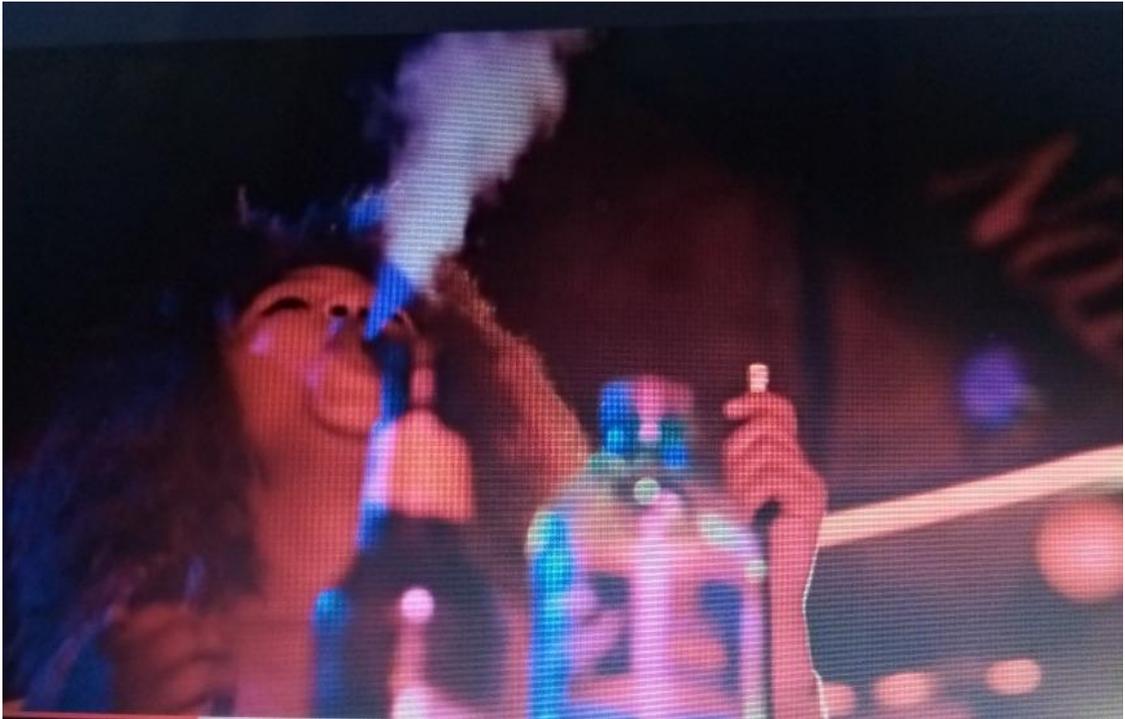


Figure 4.7: image of a lady smoking bhang

The possession, sale and consumption of bhang is illegal in Kenya. The lady is not only smoking bhang, and from the image, she is also drinking beer. This poses significant health risk for her and sets a poor example for the youth.



Figure 4.8: image of a lady smoking shisha

From the above image, the lady is seen smoking shisha, which is an illegal drug in Kenya. According to the World Health Organization (WHO), smoking shisha poses grave health risks as shisha smokers in a single session can inhale the smoke of 100 or more cigarettes. Therefore, the youth not only risk their health by smoking shisha but also break the law since shisha is banned in Kenya.

The artist tells the audience to light up marijuana and put out cigarettes. This shows how the artists encourage the consumption of bhang despite knowing its effect. Bhang is also illegal in Kenya.

Washa vela zima fegi – light marijuana and put off the cigarette

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

This chapter provides a summary, conclusion and recommendations derived from the findings of the study. The study's main goal was to look into the problematic contents found in gengetone music in Kenya.

5.1 Summary

5.1.1 Investigate the problematic contents prominent in selected gengetone songs by Mejsa, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones.

The findings of the study with regards to this objective indicated that gengetone both positive and negative values. Although it is okay to drink alcohol and have sex for adults above eighteen years, there is gengetone music glorifies excessive consumption of alcohol as well as unregulated sex. Gengetone music and videos have both explicit and implicit contents among them: disrespect, dishonesty, uncontrollability, bullying, sexism, ungratefulness, materialism, unfaithfulness, and overindulgence in something. All these problematic contents undermine values like openness, trust, generosity, caring, justice, freedom, respect, and responsibility.

5.1.2 Analyze the themes mostly portrayed in the selected gengetone songs by Mejsa, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones

The objective was to find out the themes most often portrayed in gengetone songs. This objective was obtained as the research found that most gengetone topics vary from sex, alcohol, partying, sexual objectification of women and girls, stereotypical representation, violence, misogyny, and unrequited love.

For instance, *Pombe* by Iyanii; although it still played in public, it encourages the use of alcohol. Although it's a club banger, the enthusiasm that ensued after the release of

the song depicted Kenyans' love for partying. The *Pombe* song, however, also speaks about the repercussions of alcohol, among them becoming a liar once you are drunk.

Furthermore, all the songs discuss how they go to the club to party with ladies and buy alcohol. According to the findings, gengetone artists seem to glorify intoxication and not sobriety. The effects they are having on our society are grave.

5.1.3 Establish signs and symbols employed in selected gengetone videos by Extra, Mejja, Mbuzi Gang, Krispah and Khaligraph Jones

The study sought to establish signs and symbols employed in gengetone videos. Nudity for adults is okay but they undermine the conservative values. Images of youth smoking bhang and shisha symbolizes that it is okay to smoke marijuana which is illegal in Kenya. Additionally, there is an irresponsible behavior of drinking and driving which is breaking the laws of Kenya. Finally. The youth are seen demonstrating against prostitution (*usherati*) by using freedom to fight vices in the society.

5.2 Conclusion

The paper has focused on analyzing the problematic contents prominent in gengetone music in Nairobi County. The gengetone has been around for three years and is considered the original Kenyan urban hip-hop music genre. The music has a huge following among young people in Kenya. Gengetone music has both positive and negative values. The problematic contents in the music undermine the Christian values and can also be interpreted as caution to the youth.

The study findings indicate that, gengetone music can have both negative and positive consequences on personality growth and development. The caution in the gengetone music can help one to grow with honesty, openness and respect. On the other hand, the problematic contents can negatively affect one to develop violent behavior, abuse drugs and engage in underage sex.

Finally, uses and gratification theory by Elihu Katz (1959) argues that youth uses of to get satisfaction as they are active audiences. Therefore, when youth watch and listen to gengetone music, they may end up learning from the music and at the same time getting entertained.

5.3 Recommendations

Recommendations for this study are founded on the three objectives. The first objective was to investigate problematic contents prominent in selected gengetone songs by Mejja, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones. According to the study findings, eleven problematic contents were analyzed; disrespect, dishonesty, uncontrollability, bullying, sexism, ungratefulness, materialism, unfaithfulness, and overindulgence in something. Therefore, the study recommends that there should be inclusion of conservative values in the curriculum and outreach programs to educate the youth on the same.

The second objective on the study was, to analyze themes mostly portrayed in the selected gengetone songs by Mejja, Mbuzi Gang, Krispah, Iyanii, Trio Mio and Khaligraph Jones, and to establish the signs and symbols employed in selected gengetone videos by Extra, Mejja, Mbuzi Gang, Krispah and Khaligraph Jones. Themes identified from the selected gengetone songs are: glorification of sex, marijuana and alcohol, partying, sexual objectification of women and girls, stereotypical representation, violence, misogyny, and unrequited love. The study recommends gengetone music be played during watershed hours with inclusion of parental advisory cautionary.

The third objectives aimed at establishing the signs and symbols employed in selected gengetone videos by Extra, Mejja, Mbuzi Gang, Krispah and Khaligraph Jones. From the videos, there is misuse of symbolic content such as images of youth smoking bhang

and shisha were identified, and images promoting drinking and driving were also identified. Therefore, the study recommends enforcement of already existing laws by the authorities and campaigns to caution artists on risks of promoting images like smoking bhang or drinking and driving.

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APPENDICES

APPENDIX 1: CODE BOOK

Problematic contents

- i. Dishonesty
- ii. Overindulgence in something
- iii. Superstitious
- iv. Uncontrollable
- v. Improper dressing
- vi. Fraudulent
- vii. Bullying
- viii. Selfishness
- ix. Jealous
- x. Theft
- xi. Materialism
- xii. Competitiveness
- xiii. Sexism
- xiv. defiance

2. Themes that are found in song include:

- i. Sex
- ii. Substance as the enhancer
- iii. Performance, parts and brand
- iv. Glorification of unrequited love
- v. Misogyny
- vi. Stereotypical representation
- vii. Different criteria for judging men and women.

TRANSLATED GENGETONE LYRICS

APPENDIX 2: NDOVU NI KUU - Krispah, Khaligraph Jones and Boutross

Ndovu ni kuu OG – Elephant is the main OG

Itabidi wanjue ah ah ah– and you will have to know me ah ah ah

Basi weka mkono juu ah ah ah – so put your hands up ah ah ah

Juu - top

Vile na bam bam – the way you are shaking

Police wana ubaya – the police have a problem with us

Dame wako vile mahanjam – your girlfriend is pretty

Na mi sina ubaya – I have nothing wrong with it

Kosea uniite handsome – make a mistake and call me handsome

Huskii izo ni hekaya – you don't hear that is a myth

Felicia na Alisa Ivo ndo mi nili wa acquire – Felicia and Alisa that is how I got them

Cheki tulikuwa na pamela shule moja ndani ya kwaya – see, we were with Pamela in the same school in the choir

Siku hizi vile anameza maramoja utagwaya – these days she swallows maramoja you get shocked

Anaringia sana flat tummy hana tire – she flirts she has a flat tummy and no back fat

Ako na kila kitu kitu hanaga ni aya – she has everything she needs except shame

Mtoto wangu akiitwa KU ntakataa – if my child is called to K.U I will refuse

Hakunaga masomo KU nmekataa – there is no education in K.U I have rejected

Unapeleka mtoi first year introduction – you send your child for first year introduction

Baada ya wiki mbili ashajua reproduction – after two weeks she knows reproduction

Chorus

Ndovu ni kuu OG – Elephant is the main OG

Itabidi wanijue ah ah ah– and you will have to know me ah ah ah

Basi weka mkono juu ah ah ah – so put your hands up ah ah ah

Juu - top

Yes, you ah ah ah you- yes you ah ah ah you

Ndovu ni kuu OG – Elephant is the main OG

Itabidi wanijue ah ah ah – and you will have to know me ah ah ah

Basi weka mkono juu ah ah ah – so put your hands up ah ah ah

Juu - top

Yes you ah ah ah – yes you ah ah ah

Na pull up na ngali ya colour ngeen ka nafanyanga safcom – I pull up with a green car as if I work in safaricom

Luku kasuku lakini combato ni custom – looking like a parrot but the uniform is custom

Peng analia mi hupenda vile unalap njones – girls cry we love how you rap Jones

But juu sitaki colona girl please put your mask on – but since I don't want corona please your mask on

Nikwendete Pamela umeza ka tembe – I love you Pamela you swallow like tablet

Anapenda lollipop analamba ka pelemende – she loves lollipop and licks it like a sweet

Lazima akuwe mukamba jina ya pili ni Mwende – she must be a Kamba and the second name is Mwende

Mi naskia madem wakamba wanapenda ma eei – I hear Kamba ladies love sex

Kamecarry bam bam kanakaa kama mariah – she has good buttocks like Mariah

Nakashow tunaenda london but kumbe ni othaya – I told her we are going to London
but it is Othaya

Ntakosaje kupenda tam tam na jina ya kwanza brian – how can I fail to love ladies
and my first name is Brian

Dame anakaa screen ya samsung so vidole ziko required – the girl looks Samsung
screens so figures are required

Usichomee ku ao mastude hupata phd – don't spoil K.U's good name those students
acquire PHD

Tapatana nao kilimani kama si westy – you will meet them in Kilimani if not
Westland

Social media ndo social studies – social media is social studies

So nowadays ukitaka kuthigitha – so nowadays if you want to go dancing

We mwambie mkafanye ghc huh – just tell her you go do GHC huh

Wale wamesoma ndo sampuli ya omollo g – those who have read are the sample of
Omollo g

Ata reproduction pia si ni topic kwa biology – even reproduction is a Biology topic

Bora kuna chemistry pamela can just follow me – as long as there is a chemistry
Pamela will just follow me

Vile ndovu kubwa noma sana nya ka bwogo – the way the elephant is big it scares

Sina marafiki staki mbogi iniscrew kwenda – I have no friends I don't want them to
stop me from going

Mnataka nblande kiasi ndo mni sue – you want me to make a mistake so that you can
sue me

Hii city ya usherati tabia mbovu ni true – this city full of dissipation bad behavior is

true

Big up to krispah washajua ndovu ni kuu og – big up to Krispah they already know
the elephant is great OG

Chorus

Ahh ah ah – ah ah ah

Aki wala washatujua – I swear they already know us

Ahh ah ah – ah ah ah

Basi weka mkono juu – put your hands up

Ahh ah ah – ah ah ah

Yes you – yes you

Ahh ah ah – ah ah ah

You - you

Ndovu ni kuu – elephant is great

Ahh ah ah – ah ah ah

Aki wala washatujua – they have already known us

Ahh ah ah – ah ah ah

Basi weka mkono juu – put your hands up

Ahh ah ah – ah ah ah

Yes you- yes you

Ahh ah ah – ah ah ah

It's you – it's you

Owkay mbaibe – okay my love

Ashaniambia anapenda fom za kunilenga lenga- she already told me she likes
avoiding me

Anakaa mlami but mlami amesoteka – she looks like a white broke lady
Nimezoea njeri ndalu na vaileta – I am used to Njeri Ndalú and Vaileta
Nimezoea msupa akinrolia kavela – I am used to lady rolling my bhang
Ati ana gorilla wall siwezi penya – she has a gorilla wall I cannot penetrate
Unadai mate na uko fom za ketepa – you want a kiss and you are chewing miraa
Ka huwezi buy your drink si basi kwenda – if you cannot buy your drink the go away
Mi nakupa kiss kwa clit na kill your status – I will kiss your clitoris and kill your
status

Chorus

Ahh ah ah – ah ah ah

Na itabidi wanijue – hey will have to know us

Ahh ah ah – ah ah ah

Basi weka mkono juu – so put your hands up

Ahh ah ah – ah ah ah

Yes you – yes you

Ahh ah ah – ah ah ah

It's you – it's you

Ouuuuu- yes

Manzi yangu hukwaga sumu eey – my girlfriend is poison

Either nimepagawa au ni juju – it either I am in sane or under a charm

Mhh cocktail ya mmaasai na mkikuyu – she is a half Maasai and half Kikuyu

Ako na gap kwa meno na bado she can chew you – she has a gap in between are teeth
and can still chew you

Ouuu ama ni lugha hainaga luku – it is just the language but no looks

Kiswahili ninayo hadi kizungu – I know both English and Swahili

Vile amenibam bam shiro – the way she shakes like Shiro

And I am the badman she loves – and I am the badman she loves

Ouuuu eeh - eeh

Foodtraps ziukweka kwa moods – food traps keeps you in the mood

Ka vile champagne huserveangwa nude – the way champagne is served plan

Aii champagne huonja ka juice – champagne tastes like juice

Mi hupiga kautsker juu – I add tusker on top

Chorus

Ndovu ni kuu – elephant is great

Ahh ah ah – ah ah ah

Na itabidi wanijue – they will have to know me

Ahh ah ah – ah ah ah

Basi weka mkono juu – so put your hands up

Ahh ah ah- ah ah ah

Yes you – yes you

You you- you you

APPENDIX 3: TABIA ZA WA KENYA (KANAIRO) - Mejja

Karibu Kanairo karibu Kenya – Welcome to Nairobi, welcome to Kenya

Kuja nikushow vako za wakenya – come I tell you the habits of Kenyans

Tuna talanta ya kucheki weather – we have a talent to check the weather

Hio jua, hio jua ni ya mvua – that sun, that hot weather it will rain

Na ni kali eeh niko sure – and it is hot I am sure

Ukiwa kejani uskie umeboeka - when bored in your house

Ukiona memes unaanza kucheka, hio ni Kenya – you start reading meme and start laughing

Bahati yako mbaya ukichoma picha – by bad luck if you misbehave

Utapewa hashtag eeh hapo Twitter, uta Trend – you will be given a hashtag on twitter and trend

Customer Kenya ndo husema asanti – customers in Kenya are the ones who say thank you

Na ni yeye amelipa, na aseme asanti badala ya muuzaji – and it is them who have paid they say thank you instead of the seller

Chorus

Karibu Kenya tuna tabia zetu tu (Tu) – welcome to Kenya, we have our own characters

Karibu Kenya, si Masai Mara tu (Tu) – welcome to Kenya, we have more than just Maasai Mara

Tuna madem peng (Peng), mamorio mabazeng – we have beautiful lady and rich men

Lugha ya Taifa ni sheng (Sheng) – our national language is sheng

Karibu Kenya – welcome to Kenya

Tuna madem peng (Peng), mamorio mabazeng - we have beautiful lady and rich men

Lugha ya Taifa ni sheng (Sheng) - our national language is sheng

Kanairo, tabia ya wakenya ya kutuma mail – Nairobi, Kenyans have the habit of sending mails

“Ulituma mail?” Buda nilituma - did you send an email, yes, I did

Kwani haukuiona? Hio ni uongo – you didn’t see it, that’s a lie

Customer Kenya akisema “Nitarudi” – If a customer in Kenya says they will be back

Kila mkenya anajua huyo harudi – every Kenyan knows he will not come back

Mkenya akienda choo na aone kuna mtu – when a Kenya goes to the toilet and sees there is someone

Bado atabisha na aulize “Kuna Mtu?” – they will still knock and ask if there is someone

Masaa na mkenya lazima atachelewa sana – Kenyans will always be late

Lakini sherehe tunafika mapema ... tena sana – but if there is any ceremony, they arrive early...very early

Na tunateta umetuweka – and we complain you have kept us waiting for long

Chorus

Karibu Kenya, tuna tabia zetu tu (Tu) – welcome to Kenya, we have our own characters

Karibu Kenya, si Masai Mara tu (Tu) – welcome to Kenya, it is not only Maasai Mara

Tuna madem peng (Peng), mamorio mabazeng – we have beautiful lady and rich men

Lugha ya Taifa ni sheng (Sheng) – our national language is sheng

Karibu Kenya – welcome to Kenya

Tuna madem peng (Peng), mamorio mabazeng - we have beautiful lady and rich men

Lugha ya Taifa ni sheng (Sheng) - our national language is sheng

Ah Kanairo – ah Nairobi

Excuse ya Mkenya akikunyima pesa – Kenyan’s excuse when they do not want to give you money

Atadai “Buda I wish ungenipigia mapema” – they will claim I wish you called me earlier

Nilikuwa na hio pesa nikatumia matha – I had the money and I have just sent it to my mother

Sai sai tu – just now

Ukikuja Kenya heshimu watu watatu – when you come to Kenya respect three people

Akina nani? - who are they

Mwizi polisi kegonyi wa matatu – thief, police and conductor

Kwanini? – reason

Uliza Mkenya atakwambia sababu – ask a Kenyan and they will tell you the reason

Tunapenda sherehe ah – we love to party

Tunapenda mneti yoh we love - we love bhang, yes, we love

Watoto wa Kenya ni warembo – Kenyan ladies are beautiful

Watoto wa Kenya ni ma pengtin – Kenyan ladies have a good figure

Chorus

Karibu Kenya, tuna tabia zetu tu (Tu) – welcome to Kenya, we have our own characters

Karibu Kenya, si Masai Mara tu (Tu) – welcome to Kenya, not only Maasai Mara

Tuna madem peng (Peng), mamorio mabazeng – we have beautiful lady and rich men

Lugha ya Taifa ni sheng (Sheng) – our national language is sheng

Karibu Kenya – welcome to Kenya

Tuna madem peng (Peng), mamorio mabazeng – we have beautiful ladies, rich men

Lugha ya Taifa ni sheng (Sheng) - our national language is sheng

Kanairo - Nairobi

APPENDIX 4: SIPANGWINGWI – Extra ft Trio Mio, Ssaruru

Chorus

Maisha ni yangu, we shughulika na yako – this life is mine; you deal with yours

Napenda za kwangu, we shughulika na kwako – I love what is mine, you deal with yours

Mi sipangwingwi, sipangwingwi – you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Unataka mtu simple humble, rich young – you want someone who is simple, humble, rich and young

Ndo upeane number – so that you can give out your number

Unataka mtu mdark, mlight mtall – you want someone dark, light-skinned and tall

Babe tafuta wababaz – babe search for old men

Unaplan future yetu kumbe uko alone – you are planning for our future yet you are alone

Maisha ni safari mi na ride along – life is a journey and I ride along

Labda mi niomoke nikuitage form – maybe I become rich and invite you for we party

Ama labda we uomoke nikujage home – or maybe you get rich I will be coming to your home

Mi nayo pombe siwezi onja (Aai nakunywa yote) – I cannot just taste alcohol, instead I drink all of it

Na akiamua kukupatia (Aii chukua yote) – if she decides to give it you, take it all

Chorus

Maisha ni yangu, we shughulika na yako – this life is mine; you deal with yours

Napenda za kwangu, we shughulika na kwako – I love what is mine, you deal with yours

Mi sipangwingwi, sipangwingwi – you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, kijana ni gwiji – I am not planned for, I am a young hero

Utapangaje morio ana kashilingi kwa wingi – how do you plan for someone who has a lot of money

Mafeelings za nini mi ni jangili kamili – why get upset and I am a complete gangster

Nasuka mamdenge za matajiri wa mjini, samahani – I talk to girls of the rich city guys, sorry

Chai fupi nmejaza maziwa na majan – short tea full of milk and tea- leaves

Sikusuki mi ni Trio Mio watagwan – I don't want to talk to you I am Trio Mio my people

Ka hunijui unajifanya bombo haja gan – if you do not know me, why make me look bad

Abiria nawapanga ka makanga wa Kasarani – passengers I arrange them like Kasarani touts

Ama vijiti za viberiti ndani ya boxdem – or matchsticks in a matchbox

Wanga stishiki naget mabinti nawachokdem – I am not afraid I get ladies and have

fun

Washa ngwariti tuskie fiti adi shokdem – light up marijuana we feel good till

tomorrow

Cheza na mangoksdem – I play with girls

Chorus

Maisha ni yangu, we shughulika na yako – this life is mine; you deal with yours

Napenda za kwangu, we shughulika na kwako – I love what is mine, you deal with yours

Mi sipangwingwi, sipangwingwi – you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Aah mi sitambui mbui, mi mchana buibui – ah, I am not recognized during the day

Nikiwa mababi mahali leta maruirui – try bring violence when I am having fun

Na niko na mashoga kibao nataka madui dui – I have many friends I want enemies

Sitaki kifisi niko bongo nasaka chui chui – I don't want hyena characters, I am in Tanzania searching for leopard

Ukitaka mizuka, mimi ndo hooker – if you want vibes I can connect you

Tena nagwara nikidara nina vikucha – again, I caress, I have nails

Hiki kichupa shika na kupa – hold this bottle I am giving to you

Na wanapenda ukipapia baba pupa – and they love to piss you off

Naishi nitakavyo ondoa vikwazo – I live as I wish remove obstacles

Ukiona najidai jua kujikopa ndo chanzo – if you see me bragging know borrowing is the reason

Nikishika ngiri natesa na majigambo – if I have a thousand bob I am full of pride

Ju naona siku hizi ganji mnasafisha kwa mitambo – cause I see this days you are

cleaning money electronically

Chorus

Maisha ni yangu, we shughulika na yako – this life is mine; you deal with yours

Napenda za kwangu, we shughulika na kwako – I love what is mine, you deal with yours

Mi sipangwingwi, sipangwingwi – you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

Mi sipangwingwi, sipangwingwi - you cannot plan for me

APPENDIX 5: USHERATI - Extra ft Mejja, Krispah Ndovu Kuu

Kenya mi maisha imenionyesha – In Kenya life has shown me

*Marafiki wamenilewesh*a – friends have made me drunk

Wasichana wakanionjesha – girls have fed me

Naskia hadi ex wangu siku hizi ananyonyesha – I hear my ex is breastfeeding
nowadays

Chorus

*Ush*e usherati, ushe usherati – prostitution, prostitution

*Ush*e usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

*Ush*e usherati, ushe usherati – prostitution, prostitution

*Ush*e usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

The louder the woofer, the tighter the guest - The louder the woofer, the tighter the
guest

The shorter the monkey the longer the tail - The shorter the monkey the longer the tail

The bigger the forehead, the bigger the heart - The bigger the forehead, the bigger the
heart

Kanairo kuomoka, the bigger the loans – if you are getting rich in Nairobi, you have a
big loan

First ni kuomoka ni kurepent – first you get rich you repent

Ka breakfast kishash ndo nadepond – I rely on bhang for breakfast

Napenda aki baby utapenda – I love it baby you will love

Utasema aki baby utasema – you will say baby you will say

I wish nipate Sabina, before nipate joy – I wish I could have Sabina before Joy

I wish nipate jina, ka subaru boy – I wish I had a name like Subaru boys

Si ye ndo alitaka tufanye kitu ataenjoy – she wanted us to do something she would enjoy

Alafu ananikol “Aki we ulinienjoy” – then he calls me to complain I played him

Chorus

Ushe usherati, ushe usherati – prostitution, prostitution

Ushe usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

Ushe usherati, ushe usherati – prostitution, prostitution

Ushe usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

Ai siku hizi huskii Pamela bado anameza – you don't hear Pamela still swallows

Ye hushinda kwa clabu na makonyagi juu ya meza – she is always in club with

Konyagi on the table

Alinionyesha taabu ju usherati nikampoteza – she showed me prostitution and I lost her

Usherati ni kitu kubwa hii Kanairo huwezi ignore – prostitution is a great thing in Nairobi one can't ignore

Na mafisi geri kubwa chungu bibi huwezi know – and the womanizers can take your wife you never know

Ogopa ule mtu dem yako anaitanga bro – be careful with the person your girlfriend calls brother

We hudhani ni bro wanakuchezanga kipro – you think he is her brother but they are playing tricks on you

Wanakufanya brikicho, wanakutoka ki-Kipchoge -they play hide-and-seek game on you, they will leave like Kipchoge

Pesa yako wakipata utaionea kwa kisogo – if they get your money, you will lose it

Hii ni city ya usherati tabia zetu jo ni mbovu – this is a city of immorality our behavior is bad

Utajua madem wa campo si kidogo – you will know campus ladies are not small

Chorus

Ushereati, ushereati – prostitution, prostitution

Ushereati! Naogopanga sana ushereati – prostitution! I really fear prostitution

Ushereati, ushereati – prostitution, prostitution

Ushereati! Naogopanga sana ushereati – prostitution! I really fear prostitution

Ka manzi yako ye hushinda akicheki status Whatsapp – if your girlfriend keeps on checking whatsapp status

Huh kaa macho – huh be careful

Sana sana wao hukuwa wakifuatilia ma ex wao – often they are following their ex-boyfriends

Eh ex wa kitambo – eh their past ex-boyfriend

Ushereati imejaa inauma – dissipation is all over and it hurts

Ulidhani manzi yako kumbe ni mali ya umma – you thought she is your girlfriend but she is a public property

Unampenda kwa dhiti ehh – you truly love her ehh

Na ye hushinda kwa ka-local Kilimani – she is always at a local pub in Kilimani

Akikatiwa na bazenga ana kitambi eh – being seduced by a rich man with a tummy

Akipanua ndio apelekwe Dubai – having sex with him so that she can be taken to

Dubai

Aki beb huyu msee tuligrow na yeye – babe we grew up with this person

Vile mmeshikana enda tu uishi na yeye uh – the way you are holding each other go

and live with him

Chorus

Ushe usherati, ushe usherati – prostitution, prostitution

Ushe usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

Ushe usherati, ushe usherati – prostitution, prostitution

Ushe usherati! Naogopanga sana usherati – prostitution! I really fear prostitution

APPENDIX 6: POMBE (ABOVE THE HEAD) – Iyanii

Kwa majina ni Iyanii (Tunakujua) – my name is Iyanii (we know you)

Na nikona wimbo (we imba bana) – and I have a song (you just sing)

Hii anthem ni ya walevi – this anthem is for alcoholics

Pigia wako pedi – call your supplier

Washa vela zima fegi – light marijuana and put off the cigarette

Masaa ni ya kumedi – it is time to meditate

Chorus

Pombe! Leta pombe - alcohol! Bring alcohol

Pombe! Leta pombe - alcohol! Bring alcohol

siwezi bila pombe – I can't be without alcohol

leta pombe, leta pombe – bring alcohol, bring alcohol

pombe! – alcohol!

Raha najipa mwenye –I give myself pleasure

leta pombe tulewe – bring alcohol we get drunk

kila mtu apewe – everyone be given

tulewe tulewe – we drink we drink

Sina doo lazima pombe – I don't have money but I must drink alcohol

sherehe aibambi bila pombe – the party is not fun without alcohol

hapa kwa bash tumelewa pombe – here at the party we have drunk alcohol

pombe pombe pombe (pombe pombe pombe) – alcohol alcohol alcohol (alcohol alcohol alcohol)

Shida nikilewa (pombe) – the problem when I drink (alcohol)
nakua muhongo sana (aki wewe) – I become a liar (you)
shida nikilewa (pombe) – the problem when I drink (alcohol)
naongea kizungu sana (ala) – I speak too much English (oh)
shida nikilewa pombe – the problem when I drink alcohol
dem za watu ni warembo sana – people’s girlfriends are very beautiful

Chorus

Pombe! Leta pombe - alcohol! Bring alcohol
Pombe! Leta pombe - alcohol! Bring alcohol
siwezi bila pombe – I can’t be without alcohol
leta pombe, leta pombe – bring alcohol, bring alcohol
pombe! – alcohol!

Aya kila mtu awekewe drink basi – everyone be served with a drink
we iko wapi tumbula yako? (ndo hii) – where is your party cup? (It is here)
kila mtu akona pombe? (eeh, ye hana) – does everyone have alcohol? (Yes, he doesn’t have)
kila mtu akona pombe? (eeh) – does everyone have alcohol? (yes)
twende basi – let’s go

Above the head (above the head) - Above the head (above the head)

below the belly

(below the belly) - below the belly (below the belly)

across the nipple (across the nipples) - across the nipple (across the nipples)

smooch those nipples (mwah! Mwah!) - smooch those nipples (mwah! Mwah
smooch those nipples (mwah! Mwah!) - smooch those nipples (mwah! Mwah

Mbinguni hakuna pombe – there is no alcohol in heaven

Ndio maana tunakunywa pombe – that is why we drink alcohol

napenda kwa jug sio kikombe – I like it in the jug not in the cup

tukunywe tulewe pombe – let us drink alcohol and get drunk

Chorus

Pombe! Leta pombe - alcohol! Bring alcohol

Pombe! Leta pombe - alcohol! Bring alcohol

Siwezi bila pombe – I can't be without alcohol

Leta pombe, leta pombe – bring alcohol, bring alcohol

Pombe! – alcohol!

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