

**INVESTIGATING YOUTH AND LANGUAGE USE: THE INFLUENCE OF
KENYAN CHRISTIAN HIP HOP MUSIC**

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DECLARATION

This thesis is my original work and has not been presented in any other University.

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DEDICATION

To: My husband Benjamin Masaai for his love, tolerance, support willingness to offer help emotionally during the entire, academic period

And my three little jewels: Neville, Wisdom and Prince, for their tolerance, consolation and inspiration.

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ABSTRACT

In this study I sat to final out the language used by the youth and how. In this study I set to find out the influence of Christian hip hop music on the language used by the youths in Kenya today. The “hip hop language” which is secular in nature has found its way in the Kenyan churches, thus one objective of this study was to investigate how the music we listen to highly influences the way we speak. Using the social identity theory by Tajfel and Turner, it was clear that many Christian hip hop lyricists use language patterns to foreground various identities. Through focused group discussions, direct observation and interviews at the Mavuno church I found out that the so called street languages are now appreciated in the church settings. “Hip hop language”, though secular has found its place in the church for identity.

CHAPTER ONE

INTRODUCTION

There is no doubt that the style of Christian hip hop in Kenya is a big factor of attraction to the youth. The music is refreshing and geared to meet the needs of the modern young Kenyans to identify themselves as belonging to a particular group of community by adopting the linguistic conventions of that group. They need to use language to bond, connect, network and help them to solve the identity crisis. Due to the social – economic circumstances, most young people may not have money to go to nightclubs, discos or entertainment concerts. Instead they go to church to dance and entertain themselves. The new churches are therefore creating a new expression of culture and have become like recreational places for the youth in Kenya.

The Kenyan Christian life hop music is creating a new expression of culture and youth identify constructed around religion. This musical genre has attempted to bridge the gap between the generations by allowing the youth to go modern in their music and cultural creativity.

Language use in Kenyan Christian hip hop music is very complex due to the presence of languages like English and Kiswahili, street codes such as Engsh and Sheng and more than forty ethnic languages spoken in the country. The street codes are now quickly finding their way into Kenyan Christian hip hop lyrics. Many contemporary Kenyan gospel lyrics are grafted in style to match the secular music styles like R & B, hip hop,

reggae, jazz and African dance. Our study will concentrate on how the Christian lyrics have been grafted in style to match the secular hip hop style.

Hip hop is a relatively recent arrival on the Kenyan scene although roots reach far back into black North American culture. Keyes (2002) and Newman (2002) identify four essential elements of hip hop culture. Graffiti or writing, break dancing or b- boying, turn tabling or deejaying and rap. Rap as a musical form necessarily includes the underlying “beat” often created by a specialized beat maker.

This study will be guided by the social identity theory advanced by Henri Tajfel and John Turner in 1979. This theory will be used to explain how specific language patterns are used as an identity by the Kenyan Christian hip hop lyricists. These lyricists have unique language features that convey their social identity. In an article in the standard newspaper of July 24, 2013 (pg 12) entitled.

“The Birth of Kenya’s new generation music”

George orido observes that:

“a cocktail of language have been used to make this genre more appealing to fans including amalgamation of Kiswahili, English and sheng, which are very popular in East Africa”.

Coates (2004) observes that, traditionally it was believed that one’s way of speaking is a result of one’s identity, but the postmodern approach reveal this term to suggest that the way we talk is a part of identity formation.

Youths are engaging in the agentive act of theorizing the changes in the contemporary world as they attempt to locate themselves at the local and the global level. Identities can no longer be viewed as static and prefigured. Bucholtz and Hall (2004:37) argue that;

“Identity is better understood as an outcome of language use rather than as an analytic prime and that our focus should not be on identity per se but rather on identification as an ongoing social and political process”

Language use in Kenyan Christian Hip Hop lyrics has been employed to reflect a shared social identity. The main concern in this study is that language as a shared way of speaking can be used to create a single, cohesive identity. This shared identity can in some cases be strengthened through shared forms of language use in Kenyan Christian Hip hop musicians use vocabulary that includes members and excludes non – members to establish social identity and solidarity and to exclude outsiders.

1.1 Background of the study

Christian hip hop made its first debut on the Kenyan scan in the 1990’s with many lyricists incorporating the familiar hip hop beats into their own spiritually based lyrics. The more to incorporate Christian hip hop into churches across the country has taken a very crucial role of its own. Evangelical Christians argue that acceptance of Christian hip hop within the praise and worship programs have increased the attendance and involvement of the youth. A whole new line of fans has emerged based on lyrics for the young adult and teenage music. Many religious leaders are searching out for this new genre of music. However, there remains a negative connotation with the term “Hip hop”

being incorporated into gospel lyrics. For some leaders, there is the constant fear of being guilty by a sort of gangster rap association. There is a dilemma in this complex environment due to the struggle to appeal to the demands of an ever growing congregation on one hand while remaining true to the traditional Christian values on the other hand.

A pilot study carried out before this research indicates that Christian hip hop music in Kenya has gained tremendous fame through the mass media. Television gospel programmes that exclusively play this music include “Rauka” and Kubarnba” on Citizen TV, “Tukuza” on KTN TV. Christian hip hop amongst Kenyan youth is so famous that it is even played in night clubs. Live shows/events to air Christian hip hop music among the youth are also common in Kenya. “The Vault” is one event where Christian hip hop artists perform their lyrics in Kenya. The event is held bi — monthly to create a platform where Christian hip hop artists in Kenya show case their talents. The third edition was held on Sunday 17th February 2013 at the Abondo restaurant rooftop at the Luther Plaza. The edition was called “Love and Hip hop”. Several artists performed during the event including; S.O.C, MC.DICC, Carlisto and Furaha (an eleven old rapper).

Leonard Ngilu (Treble) also formed the gospel hip hop group “chumvi and the Ngomna tamu records. This is a gospel label that is dedicated for the gospel of Christ and to mentor young people into the life of Christ. “Treble” as a Christian hip hop artist is an uncompromising message intertwined with hot rhythms and beats, and he lyrically puts together potent Christian music and poetry.

Kenyan Christian hip hop artists also get their fame through local music awards. For example, the Groove Awards which is a competition for gospel artists in East Africa. Under the Christian hip hop category “Hela” was awarded the hip hop song of the year in 2011 while Daddy Owen’s “Saluti” was awarded the male artist of the year.

In 2012, Juliani’s “Exponential Potential” was awarded song of the year while Eko Dydda’s “Ghetto” won the Male Artist of the year. In 2013, which was the 8th annual event, the Christian hip hop category winners were; Male Artist of the year — DK Kwenye Beat; song of the year “Bila Yesu” by S.O.C other runners up included:” Beautiful people” by Eko Dydda, “Bonga bonga” by Kelele takatifu, “Champion” by Christ cycoz, “Katikia Yesu” by Kriss EehBaba and Sina chorus by Rigga.

1.2 Statement of the problem

This study aimed at describing the influence of language use and style on Kenyan Christian hip hop lyrics based on social identity. Any keen observer of the Kenyan gospel music scene will readily agree that much innovation has been introduced by the new hip hop group, whose brand of music is very popular with Kenyan youths and adults alike.

One aspect of hip hop culture, namely rap, is gaining acceptance in the church, particularly among the youth. Kenyan Christian hip hop music is popular among the Kenyan youth. However the fusion of hip hop culture which is secular into gospel lyrics has raised concerns about its validity in delivering Christian messages. The style and language in Kenya Christian hip hop lyrics is very complex due to the fact that these

lyrics are an inter twine of the many language spoken in Kenya. These are English, Kiswahili, sheng and more than 45 indigenous languages. According to article which appeared in the standard newspaper of 24th July 2013 by Caroline Nyaga and George Orido entitled. The Birth of Kenya's new generation music they observe that;

“a cocktail of languages have been used to make this genre more appealing to the fans including amalgamation of Kiswahili and sheng which are very popular in East Africa”.

The problem lies in the question of whether the language used is only meant to be a marker of identity among the young or the deliver the message of Christianity. This study is based on the assumptions that identity is very crucial in understanding ones language use. Members of a particular group may use language that includes members and excludes non – members to establish social identity and solidarity and to exclude outsiders.

As such, there is a vacuum in the study of Kenyan Christian hip hop lyrics use of language and style which this study seeks to fill. This study alludes to Turner Tajfel (1977) who notes that there are various cognitive processes relevant to a person's being part of an in group or of an out group. Such group membership depends on prejudice and discrimination related to it. This study will seek to answer the following questions.

1.3 Research questions

1. Are there language patterns that identity Kenyan Christian hip hop lyrics?
2. How can language be used to reflect a shared social identity?

3. Is there a meeting point in language use between secular lyrics and Kenyan Christian hip hop lyrics?
4. What is the affect of the language used in Kenya?

1.4 Research objectives

In order to answer the above questions, the following objectives will guide the research.

1. To identify the language patterns of preference that identify to Kenyan Christian hip hop lyrics
2. To find out how language can be used as “ a badge” of belonging to a particular group
3. To establish whether there is a meeting point in style between secular lyrics and Kenyan Christians hip hop lyrics.
4. To establish the effect of the language used in hip hop on the church in Kenya.

1.5 Hypotheses

This study will test the following hypothesis:

1. Kenyan Christian hip hop lyrics are identified by certain language patterns
2. Language can be used to reflect a shared social identity
3. There is a meeting point in style between secular lyrics and Kenyan Christian hip hop lyrics.
4. Language use in Kenyan Christian hip hop has greatly affected the church in Kenya

5. Language use in this context contributes to the creation of an in group among Kenyan Christian hip hop artists.

1.6 Rationale and justification of the study

Kenyan Christian hip hop lyrics have borrowed heavily from the secular world of music to incorporate genres like hip hop, jazz, reggae and rap. One aspect of hip hop culture namely, rap is gaining acceptance in the church particularly among the youth. It is in the quest to understand the style and language use of Kenyan Christian hip hop lyrics and its “secularity” that this study finds its justification. The study is significant because it also seeks to shed light on how language can be used as a badge of belonging to a particular group, or a marker of identity. There is a gap in knowledge which this study hopes to fill, noting that secular music and gospel music are considered to be two worlds apart. In fact the blend of hip hop into gospel lyrics is considered a negative connotation by some Christian leaders.

Christian hip hop lyrics is a new generation music whose style and language use has not been given an in- depth scholarly study. We also hope that this study will make a scholarly contribution to the limited literature on Kenyan Christian hip hop lyrics by placing it on a recognizable academic field in linguistics. This study will be justified by using a social identity approach, to account for how members of a group may use stylistic and pragmatic devices to index and exaggerate orientations and identities. Language use can indicate which identity individuals want to put forward as important at a given time. Bearing in mind that more than half of Kenya’s population is formed by the youth, the

study finds it necessary to investigate the language used to pass on information in lyrics that these youths are the target audience.

Choices of language use among the Kenyan youth depend on the audience and context and shifts depending on situational needs such as the need to demonstrate or conceal identity in a particular environment. The social identity model can appropriately be applied to the study of Kenyan Christian hip hop lyrics since questions of identity formation are central to an understanding of 'hybridity' and youth culture in Kenya and the role language plays in this arena. The language used in Kenyan Christians hip hop can be seen as an important identity marker.

1.7 Scope and limitation

This study will limit itself to Christian hip hop and will concentrate on Christian hip hop lyrics by selected Kenyan artists. Fourteen songs were selected from artists based on individual's achievements, popularity among Kenyan youth and quality of their songs. Their albums are constantly on the Kenyan charts and their songs have won various awards within the Kenyan entertainment scene. This is because of the diversified amount of information to be considered if we were to analyze Christian hip hop from all over the world. In addition selected hymnals will be studied comparatively with the Christian hip hop lyrics to find out the preferences of the youth in Kenya today.

The study will specifically investigate how language can be used as a badge of belonging to a particular group. Christian hip hop from outside Kenya is out of the scope of this study.

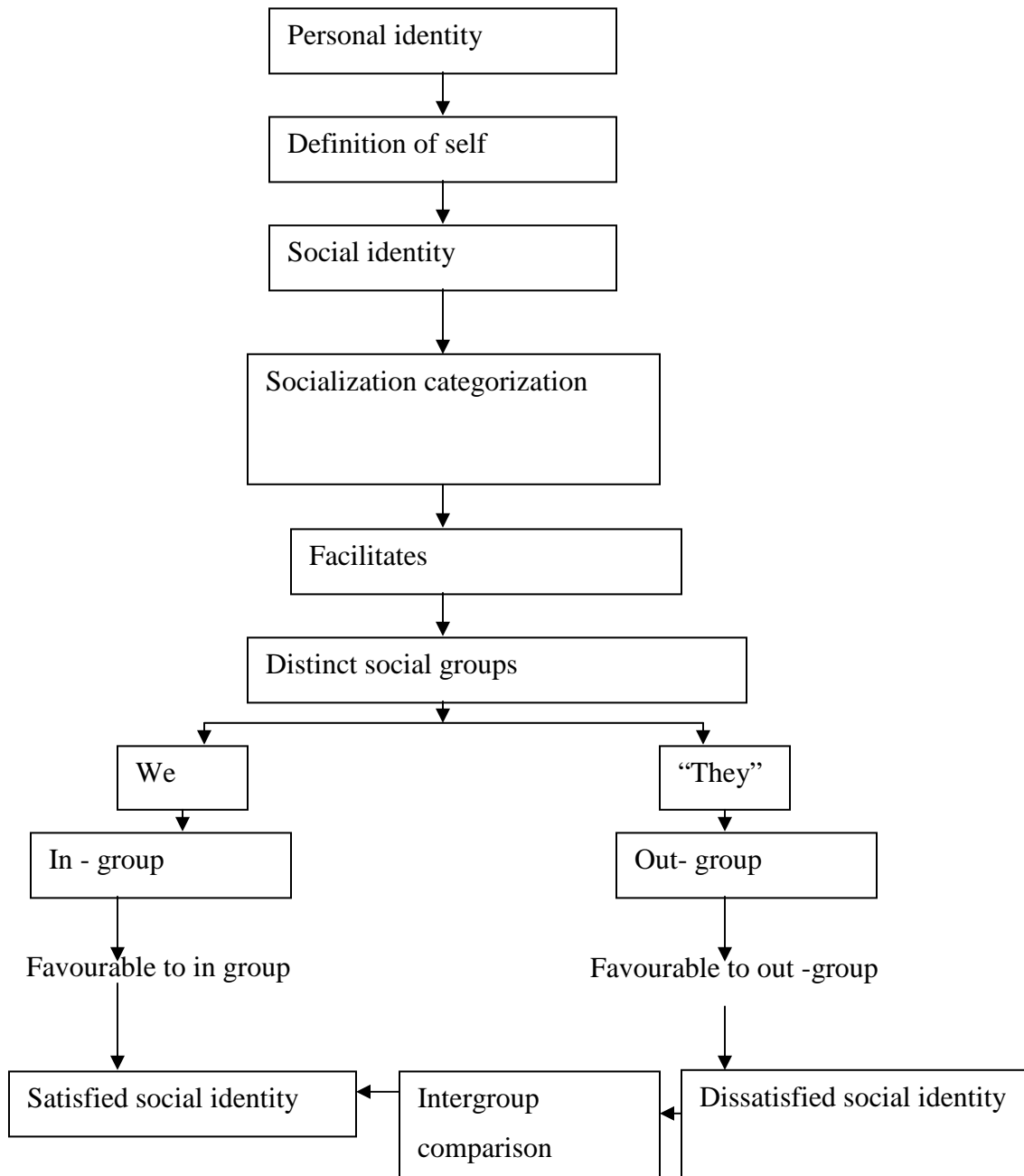
1.8 Theoretical framework

The social identity theory will be adopted for this study. This theory was proposed by Tajfel and Turner in 1979. The central idea in this theory is being able to show that you can use linguistic terms appropriately according to the norms associated with a particular group helps to establish your membership of it, both to other members of the group, the in-group, and those outside it, the out-group. There are three cognitive processes relevant to a person's being part of an in-group or of an out group. Such group membership depends upon circumstances associated with the prejudice and discrimination related to such groups. These processes are:

- Social categorization, which is the process of deciding which group you or another person or persons, belongs to.
- Social identifications, the process by which you or another person's identifying with an in group more overtly. The norms and attitudes of other members within that group being seen as compatible with your own or worthy of emulation by yourself or as compatible with those of another person.
- Social comparison, which refers to the process where your own self concept or the concept of another person becomes closely meshed in with perceptions of group membership.

- Self esteem of another person is enhanced or detracted by perceptions of how in-groups and out groups are held to behave in society.

In social identity, Linguistic variables play a part in the expression of solidarity with, or distance from, group norms, and how language is connected with cultural identity. The relationship between language and identity will always involve a complex mix of individuals, social and political factors, which work to construct people as belonging to a social group or to exclude them from it.



According to social identity theory, social comparison with the out-group is a decisive element in the process by which social categorization can turn into creation of positive in group distinctiveness.

People use language to construct a social identity for themselves, and social groups and communities use language as a means of identifying that member and of establishing their boundaries. Identifying yourself as belonging to a particular group or community often means adopting the linguistic conventions of that group. The way those conventions are defined and maintained is usually controlled by the group rather than the individual.

People switch into different roles at different times in different situations and each of those contexts may require a shift into different identities for the people involved. One way in which we accomplish and display this way in which we accomplish and display this kind of shift is through the language we use.

People can construct their social identity by categorizing themselves as belonging to a social group through particular types of representations. Where there is social conflict there will often be linguistic conflict too, about whose words are used and about which terms are used by which groups of people to identify themselves and their opponents. People often have to work to establish their own identity categories to name their particular social group and stake their claim in owning their representation of themselves.

Your social identity is not something you can always determine on your own, it is also bound up with how others perceive you. As with other kinds of social codes which people use to display membership of a social group like; dress codes, certain kinds of linguistic behaviour also signal your identity in relation to a social group. Being able to show that you can use linguistic terms appropriately according to the norms associated with particular group helps to establish your memberships in it, both to other members of the group-the in group and those outside it-the out group.

Adhering to the linguistic norms of one group may position you very clearly as showing that you do not belong to others. Slight variations can be significant enough to signal affiliation with one group and correspondingly disaffiliation with another. Sometimes speakers adopt the speech patterns of a group they do not belong to but which for whatever reason, they see as prestigious or aspire to belong to. This can be a short term strategy where a speaker moves temporarily towards the speech of a group for a particular communicative effect, or a long term one where a speaker gradually shifts their patterns of speech to match those of the target group. Defining common systems of the representation and adhering to in group norms are not only the means by which people display affiliation to a social group. We also position ourselves in relation to others by the way we talk in different kinds of interaction. People don't always talk in exactly the same way all the time, they don't always pronounce words the same way and they don't always use the same grammatical forms. This kind of variation in speech is referred to as **style shifting**.

People are mainly seeking to show solidarity and approval in their dealings with others, and one way that speakers can do this is through **linguistic convergence** that is by changing their patterns of speech to fit more closely with those of the person they happen to be talking to. In some situations speakers may choose not to converge, but instead to either maintain their variety (**linguistic maintenance**) or to move to a more extreme variety of their dialect (**linguistic divergence**), in order to emphasize the difference between themselves and the person they are talking to.

1.8.1 Models tenets

1.8.1.1 Inter personal inter- group continuum

Social identity theory states that social behavior will vary along a continuum between interpersonal behaviors and inter group behavior. Completely inter personal behavior would be behavior determined solely by the individual characteristics and interpersonal relationships that exist between two or more people.

Completely inter group behavior will be behavior determined solely by the social category membership that apply to two or more people. Tajfel and Turner argue that purely interpersonal or inter -group behavior is unlikely to be forward in realistic social situations. Rather behavior is expected to be driven by a compromise between the two extreme. Social identity theory focuses on the social structural factors that will predict which end of the spectrum will most influence an individual's behavior.

1.8.1.2 Positive distinctiveness

Individuals are intrinsically motivated to achieve positive distinctiveness. That is individual's, strive for a positive self concept. They strive to achieve or to maintain positive social identify.

Positive distinctiveness strategies

Social identity theory details variety of strategies that may be invoked in order to achieve positive distinctiveness. The individuals choice of behavior is posited to be dictated largely by the perceived inter group relationship. These strategies include:

a). Individuals mobility

It is predicted that under conditions where the group boundaries are considered permeable, individuals are more likely to engage in individuals mobility strategies. That is they dissociate from the group and pursue individuals goat designed to improve their personal lot rather than that of their in group.

b). Social creativity

Where group boundaries are considered impermeable, and where status relations are considered reasonably stable, individuals are predicted to engage in social creativity behaviors. Here low status in-group members are still able to increase their positive distinctiveness without necessarily changing the objective resources of the in group or the out-group. This may be achieved by comparing the in group to the out-group on some new dimension, changing the values assigned to the attributes of the group, and choosing an alternative out group by which to compare the in groups.

c). Social competition

Here and in group seeks positive distinctiveness via direct competition with the out-group in the form of in-group favoritism. It is considered competitive in that in this case favoritism dimension that is shared by all relevant social groups. Social competition is predicted to occur when group boundaries are considered impermeable and when status relations are considered to be unstable.

1.8.1.3 In group favoritism

It's an effect where people give preferential treatment to others when they are perceived to be in the same in -groups. Social identity attributes the cause of in-group favoritism to a psychological need for positive distinctiveness and describes the situations where in group favoritism is likely to occur.

In group favoritism may occur for arbitrary in groups and non – arbitrary in groups for example in-groups based on cultures, gender, sexual orientation, first language etc. Social identity is a person's sense of who they are based on their group memberships. Tajfel proposed that the groups which people belonged to were an important source of pride and self esteem. Groups give us a sense of social identity; a sense of belonging to the social world. Social identity theory suggests that similar groups should have an increased motivation to differentiate themselves from each other.

1.9. Literature Review.

1.9.1 Literature on contemporary gospel music.

Contemporary gospel music is characterized by a faster tempo and more emphasis is on the performer. The lyrics come with a lot of energy and it expresses either personal or communal belief regarding Christian life. The lyrics have an explicitly Christian nature although they can be construed as secular in meaning.

Gospel music refers to music products related with Christianity. Mathews Ojo (1998:211) notes that though the term gospel is really sweeping, it could be taken to refer to a distinct kind of music composed and rendered by men and women who call themselves Christians and who refer to their music as “ministration of good news in songs”.

Ojos observation will help us to understand why gospel music in Kenya has undergone great revolution with many upcoming musicians who are mostly young. The music has witnessed a phenomenal growth since the 1990s to date.

Damaris Parsitau (2006:28) examines how popular culture in Kenya has greatly influenced gospel music in Kenya. In her paper she notes three key factors responsible for the immense growth of gospel music in the 1990’s to date, these are: deteriorating social political and economic environment, the proliferation of Pentecostal churches and the liberalization of airwaves. This will help us to understand why Kenyan Christian hip hop music is of late being used in many urban churches.

In Kenya mass media has played a great role in the development of gospel music. Contemporary gospel music is so popularly that it is played on radio, television, streets, churches, shops and even bars. In her other research, she examines how the styles in modern gospel songs should be understood as forming part of popular culture in Kenya. She quotes Chitando (2002) that;

“It represents the creative interplay between local traditional music trends”

Francis Ayieko in his paper “Secular meets gospel “, examines how gospel artists in the modern world have managed to merge the best of the two-secular and gospel worlds. He claims that modern gospel artists have put off by the purpose of the message. This will help us to determine whether there is a meeting point between the language used in secular hip hop and that of Christian hip hop.

Pennycook (2007:18) points out in an in-depth look at the relationship between global ‘Englishes’ and hip hops’ trans-cultural flows. She says;

“hip hops are found in nearly every corner of the world and they are popular because they are mass mediated popular cultural forms that rely heavily on the use of language”

This explains the role of mass media in making Kenyan Christian hip hop lyrics popular among the youth. Most of these lyrics have found popularity in Kenyan media like TV programmes, Tukuza-KTN, Kubamba-Citizen and Praize-K24.

Hebdige (1979:12) highlights several uses that youth make of style, most notably as resistance to subordination. She argues that hip hop artists use style for alternative status

formation, forging local identities for teenagers who understand their limited access to traditional avenues of social status attainment. From her argument we understand why many Kenyan Christian artists render their music in a unique way that identifies each artist to bring out various social identities.

Linda Thomas and Shan Wareing (1999:98) argue that;

“hip hop language varieties are full of linguistics remixing thus this language cannot be defined at any state in time. The language of hip hop has no rules or structure because they can be broken and changed at any time. It is ever free forming and flowing”.

From their argument we understand the style and language use of Kenyan Christian hip hop as dynamic and ever changing. New words are finding their way in hip hop language because of this linguistic remixing. Therefore this study, basing on the works of the above scholars, examines the style and language use in Kenyan Christian hip hop lyrics.

1.9.2. Literature on Kenyan hip hop music.

Hip hop is a musical genre that is defined by key stylistic elements such as rapping, djing, sampling and beat boxing. The term rap is often used synonymously with hip hop, but hip hop denotes an entire subculture. Kenyan hip hop music is comprised of a mixture of languages, these are; Swahili, English, Sheng and local languages.

In Kenya, it is believed to have originated in the Eastlands of Nairobi specifically Dandora estate. Hiigino (2009:95) notes that Kenyan hip hop artists identify with the hip hop conscious state of California in the United States. This helps us to investigate our

second objective as to whether language can be used a badge of belong to a particular group. The hip hop language reveals a sense of belonging to a community despite differences in linguistic, ethnic and national identification.

Neloon (2005:50) also observes that hip hop is a cultural movement that originated in the working class communities of New York City. Hip hop culture constitutes four elements; Music, graffiti writing, rapping and Djing (the role of selecting and playing pre-recorded music for intended audience). The above observation by Neloon is important to this study as it helps us find out some of the characteristics of hip hop culture that have found their way in Christian hip hop lyrics.

Ochoki Beatrice (2010) argues that a distinctive feature of hip hop that makes it Kenyan is the use of sheng rapping and that one major characteristic of sheng is its social fluidity depending on generations and neighborhood. Sheng is the most popular code used by many Kenyan christian hip hop artists. This is a language that many young Kenyans like to identify with. Kenyan Christian hip hop music is popular among the youth because it is mostly characterized by sheng which undergoes linguistic remixing every now and then.

1.9.3. Literature on Christian hip hop music.

Christian hip hop started spreading in Kenya in the 1990's, but did not grow popularly until the early 2000's when the country witnessed increased availability of computers and cheap music editing software.

Very few applied linguists have studied music in Kenya. Mickie Mwanzia Koster (1990:12) in “The hip hop revolution in Kenya” *Ukoo flani mau mau*, youth politics and memory. In which she argues that;

“hip hop in Kenya offers insight that can help us identify the complexity and importance of interaction between the African diaspora and the world”.

She argues that hip hop can revolutionize Kenyan youth listeners by providing messages for healing, empowerment and unity thus planting the seed for change. She seeks to find out the connection between hip hop in Kenya and the history of Mau Mau revolution. She argues that one of the first indications of the mission of a group lies in how they call or identify themselves. The name of hip hop group *ukoo flani mau mau*, serves as a reminder of the group’s purposes and identity.

Jean Ngoya Kidula (2012:171-186) in “Hip hop Africa; refers to the process of “making Rap Kenyan”. She argues that;

“the language of the message is obviously important and that a major component of this process is centered on the use of language in hip hop”.

As Kidula points out, hip hop in English only alienated some Kenyans, so the use of language varieties offered unity and the ability to clearly communicate the messages. Artists used the dialect called “sheng” based on a combination of English, Swahili and other Kenyan languages with meaning understood by the group.

Jenny Mbaye (2011:51-60) discusses the impact of hip hop on youth politics. She argues that;

“hip hop music has become a concrete means for young people to affirm their rights to different identities and alternative socialites. This musical genre has provided a form in which an alternative public space can be nurtured and a differential praxis of the city, in cultural and political terms, can be developed”.

Her argument is important to this study as it helps us understand why many Kenyan youths have opted for Kenyan Christian hip hop music rather than the traditional hymnals.

Fenn and Perulo (2000) look at choices of language in hip hop music in Tanzania and Malawi, two neighbouring East African nations. They note that rap music is carried out in the two major language in Tanzania; Swahili and English. While English borrows heavily from America in hip hop discourse with such themes as parties and friends, Swahili rap focuses on issues pertaining to Tanzania like AIDS, drug abuse, corruption, unemployment and immigration from the country. The historical process that allowed Swahili to be the most widely spoken language in Tanzania and English to both dominant political and economic language, created a unique environment for hip hop culture to develop.

From their study we can note a similarity between Kenyan Christian hip hop and Swahili rap in Tanzania. Being neighbouring countries the scene in Kenya is almost similar to that

of Tanzania. The hip hop music in both countries addresses similar issues affecting the young generation; whether secular or Christian.

Sarkar, Winer and Sakar (2005) state that hip hop is not a very familiar terrain for applied linguists. In their paper on multi-lingual code switching in Montreal hip hop, they observe that an examination of code switching as it is pre-meditatively employed by poets and song writers can also yield insights into the way in which two languages may interact or index a particular speech community's collective linguistic and cultural identity.

Using Winer and Sakar's argument we can easily understand why many Kenyan Christian hip hop artists employ code switching in most of their lyrics. They switch between the many languages available in Kenya at different times to foreground their cultural identity.

1.10 Research methodology

This section deals with a descriptive of data collection instruments and the procedure of administering these instruments.

1.10.1 Data collection

Data was collected from main sources:

a. Secondary data

This was done through the daily newspaper especially the Friday Nation newspaper which has the pulse magazine. This magazine features the entertainment news in Kenya, thus it supplemented the information on Kenyan Christian hip hop artists.

Web information was also important to supplement data on hip hop culture and to link with the youth of Mavuno church on their facebook page called Teenz Konnekt. Mass media products were also used especially the television for programmes featuring Christian hip hop music like “Tukuza” on KTN, “Kubamba” on citizen Tv and “ Praiz” on K24 Tv.

Data was also collected through a web based interview between Pastor Allan Muriithi of Mavuno church and a blogger named pastor “D”. This provided the research with a response on why mavuno church has opted for hip hop music in church.

1.10.2 Primary data

I collected the primary data through direct observation of the events at Mavuno church Nairobi. This observational research was also used at Kakamega high school during one of the school’s Sunday services to find out the language scenario during the service.

Fourteen pieces of lyrics by Kenyan Christian hip hop musicians were also collected. These lyrics were selected through purposive sampling of artists based on individual’s achievements, popularity and quality of their songs. Their albums are constantly the

Kenyan charts and their songs have won various awards within the Kenyan entertainment.

1.10.3 Sampling techniques and methodology

For the secondary data, questionnaire was administered to members of various age groups at Mavuno church. This questionnaire was administered to get information on the influence of Christian hip hop music in the church today. The total number of questionnaires distributed was 80, out of which 50 were correctly filled and returned. This represents 62.5% return. The mavuno church has 4 congregations, and so at least 20 questionnaires were distributed to each congregation. Through focused group discussion and interviews at the Mavuno church, I randomly sampled reach 80 respondents as show in the table below. This brought the total number of respondents in this research to 130.

	Youth 20 – 35 years	Teens 13-19 years	Population
Focused group discussion	30	30	60
Interviews	10	10	20
Totals	40	40	80

1.10.4 Data analysis

Using the social identity theory, the collected data was analyzed based on the methods proposed in this theory.

CHAPTER TWO

USE OF LANGUAGE PATTERNS AS MARKERS OF SOCIAL /CULTURAL IDENTITY

2.1 Introduction

This chapter deals with code choices that are used in Christian hip hop lyrics specifically to mark identity. A person can negotiate several identities through code choice. Linguistic choices are not only indices of social negotiations of rights and obligations holding between speech participants in a given speech situation (Myers –Scotton – 1993), but also as a linguistic capital that the participants in speech situation use either to project power relationships or to achieve predetermined negotiation free, social/political goals.

2.1.1. Code switching

When languages are in contact they are bound to influence one another. Code switching can be described as a means of communication which involves a speaker alternating between one language and the other in communicating events. In other words, it describes someone who code-switches using two languages (inter lingua) or dialects (intralingua) interchangeably in a single communication. Milroy and Myysken (1995) see code – switching as the alternative use by bilinguals of two or more things in the same conversation.

Some scholars observe that code switching is a rule – governed variety used by numbers in accordance with certain norms, and often functions as a powerful in group identity marker. (Jacobson 1988); Myers- Scotton (1993).

The unique identities created by code switching in Kenyan Christian hip hop have positive local influence for the church. In the songs analyzed, code switching is done in three (3) languages, English, Kiswahili and Sheng. The three languages are significant in different ways in Kenyan Christian hip hop. English is the country's official language and by extension the second language of educated Kenyans. It is also a dominant language for socialization among educated youth who constitute majority of Christian hip-hop fans. Sheng is a very popular street code spoken across the nation by the youth of all social classes. It has emerged as an all inclusive language that contains English, Kiswahili and Kenyan ethnic languages. However vernaculars are deemed as "they codes" that create social distance.

The popularity of sheng goes beyond the streets to family levels and now it has found its way in the church as a base of medium of communication between young people and even adults. Sheng was once a highly stigmatized language, but has recently gained greater presence and legitimacy in Kenya's multilingual environment. Sheng is very crucial in this study since it is the basic language used in many Kenyan Christian hip hop songs that we study. Kenyan Christian hip hop music is very famous among the youth because it is characterized by sheng, code switching and language borrowing.

According to Githiora (2002), sheng is the language of choice among most youthful speakers in Nairobi. He defines sheng as a mixed language that emerged from the complex multilingual situations in Nairobi. According to him, it is mainly spoken by people and it is based on Kiswahili grammar but uses resources from other Kenyan

languages to create a dynamic mixed code. The code is intended to promote intimacy among members of the in group while at the same time barring outsiders from comprehending the utterances. As seen in the social identity theory, one uses linguistic terms appropriately according to the norms associated with a particular group to establish membership as an in-group or to lock out non-members. It therefore seems likely to us that certain high- frequency lexical item; often code-switched may function as salient in group markers in the youthful population that constitutes the largest audience for Christian hip hop in Kenya.

2.1.1.1 Code Switching As a Marker of Social/Cultural Identity

Code switching as a marker of social or cultural identity is a very prevalent function of code-switching in this corpus. It can be subdivided into various categories depending on the type of identity the rapper chooses to foreground in a particular sequence. For example;

a) Hip hop identity

Rap is known worldwide as a phenomenon of Black Americans origin, although it has many other different backgrounds. By inserting hip hop language forms like crew or Mc into Kiswahili and English songs, the artists want to create a hip hop identity, or identify themselves with the rap culture generally.

Morgan (2001) Newman (2002), draw attention to the use of certain key lexical items that serve to ground rap texts in hip hop culture and to identify these texts as rap. MC is the usual hip hop word for rapper. A rapper is of course often to be found with his “crew”

or fellow rappers or other friends and supporters. There are two styles of rapping, “spit rugged and “drop the beat”. A Kenyan Christian hip hop artists “DK Kwenye beat” identifies with “drop the beat” in his name.

The artist sings “Kriss on the beat”.

Some Kenyan Christian hip hop artists use Black American English (Pidgin English) in their songs. They switch between Standard English and Black American English. For example Juliani in his song “Hela” sings;

Gimme a voice that is louder than a whisper.

Gimme instructions direct from the scripture

Gimme – a platform like that of a teacher

Lemme show you how much you matter

Translation

Gimme – Give me, Lemme – Let me

Kevoh yout in the lyric “Determination” sings;

Everyday

You just wanna cry....

Mi step on stage one time

Mi grab di microphone

I represent cause mi tell truth and no lie

Sing, song, fi di most high

Translation

mi- i

di-the

fi-for

wanna- want to

In Juliani's song "Hela" above, the song starts in sheng, and deliberately shifts to the non-standard Black American English in the chorus. This is followed by the last verse in Standard English, The use of pure Sheng shows in the first verse is deliberate to address the youth as a target audience. The message is clear on how the youth are confused in modern times as to why they go to church.

"Wako church juu waezi afford club

Anaingia kwa marriage sex iwe legal

Hii si kalongolongo mbona ku do venye si udo.

The rendition of the chorus in Black American English is meant for identity with this culture, whereas as the artist switches to standard English in the last words he is addressing everybody else (the out-group) both young and adults who might have been locked out of the group initially by use of Sheng and Black American English. The Standard English will be understandable to many across the country.

Eko Dydda in his song "focus on Jesus" has his song title in English, Specifically to address the many Christians in Kenya. He switches between standard Kiswahili Standard English and then sheng. There is inter-sentential code switching depending on the message and the target audience the message is meant for;

Verse 1 he says;

Sio uwongo..... (Kiswahili)

Since I knew Jesus (English)

Naishi kwa Miujiza (Kiswahili)

Nimetuliza (Sheng)

Temptation ziki kam nina new..... Scissors (sheng)

Mi ni boy nilikuwa napara.....ra (sheng).....

I was a window shopper (English)

Christ akakam in, money aka-pump in (sheng)

There is definitely a reason why he switches between the three languages. Standard English and Kiswahili have a wider acceptability among many Kenyans who have a better knowledge of the language. Therefore the lines rendered in sheng appeal more to the youth, for instance when he says “nimetuliza” instead of “Nimenyenyekea”, there is definitely an impact since the youth would prefer “tuliza” than nyenyeyekea”.

2.1.2. Rap

Many young Christian hip hop artists have commandeered the English language, bending it to their own expression purposes. One way in which they have bent the English language is through Rap. Rap just like any other poem, is a body of lyrics that responds to transcription and analysis as poetry. The lyrics included offer a kind of language. Rappers embrace the clear sonic qualities of rhythm and rhyme, make ample use of figures and forms such as similes and metaphors and make story telling a key component of their art. Rap has enlarged the poetry’s audience by embracing hip hop music. Rap can

be considered as the most widely disseminated poetry in the history of the world. Thus hip hop artists like Juliani and others deserve a consideration just like the renowned Kenya poets.

Rap makes use of;

-Rhyme (Both end and internal rhyme)

-Assonance

-Alliteration

Most Christian hip hop artists, when rapping sometimes chop up the beat, breaks the beat into smaller units, forces in multiple syllables and repeated sounds and internal rhymes.

In rap words seem to be bending to the beat by submitting to rhythm. Sometimes the verses are a series of couplets not always thematically related to each other or they can be a strong line. One outstanding feature of rap is aggression in language. There is stocato aggression in the hip hop lying and this is one factor that appeals to the youth.

There is usually aggression in the phrasing where the first line starts sharply, with a stressed syllable, instead of going into the beat with an unstressed one. In rap the words themselves don't mean much, but those clipped syllables which bang out a rhythmic idea.

Clipped syllables: examples.

(8)	Clipped Word	Full Word	Gloss	Lyric Code
(a)	Q-tasi	Kutuasi	Offending us	13
(b)	Sikwizi	Siku hizi	Nowadays	13
(c)	Ndan'ya	Ndani ya	Inside	11
(d)	Baa then	But then	But then	2
(e)	Ntazingoja	Nitazingoja	I will wait	13
(f)	Skuji	Sikuji	I won't come	13
(g)	Zi fit	Hazifit	They don't fit	8
(h)	Skiza	Sikiliza	Listen	3
(i)	Wan cry	Want to cry	Want to cry	3
(j)	Coz	Because	Because	9

In most cases, the deleted syllable will not be replaced by any letter as exemplified above. The underlined letters have not been replaced after undergoing phonological reduction. This makes the clipped words to be more rhythmic in order to attain the aggression in language that is characteristic of rap music.

Rap also makes use of extended similes and symbolisms, for example; there is also enjambment and uneven line lengths evident in the rap. Rap seems to focus more on line-by-line, sound by- sound effects than on building some kind of thematically coherent statement of an entire song e.g. Rap is now becoming the lingua franca of global youth

culture varied in its expressions but rooted in a in a common past. Therefore the Kenyan Christian hip hop artists strive to identify with this global culture as a source of prestige.

Examples: extended Smiles

Lyric code	Similes	Gloss
13	Poverty imepaint mtaa kama art and craft Kukosa food imekuwa ni game kama draughts Life imekuwa fresh kama mala Hii maihsa nafunga kama Eto’o Nitashinda hiyo race kamam Barmasa	Poverty has painted the streets like art and craft Lack of food is a game like draughts Life is as fresh as sour milk I will win the race like Barmasa
11	Deil ananikatia kaa nyoka Come utaachwa nyuma kaa bodyguard You walk kama 50 cent	The devil is seducing me like a snake Come or be left behind like bodyguard You walk like a 50 cent
5	Temptation ziko kama headphones	Temptations are like headphones
10	Mathug waonekani mtaani kama santaaclaus	Thugs are rare on the streets like stanclaus
14	Najiachilia kama mawe aanguka Like the harmonizez constitution we had to do Christian tuition	I drop down like a stone Like the harmonized constitution we had to do Christian tuition
9	Draw me near to you kama Dan Moen	Draw me nea to you as dan Moen
7	Hata kaa cheque ina zero moja kama degree celcius	Even if the cheque has one zero like one degree celcius

2.1.3. Symbolism

Lyric code	Symbol	Gloss	Interpretation
2	Chumvi kwa chai Sukari kwa chakula Githeri	Salt in tea Sugar in food Mixture of maize and beans	Hypocrites Hard life
6	Sweetie Cavities Alitoa one earth	Sweet Cavities He removed one from earth	Sweet life Problems Jesus Christ
1	Bill gates Solomon Samson Finger of God River	Bill gates Solomon Samson Finger of God River	Wealth/riches Wisdom Might/strength God's judgement womaniser
10	Machozi ya kitunguu Ndovu kwa wallet Koinange street Cutex Biceps Msumari Casket Futi sita chini Sarah Micahel Jordan Mazero kwa cheque	Onion tears An elephant in the wallet Koinange street Cutex Biceps Nail Casket Six feet down Sarah Michael Jordan Zeros on the cheque	Crocodile tears Lost of cash Commercial sex Outward beauty Physical strength Trouble Evil A grave Barrenness Bald headed Lots of money
8	Million from 10 bob	A million from ten shillings	From poverty to Riches
4	Window shopper New scissors	Window shopper New scissors	A poor guy mechanism/tactic
11	Ma rim Sukuma Ugali Pizza burger Nyota ya mchana Angle theta sole a-baptise chapo Boy Javelin Boy java Giza	reams Ugali with sukuma Pizza bugar Adaytime star Angle theta sole Baptized hapati A javelin boy A java boy darkness	Vehicles Low class/cheap food Expensive food The true way A worm out shoe Chapatti with a lot of soup A poor boy A rich boy Evil Hard life
2	Recipe ya mkojo	A recipe of urine	Hard life

From the data above, it is clear that, many Kenyan Christian hip hop lyrics use symbols that identify them as Kenyans. Such symbols that identify this Christian hip hop artists as Kenyans include;

sukumawiki

Koinange steet

Githeri

2.1.4. Use of rhyme

Rap music relies on rhyme and rhythm for its effect, rather than on melody. A strong “beat” underlies the spoken or chanted text. Beats are commonly devised by specialists (beat makers) who collaborate with rappers to put together the final product. Keyes (2002) points out in her comprehensive discussion of the production of rap that, in this kind of music “time is technically complex” Rhyme like other phonetic techniques, is a way to turn a spoken phrase to a musical phrase. The text must follow the beat in order to qualify as good rap-to “flow”. The use of rhyme in rap lyrics- both final and internal rhyme is crucial to the success of any rap number. A powerful use of rhyme can be very effective is ensuring that the lyric adheres to and enhances the beat. Therefore Kenyan Christian hip hop artists use rhyme to identify with the hip hop culture. They want to be unique and different from other gospel artists who may not necessarily be keen on creating sound patterns like rhyme in their music. Due to in-group favoritism, most Kenyan Christian hip hop artists will apply rhyme in their lyrics for positive distinctiveness as stated in the social identity theory.

2.1.4.1 Use of rhyme as a marker of social identity

In Kenya Christian hip hop, the possibilities for creating internal and final rhyme are multiplied by the availability of the language varieties spoken in Kenya. The rappers draw on all possible linguistic sources in their rhyming. There is end rhyme in the following lyrics by

Kriss Eeh Baba – 1

Alinipenda

Dhambi nilitenda

akanisamehe mbinguni ninaenda

Juliani's song 'Hela' has the chorus as;

Gimme a voice that's louder than a whisper

Gimme instruction direct from the scripture

Gimme a platform like that of a teacher

Gimme a chance to influence the future

Lemme show you how much you matter

How even you can walk on water

Hand you your best life on the platter

Flow with it, rock with it, run with it harder.

-In lyric 5- Eko Dydda has several instances of end rhyme.

Verse 1: Like the harmonized constitution

We had to do a little Christian tuition

Verse 2; Monday lunch hour sikuenda juu ni payday

Nikihata kesha on Friday ilikuwa holiday

Tuesday k kakrew B.S. juu ilikuwa someday

Verse 3: Hazitaki nione boys labda wass...ichana

hazitaki nione light labda mmm...chana

Chorus

Sunday few fillers

Weekday big sinners

Conscious rebellers –

Juliani's Bahasha ya Ocampo.–

Verse 1: Kukuwa mtu mzuri ni hatia

Walinishuku niki – ofer mrembo lift kwa njia

Tafadhali samamhani shukran

Ni terms zimepotea kama tu kwa skin ya msudan

Some of the lines have internal rhyme too as seen in

-Kukuwa mtu mzuri ni hatia

-The syllable /u/and /i/ are rhyming.

-Tafadhali samahani shukrani – The syllable /a/ is rhyming in the words.

The variety of languages in the Kenyan scene is used to sustain the rhyming syllables through a longer sequence. For instance Juliani's song –Hello-...in case nikatae kulipa mtapitia heat ka sushi. The syllable /i/ is rhyming in the words which are from English, Kiswahili and sheng, all in one line. Thus rhyme here has been used to foreground the Kenyan identity whereby the three languages English, Kiswahili and sheng are used by a majority.

The style in hip hop ranges from reversing of syllabus and changes in spelling to ungrammatical sentences. In their song **Determination** Kevoh Yout rhymes while Ken Eddy Krezi interjects;

Kevoh Yout: Kazi kwa street twende mikono juu

Right, inna di air, a-yo. Dj pull up

Mimi ni mimi nikibobga hii-hivi

So many young niggaz getting lifetime don't know nu'

But the scrape up.

Ken Eddy: Hey yo hey yo he yo!

mi step on stage one time

mi grab di microphone and start

fi sing and rhymes

kumbe huku dani tunastruggle

wazeiya siko fiti ninahandwa na devil

hata ka sisomi word na kupray niko set

hey, a nonsense that me friend

tell an nigga

tunarepresent a aliye high on earth so sini a-ruler

napray my ways ziwe straight kama edge ya ruler

Here Ken Eddy begins his flow with the phrase “hey yo hey yo” and then uses a stream of encoded hip hop nation language to highlight his strength as a hip hop artist. He reveals the shared conditions of marginality in both rappers' local hood. He closes by

addressing the young me in that situation as a-ruler (which doubles for ruler as a measuring instrument).

All the while Kevoh Yout interjects with phrases from black American hip hop language such as; word, nu, scrape up. His narrative depicts the problem of many young people like drugs life in prison and a generation who have no other option but to participate in the informal economy. Hip hop style does not impose a homogenized “one world” culture upon his practitioners. As we can see above there is use of Kiswahili, hip hop language and sheng.

2.1.5. Use of slang/Kenyan English

Kenyan Christian hip hop lyricists use hip hop slang terms that are often not understandable to those outside of the hip hop community. Slang is a means by which members of the hip hop community can identify themselves and speak in a code with brevity and speed to other lyricists. Slang is ephemeral. The terms used in one generation may pass out of usage in another. They keep changing as part of identity formation and lock out- groups.

Many Kenyan Christian hip hop artists use Kenyan English to identify themselves as Kenyans, As such non Kenyans will thus be considered as an out group as they may find it hard to understand Kenyan English. The in-group here is the Kenyans who have a common cultural and social identity. Some terms may only make meaning in Kenya and understood by Kenyans as they are sourced from the Kenyan culture.

Street language is transmitted to the hip hop culture through rap music. It has become a pidgin language of sorts. Even if the hip hoppers have different first languages, they still can understand the slang of hip hop. Hence this culture is bounded linguistically. The word “nigga” is one of the most popular word of hip hoppers. Contrary to the traditional derogatory meaning of the word hip hoppers now use the word as a term of endearment. The vernacular this culture changes constantly. What might be a cool statement today might be outdated in the next year.

One major property of slang that is important to this study is Group identification. Many slang words are markers of membership in a particular group that is outside of the mainstream adult setting. Membership works both ways; if you don’t know the slang terms, you are also clearly identifying yourself as a non-member of a particular group. Some slang words in the Kenyan Christian hip hop lyrics are likely not to be understood by non-Kenyans and some Kenyan adults.

The most common slang used by Kenyan Christian hip hop artists is Sheng. Sheng is a Swahili based can’t originate among the urban underclass of Nairobi, Kenya and influenced by many of the languages spoken there. While primarily a language of urban youths, it has spread across social classes and geographically to neighbors Tanzania and Uganda.

The word is coined from the two languages that it is mainly derived from; Swahili and English. Originating in the East lands area of Nairobi (variously described as: slum,

ghetto mtaa or suburb). Sheng is new heard across all the Kenyan towns. Most of the sheng words are introduced in various communities and schools and given wide exposure by music artists who include them in their lyrics, hence the rapid growth.

It can be assumed to be the first language of many Kenyans in urban areas. Sheng is mainly used by the youth and is part of popular culture in Kenya. Like all slang it also evolves rapidly as words are moved in and out of slang use. It is finding broad usage among Christian hip hop artists in Kenya both mainstream and underground (whose music helps spread the language and contribute to rapid changes or shifts in sheng vocabulary) as well as among some university and secondary school students. Although the grammar, syntax and much of the vocabulary are drawn from Swahili, Sheng borrows from English and from the languages of various ethnic groups in Kenya including Luhya, Gikuyu social identity, Luo and Kamba.

Examples of sheng

Code	Word	Approximate
1	Soo	One hundred shillings
2	Cheki	See
	Mse	A person
3	Nikiboya	
7	Mzeiya	Friend
11	Kuveveka	To be dupped
	Katia	Seduce
12	Tafash	Problematic
	Mkwanja	Money
	Mitush	Second hand clothes
13	Ocha	Up country
14	Soja	soldier

2.1.5.1 Sheng as a marker of social identity

Many Kenyan Christian hip hop lyricists have embraced sheng in their lyrics to mark their social life. They do so to identify with the poor Kenyans specifically the slum dwellers that by far use sheng as their medium of communication. Eko Dydda in his lyric “ghetto” echoes the life of slum dwellers by using Sheng to render his message aptly to the target audience.

He says.....

Ken Eddy Krezi in his lyric”Testimony”:

Ken Eddy Krezi cheki vile Christ

Ana drive me crazy eeh

As I worship in Sheng in truth and in spirit.....

In what seems as the most creative form of language manipulation, Ken Eddy even attempts The Lord’s prayer in Sheng:

Baba mwenye huwaga juu ka dot kwa small I

Hallowed be thy name juu wewe ndo uko high

Uliamua tu ku use this small I....

Although the Christian hip hop lyricists have their main message as spreading Christianity, they seem to be voices for the voiceless, the young people and slum dwellers. They seem to sing with a message to champion for the rights of these poor Kenyans .According to Korster Sheng therefore is a language of revolution, a language to press for change and equitable distribution of wealth amongst all Kenyans. Juliani in his song “Utawala” says.

2.1.6. Use of vernacular languages for identity

As much as Kenyan Christian hip hop music borrows heavily from the western style, it has not lost its distinctive Kenyan identity. This is because the youth have also incorporated vernacular languages and lyrics in their Christian hip hop songs.

Roy smith Mwaita popularly known as Rafftone raps in his Luhya dialect. His song “Tsinyanga tsiwere” (days are over) is a popular hit among many Kenyan youth regardless of whether they understand Luhya dialect or not. The youth in Kenyan christian hip hop music are simply reinventing themselves in exciting ways.

Jimmy Gait in his lyric “muhadhara” switches between sheng and Gikuyu dialect, as well. The use of vernacular languages in Kenyan Christian hip hop music is specifically used as a marker of the Kenyan identity. The lyrics are used to appreciate the diversity of the local dialects spoken across Kenya.

2.1.7. Use of exaggerations

Most rappers are no less pragmatic; they use language that works which is sometimes ornate, but often plain spoken. The hyperbole used in many hip hop lyrics is usually plain and flat. Infact the most complicated hip hop lyrics are not always the most successful. Many of the young Christian hip hop artists use simple exaggerations to encourage listeners to hear the spoken words as music; and this is the genius of hip hop.

Examples of these exaggerations include the following:

11	Kwa giza kila mshii ni msupuu	Every girl is beautiful in the dark
7	Enda Hilton chini hata bata zina bullet Niko pregnant na life	Go to Hilton, even bata shops have bullets I am pregnant with life
6	Tafadhali, samahani, shukrani ni terms zimepotea Trousers inateremka down to earth Walivaa high heels wakaribia heaven	Please, excuse me and thank you are terms that no longer exist My trousers drop down to earth They put on high heels to reach heaven first
12	Nioe malkia tupate mtoto	I marry a queen and we get a baby
8	Tunaogelelea kwa jasho letu Wanadrown kwa machozi yao	We are swimming in our own sweat They have drowned in their own tears
13	Kenya yote ni ghatt,, ni slum	The whole of Kenya is a slum

2.2 Conclusion

In this chapter we sought to find out how language can be used to mark social-cultural identity. The language patterns evident in most of the Kenyan Christian hip hop lyrics are meant to foreground a specific identity of both the lyricist and the target audience. The identities range from: Hip hop identity, Kenyan identity, ethnic identity and youth identity. Therefore the artists use language prestigiously as a tag of their various social backgrounds.

In hip hop music style functions as a system of distinction, driven by the desire to be original, creative or simply the best. Thus style is the central rubric through which to read hip hop cultures. It is more than language in a purely structural sense, it extends to the communicative codes of groups that interact using different languages and communicative codes both at local and global level. From the findings above it is clear that style extends to a level above language. Many hip hop artists strive to achieve distinctiveness in style, members of the hip hop nation put style to use in order to distinguish themselves from adherents to other possible styles in their local arenas as well as to connect themselves to a global network of artists. Each of them claims their “own style” which they refer to as a “my style” or a “your style”.

CHAPTER THREE

THE INFLUENCE OF HIP HOP LANGUAGE ON THE MESSAGE IN KENYAN CHRISTIAN HIP HOP LYRICS

3.1 Introduction

In this chapter we seek to answer the question; “How much influence does the language of secular music have on Kenyan Christian music, in terms of choice of words. Do they both (secular and Gospel) influence each other or borrow from each and in terms of styles and language use? Traditionally, there is a degree or two of separation between secular and sacred music based on language use. Over the years, however, any lines that were between the two styles of language have been virtually eliminated. The only clear distinction now between a secular song and a gospel song is the lyric. In terms of the musical style, there is a Christian version of almost every style of secular music: the hip hop, blues R & B, Rock, Lingala, county, Reggae.

Like most forms of contemporary Christian music, Christian hip hop artists have been criticized by some Christians who see the new forms as too similar to secular music style or insufficiently focused on traditional religious sentiments. Artists in this genre are expected to convey a committed protestant Christian religious view point and to design their music as a sacred service to God. Kenyan Christian hip hop music is characterized by dominant vocal usually performed by a soloist. The lyrics often have a Christian nature, although some songs feature lyrics that can be construed as secular in meaning.

3.1.1 The hip hop language

In hip hop there is a variety of communicative practices like; call and response, poetics and flow, battling and free styling and rhymes. All this helps us in understanding of the role of the language in both binding/bonding community and seizing linguistic opponents. Youth around the world creates styles and language that (re) mix dominance styles and languages in relation to those already present in their localities. Since hip hop language varieties are full of linguistic remixing, this language cannot be defined at any state in time and it is not in a permanent state. It has no rules or structure because they can be broken and changed at any time. It is always changing and ever free-forming and flowing. Hip hop language is free forming and flowing because it is a mass-mediated language through music and other forms of popular culture.

Kenyan Christian hip hop artists through linguistic borrowing have carved out a place for themselves in Kenyan church. Many of them alternate the borrowing between English, Kiswahili and the local dialects. This brings a one to one relationship between language and identity. They fluctuate between the black America influences on pronunciation like the consonants cluster reduction and the multiple uses of the habitual “be” on one hand. On the other hand they bring in sheng a code which most of them are comfortable with locally. By so doing they locate themselves within the linguistic and cultural world of hip hop.

Hip hoppers helped develop young people imaginations giving them a range of possible subjects that extend beyond those available in their immediate surroundings. There are

changes in many languages all over the world. The changes are sparked by words created by youth and young adults who feel empowered to codify and label their own realities with new expressions, words that represent their new desires, new ideas, and new searches. It is therefore clear that the greatest impact of hip hop culture is its ability to bring people of all different beliefs, cultures, races, and ethnicity together as a medium for young and middle aged people to express themselves in a determined manner both individually and collectively.

Hip hop culture is changing the nature, sound and the rules of the English language. Words such as hood (neighbourhood), what's up (hello), chill (relax) are frequently used nowadays by both artists-secular and Christian hip hop.

3.2. The meeting point: secular hip hop versus Kenyan Christian hip hop

The secular hip hop lyricists and the Christian hip hop lyricists seem to have various aspects in common like the following:

3.2.1. Common themes.

Most Christian hip hop lyrics share common themes with the secular music. The Christian hip hop artists in Kenya today just like the secular lyricists address common themes in their music like; Love, Drug Abuse, HIV/AIDS, unemployment, sexual immorality and corruption. They all seem to be addressing the same common issues that affect many Kenyans. They both have adapted one major feature of hip hop which is the fact that it facilitates a sense of freedom through its expressive nature. It has few rules

and artists can through its expressive nature. It has few rules and artists can sing about almost anything especially how they feel about their world.

3.2.2. Hip hop culture

As seen in the earlier chapters, Christian hip hop lyricists also have embraced the use of rap and other elements of secular hip hop like graffiti, break dancing and turntabling (or Djing). Just like the secular hip hop, the Kenyan Christian hip hop music typically has a faster tempo and more emphasis is on the performer. The performer's emotional connection to the audience and the lyrical content of the song is highly valued. Both of them use rap as a prominent element of performance where the performer speaks rhythmically and in rhyme, generally to the beat.

3.2.3. Common target audience.

Both the secular and Christian hip hop lyrics seem to be targeting one common audience which is, the youth. In fact, the main reason as to why hip hop culture was incorporated in gospel music was to make it more appealing to the youth. The two have then become so popular among the Kenyan youth that they are performed in common venues like Discos, concerts, night clubs bars and churches. Many youths go to church nowadays to entertain themselves thus the church has become like a recreational place for the youth. The Kenyan Christian hip hop music has therefore created a new expression of culture and youth identity for young Kenyans.

Kenyan hip hop defines a growing genre of music in contemporary Kenya. Kenyan hip hop commonly as well as sheng and various tribal languages. Early Kenyan hip hop artists imitated the styles of the United States with musicians rapping in English. Kenyan hip hop has embraced and appreciated the genre, creating its own distinct version.

Jimmy Gathuu was one of the earliest known rappers on the Kenyan scene with his hit song “Look, Think, Stay alive, a song dealing with road safety. Hardstone in 1996 released the song “Uhikiki” which sampled a kikuyu folk song and Marvin Gaye’s “sexual healing” other pioneering artists were; Kalamashaka with their national hit “Tafsiri Hii,” K. South with “Nyabaga Kodo Gakwa “(which was also sampled from a kikuyu folk song).

The music industry continues to grow with different production houses or subgenres like: Ogopa DJs who term their style of music as “boomba or Kapuka, Calif Records whose sub-genre is called Genge, which roughly translates to “large crowd of people”. It reinforces the fact that hip hop music is music for and by the people. The motive of production seems to highlight local culture and community. Mainly the music recently involves taking the original form of hip hop songs and lyrics and mixing it to a new local version that can relate to the audience. Juliani, a Kenyan Christian hip hop artist is one musician who started out as a secular artist. He was among a group of Kenyan youths known as Ukoo Fulani Mau Mau. They brought a musical revolution of their own with messages of religion, social and political injustices in today’s society. These themes have then been incorporated in the Kenyan Christian hip hop music. Juliani has been in the

music industry for long but then he changed quickly to gospel entertainment with a mission to serve gospel fans in a special lyrical feast. Born and bred in the sprawling Dandora suburbs, the spiritual home of many Kenyan hip hop icons, music effortlessly became a part of his existence.

Juliani started rapping with “Wenyejis” and later Ukoo Fulani. Soon he started performing at local clubs especially at Florida 2000. As he got more entwined with them, he began to realize that their spirituality differed with his own idea of religion. There he carved a niche for himself as a guy who had an affinity for religion. He wanted to identify with a certain category of Christians in a different manner. He then released a new single “Jesus – nosis” from then he has been performing at several gospel events including the “Zaidi ya Muziki” album launch by Gospel Fathers.

Together with Astar and fellow hip-hoppers Rigga and Michelle, they formed the nucleus of the monthly youth gig known as “Hip –Hope”. His singles have continued to capture the imagination of Gospel fans. The older” Jesusnosis” is still an unrivalled work of art while his most recent jam.”Mtaa Mentality” has been a run-away hit. It features hits such as Biceps and Hela. The album garnered accolades at the 2009 Groove Awards as Best Hip-Hop album and Best Hip Hop single.

3.3 Language use in Kenyan Christian hip hop lyrics Versus the Hymnals.

The hymnals were specifically written for the purpose of praise adoration and prayer. In a hymn the message is typically addressed to a deity or to a prominent figure (God). They

are modeled on the psalms and other poetic passages in few scriptures. The language used is mostly simple and metrical in form. It is also highly religious and spiritual in quality. The ideas are usually direct once meant to unify a congregation while singing it. They are also written with special or seasonal themes to be used on specific holidays like Christmas, Easter and specific occasions like funerals, weddings and Sunday worship. The music targets both the old and the young. The hymnals are written in English and have been translated to Kiswahili and other local languages.

On the other hand the Christian hip hop lyrics are much more contemporary and down to earth to address day to day issues affecting Christians. The lyrics are in time with modern times, no wonder the term “Christian \ Holy \Gospel Hip hop”. The lyrics are delivered by lyricists who are predominantly young as the music targets the youth. These lyricists have managed to merge the better of the two worlds -secular and spiritual. The language used in the Kenyan Christian hip hop lyrics is mostly Sheng as a mixture of English, Swahili and other Kenyan local dialects. The use of sheng in this case is to reach out to as many Kenyans (youths) as possible, since this has become a first language for many Kenyan youths.

The following are examples of lyrics which carry the same message but expressed differently as a hymnal version on one hand and as a hip hop version on the other hand. The hip hop version is version “A” while the hymnal version is version “B”.

1. Message: Temptations in the life of christians

a) Hymnal version

WHAT A FRIEND WE HAVE IN JESUS

What a friend we have in Jesus

All our sins and grief to bear

What a privilege to carry

Everything to God in prayer

O what peace often forfeit

O what needless pain we bear

All because we do not carry

Everything to God in prayer.

b) Hip hop version

Code of Ekko

..... As I walk through the valley of the shadow of dark

So.....go.....

Eko Dy.....dda nina Jesus

King of all..... Kongs

Naweza ona kila kitu

I can see..... all Those..... Things

Zangu zinataka kuniangusha coz

He is my life

Furthermore ako hai, he's alive
Devil you are stil anaan fraid of me
Juu Jesus ni ni anananfriedn of me
Uta-steal nothing ana-a-way from me
Juu bado utajiombea 1-1-1 pray for me
Niwe strong kuliko Samson
Wissa kuliko Solomon
Na-walk na Jesus ye ni solo boy

2. Message: Hope in life

a) Christian Hip Hop Version

God la kusema hakuna easy
So kwa makini ndugu yangu nisikize
Umeteseka siku nyingi
Ukiwander umekosa nini
Temptations toka kila upande
Toka juu chini katika kila upande wako
Sa unashindwa kufanya nini
Hau-pray na word pia hausomi
Kazi tu kupiga debe
Naye shetani aruka ruka akisema yeah, yeah
Maswali unazo daily
But itabidi tumweke Yesu mbele

Kriss eeh baba

First of all God ni msoow

Alinitoa system ya kuget masoo

Anywhere sa niko free

Alinichange

Nilikuwa mstrange

Sa nimechange

Nimeacha foot-subishi

God anipatie Mitsubishi

Sa mchezo huna, devil apewe machozi

Tuna uwezo kuwa prezoo

God ametubless tu sana

Na hatuwezi sema anything else

Tunajua kwenye God ametutoa!

b) Hymnal version

When upon life billows you are tempest tossed

When you are discouraged thinking all is gone

Count your many blessings name them one by one

And it will be surprising you what the Lord has done.

Count your blessings name them one by one.

Count your blessings see what God has done....

3. Message: God's protection

a) Hip-hop version

..... As I walk through the valley of the shadow of death

Si o Go

Eko Dy.....dda nina jesus

Kings of all Kings

Naweza ona kila kitu

I can see all Those things

Zenye zinataka kuniangusha coz

He's my life

Furthermore ako hai, He's alive

Devil you are still aaaaaafraid of me

Juu jesus ni aaaafriend of mine

Uta-steal nothing ana-away from me

Juu bado najiombea l-l-l pray for me

Niwe strong kuliko Ssamson

Wissa kuliko Ssolomon

Na walk na Yesu ye ni Ssolo boy

b) Hymnal version

They come

Since Jesus has set me free

I'm happy as heart can be

No longer I bear the burden of care

His yoke is so sweet to me

My soul was as black as night

But darkness has taken flight

Now I shout the victory

For Jesus has set me free

4. Message: The Love of Jesus Christ

a) Christian Hip-hop version

Hakuna anipendaye kama wewe Yesu

Serving you makes the devil furious

Anafanya bidii ili niende hell

Lakini katika jina ako mipango zake zitafail

Usiruhusu chochote keep us apart

Tafadhali kuwa the master of my heart

Holy, loving and gentle king, bilawewe mimi ni nothing

May I decrease and may you increase

In you I find perfect peace

Jesus we ndio njia pekee ya kufika heaven

Mighty warrior you've never lost a fight

b) Hymnal version

Amazing Grace

Amazing grace, how sweet the sound,

That saved a wretch like me!

I once was lost, but now am found,

Was blind but now I see

It was grace that result my heart to fear

And grace my fears relieved,

How precious did that grace appear?

The love I first believed.

From the above data, it is evident that the common message is the same but the language used and rendition makes it different and appealing to different age groups. A copy of the two versions of the same message was given out to 40 congregants of different ages from Mavuno church Nairobi to find out which of the two they pretend. The results were as follows:-

Age	No. of respondents	Preferred version	
		A	B
13-19 teens years	10	17	3
20- 35 Youth years	20	5	5
35 years and above	10	2	8
Total	40	24	16

From the results, it is clear that majority of the teens (70%) preferred the hip hop version of the songs. Those aged 35 and above only 20% preferred the hip hop version whereas the majority (80%) preferred the hymnal version.

3.4 General Overview

Gospel simply means “The good news.” Therefore a song that is considered gospel should directly or indirectly affirm this scripture and lead others to Christ. If we go strictly by the interpretation. Then most songs termed gospel are really not. Secular in philosophy and politics means ejective of religious and sacred forms and practices. Hence a secular song doesn’t regard God and what Christianity teaches. What makes secular music different from the Christian and society as whole is not only in the name secular or the fact that that it does not specifically mention the name of God or Christ, the problem is in the **words** and the **message** they convey. Some of these messages are: pride, insults, sex appeals, materialism, and focus on self instead of God, revenge instead of forgiveness and reconciliation, lust under the guise of love songs. These are portrayed through the words, dressing and dancing.

Today 90% of the meetings in the church especially on Sundays is nothing but dancing to gospel music. The music being played in many churches has heavy borrowing from the

secular world and this craze is really having a toll on the church. Some critics argue that the Kenyan Christian hip hop artists have compromised the message and the presentation of the gospel by infusing hip hop within their music and collaborating with secular artists.

Juliani for instance does “Street Philosophy” as his main theme in his gospel music. In an interview he argues; “I have heard critics questioning whether I am a real gospel singer. I tell them that I am not here to copy-paste the Bible but to pass the message in the best way my fans can understand it”. His songs have been accepted by the church and night clubs alike.

The ever-widening gap between the church and the young generation is reducing due to the new genre of Kenyan-Christian hip hop artists. Some youth argue that a sermon is not a sermon if it is not heard. Christian service must therefore be relevant to the time. A ministry is useless if it doesn't reach its intended audience on when the church declines to respect rap music and urban dialect, it is blatantly disrespecting the very age group it claims to desperately desire.

One definite way of demonstrating respect for the hip hop culture is by incorporating to unique style of music and language in worship celebration. Today we are witnessing the marriage of gospel and hip hop and that union has produced artists like Juliani, Kelele Takatifu, Eko Dydda Ken Eddy Krezzi among others. These have combined the message of the gospel of Jesus Christ with beat, energy and dialect of hip hop. Most of the

hymnals composed over two hundred years ago have been remixed both in the language use and musical style to appeal to contemporary listeners.

The spoken word (poetry in hip hop form) is extremely popular and it is now being used as a form of worship to bridge the gap between the church and the hip hop generation. By integrating elements of hip hop culture into worship the church shows that it respects and appreciates the youth. Many preachers have also been seen to relate the message of the sermon to practices, problems and experiences unique to the Kenyan youth like HIV/AIDS, unemployment and love. One of the youth interviewed said;

“What we want to know is not about a sermonic exposition of theological terms but what the gospel of Jesus has to say about the rising cost of living, a sixty hour work week, relationships, dealing with stress and being young in Kenya”.

Rap music has always dealt with the values ,concerns trials and issues facing young urban Kenyans thus the sermon in the church have also been forced to be culturally relevant and practical for the twenty first century living. Many congregations have welcomed for culture of hip hop through its worship, style, attitudes and language as a kind of reconciliation between the church and the youth.

They have therefore accepted the philosophy that worship must be constantly updated. They also exercise the use of “generationally-sensitive language in worship and have developed practical ministries that address the issues facing the young generation to capture their hearts. The term Christian hip hop (Christian\Holy\Gospel rap) has been coined to make rap music appear to be acceptable by the church.

3.5 Conclusion

In this chapter, we set to find out the meeting point between secular and gospel and the influence they have on each other. It is evident that the hip hop version of gospel music is more popular among the Kenyan youth in as much as the message is almost similar.

CHAPTER FOUR

DATA ANALYSIS FINDINGS AND DISCUSSIONS

4.1. Introduction

This chapter investigates and analyzes the language scenario and the effect of hip hop in a modern Kenyan church and a selected school. One striking feature in most Kenyan churches is the gospel diversity in languages and the ease with which the congregation switch from one language to the other even within one sentence.

4.2 The language scenario of a church service in a selected school.

In the study, I visited Kakamega High school during one of the Sunday services. The students come from all counties of Kenya being a national school. Out of the 1500 students only a few have the same tribal backgrounds and are consequently able to communicate in their own languages. This diversity in languages implies that there is a great need of a common language, as such the following language options are available: English, Kiswahili, Sheng, and English.

Ethnic identity is not favored in the church but rather uniformity in worship. The faithfuls must be able to attend church service and find no difficulty in feeling at home. The liturgical language is English and Kiswahili though there are some elements of Sheng used during prayers in the church. It is minimal at this point since there is lack of liturgical material available in Sheng

What follows are the announcements which are mostly done by students. At this point they incorporate both Sheng and English. The Bible lessons are often read in more than one language; English and Kiswahili depending on the composition of the congregation.

The sermon itself is done in Kiswahili, English and Sheng depending also on the preacher delivering the sermon since it alternates between students, a teacher or invited pastors. On this specific Sunday, the preacher is an invited young pastor who seems to be fluent in Sheng. However; he alternates between Kiswahili and some English. There seems to be very little usage of Standard English and the students are therefore a lively congregation since the sermon is being delivered in a language they identify with so easily. Most of the language variety can be found in the songs sung during the worship service. In many cases, one song is sung in several languages at the same time including the local dialects.

Presentations of choirs by various classes are then made in various languages ranging from the native dialects, Sheng, English, and Kiswahili. Some of the songs presented are hymnals which have been fabricated into hip hop and other secular styles. Thus it is evident that there is a diversity of languages in the church; the languages complement each other. The worship language is Kiswahili but there is much use of Sheng euphemistic and metaphorical expressions, hence the service is relevant to the urban environment in the school.

4.3 Findings from a modern church in Kenya

To ascertain the impact of hip hop music in the church in Kenya, I conducted a research at Mavuno church in Nairobi with the help of five (5) volunteer undergraduate students from University Of Nairobi. Mavuno church draws its members from the whole of Nairobi County. It is assumed that the findings of this study will therefore inform us what is happening in most urban areas.

The Mavuno church started from the Nairobi Chapel which was a fast growing non-denominational church next to the University Of Nairobi residential halls .In August 2005, the Nairobi Chapel multiplied into 4 congregations namely:

- a) Mavuno chapel (South C –Bellevue)
- b) Covenant chapel (Waiyaki way)
- c) Mamlaka Hill Chael (University Of Nairobi)
- d) Old Nairobi Chapel (Ngon’g road)

This section contains the findings and the analysis of the data. It has the information gathered through the use of questionnaires, focused group discussions, interviews and participants observations. The five students were to distribute the questionnaires while I was involved in focused group discussions and interviews. The total number of questionnaires distributed was 80. 20 questionnaires Out of the 80 questionnaires administered to the youth, 50 were correctly filled and returned. This represents 62.5% return.

Random sampling was employed to select the respondents in each congregation. Through focused groups, discussions and interviews, the researcher was able to reach 80 respondents as shown in the table below, bringing the total number of the respondents in this research to 130.

Youth (20-35 Yrs)	Youth (20-35 yrs)	Teens (13-18 yrs)	Population
Focused group discussions	30	30	60
Interviews	Youth 20-25yrs	Teens 13-18 yrs	20
Totals			80

Table 1: Focused group discussions and interviews

Through the participant observation method , I was able to reach the youth as they used christian hip hop songs in the various services available at Mavuno church for various age groups and gender including Mavuno Teen Ministry ,Mavuno Youth Ministry known as Yorkhouse service and Mavuno Teenz Konnekt service .Teenz Konnekt church has various events for the youth including Musical Play an event whose guests included christian hip hop artists like Juliani ,SautiSol,M.O.G. and BMF .Famous Christian hip hop artists who attend Mavuno church include; Rigga ,Ken Eddi Krezi and Kelele Takatifu.

4.4 Influence of Hip hop music on the Christian Youth in Mavuno church

It's evident from this research that hip hop music has a remarkable influence on the Christian youth in Kenya today. From the findings, it came out clearly that gospel hip

hop music has become very popular among the youth in urban areas where 96% respondents confessed to be aware of it. My observation was that Mavuno church has a large following of the youth since it has highly incorporated hip hop music in their services. When hip hop music is incorporated in church worship, many youth come to church and eventually experience the transformation of values and lifestyles (Kawira 2013).

The Mavuno church Youth Department is currently organizing music rallies in which are giving youth opportunities to perform their favourite songs after which there is an open discussion to unpack the message in these songs. On 12th September 2009 Mavuno church held a big Gospel concert called “Spread the love Festival” which was graced by Kirk Franklin, an American hip hop gospel artist. 125 (96%) respondents felt that embracing hip hop and incorporating it in the church worship attracts more youth to the church. One specific question to the youth asked was;

“Are you comfortable with a church where gospel hip hop music is practiced or the one without?”

Out of the 50 youth who returned the questionnaire, 48 (98%) said they were more comfortable with the churches where gospel hip hop is used while only 2 (4%) were against it. This implies gospel hip hop music is popular among the youth in the Kenyan urban areas. Another interesting observation from the questionnaire was that the ratio of males to females among the youth in Mavuno church is 5:4 (5 males in every 4 females).

This is possible because the males tend to move out of the church to the secular places where there is a lot of vigor and vibrant music. It was found that many of these male

youths had opted for Mavuno church due to the hip hop music that had been incorporated in the worship team.

Although 5 (3.8%) respondents denoted that gospel hip hop music is more of secular and just as source of entertainment and used only to warn youths against vices like drugs, sexual immorality. 125 (96.15%) respondents were of the opinion that gospel hip hop music makes the service lively entertains the youths and breaks boredom in the church. It gives them room for their creativity and innovation providing a healthy platform to use their talents in worship. 127(97.7%) respondents indicated that gospel hip hop music affected their relationship with God, friends, parents, teachers and church leaders. It has helped them develop self-esteem, self-respect, confidence and boosts their social interactions.

Some 3(2.30) respondents were of the opinion that the language used in gospel hip hop was so secular and that it opposes Christian values while 126(96.9%) were of the feeling that gospel music should use language that identifies the youth and addresses issues affecting them however secular they may be while the and remaining 1(0.7%) were neither affected positively Or. are when braded gospel, sacred or holy, it's still a door to idolatry secularization and corrupts worship 9(3.9%) respondents said gospel hip hop music neither affected them positively nor negatively. From the above findings, it's clear that this music is popular among the youth in Nairobi and Kenya.

4.5 Effects of barring gospel hip hop music in the church

It is evident that gospel hip hop music has gained popularity among the youth in Kenya where 117 (81.3%) respondents expressed the great need to retain and even encourage the use of gospel hip hop more in the church. 201 (87.39%) respondents sound immediately cease to attend the church and opt for other churches where they are free to use Gospel hip hop music still on the same 17 (7.39%) respondents said they would still go to the same church but would feel rejected. 8 (3.47%) respondents vowed that they would rebel and continue using the music and vowed that they would rebel and continue away the remaining 4(1.13%) respondents were not sure of what would happen but suspected the youth would become angry, rebellious and stop going to church. These responses therefore show that the effect of discouraging hip hop music in the church is losing the youth.

According to Makewa (2008:5) the youth are more drawn to secular music than Christian media. This is because the secular media has very entertaining programs with attractive music. As one of the fastest growing music industry in the world, hip hop has influenced many youth in Kenya today and there is no way in which the church can shun away from it and still hope to be relevant to the youth. 36% of Kenya's population is youth (USAID Kenya 2012) thus policy makers or planers of any organization the church included can afford they ignore such a large group of people if they hope to succeed.

Gospel hip hop music aim is not just replacing the secular replacing the secular lyrics with gospel lyrics and retaining the beats and tunes. The youth are proud to identify with

Gospel hip hop music because it appeals to them (Kawira 2013). The vigorous and more vibrant music is what the youth in Kenya are looking for and will attend every forum including keshas where the choice of music is open with a bias on hip hop styles (Rukungu 2013).

Christian hip hop music should be integrated into Christian worship in order to make it appealing to the youth who sometimes feel left out in today's church service. Secularization is now a reality everywhere that young people of the church are developing interest in secular music is not something to hide. A careful analysis of the newspapers reveals that hip hop music features prominently in gospel concerts and church events on Kenya today. For example the Saturday Nation (8-22 November 2010) and Sunday Nation (22 October to 23 November 2008) just to mention a few have several articles that covered Christian concerts where gospel hip hop music featured as a major recipe. This is an indication that there is an increased infiltration of the secular hip hop music into the Christian circles. Similarly, Gospel hip hop in the secular social meetings such as restaurants, pubs and discos where gospel artists are invited to entertain the clients (Sunday Nation, 4 April 2013).

Youth Sunday worship services to be donated by hip hop artists are running the show and seem to be devising new styles for their fans to keep them glued to the hip hop genre. A careful analysis of "Zuqka" Lifestyle magazine and "Pulse" magazine from the Friday respectively, reveals that hip hop music can no longer be locked out of the gospel categories. For example, an article in Zuqka (16 December 2011) featured a young pastor

known as Allan Muriithi commonly known as “Pastor Rhymes” who is very dynamic and hip hop friendly. The vestments type of songs he uses in worship is customized to address the realities of youth. He has afforded many youths through his unique gospel hip hop music. Some of his common songs include: Jehovahs love, Nionyeshe njia and no more hustling. H goes to schools churches and colleges to reach out to the youth and engage them on healthy discussions on morals, spiritual and salvation.

Rob Horge, a Christian hip hop artist during a press interview in March 2005, confessed that he sings for God and puts his message in an attaching and entertaining way to the youth. He strives to bring the message of Go in a way understandable and attractive to the youth. He offers his listeners an alternative to explore their talents.

4.6 conclusion

The findings in this chapter reveal that hip hop music has a remarkable influence on the Christian youth in Kenya today. The language of hip hop music has now become the language for Sunday service in some churches. An example seen in the discussion above is Pastor Allan Muriithi famously known as ‘Pastor Rhymes’ due to his hip hop-like rhymes he uses in his sermons. The youth are proud to identify with Gospel hip hop music because it appeals to them.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This Chapter provides a summary of the research findings, the conclusions and recommendations. In chapter one, we looked at the introduction, the statement of the problem and justification and rationale of this research.

We also introduced the social identity theory in the theoretical framework. The following hypotheses were put forward for investigation.

- i. Kenya Christian hip hop lyrics are identified by certain language patterns
- ii. Language can be used to reflect a shared social identity
- iii. There is a meeting point in style between secular lyrics and Kenyan Christian hip hop lyrics
- iv. Language use in Kenyan Christian hip hop has affected the language use in the church.

In chapter 3 and 4 we carried out research on the above by collecting and analyzing data.

In this chapter, we shall summarize the research findings and show their relationship to our research questions and objectives.

5.2 Summary of the research findings

We set to find out in chapter two how language can be used to mark identity. The linguistic choices in Kenyan Christian hip hop music specifically foreground a certain social identity. We investigated how language devices and choices like sheng; rhyme, rap, vernacular languages, and code switching are used by the Kenyan Christian hip hop artists to highlight various social identities like: the hip hop identity, youth identity, Kenyan identity and ethnic identity. We therefore established that the second hypothesis has been positively tested in that many of the language patterns used in Kenyan Christian hip hop music bring out a specific in- group identity for members.

It was noted in chapter three that the language patterns used in Kenya Christian hip hop music is greatly influenced by language patterns in secular music. The two share various aspects in language like Rap and sheng and also other aspects like common theories, common target audience and allusion to the hip hop culture. This therefore positively tested our third hypothesis.

The study reveals that the emergence of the new genre of music, Christian hip hop has greatly influenced the church in Kenya; we found out that the Christian hip hop music has affected the language scenario in modern churches in Kenya. It was established that there is a change from the traditional liturgical languages which were English, Kiswahili and local dialects. Sheng, English and other language choices have now been incorporated in the church.

Even during the sermon delivery, hip hop influence can clearly be seen. One outstanding example is pattern Allan Murithi of Mavuno church Nairobi, famously known as pastor rhymes due to his poetic style of sermon delivery. This finding tested our fourth hypothesis.

In view of the data sampled in chapter four, it was found out that many Kenyan youths if given two versions of song with a similar message, they would prefer the version that has the language that they easily identify with. They are attracted more to that hip hop version which incorporates language patterns that the youth use in their day to day life, and which seems, to simplify matters of Christianity by alluding to issues affecting them in life.

5.3 Relating findings to objectives

In the study we aimed at finding out how language patterns can be used as a badge of belonging to a particular group. Our findings revealed that most of the language patterns like rhymes, rap and sheng used in Kenyan Christian hip hop music is popular with the Kenyan youth because it gives them a sense of identity and belonging.

The social identity theory which we used was relevant to our study since it was used to analyze how language is used to proclaim membership to a certain group (in – group) and non-membership to another (out- group). It was also helpful in understanding how language use in Kenya Christian hip hop music is a badge of social identity. When we

use able to use a certain language choice, we gain prestige amongst some certain members of a social class.

5.4 Suggestion for further research

This study concentrated on language patterns in Kenya Christian hip hop lyrics, however future research can be done a Islam hip hop commonly referred to as “hijjabiss” to find out if there are any similarities in language devices used in “Hijjabiss” and Islam. Hijjabis can also be studied to find out whether there are any secular elements in it and how it affects young Muslims in Kenya. Or whether Islam hip hop has had any influence on the language scenario in the mosques.

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APPENDIX 1: QUESTIONNAIRE

I am a Master of Arts student at the University Of Nairobi Department Of Linguistics, currently investigating the language used in Kenya Christian hip hop music and its effects on the church in Kenya. Kindly fill in the questionnaire as instructed below:

SECTION A:

INSTRUCTIONS: Tick appropriately.

1. Please indicate your age bracket.

13-19 ()

20-35 ()

2. Gender

Male ()

Female()

SECTION B

3. Do you listen to Christian Hip Hop lyrics?

Yes ()

No ()

4a. Do you like the incorporation of Hip hop music in church?

Yes ()

No ()

b) If yes, has it attracted more youths to the church?

Yes ()

No ()

5. In your opinion, what would be your reaction if Christian Hip hop music was barred in church?

i. Immediately cease to attend church ()

ii. Go to the same church but feel rejected ()

iii. Opt for other churches that use this music ()

iv. Rebel and continue using it unless chased away ()

v. Not sure

6. In your opinion, what is the function of Christian Hip hop music in church?

- i. A source of entertainment
- ii. Breaks boredom in church
- iii. Helps develop self-esteem and boost social interaction
- iv. Positively affects my relationship with God.

7. What is your feeling about the language used in Kenya Christian Hip hop lyrics?

- i. Secular ,thus opposes Christianity
- ii. Has only few secular elements that do not affects Christianity
- iii. It is friendly and appealing to the youth

SECTION C

8. Select the version of music you would prefer for the given messages below:

a) Hope in life

Hymnal version

Hip hop version

b) The love of Jesus

Hymnal version

Hip hop version

c) Overcoming temptations

Hymnal version

Hip hop version

APPENDIX 2: LYRICS

Lyric Code 1

Artist: Kriss Eeh Baba

Song: Mmmh Baba

Mko tayari lakini?

Sounds of Carena!

Kris on the beat!!

Dunda nami!

Mmrnh Baba! [ero] Mmmh Baba! [ati nini mse?]

Mmmh Baba (eh!) Mmmh Baba! (eh!)

Mmmh Baba! (ero!)Mmmh Baba!

(Yelele! Yelele! Yelele!)

Mmmh Baba!Mmmh Baba!

Mmmh Baba! Mmml Baba!

(Mmmh Baba! (ero!)Mmmh Baba!

Yelele! Yelele! Yelele!)

First of all

God ni msoo

Alinitoa system ya kuget masoo

Anyway

Sa niko free,

Another good reason ya kuinmba Eeh Baba!

imechange sa ni Mmmmh Babal

Pendo lake tamu sema Mmmh Baba!

Alinichange

Nilikuwa mstrange

Sa mmechange
Pm a man of change!

Heleyo!
Mmmh Baba!
He! Mambo ni sawa nasema
Mrnmh Baba!He!
Alinipenda
Dhambi nilitenda
akanisamehe sa mbinguni ninaenda!
Hey. .! Yesu!
Wewe penda pesa mi napenda Yesu!
Mungu akutaka, Yesu!
Kuja kwake akufanye
Tweade!

Mmmmh Baba! [ero!] Mmmh Baba! [ati nini msee?]
Mmmh Baba!(eh!) Mmmh Baba!(eh!)
Mmmh Baha!(ero!)Mmmh Baba!
(Yelele!Yelel& Yelele!)
Mmmh Baba!Mmmh Baba!
Mmmh Baba!Mmmh Baba!
Mmmh Baba!(ero))Mmmh Baba!
(Yelele! Yelele! Yelele!)

Nimeacha Foot-subishi
God anipatie Mitsubishi
Kitarnbo tulikuwa freestyle
Siku hizituko free na style!
Kaa chonjo
Ilikuwa kionjo

Sa mchezo hun Devil apewe machobo!
Tuna uwezo ya kukuwa Prezzo
Lakini werigi wetu pia wana mchezo!
Heleyo! Mmml! Baba!
Eh!Ka uko macho sema Mmmh Baba!Eh!

Alinichange
Nilikuwa mstrange
Sa nimechange
I'm a man of... eh!
Hey...! Yesu!
Wewe penda pesa mi napenda Yesu!
Mungu akutaka, Yesu!
Kuja kwake akufanye
Twende!

Mmmh Baba! (ero!) Mmmh Babal (ati nini msee?)
Mmmh Baba!(eh!) Mmmh Baba!(eh!)
Mmmh Baba! (ero!)Mmmh Baba!
(Yelele! Yelele! Yelele!)
Mmmh Baba!Mmmh Baba!
Mmml! Baba! Mmmh Baba!
Mmmh Baba!(ero!)Mmmh Baba!
(Yelele! Yelele! Yelele!)
Mi nini msee?

This is one of the songs
For the true worshippers
Eh!
God ametubless tu sana
Na hata hatuwezi sema anything else

Isipokuwa Mmmh Baba

Eh!

Carena! Ni kupoa!

Tunajua kwenye God ametutoa!

Carena! Ni knpoa!

Tunajua kwenye God ametutoa!

Twende!

Mmmh Baba!(ero!) Mmmh Baba! (ati nini msee?)

Mmmh Babat(eh!) Mmmh Baba!(eh!)

Mmmh Baba!(ero!)Mmmh Baba!

(Yelelel Yelele! Yelele!)

Mmmh Baba!Mmmh Baba!

Mmmh Baba! Mmmh Baba!

Mmmlil Baba!(ero')Mmmh Baba!

(Yelele! Yelele! Yelele!)

Lyric Code 2

Arrist: Juliani

Song: Hela

Juliani – Hela lyrics

Hela, hela...he (echo)

Chumvi kwa chat sukari kwa chakula

Wanaweka trust kwa hela

Verse 1

Nacheki precetag before purchase

Ikieka uzito kwa budget baathen

Wanapila githeri nasi ni kibogoyo, tactics za uchoyo

Wako church juu waezi afford club
Tuko right juu you left
Anaingia kwa marriage sex iwe legal we
Hii si kalongolongo mbona ku do kenye si u do
Kila siku serviette haitumiwi ka tissue
Mse msoto analia njaa sonko ana complain obesity
Okay uko sensitive kila picha una negative
Shida huezi hata hata uwe actor wa matrix

(Chorus)

Circumstances nje ya circumference ya God
Sambamba naku vaa vest kwa ma Eskimo
Mi kuwa show nikuwa bo
Mbwa kali electric fence hu protect life lakini hauko safe
From a nagging wife
Kila sip ma tuck in pain ama ni recipe ya mkojo
We ni mfaithful haumangimangi ama hauna doh za lodgo
Zote bure ka ku-shoot mbu na bullet
Uiuwe endelea ule
Kaburi haija wai ona skeleton yake alipokufa

(Chorus)

gimme a voice thats louder than a whisper
Gimme instruction direct from the scripture
Gimme a platform like that of a teacher
Gimme a chance to influence the future
Lemme show you how much you matter
How even you can walk on water
Hand you your best life on the platter
Flow with it, rock with it, run with itharder

It's easy just follow me baby
Step one starts when you call on Him baby
Give it everything like you losing it baby
Life's no good if He ain't using it baby
He's got it all planned don't worry 'bout it
The best is ahead am sure about it
And you can trust Him, baby, for whatever
Coz He's the biggest boss that you seen, ever!

Lyric Code 3

Artist:Kevoh Yout

Song: Determination

Album: Determination

Year:2019

Producer: Joel

Record Label: Melmax Studios

Language: English Kiswahili, Sheng

Chorus

everyday
you *just* wan cry
everyday you fee! you just can't go on
but without determination and salvation
my friend hauwezi grow

everyday
you just wan cry
everyday you feel you just can't go on
but without determination and salvation
my friend hauwezi grow

Verse I

God hakusema itakuwa easy
so kwa makini ndugu wangu niskize
umeteseka siku nyingi
ukiwonder umekosa nini
temptation toka kila upande
toka juu chini kando kando kila upande wee
sa unashindwa kufanya nini
hau-pray na word pia hausomi
kazi tu kupiga debe
naye shetani aruka ruka akisema yeah yeah
rnaswali unazo daily
but itabidi tumweke Yesu mbele
sa skiza, time ya kumakinika
usiposoma word na ku-pray utaanguka
shetani anakatsika akicheki blessings zinaanguka
wazeiya tukuwe wadimu na word pia itabadilika

Chorus

everyday
you just wan cry
everyday you feel you just can't go on
but without determination and salvation
my friend hauwezi grow

everyday
you just wan cry
everyday you feel you just can't go on
but without determination and salvation
my friend hauwezi grow

Verse 2

si tuko busy na work ya mwokozi
twaandika mziki na tutazidi kupiga tizi
tukienda concert kazi ni ku-give
lakini vile tuna-live ndio mafans wanatusi
kazi kwa street twende mikono juu
right, inna di air, a-yo DJ pull up
mimi ni mimi nikibonga hi-hivi
ni ku-show nimechoka na life ya laxity cheki
mi step on stage one time
mi grab di microphone and start fi sing and rhyme
kumbe huku udani nina-struggle, nina-struggle, nina-straggle
wazeiya siko fiti ninahandwa na devil, hey
but but but mi ni celeb
hata ka sisomi word na ku-pray niko set, hey
a nonsense that mi friend (tell a boy)
you no ready when mi ready fi di world

Chorus

everyday
you just wan cry
everyday you feel you just can't go on
but without determination and salvation
my friend hauwezi grow

everyday
you just wan cry
everyday you feel you just can't go on
but without determination and salvation
my friend hauwezi grow

Verse 3

now let me do the summary

kwa hii verse three

man it's not about you and it's not about me

pastor, msanii

hata hamfanyi kazi

hao mabeste yote uko kwa eBuddy

you better know

you are di light of di world

a city on a hill

so everywhere you go you better keep shining

keep your shine oh

this a no condemnation it just a call fi step up your game

stand, stand, fi di most high

I represent cause mi tell truth and no lie

sing, song, fi di most high

I make sure Satan ame-run run away

when mi step up at the ark mi go gi dem

lyrics dem hot fi di youth and di fan dem

a gospel ting full of work pon di riddim

cause mi know with fire, time and di blessings a come

Chorus

everyday

you just wan cry

everyday you feel you just can't go on

but without determination and salvation

my friend hauwezi grow

everyday

you just wan cry

everyday you feel you just can't go on
but without determination and salvation
my friend hauwezi grow

Outro

this is the time
to live life free from sin yes
this is the time
to change the way we living
this is the time
for living Godly
hurting nobody
Lord please come and help we live
and no go astray
help us fi do tings in a Godly way
when mi step up in di place let them sing and say
Jesus a di king and di light today

but why dem a still nuh know why
dem wonder why mi a pray every time mi a pray
Kevoh Yout man pon di case
another case fi determination a di way

Lyric Code 4

Focus on Jesus

Artist: Eko Dydda

Song: Focus on Jesus

Year: 2011

Record Label: NYNP/Homeboyz

Chorus

one

I **give you** praise cause **you're** real

two

ume-take my life from nothing and three

lift my eyes to the sky

focus on Jesus ti-ti-ti-ti till I die

one

I give you praise cause you're real

two

urns-take my life from nothing and three

lift my eyes to the sky

focus on Jesus ti-ti-ti-ti till Idie

Verse 1

Sio uwongo...

sioce knew... Jesus

naishi kwa miu..jiza

si-run haraka.

nimetu....liza

temptation zikikam nina new...scissors

mi ni boy nilikuwa napara....ra

nisote, kukula ni kara... ra

means ya kutoka home hadi Nga... ra

ni kutreki yaani kutoka ta..ra

I was travelling, in a walk..swagen

simaanishi, in a Volk... swagen

na-na nasema leg... sus

yaani nani you move your legs... as..

you walk, karna 50 Cent...
I was a window shopper
Christ akakam in, money aka-punip in
na sasa niko sober

Chorus

one
I give you praise cause you're real
two
ume-take my life from nothing and three
lift my eyes to the sky
focus on Jesus ti-ti-ti-ti till I die
one
I give you praise cause yours real
two
ume-take my life from nothing and three
lift my eyes to the sky

Lyric Code 5

Artist: Izzo, Eko Dydda, Mr. T, Kamlesh, Bey-Z & Expo

Song: Sunday Christian

Year: 2010

Producer: Ben Gittz Gitan

Chorus (Izzo)

life's too short
sin too sweet
dont wanna wake up and find myself a dead meat
hey, in other words
I don't wanna be a Sunday Christian believer

Verse 1 (Izzo)

like the harmonized draft constitution
we had to do a little Christian tuition
see this is not just a Sunday affair
we should get right while grace is still there
and don't we act so well -
and yet the lake of fire waits for us in hell
it starts with a chick, and ends with a chicken
we were made to be kings and no, not victims
so why are our minds confusion filled
running in and out, we need confusion pills
and that's where He comes in
He can turn it all around, just allow Him
let's make this day victorious
I.Ds in the air, come flow with us
nuff of dat Sunday Christian gospel
check out my 24/7 Christian passport

Chorus (Izzo)

life's too short
sin too sweet
don't wanna wake up and find myself a dead meat
hey, in other words
I don't wanna be a Sunday Christian believer

Verse 2 (Mr. T)

Monday lunch hour sikuenda juu ni payday
nikahata kesho on Friday ilikuwa holiday
Tuesday K-Krew B.S juu ilikuwa someday
Wednesday jioni ndio mi hu-meet maboys

Thursday na Friday niko busy ndani ya studio
nazo show za Sato zishaniacha hoi bro
shughuli naweka kando nawacha kuwa Sunday Christian
shiiingi naweka kando nataka kuwa nawe Yahweh

(Hey-Z)

Hey-Z Sunday Christian, Monday Christian, are you Christian you know
niki-flow, niki-floss ni juu yake bro
yeye Mola, yeye Kristo
ukimlenga atakulenga, ukimsaka atakusaka
asubuhi magotini, jioni shukrani niki-serve kwa group nipo
community nipo
siwezi toka kando ya wa number one, mpango number one

Chorus (Izzo)

lifes too short
sin too sweet
dontt wanna wake up and find myself a dead meat
hey, in other words
I don't wanna be a Sunday Christian believer

Verse 3 (Eko Dydda)

napenda kuenda Church on Sss,.. Sunday
but.. Eko Dy-dda..
Eko Dydda
temptation zinafanya na sss.. stagger
zimenidunga goggles yaani sss... stunners
hazitaki nione boys labda wasss... ichana
hazitaki nione light labda mmm... chana
niki-go kwa light zina-do shh... uh-uh
niki-go kwa giza zina-go sss... thats right

nikitaka kucheka yaani laugh na guys
zinaona I'd rather fall in love na girls
ziko zi-ziko ziko zi-ziko
ziko kama head.. phones
zina-whisper in my head yaani head... on
zina-whis,.. per Eko Dy... da

(Expo)

I smell the blood of some
title Christians
I don't figure
Sunday pew fillers
weekday big sinners
conscious rebellers
Bible repellants
glory now for God and yet *are* we the pretenders
content to disobey
what's written in the scriptures
still stuck in Christmas where only picture is of baby Jesus

Chorus (Izz)

life's too short
sin too sweet
don't wanna wake up and find myself a dead meat
hey, in other words
I don't wanna be a Sunday Christian believer

Lyric Code 6

Artist: Juliani & Jaya

Song: Bahasha ya Ocampo

Year: 2011

Record Label: Homeboyz

Language: Kiswahili, Sheng

Chorus (Jaya)

niliponea bahasha ya Ocampo

lakini kenye naogopa hata zaidi

finger of God

ikini-point

yule yule yule yule

yule yule yule yule

yule yule yule yule

yule yule yule yule

Verse 1 (Juliani)

politicians wanabonga mob

that's why kwa parliament kuna speaker

ndio ujue

Vitu ziko wrong

pedestrians wanapisha gari kupita

kwa zebra crossing

kama una chuM nami heri

ni-poison na rat and rat

kuliko uninunulie Passat

funds za elimu free inalipia mtoto Wa minister private school fees

kukiwa mtu rnzuri ni hatia
walinishuku niki-offer mrembo lift kwa njia
tafadhali samahani shukran
nil terms zimepotea kata tu kwa skin ya msudan
kisu ni cutlery
kwa mkono ya roho mbaya nisi-lie na-increase casualties
ukipenda utamu ya sweetie kuea tayari kuvumilia cavities

Chorus (Jaya)

niliponea bahasha ya Ocampo
lakini kenye naogopa hata zaidi
finger of God
ikini-point
yule yule yule yule
yule yule, yule yule
yule yule yule yule
yule yule, yule yule

Verse 2 (Juliani)

maboy ri wa-humble
wakiwa na warembo
trouser inateremka down to earth
wanapenda from the belt down
si from the belt up
flower, coffee, movie si free
Mguu split ka sign ya peace ka DBD
Ni ma-player, wanahitaji CDs
Sell self, wanaume
Ni river
Upate bank
Lazima u-get wet
Hio ndio advice tunawapea

Njaa hustler fala

Chorus (Jaya)

niiiporiae bahasha ye Ocampo
lakini kenye naogopa hata zaidi
finger of God
ikini-point
yule yule yule yule
yule yule, yule yule
yule yule yule yule
yule yule, yule yule

Varse 3 (Julani)

unatumia Panadol kitibu H1N1
there's none but one
kwake uje
zingine zote
ni ka watchmen kulinda police station
haisaidii, walivaa high heels
wakaribie heaven
nili-bend knees
nika-touch heaven
mtulivu husema sorry zitabaki thirty two
mjuaji usimpikie githeri, ni ngumu ku-chew
mwili yake ilipata shimo kaa flute
Yesu, kupata haikiwa flukes
after ile kiasa Eden
ngumu kupata visa heaven
great mathematician
alitoa one earth ndio apate all together heaven

Chorus (Jaya)

niliponea bahasha ya Ocanpo
lakini kenye neogopa hata zaidi
finger of God
ikini-point
yule yule yule yule
yule yule, yule yule
yule yule yule yule
yule yule, yule yule

Lyric Code 7

Artist: Juliani

Song: Hello

Album: Mtaa Mentality

Year:2010

Language: Kiswahili, English, Sheng

Verse I

niko pregnant na life na kwangu kila siku May 1st
Labour Day
hata ka cheque ina zero moja kama degree celsius
aliniambia ni-pay first
Ildio aniletee toothpick
nani amekuambia kwamba kwa meno ni evidence
in case nikatae kulipa mtapitia heat ka sushi
pressure ya mwanafunzi mshe ame-late
breadwinner amekuwa the late
na hiyo ndio imekuwa story of the late
hapa kule P-Unit
enda Hilton chini hata Bata zina bullet

si safe
ama niaje

Chorus

hello (Hello)
hello (Hello)
busy signal hello
mbona mnanilenga mzeiya
lakini nini hiyo inaendelea

hello (Hello)
hello (Hello)
busy signal hello
mbona mnanilenga mzeiya
lakini nini hiyo inaendelea

Verse 2

Manchester Arsenal
nikioa ndio ntaongea story ya ball
tuwache hapo kwa hustle
na-set up alarm clock ya jogoo
natafuta ya ku-bite ka Apple kwa logo ya MacBook Pro
nika-top up speaker kwa kichwa
nimevaa high waist
but longie inavutwa chin na weight ya wallet
mimi na ye Yesu
napanda juu ka credits mwisho wa movie
that's why na-do this
that's a why na-do this

Chorus

hello (Hello)

hello (Hello)

busy signalhello

mbona mnanilenga mzeiya

lakini nini hiyo inaendelea

hello (Hello)

hello (Hello)

busy signal hello

mbona mnanilenga *mzeiya*

lakini *nini* hiyo inaendelea

Verse 3

hakuna hapendi kupendwa

naskia mistari ikisemwa

mamauzi ni swag tu

wanapenda machail machali niswa-gger

wanapenda mamanzi tu-party tu-carry somebody from haree for more party

at home

sexual immoralities

and you call this love, what a lie, what a lie

fly, all over the world see

the word love has become a diss coz **of** lust

ni loss

we need to go back to the first love

Jesus

true love, true love

if you're there and you know say Jesus

if you're there and you know say true love

Chorus

hello (Hello)

hello (Hello)

busy signal hello

mbona mnanilenga mzeiya

lakini nini hiyo inaendelea

hello (Hello)

hello (Hello)

busy signal hello

mbona mnanilenga mzeiya

lakini nini hiyo inaendelea

Outro

nipulize vuvuzela

kama hunisikii....

Lyric Code 8

Juliani - EXPONENTIAL POTENTIAL Lyrics

Exponential Potential

[Hook] Juliani

Walitutharau..

Aha Aha Hao

Who's **language now....**

Exponential Potential

Wana drown kwa **machozi** zao

tunaogelea kwa jasho zetu

Whos laughing now...

Exponential Potential

[Verse I] Juliani

Millioni from 10 Bob

Nilitoa wapi extra zeros

jiulize mbona doughnut inashimo

Shingo shortcut ya mfuko

Dough [doe] ni legal

Dish kwa rooftop

Siya DSTV ya kuomba Dish Distinct

Vampire vegeterians, whiteheads

Non-Believers wanatuita Highelass

Soma Colle' juu ya nightclub..

This hustling haitamani payslip

Kutoka nikue feotus

Mpaka mahali nimefika

God's finger ime' move strings

[Hook]

[Verse 11] Juliani

Kutoka kitambo nimekua photogenic

Wazazi wali'insist na story ya photosynthesis

Nani haui lidaktari si lazirna ukuwe mwerevu

Kwa karatasi ya dawa

Hawamalizangi Esabu

Ocampo wana'need more ink, more pages..

Jina zi'fit kwa list

Si'exaggerate

Nika kufunika puncture na bandage

Ndovu haiwezi hata ngumi ya mosquito

Me si mu'important

Bila mimi Mama rnboga hata hana customer gu kwangu kizungu fluent
But_Fluwezi command umati na influence

[Hook]

[Verse III]

Kuku yangu inalia ikona Swine Flu
thponiona nikinoa kisu
Nilikaribisha ili'assume ni Pet si Food
Homa Inafunika nostrils
Coincidentally anapika seafood
Akidhani sinusi harufu
Uchoyo hainaga karibu
Msoto iki'knock door
Iko "like you look familiar we've met before"..
Kuku ina 'idle inje Kenchic ni death pending
Flardwork get[s] the best out-of life
Get saved get the out-of., Death

Lyric code 9

I live for you (BMF) – African music lyrics

VERSE I

Day by day am getting addicted to you
Can't get enough I need more and more of you
Can't explain what I feel when I'm with you
You're the miracle I need
Whether winning or loosing I will still be strong
Coz I know on whose side I'm leaning on
Life might be hard hut I'm holding on
Holding on to you

Sijui nikuite nini we ni mpenzi wa surprise
Since you came into my soul i'm feeling so nice
I'll be totally devoted to you dedicating all my life to yuo,

CHORUS

I live for you
Every song that I sing is for you
And every move that I make is from you
And I believe that your blessings are true X2

VERSE 2

Lord I declare this day that I shall live for you
No matter what the enemy him a do
To try and make me change my mind from the truth
Temptations him a bring on my way
To make sure ina mi life that mi always go astray

But attention to him me no pay
Because ma me life you have promised to stay
Lord give me strength to fast and then pray
Never leave my life everyday show me the way
On your word and your promises now me meditate
And anywhere you send me Lord, me no hesitate
Lord give me strength to fast and then pray
Never leave my life everyday show me the way
On your word and your promises now me meditate
Enough said Satan you'd better be

CHORUS

VERSE 3

Yes mi know that without you ma mi heart lord
I am nothing every time ml need your support
Can't imagine my life without you in
You're my everything you make my heart to sing and
Singing without your spirit I'm just an empty tin
My need I can't work it out, my money could not work It out
But you're satisfy my heart, with your love you make me feel high
You alone I will glorify

You amaze me with the things you do to
And when I'm in need, there you are for me
Now I'm dedicating everything to you.
My money, my talent and ability to you lord

CHORUS

VERSE 4

Hakuna anipendaye kama wewe Jesus
Serving you make the devil furious
Anafanya bidii ili niende hell
Lakini katika jina lako mipango zake zitafail
Usiruhusu chochote keep us apart
Tafadhali kuwa the master of my heart
Holy, loving and gentle king, bila wewe mimi ni nothing
May I decrease and may you increase
In you I find perfect peace
Draw me close to you kama Don Moen
Jesus we ndio njia pekee ya kufika heaven
Mighty warrior you've never lost a fight
Help me to meditate upon your laws day and night

CHORUS

BRIDGE

I live for you, I live, I liveX4

Lyric code 10

Artist: Juliani Song: Biceps

Chorus

Pie mi hu-cry kwa crisis

Pia mi najua mwareume sio biceps

Pia mi hu-cry kwa crisis

Pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis

pia mi najua urembo sio cutex

Pia mi hu-cry kwa crisis

pia mi na jua urembo sio cutex

Verse I

ma-thug wanateremka ka longi yangu niki-sag

futi sita chini shags

jail ime-fail jaribu hugs

waonekani mtaani ka santa claus kinyozi

Machozi ya kitungu

roho ye robocop

Sarah alikuea anataka mtoto na ako menopause

ma-boy wanatafuta kwa kwa soap

washe wana-define love no soap. opera

haisaidii ka Michael Jordan kununua kichana

eeh, bana enda Koinange Street

cheki length ya skirt ye washe

hio ndio inaitwa ministry
mimi G
na-reason hivi

Chorus

Pie mi hu-cry kwa crisis
pia mi najua mwareume sio biceps
Pia mi hu-cry kwa crisis
Pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis
pia mi najua urembo sio cutex
Pia mi hu-cry kwa crisis
pia mi na jua urembo sio cutex

Verse 2

Ma-zero kiwa kwa paper ya exam
Una-jam
Lakini the more zikiwa kwa cheque book
unajisifu
venye unajua si hivyo huwa
kuvaa white haimaanishi angel
pengine ni ku klux klan
ku clash clad
ni ka Mkristo enaenda club anaenda pub

Chorus

Pie mi hu-cry kwa crisis
pia mi najua mwareume sio biceps
Pia mi hu-cry kwa crisis

Pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis

pia mi najua urembo sio cutex

Pia mi hu-cry kwa crisis

pia mi na jua urembo sio cutex

Verse 3

Wazembe waezi chana nywele wakaita dredi

waliishiwa na unga wakaitwa uji

kukua busy si bidii

sote wezi ni venye wajapatikaris P3

I wonder tulikopesha ni grim reaper

inatu-cost life yetu

dough haiezi lipa

siku-choose kungia hii dunia

basi mimi nitajivunia

mbona mapenzi kabla pete inapuliza tumbo

kama ni hatia tungefula mgongo

Si mnbaya msichana na kijana ku-keep in touch

lakini pete ndio inakupa ruhusa ya ku-keep na ku-touch

Chorus

Pie mi hu-cry kwa crisis

pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis

Pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis

pia mi najua urembo sio cutex

Pia mi hu-cry kwa crisis

pia mi na jua urembo sio cutex

Lyric Code 11

Artist: Juliani

Song: Mtaa Mentality

Nheee nhee nheeeeiya x2

Heiyo niaje wazeiya..

Kijiji ndani ya nyumba..

Heiyo Juliani ndani ya nyumba

Mikono do this

Nhaha... the Jesus way

Story mtaa kuveveka na manzi ka Vivica Fox

Chairman ka Doctor Norman 'Taka BMW anza na BMX.

Yeah man, Zingine zote hazingii zikuget busy,

Dough tabidi bro, ku-stretch vidole kwenda,

Pocket ya stranger, the higher the slit kwa skirt,

The easier ku-get works,

Politician 'kuja base, tunanja ana beich,

Ku-get through trousers tunadoo high ka kongi kera kioni ya wasee wa

boushe boushe,

Religion ni ukweli bootleg, Na google kijimudu,

Angle theta sole ya kiatu Wengine ikizidi Greencard vuka border,

Mi noma ku-afford ata bodaboda,

Sine na rims. tims.. mabbling-bling(nhaha) lakini na uhusiano na king of

Kings.

Chorus

(Ciiru)

Streets wanaliuza ri ale, iko wapi suluhisho ya ku-make a

difference, wanaliaaah x2

(Juliani echoing in Background)

Mtaa mentality x4

We hujui

Mtaa mentality

nasema nao ama vipi

Ndoto za kula kwa sahani moja na Bill gates,

Kutoa sukuma-ugali kwa menu niweke pizza-burger,

Nitahitaji pegs kagundua sina uwezo nkaenda kwa mwenye uwezo
nikaokoka,

Devil ananikatia kaa nyoka, anasumu kwa mdomo anataka kuku-kiss,

Wana-respect flow atakaa patipati kwa mguu

Heiyoo, ingia katikati ya mguu hustler nataka-improve niwe baller,

Ni-buy ki-mercedes, lakini ma-fanzs hawataki ku-buy ma CDs,

Wee ita waiter a-baptise chapo slice re supuu ya dondo,

Tuendeshe ka Mr. Igigi ki-mero feh biggie biggie tupaci?

Chorus

(Ciiru)

Streets wanaliuliza ni aje iko wapi suluhisho ya ku-make a
difference, wanaliaaah x2

Yesu ndo the answer nakiri bila apology,

Ak-come utaachwa nyuma kaa bodyguard,

Ama BGV, bidii from boy javelin to boy java,

Tulizoea kiipapasa kiitafuta kame ziko,

Siku hizi tunachagua manoti kwa mfuko,

Hatu-mind Buzz na Pulse kuparara paatipati,
Sikua boy wanakuinua mkono kwa class - kujaza ma cross-word,
Nina dhamana juu naongea kuhusu gross na word,
Waniomea meme ukinita baabi juu na-sag long' baggy
Mi ni-boy basi, broke millionaire, chuo sikupita,
Hio sitapinga, nite jinga, Jesus, ye ni nyota ya mchana
Kwa giza kila mshii ni msupuu (pause). MBEAUTIFUL

Chorus

(Ciiru)

Streets wanaliuliza ni aje iko wapi suluhisho ya ku-make a
difference, wanaliaaah x2

(JuliaNi echoing in Background)

Mtaa mentality x4

Kwi hujui

Mtaa mentality

Heiyo Mtaa mentality

nasema nao, ama ulpi

Ciiru fades the song out gracefully

Lyric code 12

Artist: Rigga

Sing:Sina chorus

(sung in Swahili)

Sina dough, sina ndai, sina chorus x4 (No money, no ear, no chorus)

Sina chous (No chorus)

Niwie radhi nina maswali mengi (Pardon me I have many questions)

Nitakosa muelekea natafuta purpose (I have no direction, I'm Looking for a purpose)

Kupata wera tafash. (To find a job is problematic)

Nataka wako ndio nipate kwangu angalau (I'm looking for a job so at least)

Cheki marafiki vile wameendelea (Look at my friends' progress)

Vipi miendeo yao wamendelea (You have favored their way)

Ukanisahau for real (You have forgotten me for real)

Kuuliza si ujinga, sio madharau(I mean no offense in asking)

Pata shahada, lips mshahara, (Get a degree, get a salary)

mkwanja isikuwe lengo langu kuu Money not to be my main goal)

Nakusikiza nisivunjike guu (I'm looking to you so I don't get lost)

Nimekosa bus fare inabidi kaguu(No bus fare so I walk)

Ni nini nitado, ni nini nitafanya(What else can I do)

Nikishinda rat race bado mi ni panya (I'm winning the rat race, but I'm still a rat)

Staki huzuni nakulia (I don't want sorrows and tears)

Nifunze tafadhali nisifunzwe na dunia (Teache me please, so I wont be swayed by the world)

chorus

Sina chorus x3 lakini mi mind (No chorus, but I don't mind)

Sina dough x3 lakini mi si worry (No money, but I don't worry)

Sina ndai x3 lakini nitawahi (No car, but soon)

Nitawahi x3 (Soon / I will)

Miaka nenda, miaka rudi njumu zangu zile zile (Years go by, my shoes are the same)

Siko down sans, lakini kuna vile (I'm not destitute, but...)

Nishughulikie nisort kiasi(Take care of me, help me)

Angalau ndula mpya. Mavazi.....(At least new shoes, clothes..)

Ndio nikuwe mbele hii CV, (So I can advance my C.V.)

Nipate works pita ndio nijenge hii CV(To gets better job to advance this C.V.)

NtAlia bidii kwa wenzangu nitarank (I will do my best to be the best)

lazima niwe na security kwenye bank(I need security in the bank)

Nijitegemee kidogo, (So I can rely on myself)

Kabla ya kutafuta kidosho(Before I look for a wife)

Nioe malkia tupate mtoto (To marry my queen, to get a child)

Tuwe kwa hali njema niko shidani (So we will be secure not destitute)

Bado tatizo, bado niko shidani(But troubles, I'm still in trouble)

Kujitoa humu kwa nguvu zangu(I can't be saved by my strength)

Mimi sidhani nitatoboa itabidi umeniokea, (I can't by myself, only you can save me)

Wanasema kukufuata nimenoa(They say I'm wrong in following you)

(Chorus)

Kufuata miaka kadhaa na sijapata chapaa nyingi (Not enough money over the years)

Lakini uinenisort mahitaji(But you have met my needs)

Malap kadhaa tills ya kulipa shillingi(I have managed much with no money)

Nashindwa pesa zilitoka wapi?(I'm flabbergasted, where did the money come from?)

Bila kusanya mimi sio crookman(Without stealing I'm not a crook)

Umeprove so unastahili shukrani(You've provided, you deserve thanks)
Nikicheki future ninababaika (If I look in the future, I worry)
Na sawa[?] pabali tumetoka, pabali tumefika(..Where we've come from,
where we are)
Nikiworry ni lini nitamarry (When I worry when will I marry?)
Ni lini nitasave enough nibuy gari(When will I save enough to buy a car?)
Ni lenge cladi za mitush(Stop wearing second hand clothes)
Exhibition iko worth more kuliko dusb(Exhibition is worth more than 1?)
Mission ndio nafaa kuzingatia(I should focus on the mission)
siwezi outshine maua maua hata supra nizing'aria (I can't outshine a flower)
Sina million lakini nimeangukia (I don't have a million but I'm blessed
beyond measure)
Follow the leader, mola u-ewe tangulia Following the leader - God, you first)
(Chorus)

Lyric Code 13

Artist: Eko Dydda

Song: Ghetto

Year: 2011

Producer: Saint P.

Language: Kiswahili, Sheng

Verse I

wanasema aiiye juu mngoje chi. . . ni
bel zilipanda nazingoja chi... ni
kitu nashinda hazishuki kwa ni...ni
ama ntazingoja, hadi ii..ni
kuwa patient, uh-uh si kwa hospitalini na
sijui unapeleka hosi kwa nini
poverty ime-paint mtaa kama art and craft
kukosa food imekuwa ni game kama draughts

ndio Q-Tasi aka go ocha
juu hali ilizidi tu kuzo... rota
na MP wangu bunge anango. .. rota
I wish dreams zake zikam true
kwa darasa tumejazana tuko MP3
na shule zingine najue kuna empty seats
na tuko Kenya moja ama tuko same nchi
lunch tunakula maharagwe tu the same inji
agent anakatanga maji na has... tuki
tukimwita meeting uh-uh s... kuji
in fact, atafanya worse to this
stima na maji zinacheza hate. .. tokea
pata.... potea
zinacheza kama... re
hadi spider zilishajenga web kwa bulb yetu
Juu hakunanga na. .. re
badala ye vijana tugu... tuke
imekuwa ni vijana tuzu... nguke
tukitafuta kazi na tusu... mbuke
ukidedi rest. in peace tusiku... mbuke ghetto, ghetto

Chorus

kwa maboy wenye (wanatoka ghetto)
kwa masister wenye (wanatoka ghetto)
kwa maparo wenye (wanatoka ghetto)
ghetto, ghetto

kwa maboy wenye (wanatoka ghetto)
kwa masister wenye (wanatoka ghetto)
kwa maparo wenye (wanatoka ghetto)
ghetto, ghetto

Verse 2

ai... dear nina i... dea
yenye inaweza kutusai... dia
ukiwa down, relax na ujiambie hivi tu
hivi tu
nikicheki Christ inside of my life
nijue what I decide for my life
nikuwe na Christ inside of my life life
itakuwa fresh ni kama mala (opposite)
don't judge a book by the co... ver
huyu ni mtu anaweza kureco. .. ver
uchumi iko broken
hata ka naishi nyumha ya matope

nang'ana na life, usi... choke
kimbizana na life, wee ni Kip... choge
sema, Yesu a-a-ako by my side
nitashinda hiyo race kama Barmasai
nina Jesus, ninaweza ghetto
nikianguka, nitapaka dettol
hii maisha, natunga kama Eto'o
Eto'o, Eto'o

Chorus

kwa maboy wenye (wanatoka ghetto)
kwa masister wenye (wanatoka ghetto)
kwa maparo wenye (wanatoka ghetto)
ghetto, ghetto

kwa maboy wenye (wanatoka ghetto)
kwa masister wenye (wanatoka ghetto)

kwa maparo wenye (wanatoka ghetto)
ghetto, ghetto

Outro

ladies and ghettomen

Christ alikuwa mtaani MP3 years ago

anatambue hood

maorosho zote kuniliko au sio

nilimpatia life yangu ndio anishughulikia

Korogosho (wanatoka ghetto)

Kibera (wanatoka ghetto)

Mathare (wanatoka ghetto)

ghetto, ghetto

Kariobangi (wanatoka ghetto)

Kayole (wanatoka ghetto)

Eastlando (wanatoka ghetto)

ghetto, ghetto

Ongwaro (wanatoka ghetto)

Runda (wanatoka ghetto)

Westi (wanatoka ghetto)

ghetto, ghetto

SLUMS inamaanisha Silver Lives Under Me

GHETTO inamaanisha Getting Higher Education To Teach Others

hata kwa bible ninge-confirm na sijakosea mbuyu

the wise men walitokea East side

Eastiando

Kenya iko wapi kwe map? East side

Eastlando

in short Kenya yote ni ghetto
ni slum!

nikicheki Christ inside of my life
nijue what I decide for my life
nikuwe na Christ inside of my life
life itakuwa fresh ni kama mala (opposite)
nikicheki Christ inside of my life
nijue what T decide for my life
nikuwe na Christ inside of my life
life itakuwa fresh ni kama mala (opposite)

Lyric code 14

Artist :Jummy Gait & DK

Song : Furi furi Dance

(Non-English parts are song in Sheng (a Swahili variation) and Pidgin-English)

Big k kwenye beat, and me Jimmy Gait

Hamjakatanga ei masela, ni na nini na nini na nini

Furi furi dance, Furi furi dance nob

Furi furi dance, Furi furi dance nob

My life I give it to you, furi furi furi furi furi furi

My life I give it to you, furi furi furi furi furi furi

furi furi furi furi oh oh oh, furi furi furi furi oh oh oh

Kwa masoja napiga saluti, shika mike achilia ka binduki

Songs naye ndio maana hatuchoki, fanya vile utatanya kwake hatutoki

Waulize mi naye in marafiki, sio Sunday in kila siku ya wiki

Niko macho akirudi nisibaki, yaani right there ka card kwa Kibaki

Born again nacome us maswagger, Game tight nabaki nawachanganya

just love kama track inakubamba. the devil every down nakushow ndio maana

My life I give It to you, furi furi furi furi furi furi
My life I give it to you, furi furi furi furi furi furi
furi furi furi furi furi furi oh oh oh, furi furi furi furi furi furi oh oh oh

Najiachilia kama mawe naanguka, Mungu tafadhali ona robo yasumbuka
Wananitesa wakisema sitafika, mpaka vizuizi wanaweka kwa njia wananicheka
Nasonga hata ka natetemeka, Mi huona wasee I told them si huleta
Sio siri Mungu wangu nakupenda, ukisema nitaenda we ongea sitalenga
Nangoja na sitazami kalenda. wananigonga lakini mi nawapenda
Niko na lengo yaani niko na agenda, Oh Mola wangu mbona mi wanilenga

Furi furi dance, Furi furi dance ooh
Furi furi dance, Furi furi dance ooh
My life! give it to you, furi furi furi furi furi furi
My life I give it to you, furi furi furi furi furi furi
Furi Furi furi fur ioh oh oh, Furi Furi furi furi oh oh oh

The way you do the thing you do for me, nobody go do that for me
When I fall you down you pick me up, nobody ego do that for me
See you love me when nobody does, nobody ego do that for me
You a go make my heart to go boom boom, You a go make my heart to go boom
boom,
You a go make my heart to go boom boom, You a go make my heart to go boom boom,
You love me, you love me
Siko juu utanipata kwa magoti, Sifa tu utanipata kwa makofi
Sunday jumapili mi sitoki, nituke tu na wenzangu kanisani mi sitosi

My life I give it to you, furi furi furi furi
My life I give it to you, furi furi furi furi
furi furi furi furi oh oh oh, furi furi furi furi oh oh oh

furi furi furi furi oh oh oh

furi furi furi furi oh oh oh

furi furi furi furi oh oh oh

furi furi furi furi oh oh oh

furi furi dance, furi furi dance, furi furi furi furi dance...