

**IMAGES OF WOMEN IN LUHYA POPULAR MUSIC: A CASE STUDY OF
SELECTED SONGS OF WILBERT WANYAMA AND ALI AKEKO**

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DEDICATION

I wish to dedicate this work to my parents: Wilbor Mango and Cyrillah Nechesa for encouraging me throughout my life. I thank them for assuring me that I could achieve anything I dreamt of. I also dedicate it to my family for their moral support.

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ABSTRACT

The study, 'Images of women in Luhya Popular Music: a case study of Selected Songs of Wilbert Wanyama and Ali Akeko' sets out to examine selected popular songs with a view to explore the portrayal of images of women in the popular songs composed and performed by the two selected Luhya artists. The impetus of this study was borne out of the realization that popular songs whose medium of communication is music have become an important avenue for social communication as a form of text, and popular songs do not exist in isolation of the people who produce and consume them. Popular songs projected through music communicate seductively to their audience imposing on them the need to take positions on day to day issues. The study aimed to explore the images of women portrayed in the selected popular songs of Ali Akeko and Wilbert Wanyama, interrogate the gendered socio-cultural attitudes and gender roles in the Wanga, Bukusu and Banyala societies as revealed through the popular songs of Akeko and Wanyama and finally, examine the strategies employed by Wanyama and Akeko in depicting women images. This study was guided by research questions such as: Which images of women emanate from the popular songs of Ali Akeko and Wilbert Wanyama? How do the popular songs of Akeko and Wanyama reveal the gendered socio-cultural attitudes and gender roles in the Wanga, Bukusu and Banyala societies? Which strategies are employed by Wanyama and Akeko in depicting women images? To help rationalize the area of engagement, the study used Ethnopoetics and feminist literary criticism for conceptual analysis and interpretation of the texts. Feminist literary criticism was significant in helping us to understand how women are portrayed in the Luhya songs of Akeko and Wanyama. Ethnopoetics helped us to actualize the selected oral songs into a written text and in unraveling the meaning and mood in the selected songs of Wanyama and Akeko. Critical analysis of the songs and mixed method research that uses a sequential exploratory design were useful in collecting data. Purposive sampling was used in the selection of the songs which were taken as cultural texts that portray women in their images and reveal their gender roles and stereotypes. These texts were subjected to literary analysis to appreciate their content and aesthetic wealth, and further apprehend the treatment of women both metaphorically and non metaphorically in the songs. The study revealed that the songs of the two musicians have gendered discourses that depict women both positively and negatively in their various capacities, the Luhya popular songs of Akeko and Wanyama reveal societal gendered socio-cultural attitudes and gender roles on women where by certain duties are only performed by women and not men. The findings of this study will shed light on the societal attitudes towards women in the wider Luhya community that the two artists come from. This study will help literary scholars, gender activists, musicians and sociologists to delve further in gender dynamics of the community and improve their areas of concern especially in relation to the Luhya community.

TABLE OF CONTENTS

TITLE	i
PLAGIARISM STATEMENT	ii
STUDENT DECLARATION	iii
COPYRIGHT	iv
DEDICATION	v
ACKNOWLEDGEMENT	vi
ABSTRACT	viii
TABLE OF CONTENTS	viii
LIST OF APPENDICES	x
OPERATIONAL DEFINITION OF KEY TERMS	xi
CHAPTER ONE: INTRODUCTION	1
1.0 Background of the Study.....	1
1.1 Songs and Music	9
1.1 Statement of the Problem	15
1.2 Aims and Objectives of the Study.....	16
1.2.1 Aim of the study.....	16
1.2.2 Objectives of the study.....	16
1.2.3 Research questions	16
1.3 Justification Of The Study.....	17
1.4 Scope And Limitations.....	18
1.5 Chapter Breakdown.....	19
1.6 Literature Review	20
1.7 Theoretical Framework	30
1.7.1 Ethnopoetics theory.....	31
1.7.2 Feminist literary criticism	32
1.8 Methodology	34
1.8.0 Introduction	34
1.8.1 Research methods.....	34
1.8.2 Research Design.....	35
1.8.3 Target Population.....	37
1.8.4 Sample and Sampling procedure.....	37
1.8.5 Sources of Data	38
1.8.6 Data Collection Instruments and Procedures	40
1.8.6. i) Structured interviews	40
1.8.6. ii) The interviewing process	41
1.8.6. Iii) Observation	41
1.8.6. IV) Field notes.....	42
1.8.6. V) Focus group discussions.....	42
1.8.7 Data Organization and Analysis.....	43
CHAPTER TWO : IMAGES OF WOMEN IN THE ABALUHYA POPULAR SONGS	45
2.1 Introduction	45

2.2 The Leading Women	46
2.3 The Nurturing Woman	56
2.4 The Respectable Woman.....	60
2.5 The Reliable Woman.....	69
2.6 The Adulterous Woman	78
2.7 The Evil And Destructive Woman	91

CHAPTER THREE: THE GENDERED SOCIO-CULTURAL ATTITUDES AND GENDER ROLES ON WOMEN IN LUHYA POPULAR SONGS..... 97

3.0 Introduction	97
3.1 Dominant feminine gender roles in the selected popular songs	103
3.2 Dominant gender stereotypes on women in Akeko’s and Wanyama’s songs.....	125

CHAPTER FOUR: STYLES ADOPTED BY LUHYA MUSICIANS IN THEIR POPULAR SONGS..... 147

4.0 Introduction	147
4.1 Symbolism.....	148
4.2 Metaphors.....	158
4.3 Drama	161
4.4 Opening formulae.....	164
4.5 Irony	169
4.6 Code switching.....	179
4.7 Choice of register	188

CHAPTER FIVE :SUMMARY OF THE FINDINGS, CONCLUSION AND RECOMMENDATION 196

REFERENCES 205

APPENDICES 222

LIST OF APPENDICES

APPENDIX 1. Discography.....	222
APPENDIX 2: Information On Wanga, Bukusu And Banyala With Whom I Discussed The Research Theme	224
APPENDIX 3: Consent Of Acceptance By The Respondent	227
APPENDIX 4: Interview Questions Guide For Oral Artistes	228
APPENDIX 5: Interview Questions Guide For Interviewees	231
Appendix 6: A Map Of Kanduyi Sub-County.....	235
Appendix 7: A Map Of Kakamega County.....	236

OPERATIONAL DEFINITION OF KEY TERMS

It is in order to operationalise some terms to facilitate easier understanding of the contextual use they are put to in the study:

Gender: Gender refers to the differences between men and women that are socially constructed but believed as true by members of the society.

Culture: The whole way of life of a particular group of people.

Image: A representation of a person or a spoken description of a person.

Music: An artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner.

Popular music: Commercially mass produced music for a mass market.

Song: A short vocal composition. It may be for one or more voices, accompanied or unaccompanied with musical instruments, sacred or secular

Stereotype: Organised sets of beliefs about the characteristics of all members of a particular group.

Popular song: A song written and marketed with the intention of achieving mass distribution and sales principally in the form of recordings.

Woman: An adult female human being.

Social Construction: Many things that people know or take to be reality.

Gender Identity: A personal sense of one's own gender.

Partriarchy: The power of fathers.

Dominant: Having power and influence over others.

Role: The function assumed or the part played by a person or thing in a particular situation.

CHAPTER ONE

INTRODUCTION

1.0 Background of the Study

In order to appreciate the songs of Ali Akeko and Wilbert Wanyama, we need to establish their textuality in the literary sense of a text. Finnegan (1992) in reference to traditional literature and scholars argued that the issue is whether a literary text is only an original written text or whether even an oral poetic composition could make a good literary text. She contemplated on the term by observing that, to argue for the former would be to exclude non-verbalized (in performance), and non-written oral text which exhibit literariness as found in any artistic composition that embodies aesthetic values, Finnegan therefore concludes that, ‘the oralness of such texts is a positive and essential quality of their nature and literary realization (166).

Ryanga (2011) postulates that Finnegan did debate these with regards to performance aspects, but which relate to purely unwritten forms, but when subjected to literary analysis, equally bear literary significance with distinctive stylistic devices (350). This study agrees with Ryanga’s view that literary texts cannot only be seen as original written texts, but should be recognized from their inherent characteristics that define them.

Homby (2003) defines the word “text” as, “the main printed part of a book or magazine... or any form of written material..., the written form of a speech, a play, an article... (1620).” It further defines a literary text as a piece of writing that you are to answer a question about. This study echoes Ryanga’s assestion about this statement as being close to

our focus if we consider a text, from which questions are asked, to be part of the literal material to be subjected to stylistic analysis (1238). Our study thus discussed the images of women in the popular songs of Akeko and Wanyama with recognition of the creative genius in a text with regard to form and language use; and the inferred meanings that speak to the audience, which are understood according to the devices within such a text, and how these devices are used.

This research is in line with Shepherd's (1991) idea that music is a text and therefore it can be thought of as an element of culture (162), and Ryanga's argument that literary texts can not only be seen only as original written texts, but should be recognized from their inherent characteristics that define them. This study viewed the songs of Wilbert Wanyama and Ali Akeko whose medium is music as the Luhya socio-cultural texts and therefore studied them with a view of finding out the images of women they depict. This study was also based on the premise that verbal art is subtle organizations of lines and verses, and that the lines and verses were organized in ways that were not only poetic but also displayed a kind of rhetoric of action, and in that, they embody an implicit cultural scheme for the organization of experience.

Eckert and McConnell Ginnet (2003) observed that gender is not something we are born with and not something we have but something we do, they argue that the making of a man or a woman is a never ending process that begins before birth from the moment one begins to wonder if the coming child is a boy or a girl, thus, gender is so thoroughly embedded in

social institutions, community actions, social beliefs and people's desires that it appears to society as natural (10).

On the other hand Samovar et al (2010) view of gender identity as a sum of the expectations that people hold concerning "femaleness" and "maleness" (158). Fearon (1999) supported Samovar, Porter and Mc Daniel's assertion by suggesting that people talk about their identity at a social and personal level depending on a nation, ethnic group, religious practices, age, political beliefs or gender (3). This study was based on Wardhaugh and Fuller's (2015) understanding of gender as being culturally constructed (313), and Samovar et al's view of gender identity as a sum of the expectations that people hold concerning "femaleness" and "maleness". According to them, gender as a phenomenon does not happen naturally but is an achievement that results from some form of socialization (158). Samovar, Porter and Mc Daniel's view relates to this study in reference to *omusacha* (Luhya for male) and *omukhasi* (Luhya for female) given that this study focuses on images of women as revealed in the songs of Akeko and Wanyama.

Stahlberg et al (2007) proposed that the distinction between male and female has been present as long as language has existed (163) while Eckert and McConnell-Ginet (2003) view that one's sex simply sets a stage for a lifetime process of gendering which enables the child through learning how to be male or female. Thus gendering is not a natural happening but something that has to be learnt, that as soon as children can comprehend language, they start a socializing process that already has gender infused in it (16).

Wood (2011) supported our argument on gender when he observed that, we are born into a gendered society that guides our understanding of gender and shapes our personal gender identities, i.e. children acquire gendered language and behavior even before they fully comprehend that they are constructing and reproducing gender (160). Wood's argument can be related in appreciating the Abaluhya cultural construction of gender, which means that the very moment the child acquires *Oluluhya* (luhya language) he/she immediately knows how to differentiate between male and female in their society. Musyoka's observation that social roles in African communities are organized in such a way that each gender had specific roles to play sums up our discussion on gender (Musyoka, 2011:71).

Berger and Luckmann (1967) define social construction as many things that people know or take to be reality that is at least if not completely, socially situated. They give an example of money and argue that it is the society that gives it value lest it would just be a piece of paper and not a power tool for trade. Wanjiku (2017) supports this claim basing on gender by observing that gender is socially constructed in that the society finds ways of categorizing the sexes as male and female according to the stipulated behavior (11). Wanjiku's claim is clarified by Butler (1990) who opines that male and female is usually viewed as binary and opposite of each other; it is not what one is but what one does. Butler's claim contributed to this study in that the women portrayed in the songs depict certain feminine images, gender roles and gender stereotypes.

Wanjohi's (2021) view on gender as a social construction sums up our argument on gender since it is members of a given community/ society who determine the roles/ chores/

assignments and activities to be performed by the female and male members through socialization where gender is highlighted by voicing the connections and disconnections emergent in gender interrelations (31). Thus in reference to the Luhya, it is the Luhya themselves who determine their male and female relations and roles through their socialization.

Though the Luhya people have subtribes with different backgrounds, they have lived together for long and have related customs and ways of life, that is why I find Siundu (2010) comment that while discussing Music in the Luhya society that he is aware of the ethnic diversity within the *Luhya* umbrella, but still finds the tag, 'Luhya Popular Music' the most appropriate in capturing the 'chaotic plurality' of the Abaluhya and 'internal coherence' of their specific language communities relevant to our discussion(68). The Luhya society consists of men and women whose duties and roles are divided basing on gender, thus, their society defines what a man is and what he can do and what a woman is and what she can do. These men and women roles are maintained by certain laws that are enforced and maintained by the norms of the Abaluhya society thereby leading to gender ideology and stereotypes against each gender. This position is supported by what Bullindah (2002) viewed in reference to the Isukha society that the gender structure of a society reflects socially constructed and maintained arrangements between men and women based on culture specific gender ideologies (12). These gender ideologies are imparted through socialization (Hussein, 2005).

This study borrows Hall's (1997) definition of ideology and views it as the mental frameworks- the languages, the concepts, the categories, the imagery of thought and the

systems of representation- which different classes and social groups deploy in order to make sense of, figure out and render intelligible the way a society works (26). Mueni and Omollo (2015) argued that Ideology is constructed to serve the interests of the dominant gender at the expense of the weaker gender, thus individuals are expected to conform to the prescribed gender status quo; men are seen as heads of homes, leaders and breadwinners while women are relegated the domestic sphere and their roles revolve around childbirth, care of children, the man and the home (57). This study shares what Mueni and Omollo view but now while discussing how women have been depicted in their gender roles in the songs of Akeko and Wanyama while conforming to their prescribed gender status quo.

Rich (1995) discussed patriarchy as the power of fathers: a familial, social, ideological, political system in which men by force direct pressure or through ritual, tradition, law, language, customs, etiquette, education and division of labour determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male (57). This patriarchy is what Rutere (2009) established that it is a global phenomenon with varying intensities in different societies (67). In this study, the Luhya society being patriarchal, patriarchy has been widespread and deeply rooted in societal structures, thus the norm according to which the father headed the household regulated all other man-woman relationships in the society, Coetzee (2001:300). Coetzee's argument is supported by Kabira (2005) who felt that women of Africa are tied together by their experiences of oppression, the patriarchal system that has relegated women to second class citizens, experiences in marriage and subservient roles that societies have given women, thus they have common experiences as mothers, as wives and as daughters of Africa (29).

The Luhya society being patriarchal upholds a social order of hegemonic masculinity and hegemonic femininity. Schipper (2007) argues that hegemonic femininity entails characteristics defined as womanly which establish and legitimate a hierarchical and complementary relationship to hegemonic masculinity, thus enhancing the dominant position of men and subordination of women. Hegemonic femininity allows compliance with and subordination through accommodating the interests and desires of patriarchy (94). In our study, all these are stereotypes that Dyer (1992) defines as forms of social construct that are mainly used as a way of referring to or talking about people that one doesn't understand or know.

Litosseliti (2006) elucidates that gendered discourses are discourses that say something about men and women, girls and boys, and about their gendered actions, behaviours, positions, choices, relations and identities. According to Litosseliti, these discourses represent men and women acting (or being expected to act) in certain ways because they are men/women or boys/girls thus leading to representations that reconstitute and maintain (or challenge) gender inequalities (58). This study considers Litosseliti's view and holds that the selected popular songs of Akeko and Wanyama whose medium is music are gendered discourses and can be used to decipher the Wanga, Bukusu and Banyala women issues.

Kelele (2017) defines culture as modes of acting that are learnt rather than biological in origin and that are shared to at least some extent by other members of the society. Thus, it is a body of knowledge, a tool by which we adapt to the physical environment; a set of

rules by which we relate to each other and a storehouse of knowledge, beliefs and formulae through which we try to understand the universe and man's place in it. He also posits that it is culture that stabilizes the social environment and makes it possible for man to associate with his fellows, culture minimizes uncertainty in human interaction by setting the rules of how one should behave in a given situation, "it is thus a set of expectations" (14). Culture not only tells us how we should act, but it also tells us what we can expect of the other person, it is a weave that keeps society together.

Ross (2007) helps us delve further into culture by arguing that culture is a shared system of meaning people use to make sense of the world, it is a historically transmitted pattern of meaning embodied in symbols by means of which people communicate, perpetuate and develop their knowledge and attitudes towards life. As a shared system of meaning that people use to make sense of the world, culture plays an important part in the formation of group identity (18).

Wanjohi (2021) sums up our argument on culture by noting that culture embodies moral, ethical and aesthetic values that people identify themselves with, thus it is a basis of people's identity to their sense of particularity (15). Hence if we want to know how the Luhya view women, we have to study the Abaluhya culture that is why this study narrows down to the Luhya songs of Akeko and Wanyama in unearthing the how the Wanga, Bukusu and Abanyala perceive women in the society.

1.1 Songs and Music

Izushima and Ramirez (2010) while discussing the importance of music observed that every period in life is determined by music of its time, almost like an imprint that reflects cultural reality always striving for aesthetics. They clarify this by saying that music is truly a narrator of what human beings have gone through and still evolving to become (1). Their sentiments are related to Suda (2015) who argued that without music, the life span will be shortened because our ability to bring out our emotions would be limited and that would be directly linked to our mental and physical health.

Wilson (2018) observed that music is a powerful means of communication by which people share emotions, intentions, meanings and their personal engagement with music, whether a live concert, listening to C.D or via a streaming service is driven by the medium's ability to convey and communicate. He clarifies this by arguing that music achieves this by arousing strong feelings, recalling memories, promoting extreme happiness or engendering feelings of deep love or loss. He also argues that music can change the world because it can change people in the society, though society itself is never a changing process. According to him, people can remember events based on the song that was popular at the time, this is because people use music as a major part of whatever they may be doing or they see it as something to fill in the silence in the background. He concludes this point by opining that music is a powerful force on how humans think, communicate, act and even affecting intelligence.

Wilson's argument is related to Aanya's (2021) view that music is the only medium that connects to the soul, mind and body of the listener simultaneously, thus, the flow of energy

that each node of a song brings is remarkable and obvious. Aanya further pointed out that each music has its own way of immersing the audience and taking them the journey of imagination, hence how you use the music determines what kind of emotional impact it creates in the audience. Wilson and Aanya's argument form the basis of this study that discusses how the gendered discourses present in the popular songs of Akeko and Wanyama depict images of women, their gender roles and stereotypes.

However, Kubik (1988) turns us to the present day society music by elucidating that the traditional music of East Africa has gone through many changes caused by historical, political and socio-cultural evolutions that have been taking place since early periods to the present day without interruption, thus, its musical landscape has become what it is today (16). In 2002, Kidula and Wanjala supported Kubik but discussed the state of Kenyan music by asserting that the nature of Kenyan song tradition has drastically changed over the last century to reflect changes in circumstances as well as historical development. Kubik, Wanjala and Kidula illuminated our study which did not look at traditional songs, but popular songs genre of the present day artists whose medium of expression is music. This study discussed popular songs but drew much from music because it's the medium of expression of the socio-cultural issues in the selected popular songs of Ali Akeko and Wilbert Wanyama.

Chitando (2002) turns this study to songs by viewing that the art of song composition and performance in African societies was an integral aspect of life and punctuated milestones in the life of the individual from cradle to the grave; the songs were passed down

generations through oral traditions (21). Vikiru et al's (2014) further give the functions of songs by observing that songs serve the function of teaching, mourning, entertaining, criticizing, soothing, consoling, thanking, expressing love and inspiring people in a community (20); they play an important role in African culture and particularly to the Bukusu people. Vikiru et al's sentiments are supported by Chepng'eno (2020) who viewed that songs have been used as a means of preserving and passing moral values in a community as well as tackling various issues like politics and contemporary life in a society since time immemorial (1). This study discussed songs but drew much from music because it's the medium of expression of the socio-cultural issues in the selected songs of Ali Akeko and Wilbert Wanyama. This was after considering Amelia Lisara's (2014) view that lyric writers are always influenced by their life experience and events when writing song lyrics. Thus Akeko and Wanyama as song writers who are brought up in the Luhya environment that values patriarchal ideologies display women roles and stereotypes in their songs.

Given that this study focuses on Abaluhya popular music, Peter et al (2001) defined popular music as music with wide appeal that is typically distributed to large audiences through the music industry. Stanley (2001) supported Peter et al by arguing that popular music songs and pieces are typically easily singable melodies and the song structure commonly involves repetition of sections with the verse and chorus or refrain repeating throughout the song and the bridge providing a contrasting and transitional section within a piece (142). Robert Allen (2004) further suggested that it is a generic term for a wide variety of genres of music that appeal to the tastes of a large segment of the population.

Funk and Wagnalls (2015) also further our understanding by opining that the forms and styles can be enjoyed and performed by people with little or no musical training. However, (Arnold, Dennis 1983) view that popular music stands in contrast to both art music and traditional or folk music (111). Bill (2015) helps us differentiate between ‘pop music’ and ‘popular music’ by observing that although sometimes the terms are used to mean each other, they are not interchangeable. His view is clarified by Timothy and Laurie (2014) who defines pop music as as a specific music genre within popular music (283).

This study focused on the popular songs of Ali Akeko and Wilbert Wanyama who are present day musicians. Ali Akeko is a Wanga and sings both luwanga in and Kiswahili while Wilbert Wanyama is a Bukusu and sings in lubukusu, lunyala and Kiswahili and English. Their songs are mostly used in various public spaces such as: markets, bars, churches, barazas, funerals, weddings, fund raisings and in households during leisure. Wanyama and Akeko’s songs can therefore function as a means of mass communication because they reflect on the Wanga/Bukusu/ Banyala culture and thus help to shape the Wanga/Bukusu/ Banyala perception of women. Their songs projected through music effectively assume the role of a convenient medium of expression loaded with a myriad of content of relevance to the societal context, Wanga/Bukusu/ Banyala culture included. This study used the twenty three selected songs of Ali Akeko and Wilbert Wanyama to analyze the images of women evident in them, investigate how far the songs revealed the gendered socio-cultural attitudes and gender roles and finally, how Akeko and Wanyama used language to depict women in their songs.

Given that Akeko and Wanyama enlist the use of audio-visual technology to situate their music within a geographical locale of western Kenya region, this study also echoes Mueni and Omollo's (2015) argument on video, that videos are very powerful tools of communication. The director decides what to give prominence to, based on the intended meaning (63).

This study aimed at understanding women issues in the Wanga/Bukusu/ Banyala society by comparatively studying the images of women that reflect on gender in the songs of Ali Akeko and Wilbert Wanyama from a literary angle. This was in consideration of Okpweho's (1992) idea that the more lasting benefit of the latest trends in the study of African oral literature may be in helping us answer some very fundamental questions about the nature of literature and culture, and all knowledge aims at helping us understand who we are, the value of what we do, how we have reached the stage of civilization we have achieved and what steps we can take to improve our condition (18). Okpweho here shows that what we know and do is the product of our cultural direction and development, usually transmitted by the verbal performances of our literature such as songs. If for example women are portrayed both positively and negatively by songs from a society as currently believed in the Wanga/Bukusu/ Banyala society as portrayed in the songs of Akeko and Wanyama, then according to Okpweho, both the reason and remedy can be sought from the society's songs.

In this study songs were viewed as literary texts that capture images of women in the Wanga/Bukusu/ Banyala society communicating them vividly to the audience, and music is the medium through which songs do this. Akeko and Wanyama's songs also capture

Wanga/Bukusu/ Banyala women experiences, communicating them in a manner that leaves an everlasting mark on the audience. Their songs thus help us to investigate images of women in the Wanga/Bukusu/ Banyala society. Their songs also act as a way of interrogating the gender relationships between men and women in the Wanga/Bukusu/ Banyala society making sense out of them, especially the gendered socio-cultural attitudes and gender roles.

Ali Nambwaya AKA Akeko is the band leader of Maketho band; he was born in 1970 and produced his first record in 1994. He is the husband to both Joyce Nanzala and Rukia Were. Ali Akeko hails from Shibanze area, Harambee in Matungu sub-county; he is a Wanga male and sings most of his songs in luwanga, Kiswahili and some in English. Together with his wives, Akeko sings and acts a form of dramatized music. Ali Akeko and his band have sung songs such as: *Namulekhwa*, *Aminada*, *Otiangala*, *Amapesa*, *Olumbee*, *Wamama na Maendeleo*, *Akineta* and *Mama ni Mama* just to mention a few of which shall be discussed in the thesis (personal interview, 14th May, 2019).

On his part, Wilbert Wanyama AKA Chapa Ilale is a Munyala male who hails from Sivilie area, but migrated to Mfule area in Mechimeru, Kanduyi Sub-county of Bungoma County with his parents while still young. He is uncled at Siyombe area, Navakholo Sub-county of Kakamega County. He was born in 1985 and currently stays in Pamus; an area in Bungoma town. He sings his songs in lubukusu, lunyala and Kiswahili. He has composed songs such as: *Chapa Ilale*, *Nasenya*, *Mpenzi Karo*, *Ndirenje* and *Waluhya Tunapendana* (personal interview, 14th May, 2019).

1.1 Statement of the Problem

Popular songs whose medium is music are an important avenue for social communication as a form of text, and they do not exist in isolation of the people who produce and consume them. Since these songs depict images of women and display feminine gender roles and stereotypes on women, it is thus important to study the gender dynamics that emanate from these songs. This study 'Images of Women in Luhya Popular Music: a case study of Selected Songs of Wilbert Wanyama and Ali Akeko' explored the portrayal of images of women in the popular songs composed and performed by the two selected Luhya singers with a view to understand how women are portrayed in the songs, how the songs reveal the gendered socio-cultural attitudes and gender roles on women and how Wanyama and Akeko employ different strategies in depicting women images, their stereotypes and their gender roles. It employed poetic discourse as a vehicle to point out gender concerns in the popular songs as a result of good or poor relationships between men and women in the contemporary Wanga, Bukusu and Banyala societies. This study was conducted in the contemporary times and explored the portrayal of images of women in the selected songs of these two popular artists. It explored how these two artists display women in their musical composition. It also discussed how language was used by these two artists while voicing women issues in the contemporary Wanga, Bukusu and Banyala societies.

1.2 Aims and Objectives of the Study

1.2.1 Aim of the study

The aim of this study is to explore the portrayal of images of women expressed in the popular songs composed and performed by the two selected Luhya singers.

1.2.2 Objectives of the study

The study sets out to achieve these objectives:

1. To identify the images of women that emanate from the popular songs of Akeko and Wanyama.
2. To interrogate the gendered socio-cultural attitudes and gender roles in the Wanga, Bukusu and Banyala societies as revealed through the popular songs of Akeko and Wanyama.
3. To examine the strategies employed by Wanyama and Akeko in depicting women images.

1.2.3 Research questions

Our study shall be guided by the following research questions:

1. Which images of women emanate from the popular songs of Ali Akeko and Wilbert Wanyama?
2. How do the popular songs of Akeko and Wanyama reveal the gendered socio-cultural attitudes and gender roles in the Wanga, Bukusu and Banyala societies?
3. Which strategies are employed by Wanyama and Akeko in depicting women images?

1.3 Justification Of The Study

The genesis of this study arose from a realization that popular songs whose medium is music are an important avenue for social communication as a form of text, and they do not exist in isolation of the people who produce and consume them. This was after considering Wanyama's (2005) assertion that African music is functional whenever it's performed and there is a specific role it usually accomplishes. It is thus the venue and avenue for social control in the communities in which it is performed. The genesis was also after revisiting Anyango's (2014) observation that voice music communicates, makes statements, conveys messages and expresses emotions (5). Our purpose is to find out how Akeko and Wanyama's songs convey this, what they communicate and how we can capture the communicative force of these songs in understanding women in the Wanga, Bukusu and Banyala societies as depicted in the selected popular songs of Ali Akeko and Wilbert Wanyama who are popular musicians. Ali Akeko and Wilbert Wanyama's songs let us delve into the lives of the Abawanga, Ababukusu and Abanyala people because this musicians use it to reconstruct the feminine identity. This assertion is validated by Anyango's (2014) argument that the Luhya community use music and musicians to articulate issues ranging from personal to communal (10).

This study was also informed by what Thiong'o (2015) noted that songs mark almost all spheres of life in Kenya, thus they act as an interchange of a gendering process that voices inner tensions, arguments, fears, hopes, dilemmas and ambitions (66). It was within this background that the study investigated the Images of women in the selected Luhya popular songs of Ali Akeko and Wilbert Wanyama. This was because Akeko's songs captured the women issues in the Wanga society while Wanyama's songs captured the women issues in

the Banyala and Bukusu society which are sub cultures of the wider Luhya society. Akeko and Wanyama's songs mark almost all spheres of life in the the Wanga, Bukusu and Banyala societies, thus, acting as an interchange of a gendering process that voices inner tensions, arguments, fears, hopes, dilemmas and ambitions. This study also drew from what Khaoya's (2013) asserted that although much has been done on gender, a lot remains to be done in its research (9).

1.4 Scope And Limitations

The study only focuses on the popular songs of Ali Akeko and Wilbert Wanyama that depict women among the Abaluhya of Matungu, Kanduyi and Navakholo sub counties in their reflection of the Abaluhya culture. It was confined on both metaphorical and non metaphorical images of women that arise as a result of language use in Akeko and Wanyama's songs about women within the geographical locale of Matungu and Navakholo subcounties of Kakamega and Kanduyi subcounty of Bungoma because these are the places where these two oral artistes come from. We selected twenty three songs; twelve for Akeko and eleven for Wanyama. The twenty three selected songs were taken as cultural texts that reflect on the Abaluhya culture; especially the Wanga, Banyala and Bukusu sub-cultures. These Luhya cultural texts were analyzed literarily, focusing on the thematic component of the songs because this was a literary study. Library research was only done to find out what had been done on popular songs in literature, literature and society, the Luhya culture and information on Ali Akeko and Wilbert Wanyama. Information from the field only solidified our argument.

The researcher had wished to carry out this study on the whole Luhya community but due to lack of finance and the limited time, he was compelled to confine the study within Navakholo, Matungu and Kanduyi subcounties. He had also wished to carry out a study on the impact of Luhya songs on the audience but was compelled by limited time.

1.5 Chapter Breakdown

This research consists of five chapters. Chapter one deals with introductory information about the research project, its objectives, significance, scope and limitations. It also deals with the theoretical framework, a review of related research works and methods of data collection while chapter two deals with the portrayal of women in the popular songs of Ali Akeko and Wilbert Wanyama. It invoked the African feminist view of women as it is helpful in viewing the way women are represented in the Abaluhya society as reflected in the songs. It employed the use of motherism, womanism and stiwanism as branches of African feminism.

Chapter three dealt with the gendered socio-cultural attitudes and gender roles in the Luhya society as revealed through the popular songs of Akeko and Wanyama. It adopted the feminist literary theory as a lens to help evaluate how women are depicted in their gender roles and stereotypes.

Chapter four examined the strategies employed by Wanyama and Akeko in depicting women images in their songs. It used Ethnopoetics as a theory; the Dell Hymes strand of ethnopoetics helped us actualize the oral into a written product while Dennis Tedlock's

strand helped us unravel the meaning and mood in the songs. Chapter five finalises by giving the summary of the findings, conclusion and recommendations.

1.6 Literature Review

Gender issues have been a discussion in the academic arena for a considerable period. Collette Suda (1996) observed that in most African societies, the survival of the family and the future of marriage depend a great deal on the female population, this is because both the moral upbringing of young people is at the centre of the female universe and also through their expressive and productive roles, women provide a stable emotional environment that will cushion individuals against the psychological damage of disintegrating relationships, (72). Her study hints to this study which discusses the positive depiction of women and portrays them as nurtures and reliable people in the society.

Chepng'eno (2020) while discussing Kiptesot Sang's Secular songs concludes that the songs portrayed women in negative light without acknowledging the woman's positive contribution. The woman is stereotypically portrayed as unfaithful, a liar, a promiscuous person, an immoral person who causes conflicts, an irresponsible person, a person who spreads HIV/AIDS, a deceptive person, an immoral person and a person who can't be entrusted with any secret. According to her, this stereotypical portrayal of women enhances gender discrimination and in the process inhibits women from contributing positively in the society. She also analysed language used in the songs and found that the singer used euphemism, code switching, derogatory names, proverbs and repetition. Names were used to debase women. Chepng'eno's study is related to what this study analyses in chapter

three on stereotypes on women and chapter four on strategies employed by Akeko and Wanyama in their depiction of women in their songs.

Anyango (2014) discusses how the Luhya society uses music and musicians to articulate issues ranging from personal to communal, he clarifies this assertion using Ongidi, a popular musician among the Bakhayo community. Anyango observes that a discussion with Ongidi suggested that his music range from marriage, politics and economic affairs of the Luhya people, that Ongidi sees himself as the knowledge maker, stretching the imagination of the people to new horizons. Anyango also discusses how gender is presented among the Abakhayo in Ongidi's songs. According to Anyango, Ongidi depicts women positively in his songs as lovers just like men. He cites the song *Okhira Bakhaye* which is a praise song committed to a woman of value. The man in the song states what he feels will tie him to the woman; he indicates that a woman who feeds her husband on time will win his love (32). In the song *Alandire*, Ongidi presents women who have made a mark in school management and have given the girl child reasons to grow into successful women who can change the society positively, among them is Risper Wandera of Lugulu girls (41). Anyango concludes by opining that Ongidi's music could be looked at as texts that invite listeners to interact with alternative perceptions with a view of changing their perspectives to be in tune with what he believes is good humanity.

Apart from that, Anyango points out that Ongidi deliberately uses language to deconstruct previously held notions which were antiwomen and retrogressive to the advancement of peaceful humanity. He achieves this by demystifying images and symbols previously used

to advance segregationism by dwindling on the superior versus inferior. He uses stylistic and language devices such as: ambiguity, overstatement, symbolism, imagery, dialogue and oxymoron to portray men and women, and this are what makes his songs to appeal equally to both sexes. Finally, Ongidi's music has had a profound impact on the behavioural patterns of the people not only in Bukhayo but the larger Luhya country who are able to understand his music. Anyango sees Ongidi's music as a script that teaches the people by inviting them and challenging them to make decisions from an informed position. Anyango's study shares what this study analyses in chapter two on positive depiction of women and chapter four on strategies employed by Akeko and Wanyama in their depiction of women in their songs.

Malala (2018) presents positive discourses prevalent in Luhya proverbs on women. She discusses the presentation of a mother as a provider, a person worth respect, a selfless giver and a protective person. Apart from that, she also discusses proverbs that marginalize women in the Luhya community and relegate them a secondary position through the use of socially sanctioned attitudes on them. According to her, these attitudes culminate into stereotypes such as: women as non trustworthy and evil, women as service providers, women as sexual objects, women as submissive beings and women as vulnerable and dependent. She concludes by opining that women are portrayed mostly negatively but in some instances positively by Luhya proverbs. Her views on the positive and negative depiction are related to this study's chapter two that discusses the positive and negative depiction of women in the songs of Akeko and Wanyama.

Barasa and Opande (2017) also present what our study shares in chapter two when they investigate how proverbs portray women and girls. Their findings revealed that women are portrayed as inferior, worthless and weak thus constructed in specific roles as domestic workers, wives and care takers. They conclude that such constructions of specific roles marginalize and discriminate women and girls in issues of decision making, participation, and resource distribution and resource formulation. Their findings are related to this study's discussion in chapter three on gender roles and stereotypes.

Wanjiru, Kaburi and Njogu (2015) argue that songs especially modern songs are a powerful channel for giving women their voices as they tend to contradict traditional social order and propose new avenues for women to discover and empower themselves (61). These scholars support their views by citing songs by Queen Jane such as, *Nyina wa Bururi* (mother of a nation) which praises the power of women to reproduce, a task that men can not do; she states that 'a woman is the pillar of a home. Her song also praises a woman as a mother of a nation, mother of Bishops, ministers, parliamentarians, rich and poor (59). This study borrows from their observation and discusses the gender roles that have been accorded to women in the popular songs of Akeko and Wanyama.

Thiong'o (2015) gives the role of women as mothers by presenting an upward transcendence of women through Prezzo and Wyre in the song *Malaika Mama* who veer from the sexist attitude of women viewship and shower praise on the lady who is a mother and not a sex partner. They recognize the role of women in the society as mothers just like our study in chapter three where every child, male or female becomes what they become

because of the role their mother played in their lives (70). However, he also discusses gender stereotypes on women by presenting artistes such as Big Pin in the song *Ni wewe*, Sauti Sol in the song *Nishike*, Bucanere in the song *Fever*, Kamande wa Kioi in *And aya* and Jaquar in '*Kipepeo*' who portray the lady as a sexy person; an object of quenching male sexual desires. Thiong'o sums up by opining that the images of women as portrayed in the male artiste's songs beg the question of inner motiff of their constitution. The varying images of women portrayal qualify shifting perspectives of women construction and therefore this serves not only to paint an image of how men perceive women, but also as a sign of instability within which men appear to define their understanding of women whom they rarely take enough time to understand. Thiong'o's study is related to chapter three in this study that discusses gender roles and stereotypes that have been accorded to the women in the songs of Akeko and Wanyama.

Mueni and Omollo (2015) discuss the various portrayals of women as an imp, the good wife, the bitch, the victim and the decoy. They conclude that the portrayal of women in the country is still negative and stereotypical. They are still considered as less valuable and less powerful compared to men and the continual propagation of this stereotype especially in popular culture is detrimental to the nation's progress which is seeking gender equity by changing attitudes and ideology that consider women as inferior. It is paramount this depictions be discouraged. Their study helps us to identify the gender stereotypes on women in the popular songs of Akeko and Wanyama.

Wambura (2016) discusses gendered discourses prevalent in Kuria Female circumcision songs and reveals that the songs reflect traditional conservative ideals. They portray a

woman as a mother, a person meant for the domestic sphere and an object. Her study concludes that the songs reinforce traditional gender roles, asymmetrical power positions and expected behaviours that both women and men should abide by without violating. Her study shares what this study discusses in chapter three on the gendered socio-cultural attitudes and gender roles in the Luhya community as revealed through the popular songs of Akeko and Wanyama.

Maloba (2014) revealed that stereotypes abound in Luhya language and are often used to disadvantage women. Respondents in his study claimed that women are talkative only in their own groups and they often talked in low tones in mixed groups, his respondents characterized women talk as being mostly gossip and that's why they talked in low tones lest they are heard. However, Maloba corrects this claim of women being talkative by arguing that being talkative is a stereotype since no study has been done among the Luhya to ascertain this. His study also points out another stereotype that women gossip, though he argues that this could be attributed to their need to connect with the hearer (80). In addition to these, respondents in Maloba's study noted that women among the Luhya cannot or should not speak in public. His study relates to this research that discusses how Akeko's and Wanyama's songs depict women in their gender roles and stereotypes prevalent in the Luhya society.

Martin Wamalwa (2007) discusses the status of women in Kenya and observes that various power positions and decision making indicate that there are fewer women compared to men. His study proves this by opining that many women are concentrated in humble

positions which are less demanding, less prestigious and mainly subordinate (45). Women are also virtually absent or poorly represented in decision making, including formulation of financial, monetary, commercial and economic policies (47). Women are disadvantaged while men are advantaged because they are looked upon as providers, protectors and caretakers of their families as well as community (49). Finally he postulates that African culture prescribed all domestic chores to women while assigning men the public sphere. As a result, women were to deal with duties termed beneficial to the well being of the family e.g fetching water, fetching firewood and washing, thus described as belonging to the homestead. His study further argues that some social-cultural practices or their interpretation have been used as a tool to subordinate women in contemporary Kenya, and that as such women demand emancipation and empowerment, a great deal of subordination is supported by women themselves. His study concludes that women as individuals have nothing inherent in them to warrant their exclusion from processes of education, property ownership and the right to inherit assets, like men, they have the ability to reason but instead, culture has reacted and maintained ideologies that have militated against them. His study is related to what this study discusses on how women are depicted in their gender roles and stereotypes in Akeko and Wanyama's songs.

Lilian Magonya (2019) examines a jiko as a symbol of femininity within the East African region. Magonya's study reveals how sexist expressions are cognitively interlaced within the semantic domains of marriage, sexuality and female autonomy. Her study also finds out that sexism is a truism in most patriarchal societies where women as the weaker sex are perceived as objects, food and others. However, she concludes her study by opining

that modern scholars such as Kowalczyk's research show a paradigm shift whereby food-related terms are used in reference to both genders in a sexist way. Also, the sexist terms portray a cognitive web that demonstrates the fuzzy conceptual boundary whereby the semantic domains of food, sexuality and sexism are metaphorically interlaced. Her study shares what this study discusses in chapter four where strategies such as symbolism are used to depict women in their gender roles and stereotypes in Wanyama and Akeko's songs.

Oyoolo (2017) discussed how family values such as: fidelity, upbringing and education of children, practice of paying dowry, wife guardianship and land ownership are mapped out and affirmed in the contemporary society by Akeko's popular songs, he also discussed how the stylistic strategies such as: opening and closing formula, use of drama, retention of characters, register and code switching espouse the Wanga socio-cultural family values. His study found out that the strategies used reveal the Wanga socio-cultural family values that are infused in Akeko's songs. In addition to that, thematic concerns, stylistic strategies and characters in Akeko's songs are in tandem with Wanga socio-cultural family values. His study shares what this study discusses in chapter three on the gendered socio-cultural attitudes and gender roles in the Luhya community as revealed through the popular songs of Akeko and Wanyama.

Ochoki (2010) studied Kenyan Hip Hop songs and looked at the linguistic characteristics of hip hop and their interpretations. The study literally underscored the important role played by context. It found out that the lexical items used portray women as sex objects

whose beauty is an invitation for sex from men. Ochoki's study is important to this study in that it shades light on how language has been used to depict women in the popular songs of Akeko and wanyama.

Colleta Simiyu (2016) presented a linguistic study on the lexical items used in selected Bukusu circumcision songs. She observed that men and women are depicted as promiscuous and immoral beings; they are also referred to using animals and names. However, women are portrayed as children and objects. Basing on this men and women portrayal, she argues that issues concerning women are brought out and condemned while those concerning men are addressed indirectly and sometimes replaced with lexical items that conceal their behavior. Her views are related with what this study shares in chapter two on depiction of women in Akeko and Wanyama's songs. She also analysed the lexical items such as: lexical narrowing, use of figurative language, metaphor, irony, lexical borrowing, derivation, compounding, symbolism, descriptive and interpretive use of language in selected Bukusu circumcision songs. Her study concluded that all the lexical items discussed suggest the infantile stereotypes that have long been a pre occupation for the Bukusu society. The figurative language used represents the multifaceted relationship between men and women among the Bukusus. She also concluded that the actual meaning and interpretation of the lexical items is determined by the combining clusters of factors, such as the explicit content, context and positive cognitive effects. Simiyu's views on lexical items are helpful to this study's chapter five that discussed the strategies employed by Akeko and Wanyama in the depiction of women in their selected Luhya songs.

Wanyama's (2005) in 'Form and Content of African music' as exemplified by Bukusu circumcision music observed that the use of satire/allusions in Bukusu circumcision music is meant to inspire the initiate and coerce him to undergo the rite, while the aesthetic-artistic factor is enhanced by paramusical features such as coinages of words, vocalizations, whistling, yelling and ululating done emotively alongside song and dance to express joy and embellish performance. She also observed that performance of Bukusu circumcision music simultaneously entails playing of instruments, vocalization, dance and drama. Ellipsis of vowel sounds is also a prominent in the performance of the music so as to cut down a number of syllables to fit comfortably in the basic melodic framework of music. Her ideas are related to this study that discusses the strategies and how they are used to project the image of women in Akeko's and Wanyama's songs.

From the above literature review, there is a lacuna on the premise images of women as depicted

in the popular songs of Ali Akeko and Wilbert Wanyama. This study fills this gap by analysing the songs of Ali Akeko and Wilbert Wanyama with an aim of identifying the images of women, the gender roles and stereotypes accorded to women and finally, strategies employed by Wanyama and Akeko in depicting women images and their gender roles. All these is because Akeko and Wanyama's songs can offer a platform to interrogate the images of women and reshape people's attitudes towards women in the Wanga/Bukusu and Nyala society.

This study considers Amelia Lisara's (2014) view that lyric writers are always influenced by their life experience and events when writing song lyrics, thus a song writer who is brought up in an environment that values patriarchal ideologies may portray women inferiority in his/her song lyrics (61). A popular song has an important role in constructing gender in society especially if the song is played over and over and everybody likes it. It becomes popular and the messages that the song carries on are well-known as well (Ibid: 64). Basing on this statement this study thus gives a comparative literary analysis of Ali Akeko's and Wilbert Wanyama's popular songs whose medium is music; it holds that Ali Akeko's and Wilbert Wanyama's popular songs whose medium is music propagate the worldview and images of women in the entire Luhya society; especially the Wanga, Nyala and Bukusu society. Their songs are therefore are potential tools for social control and drumming ideology into unresisting minds, especially when music videos reinforce messages visually and orally. Their songs can thus help us identify women images in the Luhya society. They can also help us in discussing the gender roles and stereotypes accorded to women and finally, the strategies employed by Wanyama and Akeko in depicting images of women in the popular songs of Ali Akeko and Wilbert Wanyama.

1.7 Theoretical Framework

This study was guided by Feminist literary criticism and ethno-poetics as theoretical frameworks for analysis and interpretation of the texts. Ruth Stone (2008) while discussing, "Theory of Ethnomusicology," gives us the importance of theory in analyzing data, telling what happens and why it does as it does. She argues that any worthwhile theory should perform the double function of explaining facts already known as well as opening new vistas which can lead to new facts, (7). This being a literary study, it uses

Ethnopoetics and feminist literary criticism for conceptual analysis and interpretation of the texts.

1.7.1 Ethnopoetics theory

Ethnopoetics theory has its genesis from the working of American Indians, Dell Hymes and Dennis Tedlock. This theory is interested in the aesthetic and poetic structuring of the verbal art. Its methodology and theoretical foundation lie in pragmatics, phenomenology, sociolinguistics, ethno-methodological conversation analysis, ethnography of speaking and the performance approach in American folklore studies (Anyango 2014, p. 15).

Dell Hymes strand of ethnopoetics is based on the premise that works of verbal art are subtle organizations of lines and verses, and that the lines and verses are organized in ways that are not only poetic but also display a kind of rhetoric of action, and in that, they embody an implicit cultural scheme for the organization of experience. Hymes strand focuses on style and grammatical manipulation in order to reach a poetic structure of a text. Its basic form is the written text. Now that our study analyses the songs of Ali Akeko and Wilbert Wanyama, the theory of Ethnopoetics guided the study in actualizing the oral into a written textual product.

Dennis Tedlock's (1983) strand talks of orality of texts and the dependence of such texts upon the structuring of lines. Each line is phrased to actualize in totality the rhythm, meaning, nuances and metaphors- factors which may depend on relation to other lines by parallelism, redundancy and grouping. According to Muleka (2007) Tedlock's approach stresses on the aural qualities in performance such as variations in pitch, volume and vowel

length in the organization of speech (12). Tedlock's approach therefore proposes that fieldwork is important in research, and materials collected must be from firsthand experience, collected and transcribed by the researcher studying it. Muleka supports Tedlock by stating that the researcher should interpret and present the text as he heard it during the performance. Tedlock also suggests that in the process of transcription and translation, such works should be arranged into lines according to the pauses in the aural performance, that each pause should single a line or the beginning of a new line. Tedlock's approach is helpful to our study because it helps us unravel the meaning and mood in the songs of Wanyama and Akeko.

1.7. 2 Feminist literary criticism

Given that our study looks at the perceptions the Luhya community have on women in a male dominated society, it is worthwhile for us to use feminist literary criticism to help us understand the relationships. This is because feminist literary criticism is interested in the women questions. Judith Lober defines feminism as a social movement that is concerned with the advancement of women's status in society (Anyango: 2015). This is borne out of a realization that for a long time women have been sidelined, considered as incidental, inessential and the other. Feminists aspire to treat women affairs as essential, the subject and absolute, and what a better way than putting into focus what women do in the society and qualifying it as essential for the survival of society.

This study used the African feminist view of women which strives to create a new, liberal, productive and self reliant African woman within the heterogeneous cultures of Africa. According to Naomi Nkealah (2016), Feminisms in Africa aim at modifying culture as it affects women in different societies. Nkealah's view is supported by Hazel Carby's (1996)

observation that history has constructed our sexuality and our femininity as deviating from those qualities with which white women as the prize of the western world have been endowed. Naomi Nkealah and Hazel Carby's view of African feminism forms the basis for our study given that our study deals with images of women in the Abaluhya songs, and Abaluhya are Africans living on the African continent. Nkealah (2016) while discussing principles of African feminism says that it addresses the cultural issues that they feel pertain to the complex experiences faced by all women of all cultures on the African continent. In her article, "West African Feminisms and Their Challenges", she discusses the various forms of African feminism which include womanism, stiwanism, motherism, femalism, nego-feminism and snail-sense feminism. She however concludes that all these modes of feminism share several commonalities in that firstly, they challenge 'feminism' and bring to the forefront the experiences of the African women. In addition to that, these feminisms are dependent on indigenous blueprints, they take from the histories and cultures of African people in order to create the necessary tools needed to embolden women and educate women. Finally, these feminisms incorporate gender inclusion, collaboration and accommodation to ensure that both women and men contribute to improving the material conditions of women (Naomi Nkealah: 2016).

Proponents of African feminism such as Molar (1994) opine that women in Africa face many obstacles. She discusses that African women have six mountains on their backs which include: oppression from the outside- colonialism, some African cultural traditions, and the backwardness of African women, men, patriarchy, race and herself (16).

Based on this assumption, the negative representation of women and stereotypes on women in the Luhyia songs of Akeko and Wanyama can be looked at through African

oriented feminist perspective that highlight the plight of the African woman basing on the African indigeneous blue prints. In the context of our study, African feminism can help to show the connection between Akeko and Wanyama's songs and how women are represented in the Abaluhya community. African feminism allows for the illustration of how Akeko and Wanyama's songs intersect with reality to reinforce the image of women, their role, their place and their gender differences hence useful in analysis of the Luhya cultural situation. In conclusion, this part provides the tenets of African feminism and ethnopoetics which are the theoretical frameworks of the study.

1.8 Methodology

1.8.0 Introduction

This study subscribes to Anyango (2014) definition that, research methodology is a framework within which a study is structured in order to achieve desired objectives (18). In this part, our study explains the methodology that was used. It describes and justifies the use of critical analysis in the study. It also describes the population, sample and sampling procedures, the process used in determining the sample size, data collection and analysis procedures.

1.8.1 Research methods

This study employed the use of critical analysis of the selected songs alongside mixed method. We critically listened to each of Akeko's and Wanyama's selected twenty three song texts on burnt VCDs, CDs and audio tapes from top to bottom with an open mind. After listening to each song we wrote a unity of each song then identified women characters and key incidents in each song. We critically listened to each song in order to

identify the gender messages displayed. We also identified women in the songs, the portrayal of women in the song, the gender roles women play in the songs, the stereotypes accorded to women in the song and finally the use of language in reference to women in the songs. Mixed method was also employed in this study because the researcher needed to gather an in-depth understanding of the portrayal of women and reasons that govern this depiction and also develop and employ mathematical models in the explanation and understanding of this perception. Qualitative and quantitative data were collected and used to answer some questions in this research concerning the meaning of Akeko's and Wanyama's song texts. The researcher interviewed each of the 60 subjects that formed the main study population of men women in Kanduyi, Matungu and Navakholo subcounties. The researcher administered oral interview schedule that was used as a guide in controlling the direction of interviews. Focused group interview of members of the audience was also done during live performances to establish how they appreciated and made meaning out of Akeko's and Wanyama's songs. The researcher also used non participant observation during live performances. The aim of using a multiplicity of methods was to come up with multiple accounts of a similar phenomenon, representing different angles of the same topic under investigation for the purpose of triangulation (Wambura, 2018:129). Data from qualitative and quantitative research methods were triangulated so that the quality may be enriched and complement each other

1.8.2 Research Design

This study used a sequential exploratory mixed design. It was adopted to obtain pertinent information concerning the set research objectives in the popular songs of Ali Akeko and Wilbert Wanyama. We began by collecting qualitative data and analyzing it. After

qualitative data analysis, we drew quotes that were used to develop questionnaire items. The codes from our qualitative analysis were derived into variables and themes that represent constructs or scales on the research instruments that were used to clarify how women are portrayed in Akeko and Wanyama's songs and how this portrayal is reflected during active participation in the songs. The researcher used interview schedule to collect data from participants in the sample about the singers of the selected songs, the themes of the selected songs, the images of women in the selected songs, the gendered socio-cultural attitudes and gender roles in the Wanga, Bukusu and Banyala societies revealed in the selected songs, the strategies employed by the singers in depicting women images in the selected songs, participant experiences, characteristics and opinions in order to generalize the findings. The songs were also critically listened to to identify the frequency of nouns referring to women. In this study, the procedures concerning descriptive research approaches were adhered to. The descriptive design was used in this study to synchronize texts of the selected popular songs of Akeko and Wanyama with the aim of contextualizing their meanings to the situations that existed within the contemporary environment but were relevant to Wanga, Bukusu and Banyala culture. This study employed case study as a research strategy. Given that the researcher understands both the Bukusu and Wanga people in real life situations, he managed to situate the place of Ali Akeko and Wilbert Wanyama's songs hence making sense in terms of depicting the images of women, unearthing the socially sanctioned gender roles, ideologies and stereotypes on women in the Abawanga and Babukusu which are sub-societies of the broader Abaluhya society and examining the strategies employed in the selected songs. The researcher administered oral interview schedule that was used as a guide in controlling the direction

of interviews. However, it is worth noting that due to the descriptive nature of the qualitative approach, it was often time consuming.

The researcher began by conducting an oral interview schedule as a pretest so as to use it as a guide in interviewing several people who are familiar with the Wanga/Bukusu and Banyala culture and gender. This pilot study was conducted in Masinde Muliro University prior to the research. The gaps detected in the interview schedule were appropriately filled in order to reflect on the entire scope of the study.

1.8.3 Target Population

The target population of this study was sixty people who included the Wanga, Bukusu and Banyala males and females who are adults and youths above eighteen years. My desire was to have a larger number of females (33 and above) compared to males (20 and above). The sixty people that were respondents consisted of Abanyala, Abawanga and Ababukusu males and females from semi-urban centres and rural areas. All of these respondents came from the study area Bulimo (2013) refers to as the Luhya territory. This was particularly respondents from Kanduyi, Matungu and Navakholo sub-counties. The respondents to be included in the study were those who can express themselves in lunyala, lubukusu or luwanga and Kiswahili, this is because most of the selected songs are sung in the stated dialects.

1.8.4 Sample and Sampling procedure

Our study examined the works of two Luhya singers who were selected using purposive sampling due to the nature of thematic concerns that hinge on gender issues in the Wanga/Bukusu and Banyala society. We critically listened to Akeko's and Wanyama's

fifty four songs on burnt VCDs, CDs and audio tapes then selected twenty three workable song texts relevant to our study using purposive sampling, twelve songs sung by Wanyama and thirteen songs sung by Akeko. The twenty three selected songs formed the study items since they displayed the gender messages that the study focuses on e.g images of women and the social issues on women in the Wanga/Bukusu and Banyala societies. We identified sixty respondents to be interviewed using snow ball sampling technique. I identified eight sources I knew who helped in identification of sixty other sources. I also visited Eshimbekho cultural centre. The first group of sources led me to others and thus nineteen members from Wanga sub-society, twenty one members from the Bukusu sub-society and twenty members from the Banyala sub-society were interviewed. The researcher interacted face to face with the sources in Kiluhya since it is the matrix language of people within these territories (Makokha et al 2018). I interacted with Abawanga's in Luwanga, Ababukusu's in Lubukusu and Abanyala in Lunyala. Some respondents were able to use Kiswahili and English and thus used them as embedded languages.

1.8.5 Sources of Data

There were two sources of data; primary and secondary data. The primary sources of data for the study were the selected twenty three songs of the two singers and information from the sixty respondents identified. We interviewed members (both men and women) for a better analysis of the relationship between the sexes. Primary data on the topic was collected from the field and formed the bulk of this research. I placed an order with the singers and their producers to get the recorded popular songs of Ali Akeko and Wilbert Wanyama. I also attended a number live performance in Kakamega and Bungoma,

interviewed Akeko, Wanyama, their band members and some of their supporters because Ethnopoetics and feminist literary criticism which formed the basis of this research required that the researcher engages in a meaningful interaction and dialogue with the Abawanga, Ababukusu and Abanyala societies under investigation. This implied that the researcher enters into the spirit of the Abawanga, Ababukusu and Abanyala society and participates in the daily rhythm of life.

Focused group interview of members of the audience was done to establish how they appreciated and made meaning out of the songs. It was within this context that the study employed such means to identify the Wanga/Bukusu and Banyala socially sanctioned gender roles and complimentary information to aid in analysis and interpretation of the data. Field research was carried out between March and June, 2019. The researcher interacted face to face with the sources in Luwanga, Lubukusu and Lunyala. After going through the information from the sixty sources and the two singers identified. The determination of research equipment and instruments was done in consideration of the nature of the study and factors such as: education, gender and location of the sources.

The secondary sources of data were evidence from written sources in the library such as: books in the library, articles, daily Newspapers, M. A and PhD thesis. Online journals available on the Internet were also to enable us contextualize the study. We specifically dwelled on works on songs, popular music, literature, ethnopoetics, feminism and culture.

1.8.6 Data Collection Instruments and Procedures

Several research techniques were used. Focus group discussions, structured interviews and non participant observation were employed in data collection. Structured interview schedule was evaluated to determine the reliability of instruments.

1.8.6. i) Structured interviews

I conducted structured interviews to provide supplementary data to the one from audio recorded songs on VCD and CDs. The aim of using them was to obtain information about the informant's perceptions of the Wanga/ Bukusu and Banyala gender and culture. I interviewed women and men to see how they viewed each other, how they viewed gender roles and behavioural expectations and how they perceived women the Wanga/ Bukusu and Banyala way. My intention was to examine if their responses legitimated, subverted or challenged the claims in the selected songs.

I interviewed men and women who were adults and youths of ages between 23 and 70. I interviewed 33 women against 27 men because this study was on female images and I was more interested in understanding more about Luhya songs from the perspective of women who are subordinated. I also interviewed men because I was examining gender constructions in the Wanga/Bukusu and Banyala societies which are considered patriarchal and interviewing them would thus provide a male perspective to the research e.g how Wanga/Bukusu and Banyala men view Akeko's and Wanyama's songs and gender relations in the Wanga/Bukusu and Banyala societies.

1.8.6. ii) The interviewing process

A structured interview guide which contained 19 questions for Fans and 24 questions for the singers was used as a data collection tool. The questions were translated to Luhya languages (Luwanga, Lubukusu and Lunyala) and they were read aloud. I gave enough time for respondents to talk as much as they wanted so long as what they were giving was relevant to the study. After all questions on my guide had been answered, interviewees were asked whether they had any questions or would like to add anything to whatever they had said.

Each interview took between 45 mins to 1 and half hours with the guide focusing on Akeko's and Wanyama's songs, gender expectations, roles and responsibilities. The aim was to collect data on how men and women are constructed and the impact of this on Akeko and Wanyama in the Wanga/Bukusu and Banyala society. The intention was to find out whether the constructions in the songs are legitimated, challenged or subverted in the interviews (much emphasis was paid on how people described women, spinsters and girls).

Finally, I aligned representations in the interviews to those in the songs.

1.8.6. Iii) Observation

Non-participant observation was employed. The researcher listened to the selected popular songs so as to note the frequency of specific female images, female roles, stereotypes on women and the language used in reference to women. This was done in accordance to the outline in the objectives. The researcher also attended six live performance sessions and observed the behavior of Wanga/Bukusu and Banyala men and women during the

performances against a check list. The check list answered questions like the theme of the performance, the topics discussed, the mannerisms of men and women when certain women images are mentioned and whether men and women subverted or supported the portrayal of women. This method helped us to take into account the non verbalized factors which were critical in understanding this phenomenon. Data collected was captured through notes.

1.8.6. IV) Field notes

Since ethno-poetics required that the researcher engages in meaningful interaction and dialogue with the community under investigation, field notes were very helpful in our study. I carried a notebook and a pen and took a record of every important detail during my meeting with respondents and singers. I also noted down important information when listening to the selected popular songs especially those that had a bearing on our objectives of the study.

1.8.6. V) Focus group discussions

Six groups consisting of five males and females in the audience were selected from five live performance points within the three sub-countries under study. The chosen groups discussed how women are portrayed in selected songs of Akeko and Wanyama under the guidance of the researcher. The focus group discussions were held in a natural setting and relaxed manner. Full discussions were recorded and notes taken. The researcher also observed feedback from participants and transcribed the complete discussions based on notes and tapes.

1.8.7 Data Organization and Analysis

The data collected from documentary sources and the field was analyzed both qualitatively and quantitatively. Qualitative data was collected, sorted and categorized into themes that helped in interpreting behavior, feelings and attitudes from data collected from different sources. Quantitatively, the researcher inspected and corrected data that had been erroneously recorded. He also confirmed that the method used to collect data was relevant and brought out what was required in the objectives. The data was then accurately described and respondent's characteristics highlighted for proper analysis through tabulation. Frequencies and percentages were calculated and figures were presented in through tables, bar charts and pie charts. Data analysis was then documented and action taken after checking its reliability and generalization. We listened to the twenty three selected popular songs from burnt C.DS, V.C.Ds and tapes, transcribed it on paper and then translated them from vernacular to English. We transcribed the selected songs so as to find out the stylistic, melodic and rhythmic characteristics of the popular songs of Ali Akeko and Wilbert Wanyama. Information from observation and interview schedule was also collected. The researcher looked at information from the interview schedules collected from the two singers and the respondents in the field with a view of relating it with the objectives and assumptions of the study. The data from primary and secondary sources was synthesized and categorized in line with the objectives of the study. The information on interviews was summarized and coded to come up with clear understandable statements and conclusions. The analysis and interpretation of Akeko and Wanyama's songs involved the sources I had interviewed and documentary sources available. This was done by counter checking, comparing, contrasting and corroborating the information collected from various sources together with the theoretical framework outlined through the research

questions, hypothesis and objectives. The validity and reliability of the information in this study was enhanced by a triad approach that involved resource persons, multiple analysis (from my supervisors and respondents) and documentary evidence i believe in. Each song was studied to identify and interpret the objectives of the study which included:

- a) Which images of women emanate from the popular songs of Ali Akeko and Wilbert Wanyama?
- b) How do the popular songs of Akeko and Wanyama reveal the gendered socio-cultural attitudes and gender roles in the the Wanga, Bukusu and Banyala societies?
- c) Which strategies are employed by Wanyama and Akeko in depicting women images?

The researcher interacted face to face with the sources in Luwanga, Lubukusu and Lunyala. After going through the information from the sixty sorces identified, the researcher found that the information was repeating itself, thus, even if the sample was larger than this, information provided would have been the same. Finally, conclusions to the study were drawn and recommendations for further research were made.

Summary

The methodology discussed highlighted methods and designs used in the study, the target population, sample size and sampling procedure. It also spelt out the sources of data, data collection instruments and procedures including data organization and analysis.

CHAPTER TWO

IMAGES OF WOMEN IN THE ABALUHYA POPULAR SONGS

2.1 Introduction

Images of women in literature have been a discussion in the academic field for quite some time. This has been especially done using novels, plays, narratives, proverbs and in some cases songs. This chapter discusses how Wanyama and Akeko's songs reveal images of women in their Luhya gendered discourses. It discusses six Akeko's and six Wanyama's songs with a view of finding out whether they depict images of women either negatively or positively. It borrows from Anyango's (2014) study and observes that a popular song is an important means through which society, through its verbal artists document the dynamics of the social change and come to terms with the challenges facing it (11). It therefore proceeds to detail how the songs of Ali Akeko and Wilbert Wanyama project the depiction of women and thus discusses images of women such as: women as people worth respect, women as leaders, women as reliable, women as adulterous, sources of evil, destructive and sexual objects.

African feminism forms the basis of argument in this chapter for we are concerned with both the advancement and subjugation of women's status as revealed in the selected songs. We shared the images that promote women's status by looking at them as essential. These images were identified by looking at what female characters in the selected songs do and how better they do it thus qualifying it as essential for the survival of the Wanga, Bukusu and Banyala society. We also discuss images that portray the woman as a worst person to associate with or even interact with. Through pointing out such depictions of women, we

hope that the Luhya men will change their sexist stand and embrace Wanga, Bukusu and Banyala women as partners and important people in the Wanga, Bukusu and Banyala societies.

2.2 The Leading Women

Ali Nambwaya while talking about the Abamurono family system defines a leader as a person who leads a group of people; a person regarded as a controller or an overall head in an institution. He argues that traditionally, men, especially fathers were culturally granted the position of heading families, and anything that went on in the home was only after they had given an okay, (personal interview, 14th May, 2019). Nambwaya further observed that there has been a change in the present society and currently, we have families headed by mothers who are single, these mothers dictate the welfare of their home. He further tells us that, apart from the family set up, we also have women leaders in our country acting as either: political leaders, teachers, engineers, church leaders or doctors. Such a subject position is evidenced in Wanyama's song *Ford Kenya* and Akeko's song *Nyama Choma*.

In Wanyama's *Ford Kenya*, (Ford Kenya) the singer begins by informing the Ford Kenya party political leaders not to stagnate through the call for response from the chorus in the lines,

Vali siama siefwe sia fodi Kenya (Our Ford Kenya political party)

mkhakwama taaaa (you should not stagnate).

He confirms the party's leader's relationship with him as a Bukusu in Bungoma person through the line, *Valuhya vange ngenda nendeva mkhakwama taa* (my Luhya people I walk as I ask do not stagnate). To ensure they sail through elections, he informs them to

love each other and to unite as seen in the lines: *Vali siama siefwe sia fodi Kenya mkhoya ng'ali ng'ali mwasimana* (Our Ford Kenya political party, you should love each other) and *Nola mukanduyi mukhoya mwaambana mkhakwama taaaa* (I reach at Kanduyi, you should not stagnate). Through his singing, the singer calls upon leaders and subjects of Bungoma to embrace Ford Kenya as the Bungoma County political party. To leaders the party should grant them positions in the Kenyan 2017 parliament through election. He goes ahead to mention the various members who form the Ford Kenya political party not only in Bungoma but even in Kakamega as in the lines below:

<i>Mosesi Wetangula nali Bungoma</i>	<i>mkhakwama taaaa</i>
<i>Simiyu Eseli tongareni</i>	<i>mkhakwama taaaa</i>
<i>Wafula Wamunyinyi</i>	<i>mkhakwama taaaa</i>
<i>Wycliffe Wangamati gavana</i>	<i>mkhakwama taaaa</i>
<i>Suleimani Murunga Kimilili</i>	<i>mkhakwama taaaa</i>
<i>Chris Wamalwa nali Kiminini</i>	<i>mkhakwama taaaa</i>
<i>Bonifesi Khalwale Kakamega</i>	<i>mkhakwama taaaa</i>
<i>James Mukew Kabuchai</i>	<i>mkhakwama taaaa</i>
<i>Mayi Wambirianga Katharini</i>	<i>mkhakwama taaaa</i>
<i>Nancy Kibaba mayi wee</i>	<i>mkhakwama taaaa</i>
<i>Simiyu Mutagi khuchula Kabuchai</i>	<i>mkhakwama taaaa</i>
<i>Peter Wakhulega Ford Kenya</i>	<i>mkhakwama taaaa</i>
<i>Sabuni nakhukhesa papa wee</i>	<i>mkhakwama taaaa</i>
<i>Mwambu wefwe nali ebumula</i>	<i>mkhakwama taaaa</i>

Translation

MosesWetangula in Bungoma	you should not stagnate
Simiyu Eseli in tongareni	you should not stagnate
Wafula Wamunyinyi	you should not stagnate
Wycliffe Wangamati gorvoner	you should not stagnate
Suleiman Murunga in Kimilili	you should not stagnate
Chris Wamalwa in Kiminini	you should not stagnate
Boniface Khalwale in Kakamega	you should not stagnate
James Mukew in Kabuchai	you should not stagnate
Mother Wambirianga Catherine	you should not stagnate
Nancy Kibaba you mother	you should not stagnate
Simiyu Mutagi from Kabuchai	you should not stagnate
Peter Wakhulega of Ford Kenya	you should not stagnate
Sabuni I greet you father	you should not stagnate
Our Mwambu in Bumula	you should not stagnate

The singer through his singing identifies key Ford Kenya aspirants such as: Moses Wetangula, Simiyu Eseli, Wafula Wamunyinyi, Wycliffe Wangamati, Suleiman Murunga, Chris Wamalwa, Bonface Khalwale, James Mukwee, ‘mayi’ Wambirianga Catherine, Nancy Kibaba ‘mayi’, Simiyu Mutagi, Peter Wakhulega and Sabuni. He moves on to call upon them and insists on not stagnating as in the statement, *mukhakwama taaa, valuya vange ngenda nendeva mukhakwama taaa* (Do not stagnate, my Abaluhya people I walk and ask).

Apart from that, the singer turns to all the Luhya people in present and informs them to like each other and be united while in Ford Kenya as seen in the line: *Valuya vange enywe mkhoya msimanenge, mukendere alala, kang'ali mufodikenya* (You, My Luhya people, you should love each other you and walk together in Ford Kenya). To emphasize his desire for people to vote for Ford Kenya aspirants, he picks on a single Ford Kenya flag bearer W.W and refers to him as 'Mwambu' (first man to be created in the Bukusu community). He then lets him give a speech in which he fronts Ford Kenya party as he mentions various places where people have developed a liking for Ford Kenya party as in the lines: *Watu wanatembea Bungoma ino wakisema ati tuingie kwa chama ya Jubilee, vandu ve Nzoia, sisi hatusemi tunakataa, lakini kava vali vaturkana valovile Jubilee, Vamasai Kajiado nga khwavereyo mubai election valovile Jubilee, Vakisii valovile Jubilee, Kwani hapa Western ndio wanapata nafasi ya kupenya?* (People are walking in Bungoma while telling us to join Jubilee party, You Nzoia people; we are not refusing but if the Turkana refused Jubilee, the Maasai in Kajiado refused Jubilee in by-election when we are there, the Kisii have refused Jubilee, should it be in Western where they sail through?) After W.W's speech, the singer also affirms his desire for eople to vote for Ford Kenya party by cautioning the Luhya people in various places not to regret later by electing the mentioned Ford Kenya political aspirants through the lines:

Vwasia Baluya vwasia, mkhecha mwalila manyandio (Luhyias when it dawns, you should not regret).

Vwasia Busia vwasia, mkhecha mwalila manyandio (Busia when it dawns, you should not regret).

Vwasia Vihiga vwasia, mkhecha mwalila manyandio (Vihiga when it dawns, you should not regret).

Vwasia Mechimeru vwasia, mkhecha mwalila manyandio (Mechimeru when it dawns, you should not regret).

Vwasia enavakholo vwasia, mkhecha mwalila manyandio (Navakholo when it dawns, you should not regret).

Noli ebungoma vwasia, mkhecha mwalila manyandio (If you are in Bungoma when it dawns, you should not regret).

The singer then turns to informing voters in Bungoma the specific election year (2017) which he wants them to vote in Ford Kenya party aspirants, *2017 vona vwasi ele mkhecha mwalila manyandio* (2017 has reached, you should not regret).

Through the singer's singing, he expresses what Malora Ogundipe (2008) shares that the basic concept of Stiwanism is to include African women in the current social and political transformation of Africa, regarding them as equal partners in the steady progress of Africa. The singer mentions two women political aspirants alongside eleven men. The aspirants include: Catherine Wambirianga; the women representative of Bungoma county (2017 parliament) from Chwele (Kibichor constituency) and Nancy Kibaba from Siriasia, while men include: Wafula Wamunyinyi of Kanduyi, Suleiman Murunga of Kimilili, Chris Wamalwa of Kiminini, James Mukwe of Kabuchai, Eseli Simiyu of Tongaren, Boniface Khalwale from Kakamega and Wycliffe Wangamati from Bumula.

To express the power and respect bestowed in the aspirants, the singer refers to men by the term *papa* (*father*) while women *mayi* (*mother*) as he mentions their names as in the lines, *Sabuni nakhukhesa papa wee, Mayi Wambirianga Katharini and Nancy Kibaba mayi wee* (Sabuni I greet you father, Mother Wambirianga Catherine and Nancy Kibaba you mother). *Mayi* is a word of respect referring to a mother in the Bukusu community (Kilikinji, personal interview, 14th May, 2019). Though the number of women aspirants in the song is low, the singer grants them the same power status as men and lumps them together to have a single leader, W.W who utters sayings in favour of his Ford Kenya party group. W.W as a leader and spokesperson uses language carefully to convince voters, he chooses convincing sayings which have certain words that bind together the voters in Bungoma and their ford Kenya aspirants, e.g he says, *Enju yakhasulula neyajirani ili nekamavati, olekha eyao wachia muyajirani, nao weikama muyao?* (if your house leaks and your neighbour's house has iron sheets, do you leave yours and shelter in your neighbour's or you shelter in yours?) Here, W.W doesn't discriminate women but lumps them together with men into their party that he compares with a house. W.W also lumps both men and women in the party and equates all of them to a single circumcision candidate from the river through his question to the voters in Bungoma: *Vavana nevama khuluchi ne wawandaye wo alikho nevecha khuluyia, wechoma wowo nao wawandayo?* (When circumcision candidates come from a river to the circumcision place and your brother's son is also there, do you go for your child or you go for your brother's?) By doing this, W.W convinces voters to vote for him and his members in Ford Kenya party which he brings out to be owned by the people in Bungoma.

Through his rhetorics, W.W woes voters to elect his members in Ford Kenya political party without identifying their gender, thus, we find a woman like Catherine Wambirianga; the women representative of Bungoma County (2017 elections) sailing through and representing women affairs at the county level. The singer being aware of Malora's idea of African women in the current social and political transformation doesn't isolate and talk about a specific gender in the party when urging members not to stagnate, but cautions them as a single group through the repeated line, *Vali siama siefwesia ford Kenya mkhakwama taaa* (our Ford Kenya party, you shouldn't stagnate).

Just like Wanyama, the singer in Ali Akeko's song *Nyama choma* (Roasted Meat) presents a woman leader in the song after advising the youth not to sell land because of personal enjoyment such as: eating meat, going to Ekeru, going to Savona, carrying a prostitute, winning a prostitute, taking ginseng, dressing smartly and going to Mombasa in the lines:

Nokusie omukundaa papa, Khunyama chomaa

Omwoyo kulakhuvira otsiekho ekeru, Khunyama chomaa yonyene

Kulakhuvira otsie Savona, Khunyama chomaa yonyene

Nochinchire Ling'ang'ule, Khunyama chomaa yonyene

Vijana enywe mrekeresie tooto, mrekeresie

Vijana enywe mrekebishe tooto, mrekebishe

Kuka venyu shivali avachinga tawe, mrekebishe

Avavikha emikunda paka mwanyola, mrekebishe

Nanywe enywe mkusia bila sababu, mrekebishe

Okhuvera mbu wenya okhuwina Ling'ang'ule, Okusia omukunda

Okhuvera mbu wenya okhunywa ginesi, Okusia omukunda

Okhuvera mbu wenya okhkufwala obulahi, Okusia omukunda

Okhuvera mbu wenya okhutsiakho Mombasa, Okusia omukunda

Uoge maji ya chumvi stupid

Translation

After selling land father, roasted meat

Your heart will tell you to go Ekeru, roasted only

It will tell you to go to Savona, roasted only

While carrying a prostitute, roasted only

You youths should really listen to me, you should listen to me

You youths should really change, you should change

Your grand fathers were not stupid, you should change

They kept lands till you got, you should change

But you sell without any reason, you should change

Just because you want to win a prostitute, you sell land

Just because you want to take ginesse, you sell land

Just because you want to dress smartly, you sell land

Just because you want to go to Mombasa, you sell land

To bathe salty water stupid

The singer invokes African feminism and incorporates women in the steady progress of the society by mentioning a woman leader. He mentions mother Atsieno; a counselor of Mayoni ward and displays her hatred for bad things done by the youth as seen below:

Onyola ao mama wanje Atsieno isa ino ni Kansola wenyu ao emayoni ward,

Efindu fie imbia ino nifio mama alenyanga ta, yelobera. Oyo ni wivo omwana wa basi pole pole,

Efindu fiobuchinga nga fino firi nifio mama shiyenyanga ta,

Translation

You find there my mother Atsieno the your consillor at Mayoni ward

She hates such things, she dislikes. That is ‘Wivo’ (a wanga Bashitsetse woman) whose slogan is slow slow

She hates such silly things.

Mama Atsieno is also presented as an orderly, powerful woman and advisor to other women. She tells other women to plan before taking action in their lives. She also champions equality of both genders by telling other women to accept to be overpowered by men because they are equal in life.

Vuli shindu nokhola khola nende mpango

Khandi abolela bamama bosu bavetsengekho nende mpango

Avandu vasatsa valavarisia ta shichira bosu bali nasilala busa mubulamu,

Bosu beinie mfindu efinchi.

Translation

You should do everything with a plan

She even tells all mothers to have a plan

Men should not overpower them because they are similar in life

The singer then shows his love for mother Atsieno through his praise for her as seen in the line: *mama asante, Atsieno ao Emayoni, kansila watoto eee* (thank you mother, Atsieno at Mayoni, the real councillor) before turning to advise the youth to change their behavior.

Our focus in this song is on mama Atsieno; a woman who has been bestowed the status of being the councillor of Mayoni ward which is an elective position. African feminism in this chapter is applicable especially to womenism because the singers in their songs display women as leaders who are capable and compete for political positions in the Wanga and Bukusu societies. The women leaders in question such as: Catherine Wambirianga and Mama Atsieno are a representative of the several women in the current society who are in the process of political transformation where women are regarded as equal partners in the steady process of development. The women leaders in *Nyama Choma* and *Ford Kenya* are just like the women in Ongidi's song *Alandire* who have made a mark in school management and have given the girl child reasons to grow into successful women who can change the society positively, among them is Risper Wandera, a teacher at Lugulu girls (Anyango, 2014: 41). Our study thus presents Catherine Wambirianga and Mama Atsieno; women who have made a mark in politics and their success is admirable just like men in the Bukusu and Wanga societies depicted in the songs.

2.3 The Nurturing Woman

Everlyne Biketi argued that the main role of a woman in a home is nurturing, that it is a mother's duty to bring forth life and raise that child to maturity by training and teaching her/him what is expected of her/him. Biketi further says that it is this nurturing aspect that grants her the status of being described as motherly, hence respected as an important person in the society, (personal interview, 9th April, 2019). This presentation of a woman is also realized in Akeko's and Wanyama's abaluhya songs as discussed below. In Akeko's song *Mama ni Mama* (mother is mother), the song begins when the singer is on a boat with three women, he holds a woman's hand as he sings and showers praise at a woman he refers to as *mama* (mother) through his singing in the repeated phrase *mama ni mama eee mama ni mama eee* (mother is mother eh, mother is mother eh). Despite talking about recognizing our parents, his emphasis is on the 'mama' alone through the repeated phrase *mama ni mama eee mama ni mama eee* (mother is mother eh, mother is mother eh). The singer emphasizes on the need to recognize our mothers because of the important role the mother does to the helpless infant as illustrated below:

yakhuchinga emiaka eminji mama ni mama (She carried you so many years mother is mother)

mama ni mama eee mama ni mama eee (mother is mother eh, mother is mother eh)

Apart from that, the singer stresses on the need to respect parents with particular emphasis on the mother even if she is physically challenged though the lines:

Tuwatambue wazazi wetu mama ni mama eee (we should recognize our parents a mother is a mother eh)

kata nikhava akhalema mama ni mama eee(even if she is lame a mother is a mother)

kata nikhava akhavofu mama ni mama eee(even if she is blind a mother is a mother)

The need to respect the mother is as also justified in the video images of women performing certain roles to helpless infants, for example, the video image of a woman out of the boat training an infant to feed on porridge. We also have another visual imagery of a woman sitting on a boat carrying a baby as the persona dances with another elderly woman as he sings *mama ni mama eee mama ni mama eee* (mother is mother eh, mother is mother eh).

Through the singer's statement, *yakhuchinga emiaka eminji mama ni mama eee* (She carried you so many years a mother is a mother) and the visual images of women in the song, the singer expresses the basic tenets of motherism and the role of a mother to her child where the mother helps the helpless child by carrying him/her and training him/her to feed till she grows up. The singer thus borrows from Acholonu's (1995) thought of motherism as an Afrocentric theory anchored on the matrix of motherhood and recognises the woman's ability to nurture a child into adulthood. The singer's honor for the mother is quite visible when he is bitter at any *omwana* (a child) who beats up *nyina* (his/her mother), that is why he says *omwana okhupanga nyina vaye akhoya okhulanwa*; (a child who beats up his/her mother should be cursed). Our center of interest is not on the dancing and the description given but what the mother is doing to the child both on the boat and out of the boat. In this song we realize that a woman (mother) is playing an important role of nurturing by breastfeeding the baby, showing him/her how to feed on porridge and showing him/her how to play. In this analysis we have narrowed down on the mother because the persona talks of *wazazi* (parents) and turns to *mama* (mother) who is of importance to the study. Our interest is on what *mama* (mother) does to the child as this

helps us create a link between the mother and the child, thus acknowledging what Alkali, et al (2013) discusses that in Africa, a woman lives for the child, they want to be present when the child wakes up in the morning, when the child returns from school and when the child is going to bed.

Such a nurturing attribute on the woman is also depicted by Frida Nancheke in Wanyama's song, *Nanja. O*. Though it is a dirge sung when they are mourning the demise of Frida Nanjekho who died in the year 1985 as realized in the singer's opening remarks, *Orio, khweramo vana vefwe, kumwenya kwesivera, vandu vafwa musivala muno vana vefwe, khuli ni mayi ali Frida Nanjekho kakhulekha mwaka 85, Mayi Selina Sivitali asilila vana vefwe ali mba ni mayi anti nanera* (Okay, we are in, a mourning song, my people so many people have died in this world, we have a mother called Frida Nanjekho who died in 1985, mother Selina Sivitali is still grieving that were it that she has a mother she would be fat) the singer borrows from what Ode's (2011) shares that the basic tenet of motherism is the relationship of a woman in terms of reproduction and child-care, thus child up-bringing in the African context is regarded as the sole responsibility of the mother (90) and depicts Frida Nanjekho as as a very important woman who took care of Selina sivitali by raising her up to maturity and enabling her to be educated. This is clearly illustrated when the singer mentions names of several people grieving but narrows down to a single woman called Selina Sivitali and gives her a chance to eulogise Frida Nanjekho as seen below:

Singer: *Aya, mayi Selina lomakho kavili*

Selina: *Sendi nende akokhuwola ta nyasaye,*

kaninda, nakhula, nasoma mana ese emuwa usa asanti

eolenji mayi violet asanti sana nende wandaye wange

nende vanav va nakhanya nende va violet,

*Beatrice nende Nakhumicha mwesi noma ndi asanti niko mwancheta niko
mwancheta*

Dr.Chemase omusale wange navola ndi asanti

Translation

Singer: Okay, mother Selina say two words

Selina: I do not have what to say,

Grandmother brought me up and aided me to go to school,

All I have for her is to say thank you,

I thank you mother Violet,

Beatrice and Nakhumicha I thank you for assisting me

Dr. Chemase, I thank you my friend

Selina Sivitali in her speech is presented as a person who is very thankful for what Frida Nanjekho did to her which we realize as Frida Nanjekho's nurturing ability. Selina is also presented as a person who was really affected by the death of Frida Nanjekho as in singer's statement, *Mayi Selina Sivitali asilila vana vefwe ali mba ni mayi anti nanera* (Mother Selina Sivitali is still grieving that were it that she has a mother she would be fat). The word 'nanera' (fat) alludes more to physical appearance, when related to the presence of the mother, *mbanga ni mayi anti nanera* (were it that i have a mother i would be fat) signifies the relationship between the child and the mother in terms of growth. When the singer says it in reference to Selina Sivitali, it helps us to capture not only the psychological effect, but also the physical effect of Frida's absence on Selina Sivitali

despite having grown and being educated. It also alludes to the theme of love that once existed between Frida and Selina.

From the above analysis, it is clear that the two singers in their songs display women who understand motherism as an African feminist theory and do what is required of them as per what Ode (2011) talks about. Frida Nanjekho and the women in the visual imagery feeding an infant on porridge and carrying an infant understand the relationship of a woman in the family and duties of a mother in the home. These women also understand what (Alkali et al 2013) talks about that in Africa, a woman lives for her child, she wants to be present when the child wakes up in the morning, when the child returns from school and when the child goes to bed, and that the traditional role of the African woman has essentially been that of a matriarch and a social nurturer.

2.4 The Respectable Woman

While talking about ‘a mother as a person worth respect,’ Malala Salome observes that proverbs hold mothers with high regard and demands that the society should treat them with respect. She quotes a Luhya proverb, *Oularia nyina shiaria nyina owowashie*, (he/she who doesn’t respect her/his mother doesn’t respect another person’s mother) which cautions the young warning them against friends/suitors who do not show respect to other people’s mothers, (Malala, 2018: 39). Such a depiction of a woman as a person to be held with high esteem manifests in Akeko’s song *Anziya* and Wanyama’s song *Mayi Sween*.

In *Mayi Sween*, the singer introduces himself as Wilbert Wanyama A.K.A Wakili/ Chapa Ilale/ Baba Yao before informing listeners the song he is singing and relaying to them the contents of the song. The song narrows down to a single woman; Sween Khayanga and

lumps admirable qualities on her. He talks about Sween Khayanga as a woman who has traversed several continents before also acknowledging that mother Sween has experience in life as seen below:

Baas,murio vana vefwe, oyo nali Wilbert Wanyama, Wakili, Chapa Ilale, Baba yao,

khwechire nekumwenya kwa mayi Sween Khayanga omukhana omuitu,

mayi yuno kama khukenda sivala sino vana vefwe,

kachia Amerika, kachia Asia, Afrika, Yurupu kolayo,

echio chikontinent nichio,

mayi ali nende experience ye limenya lino,

kavona kamakali, orio mayi oluma.

(Okay, I thank you my people, this is Wilbert Wanyama, Wakili, Chapa Ilale, their father,

We have come with a song about Mother Sween Khayanga, a muitu girl,

She has traversed the world my people,

She has gone to America, she has gone to Asia, Africa and has reached Europe,

Those are continents,

Mother Sween has life experience,

she has witnessed much).

The singer having in mind Ogundipe's (2007) idea on the basic tenet of Stiwanism as including African women in the current social and political transformation in Africa and regarding them as equal partners in the steady progress of the Bukusu society emphasizes

the need to respect Sween Khayanga in the above lines by displaying how worth she is; a woman who has life experience and has traversed several continents. In this study the word respect means admiring and having high opinion for somebody. In the lines above, Sween Khayanga is presented as the only person who has had such an achievement in life. Through such a depiction of Sween Khayanga, the singer subverts mythology that (Selasi, 2015) talks of which considers the place of a woman as the kitchen, as this doesn't give women room to explore the opportunities available to them (24). The Singer praises Sween as an experienced and well versed person in terms of life and even elevates Mayi Sween's status by referring to her as being important in various places in the Bukusu society through the lines:

mayi Sween alimo sindu,

Nochia Bungoma alimo sindu,

Tongareni alimo sindu,

Nola ebumula alimo sindu,

Nochia kimilili alimo sindu.

Translation

Mother Sween is worth,

When you go to Bungoma, she is worth,

At Tongaren she is worth,

I reach Bumula she is worth,

You go to Kimilili she is worth.

Apart from that, due to the high value for mother Sween held by the singer, the singer considers anybody close to mother Sween or related to her as worthy especially her father John Nyongesa and mother Edna Nanmbuye as worthy people as realized below:

Mayi Sween alimo sindu, mayi Sween alimo sindu,

Sween Khayanga alimo sindu, Sween Khayanga alimo sindu,

Dokta, mayi wee olimo sindu

Papa wewe John Nyongesa alimo sindu,

Papa wamwivula, papa wewe alimo sindu

Mayi wewe, mayi Edna alimo sindu.

Translation

Mother Sween is worth, Mother Sween is worth,

Sween Khayanga is worth, Sween Khayanga is worth,

Doctor, you are worth mother,

Her father John Nyongesa Sween Khayanga is worth,

Her biological father, her father is worth,

Her mother, mother Edna is worth.)

In addition to that, due to the high value for mother Sween Khayanga, the singer presents mother Sween as a woman who is aiming at representing women affairs in Bungoma County through the request to people in Bungoma County to vote for her in the coming 2017 elections. This is clarified through the lines below:

Valeve aloma ali vavandu ve Bungoma county vosi, vamenyile Bungoma,

Mayi nasava ali 17 neyola mukhamwivilila tawe,

*kenya eamelele vamayi,
mayi namulekhwa, vakoko vosi vali Bungoma
mukharia ta mumuwoe kamaleso,
avele asili omwea vana vefwe.*

Translation

My people, she says all the people in Bungoma county, all those who stay in Bungoma,

When mother requests to vie in 2017, don't leave her

She wants to represent women,

The widows, all the women in Bungoma,

Do not fear, embrace her

She is still weak.

More clarification for respect for Sween Khayanga is made clear when the singer mentions the kind of high status people Sween socializes with who include, engineer Lawrence Bifwoli; the chairman chamber of Bomas, Bungoma in the statement: *Mayi akenda nende Engineer Lawrence Bifwoli nali chairman Chamber of Bomas, Bungoma county* (mother walks with Engineer Lawrence Bifwoli; the chairman, chamber of Bomas, Bungoma county.) By depicting Sween in such a manner, the singer signifies another basic concept of Stiwanism that Selasi (2015) shares, which is a partnership of female with the male counterpart rather than regarding males as oppressors in the light of development (24).

In the Song *Anziya*, the singer begins by thanking God for giving her life and knowledge to do what is good and bad because these makes her to say good words and bad words that were brought by Adam and Eve.

*Nyasaye papa asanti okhumbakho obulamu, nende amachesi kokhulola amabi namalayi,
Ochiranga embole amakhuwa amabi namalayi, karerwa nende Adam nende mama Hawa.*

(Thank you father for giving me life and knowledge to do what is good and bad,
You make me say good words and bad words that were brought by Adam and Eve).

She then asks God to receive Rajab Mbalu; an elder who respected everybody and was loved by everybody at Nabongo before turning to Anziya; a woman whom this study discusses. The singer while introducing Anziya in the song asks a rhetorical question which signals the death of somebody. The singer then mentions Anziya's name before saying how people loved her and why they loved her as seen below:

*shina shiene shia mungu yapanga khuvantu,
omuntu nali omulayii afwitsanga lwangu,
Anziya mama avandu vali vamuyantsa,
ovwimbi vuvwe ovulayii khuvandu vosi.*

Translation

what is it that God has planned for people,
because a good person dies earlier
MotherAnziya all the people like you,
Her singing is liked by all the people).

More justification for admiration for Anziya is given when the singer includes herself in the many people who admire Anziya's good qualities in the lines below:

Khwikombanga Anziya mama, ali muhamia akona

Khwikombanga sauti yiye, ali muhamia akona

Khwikombanga isura yiye, ali muhamia akona

Translation

We admire mother Aziya, she is in 'Hamia' sleeping

We admire her sound; she is in 'Hamia' sleeping

We admire her physical set up; she is in 'Hamia' sleeping.

In the above lines, there is repetition of the word *Khwikombanga* (We admire) to create an emphasis on the level of admiration and also depict the all the Wang'a people's love for Anziya. This comes out clearly when she mentions the various places where Anziya sang as seen below:

Ebuyofu yosi yemba, ali muhamia akona

Nambale yosi yemba, ali muhamia akona

Bungoma yosi yemba, ali muhamia akona

Kitale yosi yemba, ali muhamia akona

Emung'avo yosi yemba, ali muhamia akona

Wopwondo yosi yemba, ali muhamia akona

Ematawa yosi yawina, ali muhamia akona

Translation

She also sang at Buyofu, she is in 'Hamia' sleeping

She also sang at Nambale, she is in 'Hamia' sleeping

She also sang at Bungoma, she is in 'Hamia' sleeping

She also sang at Kitale, she is in 'Hamia' sleeping

She also sang at Emung'avo, she is in 'Hamia' sleeping

She also sang at Wopwondo, she is in 'Hamia' sleeping

She won at Ematawa, she is in 'Hamia' sleeping

It comes out clearly that Aziya sang in places such as: Nambale, Buyofu, Bungoma, Kitale, Wopwondo, Emung'avo and Ematawa and she was the best singer at Ematawa. The singer also mentions the various wanga clans that mourned Anziya as seen below:

Avakhalo vosi valila, ali muhamia akona

Avakhami valila Anziya, ali muhamia akona

Vaukanga Anziya alena, ali muhamia akona

Olumbe namulekania, Lwakhalingire mberi, Lwakhalingire mberi

Avavere valila sana, ali muhamia akona

Translation

The Bakhalo clan, she is in 'Hamia' sleeping

The Bakhami clan mourned Anziya, she is in 'Hamia' sleeping,

They wonder and ask where Anziya is, she is in 'Hamia' sleeping

Death is a separator, it could have waited, it could have waited

The Bavere clan mourned much, she is in 'Hamia' sleeping

The singer finally lets us know who she is by mentioning herself alongside other people who grieved after the demise of Anziya in the lines below:

Musumeno yalila owavu, ali muhamia akona

Musumeno yalila Anziya, ali muhamia akona

Rukia ndalila Anziya, ali muhamia akona

Joyce yalila Anziya, ali muhamia akona

Akeko yalila omukhae, ali muhamia akona

Aukanga omwimbi alena, ali muhamia akona

Translation

Musumeno mourned theirs; she is in 'Hamia' sleeping

Musumeno mourned Anziya, she is in 'Hamia' sleeping

Rukia I mourned Anziya, she is in 'Hamia' sleeping

Joyce mourned Anziya; she is in 'Hamia' sleeping

Akeko mourned a wife; she is in 'Hamia' sleeping

He wonders where the singer is, she is in 'Hamia' sleeping

In the above lines, we identify the singer as Rukia while Anziya is pointed out as a singer and Akeko's wife. The singer through her singing displays the basic concept of Stiwanism that Selasi (2015) shares, where Anziya is loved and held with high esteem because of her singing in various places, by many clans and by many people in the Wanga society presented in the songs. Anziya's attributes are made clear by Ali Nambwaya who said that Anziya was his wife, was one of his band members who was talented in singing, she was

also very beautiful and liked by him and many people in various places, (personal interview, 9th April, 2019).

In summury, through the above depictions of women such as Anziya and Mayi Sween, the singers in the above discussed songs desire men in the Luhya society to embrace women as partners and not competitors due to their gender by perceiving them objectively.

2.5 The Reliable Woman

Johnstone Otuya Oduor while talking about the importance of mothers observed that in any home, a mother is seen as the only last option children turn to when they are hungry. Though fathers also provide, a mother sacrifices much for the sake of her children. In cases where both the father and mother do not undertake white color jobs, the mother works tirelessly in the farm so as to provide for her children, (personal interview, 16th June, 2019). Rosemary Wanjala furthers this point by arguing that a woman is recognized as a provider and protective person through her ability to tirelessly feed and defend her family, and as such children believe in her (personal interview, 16th June, 2019). A similar perception of reliable women is evidenced in Akeko and Wanyama's songs as illustrated below. In Wanyama's song *Mayi Violet* (Mother Violet), the singer begins by introducing himself as Wilbert Wanyama and then telling us how Violet Lusweti assisted Selina Sivitali as in the lines:

Murio muno, ese Wilbert Wanyama wa Bungoma roots, chapa ilale, Wakili, nachire nende omukhana omukoko vamulanga vali Selina Sivitali, omwiwana muirifuma, omutavani, omunyala. Khusima mayi Violet Lusweti kama khuyeta omukhana Selina kamusomia paka university, kachia Canada

Translation

Thank you, I Wilbert Wanyama of Bungoma roots/Chapa Ilale/ I've come with a girl called Selina Sivtali, a Bairifuma nephew, from Batavani clan of Banyala. We like mother Violet Lusweti for assisting a girl Selina and educating her up to university, till she went to Canada.

Violet Lusweti is presented as a trusted and dependable person who played an important role in the life of Selina Sivitali. Violet Lusweti just like a mother is to her child is said to have assisted Selina Sivitali whose mother died when she was still young. Violet is said to have aided Selina's education through primary and secondary school till she went to University, and then Canada.

Violet's reliability is also seen when the singer further says:

Mayi we alimo sisa, asanti sana mayi, sevali vosi vekumwoyo, wamuwa vivindu vikali, wamweya kamasika mumoni, mayi Selina omwana omufuvi niye, mayi kamulekha omutoro, were akhulinde mayi (You are worth mother, thank you mother, not all people have such a kind heart, you gave her much, you consoled her, mother Selina is an orphan her mother died while she was very young, God should take care of you mother)

In the above lines, it is clear that Selina Sivitali's life was highly dependent on Violet Lusweti and could she have chosen to abandon her, she would not have attained the level of education she has at the moment. She would also not be the person she is now and she would not have gone to Canada. The singer evokes feelings of the audience to view how

reliable Violet was by saying *sevali vosi vekumwoyo* (not all people have such a kind heart). This statement singles out Violet from other women the singer knows and links her to the reliable message the singer wishes to communicate to the audience.

In this song Selina is portrayed as a woman who highly depended on Violet who selflessly gave and provided for her so as to enable her have a better future; grow well through provision of basic needs and have formal education. In such a presentation, the singer invokes Ode's (2011) motherism and shows the relationship of Violet Lusweti to Selina Sivitali in terms of child care which is the core of an African feminist. This reliable aspect that mayi Violet displays to the orphan; Selina Sivitali through provision of child-care and education is a clear justification of motherhood that Acholonu (1995) shares as the ability of the woman to nurture a child into adulthood and her ability to manage a home (Selasi, 2015: 25).

Just like *Mayi Violet*, the song *Amapesa* (Money) presents Naluyoka as a reliable woman who was highly depended upon by her son; Nyakunda Shirako. The singer begins by asking what was smered on money before telling us the effects of money which are making people to kill each other and making elderly men to behave like boys. He then concludes that money is devilish because it made Musee to kill himself. This is seen in the lines below:

Shina shia omundu yabakha khushindu mbu amapesa koo,

Kachiranga avandu khushialo niverana sana koo,

Niwayanza eshindu shilangwa amapesa koo,

Oli neshida ikhongo khushialo shia mungu koo,

Pesa shetani kachira Musee yeira khushialo.

Translation

What is it really that somebody smered on money,
It really makes people to kill each other,
If you really like something called money,
You really have big problems on God's world,
Money is a devil because it made Musee to kill himself.

The singer then through narrating the effect of money on family relationships narrows down to Nabwoba's family and presents Naluyoka; Nabwoba's wife as the only dependable person when Nyakunda Shirako is traumatized by his father's incestuous behavior. This dependable aspect is depicted through the dialogue when Nyakunda Shirako returns home and reports to Naluyoka how he was offended after meeting his Ebumwene friends; Keya and Peter at Mumias who mocked and ridiculed him for having a useless father; Nabwoba as seen below:

Nyakunda Shirako: *Lano mama esie ndarulile ano mungolobe mbu entsie enchendachendekho mutauni Mumiasi omu nenyola abarafiki banje bindekhalanga ninabo bali Keya nende Peter. Nebantsa okhunchekha nibakwasi nibakalakala, nibabola mbu ndikholanga mbu ndi nende papa kumbe neshiingwa nopara khukhubeya vureyi olole ka soya alikho, Kweli lwa khwarekukha nokhutsia mu Stingers nekhunyola papa yekhale nende omukhana wuwo mama wa. Kata ewumakho emiuya chiokhuvola ta. (alira) Lakini esie papa lifwa nilio liendolanga imbeli mama. Yabele niyekhale nende omukhana wuwo mbu Namutiru mwene omwana owuli ao oukonile.*

Naluyoka: *Aa bana befu noba nomboliranga orio mwanawanje, siesi endi neshivera shingana yanyolere amapesa okhurula mungolobe mana shiachelere tawe. Khandi ulira amakhuwa kosundusinjia ninako. Bulano kata amakhuwa koluswa nga kenako, mwanawanje, esie enyala khwikhola endie mwitala muno! Bulano esie enzie efwe nomba ni shina shikholekhanga? Esie musakhulu uno yanjonyie angu banabefu. Mana omwana ngwouno khwakulikha kukhu wanje Atori, ngwo uno ali angu ano bana befu? Khukhola khurie amakhuwa koluswa kano.*

Nyakunda Shirako: *Lano esie nyanga ino indoleshiranga nga inyanga yo mwisho khushialo khuno mama. Bulano liliwo, esie ata nishili okhufwa nomba papa nashafwa, lakini sindalafwa emuleshe khushialo shino ta. Mpaka khufwa fwesi. Lekha enzie embolirekho papa Wanyonyi nindakhamubolira alafu papa nacherera khukabiliane ninaye, shalakhaya ta. Lekha esie enzie.*

Naluyoka: *Tawe ewe nakhatsia shichila esie ninzia khubolira mulamu wanje oubere Wanyonyi ulia ali okhwanza mbu esie endi akhakhasi kho luyoka mungo mbu ndaankalala mundama, ne omusiani wabu aba yangoserenga.*

Translation

Nyakunda Shirako: Mother, when I left here yesterday for a walk in Mumias town, I found my friends Keya and Peter; the ones from Eburne. They began laughing at me. They mocked at how I have a stupid father. I was surprised at what my friends were telling me. They asked me to accompany them to see what my father was doing. When we got at Sting as we found my father sitting with your daughter-in-law called Namutiru the mother of that child sleeping there

Naluyoka: Oh my siblings, even if you tell me that my son. I am also sad. After getting money he has not come back. You surprise me with what you are telling me. Now, son, such incest things, what can I do in this home? Should I too die? What is this that is happening? I am tired of this oldman, we actually have a child is here in this home we named her after my grandmother Atori. She is here in this home my siblings, what can we do with this incestuous words?

Nyakunda Shirako: Now, today seems to be my last day, mother, What is there, mother before death of either my father or I, I will not die and leave him behind,we must all of us die. Let me go and inform, father (paternal uncle) Wanyonyi, after telling him when my father returns, I will deal with him, he won't defeat me, let me go.

Naluyoka: Yes go and tell him because when I do so my brother-in-law; Wanyonyi will begin saying I am a Noisy woman in the home. That I have strong cheeks yet his brother is upsetting me.

In the dialogue, though Naluyoka is offended by the fact that Nabwoba had an overnight affair with his son's wife; (Namutiru) despite having a grand daughter, she takes the first step of consoling her son by sympathizing and empathizing with him before allowing him to also report the matter to Wanyonyi; his paternal uncle. The decision of reporting to Wanyonyi signifies the idea that the matter is so gravious that it requires the support of other family members given that they are in a patriarchal society and the aspect of male hegemony where women in the Wanga society are not allowed to make serious family decisions (Otuya; personal interview, 16th June, 2019). Naluyoka draws from the Wanga belief that a father is not to be in a love affair with the son's wife since it results to death of

the son and wonders what she can do through the rhetoric question *Bulano kata amakhuwa koluswa nga kenako, mwanawanje, esie enyala khwikhola endie mwitala muno!* (Now incestuous words like that, what can I do in this home?)

Naluyoka is seen as the only source of hope in the family when compared to Nabwoba; the father who is portrayed as immoral and destructive through the response he gives to Naluyoka when she enquires where he spent the previous night as seen below.

Naluyoka: *Ekhurebanga mbu wakonere ena?*

Nabwoba: *Windakonere niyo wu wenyanga khumanya?*

Naluyoka: *Sindenya emanye?*

Nabwoba: *Ekhubolere endi imboko ye bulwanyi, imboko ye buchitayi, imboko yo bumwima imboko yo khulwami, imboko ye Naburerekha, omukhasi lwamala yarula mungo mwanje muno yatsia ne khandi nawe ondebanga orie nende amakhuwa kandi ati wakonire ena?*

Translation

Naluyoka: I am asking, where did you sleep last night?

Nabwoba: Where I slept is what you want to know?

Naluyoka: I am supposed to know.

Nabwoba: I have told you I am the buffalo of Bulwami, the buffalo of Buchitayi, the buffalo of Bulwami, the buffalo of Naburerekha. If a woman leaves my home and goes , why are you asking me some words such as where I slept?

Nabwoba's response signals the idea of arrogancy and incest through the statement *omukhasi lwamala yarula mungo mwanje muno yatsia ne khandi nawe ondebanga orie nende amakhuwa kandi ati wakonire ena?* (If a woman leaves my home and goes, why are you asking me some words such as where I slept?) Nabwoba is seen as a destructive person given that Namutiru separated with Nyakunda Shirako; Nabwoba's son and went away, Nabwoba thus goes against the Wanga beliefs and claims that there shouldn't be anything of doubt when he is in a love affair with her since she is not in his home. His answer makes Naluyoka to refer to him as a devil before she begins thinking of alternative solutions to the incestuous problem at hand as seen below:

Naluyoka: *Ayi ayi angalia huyu Shetani. Khane ewe oshili sa mundu khushialo khuno noshili sa Shetani, ewe ta? Ulirakho sa amakhuwa koluswa shinga kobola kano? Bulano khoumboliranga shina? Omalire okhubiya abana banje. Amanyasi esie enzia khuinia ena kokhukasia abana banje nende omwitsukhulu mwene wu khaleshelwe ano uno? Lolakho mundu muchinga uno ee? Esie baye banabefu mulamu yanje yetse atatuwekho sa kano, esie lelo kano ta ni kokhufwa sa. Embulakho shinga enyala khukhola tawe.*

Translation

Naluyoka: *Ai! Ai!* Look at this Satan. You are a human being but in reality you're a Satan. Now listen to this abomination thing that you are talking about. You have already spoiled my children. Where do I get the traditional medicine for my children and grand child? Look at this stupid person. Now my siblings, my brother-in-law is coming to hear this, I cannot withstand this, this is death. I don't know what I can do.

In the above lines, Naluyoka is so concerned with the effect of immorality on the family and thus offers corrective mechanisms of ‘Amanyasi’ (traditional medicine) through the rhetoric questions she poses. This is a clear justification of a person who understands motherism and loves and likes her son and grand child unlike Nabwoba who wants to kill his son through *Oluswa* (incest).

To show that Nabwoba is not concerned with his family members, he is defiant in his response when Naluyoka he says *Ewe linda mulamuyo nasie enywa amalwa* (Wait for your brother-in-law as I drink). His lack of concern is also justified through the response he gives to Wanyonyi when informed that Nyakunda Shirako visited Wanyonyi early in the morning while lamenting *Omwana nalira ako nakaye, nakaye yenyene, Usiniletee. Esie olandelira tawe* (If a child cries that is his it is his alone, do not insult, you should never insult me). When informed about his incest with Namutiru by Wanyonyi, he claims *Omundu namala yarula mungo mwanje, Wanyonyi, yatsia nekhandi omwenoyo endi ninaye oolwikho? Kenako ese olanteba ta* (When a person leaves my home and goes away, Wanyonyi, am I still related to her? So don’t ask me such things).

Naluyoka is unlike Wanyonyi who only confirms and warns Nabwoba but allows the son to bit Nabwoba up.

From the above analysis, it is clear that the songs *Amapesa* and *Mayi Violet* display Naluyoka and Violet Lusweti as women who understand African feminist theory and do what is required of them by being reliable and dependable. Naluyoka and Violet Lusweti

also understand what (Alkali et al 2013) talks about that in Africa, the traditional role of the African woman has essentially been that of a matriarch.

2.6 The Adulterous Woman

Felista Auma when discussing the current trends in the Luhya society argues that the portrayal of women as adulterous is prevalent. Auma quotes Akeko's song *Aminada* as a justification and defends her point by saying that despite the fact that Aminada is married to Akeko, she is in a love affair with Wanyonyi; her husband's boss, Auma justifies her point by drawing explanations from the Wanga cultural beliefs where a married woman is referred to as *Omulaya* (adulterous) when she has love affairs with another man who is not her husband. Here girls and spinisters are left out from the term *Omulaya* since they are not married, but when they also loosely flirt they are called *Amakhura* (prostitutes,) (personal interview, 16th June, 2019). Auma's claim is supported by 99% of respondents in this study who observed that a married woman is a property of *Omusatsa* (the husband) and can only be in a love affair with her *Omusatsa* alone. In this study such Images of adulterous women are depicted in Akeko's song *Pasta* and Wanyama's song *Abasacha*.

The song *Pasta* tells us immorality that exists in Luhya land as realized through some clergy men as seen in the introductory statement below:

Pasta bantiii toto bayanza khuberera emiolo chiabene bila sababu

(It is true other pastors like slashing other people's streams without any reason).

This claim is validated by a sound in the background:

Eeee amakhhuwa kekholekhanga ebuluyia amatinyu kamakana

(Eh! Some complicated things happen in Ebuluyia land not all pastors).

The singer then narrows down to a single pastor whom he claims slashed another person's stream till it lay in eternal peace as depicted in the statement *Pasta wundi e ebuluyia yeberera omwolo kwa bene paka kwakona emakombe* (A certain pastor in Luhyaland slashed another person's stream until it lay in eternal peace).

Here the aspect of ownership is realized through the words *chia bene* (for others) and *kwa bene* (for another). In reference to the pastor such claims signify that the pastor is slashing neither his stream nor an unowned stream but someone's stream since the claim is 'emiolo chia bene' and then *omwolo kwa bene*. According to Odhiambo Jane, In Wanga land the word *omwolo* (stream) refers to the physical river but when used metaphorically, it refers to girls and women. Women and girls are referred to as *emiolo* because just like a stream where someone quenches his/her thirst by drinking water, men quench their sexual thirst through interacting with women and girls and exploiting them sexually (personal interview, 16th June, 2019). In this study, *omwolo kwa bene* means someone's wife, Odhiambo Jane clarifies this view by arguing that girls can not be referred to as *omwolo kwabene* because they are not married, hence not owned by any man. She alludes to the Wanga belief that a wife is a property of the man, thus owned by the man (personal interview, 16th June, 2019).

This study is not interested with Pasta because he is not a woman but our focal point is on how Aminada sleeps with Pasta in her house in the absence of her husband till she is ambushed late in the night and Pasta looks for escape alternatives on the day of *Amalamo* prayer meeting). Preparation for adultery that ensues later begins through the seduction in

the song when Aminada prepares *shiakhulia* (food) for congregants at her home and Pasta praises her while praying for the meal as seen below:

Khuamine khunyole eshiakhulia shino.

Shiakhulia embara shikasibwe nende mama Aminada

Mama uno embara khulondokhana nende iroho yanje imufichilire okhuba mulikanisa lino,

kwa sababu angalia maneno haya yote inafanywa na mama Aminada

Angalia hii mikutano yote iko kwa nyumba ya mama Aminada.

Angalia hivi fituko yote inafanywa na mama Aminada

Tukunywe chai na kila mtu aondoke mmoja mmoja

Ahsante Bwana.

Translation

Thank you lets believe and pray before we get this food.

I think the food has been prepared by Mama Aminada.

This mother by my (holy) spirit I accept her in this church

Because all these things are done by mama Aminada.

Look at all these meetings that are in her house.

Look at all these mysteries that are done by Aminada.

Let us take tea and every person should leave thereafter.

Thank you.

Here Aminada is praised by the Pasta in the Pasta's prayer and her importance to the Pasta also plays out especially when Pasta says: *Mama uno embara khulondokhana nende iroho*

yanje imufichilire okhuba mulikanisa lino,kwa sababu angalia maneno haya yote inafanywa na mama Aminada (This mother by my (holy) spirit I accept her in this church, because all these things are done by mama Aminada).

It is actually at Aminada's home that acts as a field for hypocrisy and adultery through the use of 'roho when the Pasta claims:

Kama kawaida baerwa nomutsia, ngala mutsia murio,

esie ndalatong'akho inyuma

Sababu mama uno mukanisa lino no mucheni mukanisa

ndenya khumwechesiakho makuwa kano nende kalia mukanisa liefu lino.

Translation

Therefore loved ones when you leave, go in peace

I will remain behind

because the mother of the church is a complete new in this church

I want to teach her how to run our church.

From the above statement, it comes out clear that Aminada is a new person in the Pasta's church that is why the Pasta insists on remaining so as to tell her what goes on in the church. Suspicion begins when Dikoni asks why it's just at Aminada's place alone that the Pasta wants to remain but he is threatened by the Pasta who wants to read for him *oluvaso* (a verse in the bible.) This makes the Dikoni to tell other congregants to accompany him as they leave the Pasta with Aminada. The going of other congregants and Dikoni now paves way for the following conversation above:

Pasta: *Afadhali unaongea namna hiyo,*

Mimi kama pasta napenda kitu kama hiyo

Bulano kho kidogo endi nende indakano yanje

ndelira khu shisala shia makanji shio,

Ne likoti lianje lino omanyefwe kama mapasta ndelira khumukoye,

ne itayi yanje ino shingala ochilola engulire tsinyanga tsibili, tsirano tsiwele'

Halafu, halafu, tsisoksi, esie mwene emanyire winda,

Filaro fyanje efyo unwekee mahala salama sana,

Bulano basi ni shikoro shina shinduyukhungamo?

Aminada: *Olekhuyunga shio mukhono mukhasi shino,*

Pasta: *Left nomba right?*

Aminada: *Left.*

Translation

Pastor: Thank you very much. You talk well;

I as Pastor I like things like these

now I have my bible take it on that reed chair

This coat, pastors like it (putting on a coat), put it on that rope

Then this tie as you see it, I bought it four ... five days ago

Then the socks, I know where I will put,

then my shoes put them at a safe place,

Now, which room do I throw myself in?

Aminada: You can throw yourself in the left one.

Pastor: Left or right.

Aminada: Left.

In the conversation above, the Pasta asks for the room to sleep and is told to go to the one at left. In the Wanga society according to Felista Auma, it is not acceptable for a man to spend a night in another man's house with his wife and in the absence of the owner of the house; the man (personal interview, 16th June, 2019). This case of Aminada allowing the pastor to spend a night in her house therefore situates her as an adulterous person basing on the Wanga culture since she had not sought permission from the husband, and this might have culminated into a fight or even death had Aminada's husband arrived in good time, (Johnstone Otuya and Wajala Rosemary, personal interview, 16th June, 2019). Here we are left asking ourselves what the Pasta wants to discuss with Aminada in her bedroom. The answer is given when a knock is heard at the door and when Aminada confirms that it is her husband, the Pasta is bitter and asks for hiding alternatives as seen below:

Bulano ndibanda ena? (Where do I hide?)

When all hiding alternatives fail, he chooses to open the door and bumb into Aminada's husband as advised by Aminada below: *Ne bulano mbula tetsiula sa muliango okhoperesie norula. Injira indi iwumao* (Now you hide behind the door, the door, kick and take off, there is no other way).

This is a prove that Aminada and the Pasta had ill intentions according to the Abaluhya culture. The pasta is stressed up when Aminada's husband knocks the door and he can't think on what to do but asks Aminada for escape solutions. Our point of argument here is:

Why does Aminada finally tell the pasta to open the door and bumb into her husband as he runs away? These are clear indications that Aminada is adulterous according to Johnstone Otuya (personal interview, 16th June, 2019). More clarification for Aminada's adultery is shown when the pastor celebrates his escape but he is bitter at the traces left behind such as: the coat, shoes and the tie that might reveal his prescence in Aminada's house and lead to his dismissal by the Diocess as seen below:

Iiii embonere

Lakini eshindu shilambula khu Dayosesi ni tsisoksi, alafu indakano,

likoti lino bandu balimanya sana asipari ano

Likoti lilachila bandu bamanye, likoti ilio

Efilaro ndikhwibilile. Emanyanga efira mushifuko!

Ne itayi yanje ibele ya mamondo mabiririfu

ne khandi khindabele nichibukule jusi khu Oria

Iii kitu itaniletea shida kwa Dayosesi

Dayosesi, itanilitea problems aundi enyala kidogo okhusundula obusie!

Na obusie sinobulayi khusundukha nga efwe mapasta tawe

mmm ingawaje khubere khwibirekho inyuma ye indakano

Translation

Oh! I have escaped

but socks will reveal my identity at the diocese, then my bible...

Everybody here knows this coat,

The coat will reveal my identity,

The shoes ... I forgot, I wish I knew. I would have put you in my pockets

My expensive tie,
I had recently bought it yesterday from Horia (traders of Somali origin).
This thing will bring me problems at the diocese. I may even lose my job,
it is not good to lose a job especially a pastors like me,
though I had stolen from the bible but...)

Our question here is, why should the pasta lose his job yet he went on a prayer mission?
The answer to this is given through the pastor's sentiments that *ingawaje khubere khwibirekho inyuma ye indakano* (although we had gone against the bible). The Pasta's statement when related to the singer's earlier claim that a certain pastor in Luhya land slashed another person's stream until it lay in eternal peace thus proves that the Pasta was in a love affair with Aminada hence she is adulterous. Aminada's adultery is further proved when Aminada's husband displays his patriarchial power over her wife and claims that Aminada shall not go to church again as illustrated in the line below:

Ndalamanyakho amakhuwa kano, omukhasi wanje khandi mulikanisa ta. Luwere! (Had I known this, my wife shall never go to church again).

Aminada's husband leaves us in suspense wondering what he had not known, but when we turn to the Pasta's regrets and the husband's verdict *omukhasi wanje khandi mulikanisa ta. Luwere!* (My wife shall never go to church again), we identify Aminada as an adulterous woman since there was an earlier claim from the singer that a certain pastor in Luhyaland slashed another person's stream until it lay in eternal peace. From our analysis, it is clear that the stream that was being slashed was Aminada that is why the husband bars her from

going to church. Another indicator for Aminada's adultery is the wish of the Pastor after being shown the room to sleep in as seen below:

Basi emboli mbu wakati winzia okhubukula tsindolo emboli mbu muya uno akhoya yatong''ayo sa ngala atonyile ario, ngala atong''angayo tsinyanga tsinyinji nga tsirio. Ili khulondokhana nende tsiprogramu tsianje ninditsukhana ndabukula tsindolo tsianje pole pole nimbukula bila wasiwasi. Sababu akikuja ni maneno mengine kho kidokokidoko enyala khumukhola likhuwa. Kho lekha ndiyalisie, asante sana.

(Now I pray that by the time I pick sleep I say may the owner not come back as he has done always. As per my program, if I happen to take my sleep I should not be worried. Because if he comes there will be trouble and I can do something bad to him. Let me sleep. Thank you).

Drawing from the Wanga belief about another man not spending a night in another man's house without the owner's knowledge taints the good image that Aminada had as a leader and situates her as an immoral lady who goes against tradition by allowing Pasta to spend a night in her house. Her image then changes to evil when she has bad intentions for her husband when Pasta asks for alternatives after Aminada's husband return. She says *ne bulano mbula tetsiula sa muliango okhoperesie norulao, injira indi iwumao* (Now you hide behind the door, kick open the door and take off. There is no other way). Such intentions are evil because the Pasta actually bumps into Aminada's husband making him to lament, *I, i! No munduuno khandi akhupirisia? Omundu khandi abele munzu muno? Aaa okhumbakha eshikoro ale nende obwelu, kata sembulirenje shitsiliranga ta. Ndalamanyakho shitsiriranga emukhuyunga nomutolio kuno mwikosi?* (I, i! Somebody is knocking me down, was there a person in this house? Ah! having a room away from sitting

room. I was not even getting what was happening, if I would have known. I would have aimed this rod on his neck).

A similar depiction of an adulterous woman is in a character Mayi Marita in Wanyama's song *Abasacha* (Men). The song begins with a description of the current change of the hitherto gender roles where men are getting married instead of women as realized in the soloist's question and the chorus response below:

Soloist: *Vasacha vano!* (These men)

Chorus: *Khane vasacha vachia mumalia, auuwi Khane vasacha vachia mumalia* (It is true men are getting married, oh! It is true men are getting married)

John Nyongesa tells us the use of the word 'Auuwi' in the Banyala society by claiming that it is used when somebody is affected by something bad that happened and is suffering, thus he/ she is expressing his/ her bitter emotions. She also tells us the Banyala societal expectation that it is women who get married while men marry, when men get married, it means there is a change in gender roles (personal interview, 16th June, 2019). Referring to the use of 'Auuwi' by the singer in the song, he is expressing bitter emotions on men getting married since it is the Abaluhya societal expectation that women should get married while men should marry. The Singer identifies the particular place where men are getting married as Navakholo as in the lines:

Soloist: *Munavakholo* (At Navakholo)

Chorus: *Khane vasacha vachia mumalia auuwi Khane vasacha vachia mumalia* (It is true men are getting married)

Soloist: *Mwalekha avakhaye* (You deserted wives)

Chorus: *Khane vasacha vachia mumalia auuwi Khane vasacha vachia mumalia* (it is true men are getting married).

The singer then tells us the societal complain arising from men getting married who include: wives being deserted and girls grieving that men left them in homes as realized in the statement *engenda ndira khane vakhana valila yakhava avamali vavalekha mungo vachi abasacha vachia mumalia* (I walk and cry it is true girls are crying, even the blacks were left in homes, that men got married).

' Here, our question is why is the singer talking of men getting married by leaving *abakhaye* (wives) and *abakhana* (girls) in their homes? This question raises eye brows given that *Abasacha* are men, while *abakhaye* are married women. Given that these men are leaving *Abakhaye* and getting married, these is a case of promiscuity on the side of men, but, men are not our center of interest, this is why this study moves on with the singer and narrows down to a woman; Marita who is said to have finished other people's men and destroyed Msiloli as realized in the lines:

Soloist: *Mwakhilila mayi marita*

Chorus: *mmm*

Soloist: *mayi marita*

Chorus: *Eee marita wonone Msiloli*

Soloist: *Vasacha vavanchu wavamala*

Chorus: *mmm*

Translation

Soloist: You can lament about mother Marita

Chorus: mmm

Soloist: Mother Marita

Chorus: Eee Marita destroyed Msiloli

Soloist: You finished other people's men

Chorus: mmm

In the context of this song and this study, it is important to ask ourselves how Marita is finishing other people's men and destroying Msiloli. Possible answers to the questions are that it is through her promiscuous behavior given that the song begins by talking about men getting married and leaving *abakhaye* and *abakhana* in homes. It is hereby apparent for us to argue that mayi Marita is possessing this men who are deserting *abakhaye* and *abakhana*, as realized in the singer's statement *Vasacha vavanchu wavamala* (You finished other people's men) and destroyed Msiloli, *Eee marita wonone Msiloli*. Oketa Jonathan confirms the view of this study on Marita by observing that Msiloli was a boy from a clan called Abasiloli, Msiloli deserted his parents home only to go and stay with a married woman with five children; who owned a hotel at Muregu. The woman stayed with Msiloli for months till the mother to Msiloli came with policemen and chief to remove Msiloli from Marita's house, and warn him not to go back again since Marita was even older than his mother (personal interview, 16th June, 2019). Oketa's claim is validated by the soloist and chorus claims that:

Soloist: *Nenchia khumuregu veyee* (When you go to Muregu oh!)

Chorus: *Eee Marita wonone musiloli* (Eh! Marita destroyed Musiloli)

Because the issue of Msiloli being destroyed by Marita is gravious, the Persona turns to the Banyala people for interception as realized in the lines:

Soloist: *Eee baluya bange*

Chorus: *Baluya bange Marita wonone Msiloli*

Soloist: Eh! my Abaluya

Chorus: My Abaluhya Marita destroyed Msiloli

The singer wants Abaluhya's to intervene since Marita's adultery is too much and now she has destroyed Msiloli in addition to finishing other people's men. In this study, Marita is considered as an adulterous woman basing on the statement *Vasacha vavanchu wavamala* (you finished other people's men) since we ask ourselves, why just men and not women. This case is confirmed by Aggrey Musi who observed that one can not be adulterous if she relates with other women, she is only referred to so when having sex with other men who are not her husband. In this study, *vasacha* refers to many men while *wavamala* means finished, thus such a claim as *Vasacha vavanchu wavamala* on Marita means that she has sexually exploited several men (personal interview, 22nd June, 2019).

On the other hand, arguing like womanists such as Ogunyemi, Flora Nwapa and Aidoo, such a depiction of Mayi Marita and Aminada is not acceptable and has only been used by the two artistes to open up the bucket of worms and the moral rot in the Wanga and Banyala societies where moral judgement on sexual matters doesn't rebuke men but women. When men sexually exploit women, it is the moral character of women that is

destroyed. If boys such as Musiloli sexually exploit women such as Marita, Musiloli is empathized with as Marita ridiculed. If we take the stance of womanists, the two songs; *Abasacha* and *Pasta* were only using Marita and Aminada to seek an objective depiction through judgement since they are also partners in the development progress of the Luhya society. If they Aminada and Marita have to be presented in such a manner, *Abasacha* and *Pasta* exploiting these women sexually also have to be because they are equal partners in the Wanga and Banyala social transformation. Men in this study have to be questioned, for example, why should they indulge in sexual activities with other married women yet they are married? These qualifies them to be promiscuous, thus such should not be a judgement on Aminada and Marita alone.

2.7 The Evil And Destructive Woman

Franco wa Subu in Thiong'o's article presents a woman as source of evil in his song *Ni Mwana wa Uriku?* In the song, the woman in question makes him to be arraigned in court for falling in love with a minor, (Thiong'o, 2015: 68-69). In this study, Ali Akeko and Wilbert Wanyama also present female characters that are evil and destructive. Such an evil and destructive subject position is depicted in Wanyama's song, *Namusia* which begins with a female dancer happy and vigorously enjoying the tune only to open to us an elderly woman in a blue suit moving around with the help of a walking stick and the singer displaying the evil and destructive nature of *Namusia* in form of a question and chorus responding as seen below:

Soloist: *Njanu owecha mukho omwana?* (who killed the daughter-in-law?)

Chorus: *Namusia, njanu owecha mukho omwana Namusia Usinko tena* (Namusia, who killed the daughter-in-law, Namusia Usiko again.)

The mention of Namusia is so discouraging given that the mother in the Banyala society according to Muhenda David should welcome the daughter-in-law and advise her on how she should conduct herself in the family for a better future of her grandchildren (personal interview, 20th June, 2019). Namusia, in the song is evil given that she is performing the action of destruction by killing her own daughter-in-law; the son's wife. This is a demonic act on her own generation in that it is the parent's desire for their children to have a good future. Amida Anyango observes, it is the mother's wish in the Abaluhya society that her son grows up, marries and has children. Sanga Everlyne during the interview draws from the Banyala belief that a mother-in-law should be protective and concerned with the future of her son and grand-children and observes that Namusia's action of killing the daughter-in-law is unexpected, she should be supportive to the daughter-in-law (personal interview, 26th June, 2019).

The Persona then clarifies Namusia's evilness by confirming to us the Banyala people's hatred for her through grieving bitterly because of Namusia's evil action as realized in the lines below:

Soloist: *Aveunyala valilile* (Those of Bunyala complained)

Chorus: *Namusia, Njanu owecha mukho omwana, Namusia Usiko tena* (Namusia, who killed the daughter-in-law, Namusia Usiko again.)

The singer goes ahead to mention the various places in Navakholo sub-county where Banyala people are grieving because of Namusia's evilness. These include: Siyombe and Buchangu as seen in the lines: *Avesiyombe valilile* (Siyombe people complained) and *Nola euchangu valilile* (I reached at Buchangu they complained.) He also mentions places out of Bunyala such as: Kitale and Bungoma where people complain about Namusia's evilness as seen in the lines:

Soloist: *Nola Bungoma vakhulila ewee* (When I reach at Bungoma they complain about you)

Chorus: *Yaya vakhulila oulosi, avanchuu vosi vakhulila ewee, Yaya vakhulila oulosi* (It is true they lament about your witchcraft, all the people complain about you, it is true they lament about your witchcraft)

Soloist: *Ninchia Kitale vakhulila ewee* (I go to Kitale they complain about you)

Chorus: *Yaya vakhulila oulosi, avanchuu vosi vakhulila ewee, Yaya vakhulila oulosi oulosi* (It is true they lament about your witchcraft, all the people complain about you, it is true they complain about your witchcraft)

From the soloist and chorus statements above, it is evidenced that people complain about Namusia because of her witchcraft. A part from that, the singer also mentions various people who are bitter with Namusia's actions such as: Musivale, Daniel Wasike, Dr.Kubasu, Mato, Nam Matete and counselor Majimbo as realized in the lines: *Musivale alilile* (Musivale complained,) *Daniel Wasike alila achi* (Daniel Wasike is complained that) and *Dr.Kubasu kalilile koo* (Dr.Kubasu really complained). Here, the persona portrays Namusia's actions to be so weird and all the people including dignitaries such as Dr. Kubasu and Dan Wasike who are university lecturers also complaining and criticizing

it. The singer is very bitter with Namusia's actions that he calls upon everybody to identify Namusia's evil act of witchcraft and at least place it on a scale of morality basing on the Banyala expectations, this is why he mentions people at various places such as: Buchangu, Siyombe, Kisumu, Kitale and Bungoma complaining and criticizing Namusia's evilness. This is also why he calls upon dignitaries in the society lamenting.

As if this is not enough, the singer presents Namusia as a person whose witchcraft is extreme and has affected all the people thus making all of them to complain as realized in below:

Soloist: *Avanju vosi valilile ewe* (All people have complained about you)

Chorus: *Yaya vakhulila ewe, Avanju vosi valila ewe, Yaya vakhulila oulosi* (it is true they complain about you, they people about complain you, it is true they complain about your witchcraft).

The singer is also portraying himself as a person who is displeased with Namusia's evil deeds to the extent that apart from just talking about people's hatred and the Banyala's dislike for Namusia, he appeals to Namusia to listen to Banyala people through the lines:

Soloist: *Mayi Namusia oulile* (Mother Namusia you should listen)

Chorus: *Namusia, Njanu owecha mukho omwana Namusia Usinko tena* (Namusia, who killed the daughter-in-law, Namusia Usinko again).

A similar case of an evil and destructive woman is depicted in Akeko's song *Marie* where the singer presents a man in the song complaining about his wife Marie as seen below:

*A marie mchanga wa moto ni vibaya majirani kugombana sana kwa ajili yako,
Ulinitesa sana mami, mboga ya mamaye kwa vitendo vyako mamiye kwa majirani,
Ringa ringa kama tausi kwa wazazi wangu uhusiano wangu nawe ni mbaya sana,
Usherati wako Marie ee kwa majirani ulifanya wengi kugombana na kuuana,
Sisemi wala sicheki na vitendo vyako sifa zako maana nimekosa kwa ajili yako,*

Translation

Ah! Marie young of fire, it is bad for neighbors to quarrel because of you.

You have brought me a lot of suffering, Vegetables of your mother because of your behavior Mother, your behaviour with my neighbors,

Proud as a peacock to my parents. My relationship with you is so bad,

Your immorality Marie eh! to neighbors made many neighbors to quarrel and kill each another.

I neither talk nor laugh because of your behavior; I have lost worth because of you.

From the above illustrations, it is clear that Marie is an evil and destructive woman because she made the man to lose his worth and also made the neighbours to quarrel and kill each other because of her immorality, thus making the man to regret. The aspect of *kuuana* (kill each other) signifies destruction of human life which in the song results from Marie's immorality. The Persona is infuriated in his lament and doesn't want Marie to come back as justified in the following lines:

Ukirudi kwetu nitakupiga teke, (If you come back I will kick you)

Ukirudi kwetu nitakupiga kofi, (If you come back I will slap you)

Ukirudi kwetu nitakupiga teke, (If you come to my home I will kick you)

Ukirudi kwetu nitakupiga makofi (If you come back I will slap you).

Though these are indicators of male supremacy and control of the wife, our emphasis is on Marie and how she is depicted as evil and destructive by making the man to lose worth, other people to suffer and even dying. The aspect of *nitakupiga* signifies that the woman can be controlled by the man through beating, thus qualifying Odhoji's (1992) view that traditionally, women consequently occupied a lesser position compared to men folk.

Conclusion

This chapter looked into images used in depicting women in the selected songs. It notes that the selected songs of Ali Akeko and Wilbert Wanyama portray women both positively and negatively. They emphasize on female empowerment, autonomy, co-operation, nature over culture and also subvert women power. They in one way portray the woman as a partner and not a male competitor in the Wanga, Bukusu and Banyala societies thus, moving away from the traditional perception of a woman that limited her to the kitchen and draw cognizance to new dimensions within which the woman of today should be perceived.

However, they also depict the woman using derogatory and diminutive attributes. Our chapter found it important to discuss these negative depictions of women in the songs in this chapter with an aim of enabling Wanga, Bukusu and Banyala men to change their derogatory stance lest they impart negative gender messages on women.

CHAPTER THREE

THE GENDERED SOCIO-CULTURAL ATTITUDES AND GENDER ROLES ON WOMEN IN LUHYA POPULAR SONGS

3.0 Introduction

Gendered socio-cultural attitudes on women and gender roles on women have been a discussion in the academic arena for a considerable period. To begin with, Eckert and McConnell Ginnet (2003) view gender as something we are not born with and something we don't have but something we do, they argue that the making of a man or a woman is a never ending process that begins before birth from the moment one begins to wonder if the coming child is a boy or a girl, thus, gender is so thoroughly embedded in social institutions, community actions, social beliefs and people's desires that it appears to society as natural (10). According to them, the gender division of labour involves differential power and status across societies whereby men in most cultures have more access to positions of public power and influence than women, while women in most cases wield considerable influence in the domestic setting or other non-public domains.

Wanjiku's (2017) claim relates with Eckert and McConnell Ginnet when she observes that gender is socially constructed in that the society finds ways of categorizing the sexes as male and female according to the stipulated behavior (11). Wanjiku's claim is clarified by Butler (1990) who opines that male and female is usually viewed as binary and opposite of each other; it is not what one is but what one does. Butler's claim relates to this study in that Wanga, Banyala and Bukusu women in the songs try as possible to behave as

anticipated of their gender so as to be accepted in the society, hence gender roles and gender stereotypes.

Given that gender is a social construction, this study borrows Berger and Luckmann (1967) definition of social construction and view it as many things that people know or take to be reality that are at least if not completely, socially situated, for example of money is such an example given that it is the society that gives it value lest it would just be a piece of paper and not a powerful tool for trade.

In addition to the observation on gender, Marcus and Harper (2015) view a norm as a common practice or what most people do in a given context for example, using umbrellas or rain coats if it is raining. They are informal rules governing behavior, values and other practices. According to them, norms perform the functions of expressing cultural or religious values and upholding social order. They conclude by opining that understanding why a norm is in place or what function it plays in relation to a practice is crucial for understanding routes into changing a specific norm (3).

Marcus and Harper also view a gender norm as a social norm that relates specifically to gender differences (informal rules and shared social expectations that distinguish expected behavior on the basis of gender such as women and girls doing most of domestic work). Gender norms differ from informal rules or expectations that relate only or primarily to the behavior of one's sex such as norms about whether, how and how long to breastfeed (Ibid: 4). Marcus and Harper's views on gender norms form our basis for this chapter because some of the gender norms depicted in Akeko and Wanyama's songs reflect and contribute to inequalities in the distribution of power and resources that often disadvantage women by

limiting their development opportunities and undermining their well being. This is because some of the women presented in the selected Luhya songs tend to comply with certain norms depicted due to the value for other people's approval even if they do not agree with it e.g the norm about wife beating. Failure to conform to the specified norms often has a negative impact on the people's livelihoods because other people refuse to trade with them or lend them support during crisis, (Ibid: 6). As a result of these, the power for social expectations in the Bukusu, Wanga and Banyala societies depicted in Akeko and Wanyama's songs and drive to belong is so strong that women presented comply with norms even when they contradict their personal beliefs and attitudes.

This study is also interested in gender ideology because women in the Bukusu, Wanga and Banyala societies are socialized into their society's gender ideologies and rules about how men and women are expected to think and behave from childhood through socialization. These gender ideologies and their associated norms set boundaries on what women and men think as well as what they do. Since the Bukusu, Wanga and Banyala societies are patriarchal, ideologies of masculinity displayed tend to govern the behavior of men and girls's but have far reaching effects on women. This study borrows Sen et al's (2007) observation and views that values and norms about who can speak out or make decisions directly affect how power is distributed in the society to the disadvantage of women hence maintaining gender inequality in the same society. In the masculine Bukusu, Wanga and Banyala societies presented in the songs, the discriminatory gender norms may be upheld through rules of behavior in everyday life that children quickly internalize through social institutions. In this study values concerning femininity that emphasize on importance of ones

service to the family, maintaining family honour and deference to husbands and in-laws are discussed alongside gender roles because these values translate into acceptable roles for women in the Bukusu, Wanga and Banyala societies which are our focal point, example women performing much of household work.

Everlyne Sanga lets us know what an ideal woman is supposed to do in the Banyala society under discussion, according to her, an ideal woman is supposed to do housework, care for the husband, stay at home and manage the home, be submissive and humble to the husband or father or in-laws, wear good clothes that do not show much of their skin or display her tummy/buttocks, limit interactions with men out of the household and finally treat neighbors well to keep the honor of the house (personal interview, 20th June, 2019). These requirements of an ideal woman are what Samovar, Porter and Mc Daniel (2010) view as a sum of the expectations that people hold concerning ‘femaleness’ and ‘maleness’ (158). These expectations aid the understanding of the research topic in reference to *omukhasi* (Lunyala for woman) since failure to comply with the set standards leads to negative impacts in women’s lives. Justine Otunga confirms the existence of expectations on women in the Wanga society by viewing that a woman who does not take good care of her husband and her house is not considered as having attained ‘femaleness’ and thus faces violence, rebuke, gossip or even face to face comments (personal interview, 17th June, 2019).

In line with Justine Otunga and Everlyne Sanga is Timina Wanandava who viewed that an ideal Bukusu woman is supposed to have children, maintain the household, care for the

husband and children, stay at home, wear good clothes that do not show their buttocks and skin, treat neighbors well and be humble to the husband and in-laws (personal interview, 23rd June, 2019). This perception of an ideal Bukusu woman is also shared by Rosemary Nyongesa who argued that these expectations on women define what a proper woman is supposed to be and they are maintained by norms and society values. She gives an example of the role of a woman as a good wife and mother. She argues that this role is maintained by the value of faithfulness in ones marriage and norms that forbid women from interacting freely with *Vasecha* men outside her home lest they be referred to as *Valaya* (adulterous women) (personal interview, 22nd June, 2019).

Apart from views on gender and gender norms, Galombok and Fivus (1994) help us understand what gender stereotypes are by observing that they are organized sets of beliefs about the characteristics of all members of a particular group. They are sets of beliefs about what it means to be female or male and include information about physical appearance, attitude and interests, psychological traits, social relations and occupation. According to Kwatsha (2009), 'gender stereotypes' refers to simply knowing that an individual is female and implies that this person will have certain physical characteristics such as: soft voice, dainty, graceful actions, and certain psychological traits such as: nurturing, dependent, weak and emotional, and will engage in activities such as: child care, cooking and gardening (130). She supports her assertion by opining that these stereotypes can result in gender inequality especially if people do differentiate their roles according to gender because they are surrounded by stereotypes from childhood.

The sets of beliefs that Kwatsha, Galombok and Fivus talk about are what Roland Barthes (1986) refers to as myths while talking about 'Myths and Ideology.' Roland argues that if we take ideology to mean beliefs and representations that sustain and legitimate current power relations, then it is possible to see the term 'myth' as he uses it as being synonymous with ideology. To him, myths are socially constructed reality that is passed off as 'natural'.

According to Barthes, a dominant power legitimates itself by promoting beliefs and values favorable to it through naturalizing and universalizing such beliefs so as to render them inevitable. In his *Mythologies* published in 1957, he argues that the opinions and values of a historically and socially specific class are presented as universal truths. Barthes here sees language as a carrier and promoter of the held beliefs and values as he explains it as a system of signs which reflect the assumptions of a particular society at a particular period. He warns that if we fail to correctly read texts we might end up supporting the enemy, that is the bourgeoisie norm, and therefore mistake history for nature (McNeil, 1996).

The above arguments contextualize and relate the Wanga, Bukusu and Banyala societies created in the selected songs to this study which is concerned with interrogating the gendered socio-cultural attitudes and gender roles in the Wanga, Bukusu and Banyala societies as revealed through the popular songs of Akeko and Wanyama. The Wanga, Bukusu and Banyala being masculine societies have values and beliefs which women have naturalized and see as norms of their society. The women in these societies therefore construct their gender identities through a social interaction guided by such norms and

expectations, hence leading to gender roles and stereotypes on women which are our focal point.

This chapter interrogates the gender roles and stereotypes accorded to women in the six selected songs of Akeko and five selected songs of Wanyama. The feminine gender roles on women to be discussed include: procreation and companionship while stereotypes include: sexual objects, inferior people and people meant for the domestic sphere. This study through the analysis displays how the singers perpetuate through their songs the Wanga, Bukusu and Banyala cultural perception of women in their gendered discourses that run through different aspects of their selected songs. The impact of these songs is felt especially when they are repeatedly played and the gendered messages within the music permeates women's consciousness and makes them to construct their self identity. This impact is also felt when the singers explore what Mueni and Omollo (2015) talked about in reference to videos and contribute to the socialization process through the various portrayals of women in their gender roles that are controlled by norms in the Luhya society where those who do not conform are punished while those who conform are praised.

3.1 Dominant feminine gender roles in the selected popular songs

Akeko and Wanyama in their songs communicate by creating images, dramatizing situations, and using different strategies of reiteration and emphasis. Within the Wanga, Bukusu and Banyala musical setting, they make reference to numerous Wanga, Bukusu and Banyala cultural, social and topical issues. In their selected songs, the place and role of women keep recurring in their songs. This happens within the predominantly male centered Wanga, Bukusu and Banyala ideologies that define culture of their people who

value masculinity in relation to femininity. This is done through the analysis of some their songs basing on Barthes' argument of language as a carrier and promoter of the held beliefs and values as it is a system of signs which reflect the assumptions of a particular society at a particular period. The Wanga, Bukusu and Banyala women roles to be discussed include: procreation, companionship while stereotypes include women as beings meant for the domestic sphere, women as inferior and subordinate beings and women as sexual objects for men. These Abaluhya women roles are learnt by women during the process of socialization where elements of culture such as values and believes, norms, language and symbols are emphasized in the Wanga/ Bukusu/ Banyala gendered cultural institutions such as the family, the school, legal departments and the civil society.

Bullindah while discussing expectations of women among the Isukha argues that women were and are still important members of the society. Culturally, they are assets responsible for the welfare and continuity of the society who play the role of mothering (Bullindah, 2002: 36). Apart from that, they have also been assigned the role of child rearing (Ibid: 38). This study narrows down to the role of a woman as a procreator. She is seen as a factory of children and thus depicted to be bringing forth life and performing her mothering roles to ensure they become important members in the society. This image of the woman as only attaining credibility once she becomes a mother comes out strongly through the selected songs of Akeko and Wanyama. Hence, these singers perpetuate through their songs the Wanga/ Bukusu/ Banyala cultural role of a woman as a procreator in their gendered discourses that run though different aspects of their songs.

In Wanyama's song *Omukumba* (A barren woman) the singer is advising *Avakhana* (Lunyala for girls) not to laugh at *Avakumba* (Lunyala for barren women) because they can't tell if they have ability to give birth after growing up through the lines:

Soloist: *Nosili Omukhana* (When you are still a girl you don't know if you are a barren)

Chorus: *Somanya noli omukumba nosili omukhana somanya noli omukumba* (you don't know if you are barren, when you are still a girl you don't know if you are barren)

Though he is advising *Avakhana*, he openly chants the need for women to procreate. The role of a woman as a procreator is achieved when the singer introduces himself *Owa Wanyama ningira nolwembo lwange lwokhulila vakumba koo* (I of Wanyama I enter with my song for mourning the barren women) and then takes the position of a married woman complaining about her current state of being *Omukumba* (Luhya for a barren woman) through lamentations as revealed in the lines below:

Nava nowange yaya wee, kava mwalimu olukali usa khokambiraa,

kera kaserera, nakalikania nera nachekukha vayee,

ekhwecha khwamenya enywe, emiaka saba kiawa yaya wee.

Emiaka saba khokiawa koo, khuchi khuone khukhana khokhwakhirwa.

Mana amakhuwa kali enyuma, aka wamee ng'ali ng'ali khokali enyuma.

Translation

I had mine truly, he was a long serving teacher before marrying me,
he seduced me, I thought hard before going,
we stayed, stayed till seven years elapsed thinking of getting a child but we were
unable.

There words were afterwards, those harsh ones true they were afterwards.

In the above lines, the singer presents a woman who had a teacher as a lover, the woman having grown up as a Munyala and understanding her role as a procreator and the norm of being referred to as a mother decides to get married with high hopes of getting children. Her hopes are turned down when she stays for seven years in marriage without a child before she started hearing harsh words afterwards. Here the reference to harsh words signals the use of insinuating and demeaning words in reference to such women as *Omukumba* in the song. Such words that the singer refers to as *aka wamee* (harsh) depict how the Banyala society sanctions anybody referred to as *Omukumba* because of the high value for mothers.

Jonathan Oketa helps us understand who *Omukumba* is in the Banyala society by opining that reference to a woman as *Omukumba* in the Banyala society is associated with a curse, especially the worst that can befall a woman and can elicit bad reactions when referring to *omukhasi* (Lunyala for woman), (personal interview, 20th June, 2019). This desire for a child by *Omukumba* opens our mind to a view where child up-bringing in the African context is regarded as the sole responsibility of the mother and it is equated to what Gloria Makokha (2015) refers to when discussing Paulina's relationship with Martin in "Coming to birth." She argued that the first identity of a true African woman is the ability to give birth and an infertile woman would have to face rejection and ridicule from the society (5). Basing on Gloria Makokha's view *Omukumba*,s wish in this song is to abide by the

Banyala feminine roles attributed to women in the society so as to avoid negative connotations from not only men but the entire Banyala society.

The singer having knowledge of Banyala culture thus presents *Omukumba* to be complaining and not comfortable with her current state of *oukumba* (Lunyala for barrenness) through her lamentations. The singer before presenting *Omukumba* displays his feelings towards *avakumba* by sympathising with their state through the statement, *Owa Wanyama ningira nolwimbo lwange lwokhulila avakumba koo*, (I of Wanyama I enter with my song sympathizing with barren women). In the statement, the singer uses the word *lwokhulila* (Lunyala for to mourn). David Muhenda explains the use of the word *lwokhulila* by the singer and argues that *lwokhulila* is demeaning word and it signifies that it is not good being referred to as *avakumba*, this is because you can only mourn when you are affected with the death of somebody (personal interview, 22nd June, 2019).

From the above claims and referring to David Muhenda's explanation, it is clear that *omukumba* is despised and looked down upon in the Banyala society that is why she is stranded and the singer presents her suffering in the song. The singer's feelings towards *avakumba* are also revealed when he assumes the position of *avakumba* and tells us their state and what goes on concerning their lives all through their growth till old age as seen below:

Mana avakumba valilile, (Barren women cried)

Ewere wee were wee khuchira ee, (Oh! You God, Oh! You God where shall we go)

nali omukumba chiali engano, (I was barren and there were heresays)
nakofula yaya wee chiakwa engunyi (I've aged and now it is wonders)

In the above statement, the singer in the song reveals barren women to be suffering so much to the extent that they have nowhere to go to, that is why they even turn to *were* (God) for interception and assistance because the status they are in makes them uncomfortable as realized in the lamenting tone of voice while uttering, *Ewere wee were wee khuchira ee*, (Oh! You God, Oh! You God where shall we go). More justification to prove that the society value for women is to be mothers is revealed when the singer takes the position of an advisor and informs girls through the repeated lines:

Soloist: *Nosili Omukhana* (When you are still a girl)

Chorus : *Somanya noli omukumba nosili omukhana somanya noli omukumba* (You don't know if you are a barren when you are still a girl you don't know if you are a barren)

In Akeko's song *Namulekhwa* (Widow), the singer explores Mueni and Omollo's (2015) views on videos as powerful tools of communication and uses the visual imagery of *Namulekhwa* sitting down breastfeeding an infant, as another child is seated beside her to reiterate the singular role of women as procreators. He also presents *Namulekhwa* welcoming *Kutuli* while carrying an infant as another child sits by the door. As *Namulekhwa* offers a seat to *Kutuli*, she tells him not to worry because through their relationship, they got *Rapando* (a son) when her husband was still alive as revealed in the dialogue below:

Kutuli: Omanyeba mulamu yo buwatong'a ninabo mungo muno ni bimulamu yo balulu sana. Mulamu yo nga kwe tsimoni tsikhongo okwo. Okundu kwo kwarisia kata

nindakanana ninakwo namalasire kanje kanza okhwilukha mumibili

Namulekhwa: Lienelo sililakhuyendia ta, Kutuli shichila kata olola khana khanje mbu

Rapando khindashebele juzi khano, so manyile mbu nakhana khokho khukhwanyola omusatsa wanje nashiliwo

Kutuli: Va makini, omundu ali khumukuru akhuulira. Oulira, leshila sa mumuoyo, oulire?

Nakhatira shilingi mia mbili otsie olerekho amabele, omwana oyo anywe

Namulekhwa: Wakhanyala orio kwanza omukofu wanje yali yanasia bubi bwa makana, yali yanasia khana khanje khano amabele. Ulirakho sa ngana khalira.

Translation

Kutuli: You know your in-laws that were left in this home are very harsh. In particular the one with big eyes, even I am scared of him. Whenever I meet him my blood runs out of my body.

Namulekhwa: That should not worry you, Kutuli. Even this child Rapando, the one I circumcised recently, as you know he is your child. We got it even before the death of my husband.

Kutuli: Be careful there is somebody outside listening to you. Just keep it in your heart.

Take this two hundred shillings for milk, that child should drink.

Namulekhwa: Thank you. My husband spoilt me as he used to buy milk for this child. Just hear how it is crying

Though the dialogue brings out Namulekhwa as a secretful and adulterous woman who was unfaithful to her dead husband, it also depicts her as a mother to Rapando whom she got through the affair with Kutuli. She is also depicted as the mother to the crying child as revealed in her statement *omukofu wanje yali yanasia bubi bwa makana, yali yanasia khana khanje khano amabele. Ulirakho sa ngana khalira* (My husband spoilt me as he used to buy milk for this child. Just hear how it is crying). Her mothering aspect is revealed when Kutuli gives out two hundred shillings to Namulekhwa and she immediately gives it to Veronica; Namulekhwa's daughter to go and bring milk.

A part from that, Namulekhwa also displays motherly attributes when Asman insists on having fully come to inherit her before the commemoration of her dead husband. She begins by talking about visiting the V.C.T first to prevent Asman from spending the night in her house, but when Asman cunningly convinces her about the lack of doubt in him, she now alludes from Wanga culture about the importance of *Amanyasi* (traditional herbs) in a situation where the widow has children as realized in the lines below:

Namulekhwa: *Bulano mulamwa kata nobolanga mbu witsile elala mbu maloro kakhuchonyie sino bubi ta lakini somanyile kata khwakhatsile khwapimwakho mbeli mu VCT shichila shialo shiabiya mulamwa*

Asman: *Hapana! Wakhatsia ambi! VCT ya nini? Niwitsanga khutekha mungo muno esie nende omwana wefu nokhwachamana sa shingalawalutsienje nokhuchendera alala nga nololanga nga eliswi khumurwe nokhuchenderenga sa alala nokhutsia khwisinga khutsia fwesi nokhutsia khu Harambee inyanga yeisoko, nokhutsia Buyofu nokhutsia fwesi,*

khutukha nokhutsia Nasianda khutsia fwesi khandi nifio fuwakhareba khandi khutsie khu VCT ni ya nini hiyo?

Namulekhwa: Bulano mulamwa kata wesi nabolanga nefilali fya VCT kata siwakhetsile norunyasi mana ata khwasasia nekhali nabana, kata imbusi ibeo.

Asman: Hakuna endi omuchesi khwifyo sana, imbusi emalire okhukasia, manyasi naye kukhu wanje wibula khotsa wanje mwene mwitsa wa kukhu wanje mwene ulia ne khamanyasi ako nie wakamanya solabola khu manyasi, tawe. Hiyo usilete shida, manyasi kanyala okhwitsa ispokuwa mulamwa mbara khulomalomanga ne shialo bwiranga enyala khwiyalisia ndatsia nobushiele?

Namulekhwa: Tawe mulamwa ewetsia shingala makumba lwikali tiyari katsia khuba tarehe ishirini na moja, kalukha tare kumi khulakasia. Ewe tsia lakini nyangaino ewe sonyala khwiyalisia munzu muno tawe, manyasi kashibulawo ewe tsia.

Asman: Okey nakhalekha entsie lakini mbara tare kumi na tisa ndalaba ndakhola angano

Translation

Namulekhwa: In-law even as you say that you have come because you are tired of dreams, it is not bad but as you know we should be tested in VCT because the world is spoilt in-law.

Asman: No! You are wrong! VCT! For what purpose? When you got married in this home, my brother and I were great friends like hair on the head, walking together, bathing together, and going to Harambee (Bulimbo market) together during market day. When

going to Buyofu we went together, even when going to Nasianda we went together. Is that what you can ask that we visit VCT, what for?

Namulekhwa: In-law even if you are saying no to VCT you should have come with *manyasi* (herbal concoction) for the children. A goat too should be provided.

Asman: No! I am wise in those (things). I have already made arrangements for a goat. For herbal concoction (*amanyasi*), my grandmother who gave birth to my uncle the friend to my grandmother is an expert. Don't be worried of *amanyasi*. Let it not be a problem. In-law, as we are talking it is getting late. Can I spent a night and leave during day break?

Namulekhwa: No. In-law you should go since the „bones“ (traditional memorial service for the dead) is around on twenty fourth, come back on tenth we shall talk. Leave. Today you cannot spent here. *Amanyasi* (traditional herbal) for today is not ready

Asman: Okay, let me go but on 19th I will be here in this home.

Namulekhwa comes out as a motherly woman who is keen on raising her children despite the death of her husband. This is evidenced through her call for *Amanyasi* before any man starts sleeping in her house. She also insists on the commemoration taking place before any man sleeps in her house. All these result from her knowledge of the Wanga culture and her desire to raise her children and making sure that they are not affected by traditional beliefs such as *oluswa* (incest).

In addition to that, Namulekhwa carries infant when Asman comes back on tenth as he had promised; this is a clear indication that the role of motherhood of women is emphasized in the visual images of the song. The presentation of Namulekhwa in the song as a mother

who understands her feminine roles in the Wanga society takes us back to Ode's (2011) argument about the relationship in the family and duties of a mother in the home, especially child upbringing.

Having seen the presentation of Namulekhwa in the song, it is clear to note that she is depicted in her role of motherhood, as a mother to the children she is carrying and sitting with. Namulekhwa is depicted while performing the Wanga societal expectations of procreation and rearing children while the persona in *omukumba* is depicted to be in dire need to procreate. This is emphasized by the fact that nowhere do we see men visualized while taking care of children in the songs cinematography. Furthermore, unlike women presented in the songs, the men are not yearning to have children. It seems the Luhya society from which the artistes come from sees this as a feminine role and it is only normal for females to give birth and take care of children, thus, depiction of Namulekhwa and Omukumba in their feminine roles in the Wanga and Banyala societies created in the discussed songs takes us to what Citron (2000) observed that music expresses the fundamental assumptions about the culture from which it originates, thus the song *Omukumba* expresses fundamental assumptions about Banyala culture while *Namulekhwa* expresses fundamental assumptions about Wanga culture.

Companionship is another major culturally defined role of women among the Wanga, Bukusu and Banyala. that is well brought out in Wanyama and Akeko's songs. Patrick Wekesa says that in the Bukusu culture, when a boy matures up and becomes a man, he identifies a mature girl of his choice and upon agreement, the identified girl becomes the

man's *omukhae* (Lubukusu for wife) through the process of marriage, hence *omusecha* (Lubukusu for husband) and *omukhae* (personal interview, 19th June 2019). Mulechi Rehema while exploring Wanga culture points observed that once one becomes *omukhasi* (Luwanga for wife) she assumes certain roles that Wanga society has stipulated to her some of which are different from the roles she used to perform while still *omukhana* (Luwanga for girl). These roles include: satisfying the husband's sexual desires with an aim of having children, loving and caring for the husband and children through fetching water for the household, cooking for the household, washing utensils and clothing and being faithful to the husband at all the times (personal interview, 24th June 2019).

Wafula Ruth while discussing the Banyala culture viewed that Banyala people have much value the family and norms on how women are regarded as managers of households. She justifies this by opining that Banyala culture trains girls to expect marriage so as to transform their status from *omukhana* (Lunyala for girl) to *omukhasi* (Lunyala for wife). This is through teaching them life expectations of a wife in the society, one of which is *okhuvaira* (Lunyala for getting married). It also rebukes those who shun wife status by assigning derogatory names through use of Lunyala language e.g *Nasikoko* (a mature girl still in her father's homestead), *Ekhura* (a girl who interacts sexually with many men) and *Omulaya* (a woman who interacts sexually with many men), (personal interview, 20th June 2019). This Banyala, Wanga and Babukusu cultural perception of a woman as a companion of man recurs in Akeko's and Wanyama's songs as discussed below.

Wanyama's song *Mpendwa Anita* (My lover Anita) presents a man wishing his *omukhae* (wife) who went away to come back home so that their life returns to domestic normalcy as seen below:

Anita mama rudi nyumbani, (Mother Anita come back home)
maisha yetu yawe mazuri (So that our life becomes good
ulipokuwa kwangu nyumbani, (while you were at my home
mambo yote ni sawasawa (everything was okay).

The singer in the above lines presents a man who uses a pleading tone so as to let Anita sympathise and empathise with him and his status and then draw from her cultural knowledge how important a wife is to the man. He does this by alluding from past experiences when they were together as in the statement *ulipokuwa kwangu nyumbani, mambo yote ni sawasawa* (while you were at my home everything was okay).

To show his desire for his *omukhae* (wife) who went away, he expresses his love feelings towards her and then requests her to return so that they are together in life as husband and wife. This is evidenced when he shows admiration for Anita as seen below:

Tangu mwanzo nilikupenda, (Since long ago I loved you)
Mambo gani yakusumbua? (What is disturbing you?)
Tabia zako sawa na sura, (Your behavior and physical appearance)
Anita wangu njoo tuishi (My Anita come we stay).

Here the aspect of *njoo tuishi* (come so that we stay) shows that the man is not comfortable with the current single state and thus wants his *omukhae* back. The man is aware of what

Welikha Francis says concerning the Bukusu beliefs that, any man who lacks a wife is referred to as *Omusumba* (a wifeless man), the *Omusumba* state in a society is so demeaning since he has to do all the duties of both the wife and husband in the home; the worst state to a normal man. *Omusumba* state also means that the man is not able to fulfil the desires of his heart for example being conjugally satisfied (personal interview, 25th June 2019). It is these feelings of *Omusumba* that make the man to plead with his wife Anita to return to his home so that their life can be okay as per society expectations through the statement *njoo tuishi* (come so that we stay).

The Man in the song what Gloria Makokha (2015) says while discussing ‘Coming to Birth’ that a lone woman is viewed as an incomplete entity, defenseless, inferior and without a sense of direction (8). Thus his pleading tone creates a feeling of sympathy in the audience especially when he calls upon the Luhya people to intervene through the statement: *valuyaa veru* (our Abaluhya). The feelings evoked show that the man is missing *omukhae* (a wife) in his home, and as a result, he is really suffering because of that state. The man wants his *omukhae* to leave whatever she is doing and join him by taking up her normal duties as seen in the lines:

Katisha shughuli nyingi, (Leave all that you are doing),

Mimi na wewe chanda na pete, (I and you are like the finger and the ring),

Ulipokuwa kwangu nyumbani, (while you were at my home),

Mambo yote ni sawa sawa. (Everything was okay).

The singer in the above lines presents an incomplete man without Anita through the use of the finger and ring metaphor before turning to their past life as husband and wife to show

how good life was. The man then turns to the role of the wife in a home especially the importance of the mother to children and uses it to call upon Anita (his wife) to return home as seen in the lines:

Anita wangu rudi nyumbani, (My Anita come back home),
watoto mama wanalia, (Mother, children are crying),
mpenzi wangu mama Anita, (My lover mother Anita),
Naomba mama unirudie. (I beg you mother come back to me).

The singer in the above lines presents a man who understands Motherism and the role of a wife in the home as the ability to nurture a child into adulthood and also her ability to manage a home. Since the man understands the relationship between the mother and a child, the mention of *watoto* (children) is meant to evoke the feelings of the wife and what she does both to the husband and children while in the home. Though he claims that children are suffering, his real intention of singing is not only to make Anita come back because of children, but the desire for Anita to come back and take up her culturally designated position as a wife (companion). This is why he says *mpenzi wangu mama Anita* (My lover mother Anita) and then requests her to come back in the line, *Naomba mama unirudie* (I beg you mother come back to me) before asking her what is disturbing her and kind of life she is taking her in as seen in the lines:

Mambo gani yakusumbua,
ni raha gani na wewe wanipa.
(What is disturbing you,
which kind of life are you taking me in.)

From the above discussion, we can deduce that although the husband is not pleased with his wife's current behavior, he yearns to have his wife back in his home that is why he turns back to call upon the whole Abaluhya society to intervene and intercede for him so that Anita returns and takes up her culturally sanctioned role as a wife. The call upon Abaluhya is repeated six times followed by the emphasis, *Anita wangu*, and then the call upon Anita to return back home. These emphasized lines underscore the Luhyia cultural norm which one resource person, Kisaka Boaz, stated in his statement that a certain task can be difficult to be handled by a single person, but not all the people, thus the need for a collective responsibility to the entire Luhya society to come in and assist whenever a member requires help (personal interview, 18th May, 2019).

The singer presents a man who displays his great need for his companion; Anita by even changing his register to bedroom register so as to convince her to come back home. This is seen when he tells Anita that he loves her and he needs her. Possibly, we can argue that the husband has used all the possible ways to convince his wife to return without fail that is why he turns to all the people through the statement *valuya vere, valuya veru* (My Luhya, my Luhya) for interception. The singer having knowledge of a normal man in the Bukusu and Banyala culture presents a man doesn't want to be labelled *Omusumba* (a man without a wife).

A similar depiction of wife as companion is also evidenced in Akeko's song *Akinyi* where the singer presents Akinyi's husband who wishes to be together with his wife and thus

visits his wife's paternal home to air out his differences with his wife together with her brother as seen below:

Akinyi's husband: *Hodi hapa mkhwasi*

Akinyi's brother: *mkhwasi karibu mkhwasi*

Akinyi's brother: *mkhwasi imekuwa miaka mingi bila mimi kukuja hapa mkhwasi karibu hata mimi ipotee*

Akinyi's brother: *unajua wakati wee ukikuja hapa unakujanga kwa stare, lakini wakati ulipopika dada yangu ukamleta paka hapa, hata nkipika simu huwa haushiki.*

Akinyi's husband: *A! a! a! wololoyaye mukhwasi, sasa kitu imeleta mimi nafuata tu mke yangu, sasa yeye vile alifika oliulisako yeye omefanya nini.*

Akinyi's brother:

Translation

Akinyi's husband: 'Hodi' (a formal signal to be allowed in) here my brother-in-law

Akinyi's brother: My brother-in-law Welcome my brother-in-law

Akinyi's husband: It has been long my brother-in-law without me coming here, I almost got lost.

Akinyi's brother: You know the time you were coming, you always come in peace, but the time you beat up my sister and brought her up to here, you don't even receive my phone when I call.

Akinyi's husband: A! A! A! (Wonders) brother-in-law, what brings me is following my wife, did you ask her what she did?

On arrival at Akinyi's parent's home, the husband defends himself from Akinyi's brother's accusation by saying that he has just followed his wife. Akinyi's husband seems to understand the Wang'a traditional role of a Wang'a wife being that of a social nurturer and a matriarch, thus, he is presented to be in need of his wife, that's why he visits Akinyi's home to air out their difference. The singer in the song then presents Akinyi to be knowing the duties of a wife in the home as seen through her lamentations to her brother concerning what the brother's wife has not done as seen in the lines below:

Akinyi: *Aaa, mwana wefu wesi wanchukia vusa, shi unchukiiraa nishi nesie ndi sa omwana wenyu wano....eshikhasi shishio okhurula ngalwerulile asubui nesamula, omukhasi, eshikhasi shishio shishifuirekho avana vanche tsinguvo ta, lolakho avana vanche nga vasamushe.* (Aaa, my brotyher you don't like me,, why do you hate me yet I'm your sister and I was born here, your wife has not washed my children's clothes since I went ealy in the morning, just see how my children are dirty).

In the above lines Akinyi lets us know the duties of a wife in the home as realized through her laments about her brother's wife which are washing children's clothes and washing her children. Akinyi's brother drawing from the Wang'a culture and knowing the duties of a woman in a home asks Akinyi why she is not always in her marital home so that she even gives her *mulamwa* (Luwanga for sister-in-law) a hen when she visits her. This is justified in the conversation below:

Akinyi's brother: ... *ne kwani nolekhalakho ewuwo omusatsa wo yesi yakhusinga yesi ata mulamu you no yetsa wamutirirakho ingokho?* (...why don't you also stay in your marital

home so that your husband takes care of you so that when your sister-in-law visits you, you give her a hen?)

Akinyi: *Ovola mbu khano khetse muwanche esie khafuchire, mbu khano khetse muwanche esie khafuchire* (You say that I cook for this one when she visits my home, that I cook for this one when she visits my home).

In the above conversation, the singer lets us know the role of a woman as getting married and staying in her marital home, giving her *Mulamwa* a hen when she visits and cooking. Akinyi's brother is not bitter with his wife when Akinyi reports of his wife not washing Akinyi's children's clothes but is bitter with Akinyi because of Wanga societal expectations that Akinyi is supposed to be doing that by herself in her home, that is why the response from the brother is a question on why Akinyi doesn't settle in her marital home and let her husband take care of her.

In addition to this, Akinyi's brother having internalized Wanga culture uses wisdom and power bestowed onto him by culture to listen to Akinyi's husband who again lets us know the duties of a wife in a home which are preparing food for the family, relating well with her in-laws and taking care of the home in the absence of the man. This is justified through his complain to Akinyi's brother as seen below:

Akinyi's husband: *Wacha mi aweke we kwa barabara msuri mkhwasi, hii msichana yenu mi napenda ye sana, sasa sisi nakaa kule lake Victoria, sasa ndugu yangu navuanga samaki, wanaweza letea Atieno hata samaki tano au kumi apikie watoto, Atieno nashinda tu mtaa yetu kizunguka apana pikia watoto, mkhwasi sasa jambo yapili Atieno hii madada*

zangu wakikuja kutoka kwa mahali wameoleka, wanakuja kututembelea mimi na mama na watoto yetu, Atieno nashinda nazunguka nao akiwagawa mabwana, anasema ukipenda huyu ni dada yangu...

Akinyi's brother: *Aa, a, a ...*

Akinyi's husband: *Ngoja mkhwasi mimi aeleze wewe katieri kabisa, sasa akiwa mtaa naonyesa ati huyu ni dada yake mekuja kunitembelea. Na sasa wakikataa kutoa pesa wampatie yeye nakimbia kwa bibi ya huyu anamwambia unaona bwana yako kumbe ni rafiki ya Fulani bibi ya Fulani. Na sasa jambo ya mwisho yenye nakasirisha mimi paka kifua najaa mkhwasi, sasa mimi napata Atieno kwa bedroom yangu tunaita koro, Atieno iko na mtu kwa bedroom yangu ata kama niwe mkhwasi naweza kosa kukojoa. Sasa kumaliza yote mimi kwisha nunua double bed, kwisha weka mattress mzito, hiyo mimi nanunua tu ili Atieno arudi, ...ili arudi, sasa mimi kwisha nunua material, sasa mimi nimeona tu Atieno okuje ochukuwe yeye orudi paka kwetu.*

Translation

Akinyi's husband: Let me place you on the right track my brother-in-law, I love this your sister so much, now we stay near Lake Victoria, my brother fishes, he can bring five or ten fish for Atieno to prepare for children, Atieno spends time roaming in our local town, she doesn't cook for children, the second issue my brother-in-law, this Atieno when my married sisters visit us, Atieno spends time roaming while giving them lovers, she says if you love this one is my sister ...

Akinyi's brother: *A! A! A! ...*

Akinyi's husband: Be calm my brother-in-law let me tell you the real truth, now when she is in town she says that that is her sister she has visited her. Now when they refuse to give

her money she goes and informs the wife that her husband is a lover to someone the wife to someone. Now the last issue that angered me till my chest was full my brother-in-law, now I find Atieno in my bedroom we call it 'koro' Atieno was with another person in my bedroom, even if it is you my brothe-in-law will you fail to urinate? Now to finish everything I've bought a double bed, I've placed there a heavy mattress just to let Atieno come back... just to let Atieno come back, now I've boght material, I've just seen I come and take Atieno and return with her to our home.

Though Akinyi is criticized in the song, the expectations of a wife in a home comes out clearly through the husband's complain. This makes Akinyi's brother to inquire whether it is true from her, when she accepts the brother uses power bestowed onto her to force her back to her marital home as seen below:

Akinyi's brother: *Oo yes, Oo yes, Oo yes, Atieno orera eshimenakalo mungo muno, nekhureva neumbolera khumurwe, utaenda na bwana yako sa hizi na utaiishi jinsi ilivyokuwa. Utaenda kuishi na yeye jinsi ilivyokuwa. Utaiishi nayeye hivo hivo, apana khwenya khunderakho eshiingwa,* (Oh! Yes, Oh! Yes, Oh! Yes, Atieno you bring your rudeness in this home, when I ask you you ansewer arrogantly, you are going with your husband right now and you will stay the way you used to stay. You will go and stay with him like that, you will not bring your rudeness on me).

The decision of Akinyi's brother forcing Akinyi to go back to her marital home justifies how patriarchy as a social institution has been used to grant men supremacy and control over women who defy traditional gender roles and the belief that Gloria Makokha (2015)

refers to that alone woman is viewed as an incomplete entity without a sense of direction, thus, in a patriarchal society, the woman does not have an identity but her social life entirely depends on the man (8).

In the discussed songs, the culturally designated duty of women as companions in the Wanga, Bukusu and Banyala societies has been identified. Though the singer in *Akinyi* presents Akinyi as a woman who understands the basic tenets of radical feminism where according to Olivia Guy Evans (2023) she hopes to overturn patriarchy, abolish family and institute a system of gender separatism, the opening remarks of the singer that are full of criticism and ridicule on such women as Akinyi express the desire for a proper woman to be married and stay in her marital home with her husband as seen below:

A,a aaa, eeavakhasi vatekhanga amalia mana onyola vakhatekha vakalukha mungo, vanyina vavakwira, nyanga inokhumwikula amarwi mana muulile, muli nende amakosa amakhongo sana, Avakhasi vakholanga amakosa keimbia ino mana wome sa imoni witse, wesi khandi oli fwana wenyanga omukunda mungo wenyula, lano watekhanga shi, shenzi sana a aa. (Ah! Ah! Eh! Women who get married, you find that they return and their mothers turn in favor of them, today we open your ears and make sure you listen, you have erred so much, such women who have the mentioned mistakes, you become firm and come, you look like someone who wants land at your parent's home, then why did you get married? Very stupid, a, a).

The singer in the above statement emphasizes on the need for marriage just like what the singer in the song *Mpendwa Anita* (My lover Anita), though in *Mpendwa Anita* the singer makes the woman silent and lets the husband speak his expectations to the absent woman.

3.2 Dominant gender stereotypes on women in Akeko's and Wanyama's songs

This section interrogates feminine gender stereotypes which are learnt by women during the process of socialization. These stereotypes include: women and the domestic sphere, the inferior woman and women as sexual objects.

Penina Alutseshe while talking about the Wanga culture claims that the proper place for women according to ideology is the domestic space where there are children, child care and house keeping. This is because a woman is considered as the light of the family and the center of the family (personal interview, 20th June, 2019). He supports her view by talking about the Wanga belief that that even if a man builds a house before marrying, the house will always be regarded as 'esimba' and will only be called a house when he marries. After marrying, the wife's presence makes the house now to be called a home because the wife takes on the duties of taking care of the home and making it presentable to other people just like what other married women do in the society. He furthers his point by envisioning that a married man therefore takes other outside duties that support the family economically while the woman takes care of the home by performing the roles of a good wife. A stereotypical perception of women as people meant for the domestic sphere is seen in Akeko's song *Aminada* where Aminada is seen as a home maker as depicted in the conversation between Aminada and her husband through the mobile phone the husband claims he bought for her as illustrated below:

Omusatsa: *Halo* (Hello)

Aminada: *Halo* (Hello)

Omusatsa: *Omukhaye wanje?* (my wife)

Aminada: *Enduwo* (I'm here)

Omusatsa: *Ingo eyo murie?* (How are you at home?)

Aminada: *Ingo eno ndio embilire omwana musibitali Mumisheni. Embilire omwana nomulwale.* (Here at home I'm there, I've taken the sick child at the mission hospital)

Omusatsa: *khandi nekalia?* (that what is there?)

Aminada: *Eee* (Yes)

Omusatsa: *Ata pole, nobele oyilere nende amapesa?* (Sorry, have you gone with money)

Aminada: *Tawe. Embele sa nende iyelifu ndala dipositi mana benyanga elfu tsine.*

Tsitonyele elfu tsitaru. (No. I just had one thousand shillings for deposit; the total amount is four thousand shillings. There is a balance of three thousand shillings to be paid).

Omusatsa: *Ok. Sinobubi tawe. Kalukha ingo nobukula tsishilinngi tsili mudro mukabati omwo oile.* (Ok. It is not bad. Go back home and take the money in the drawer in the cupboard and take there).

Aminada: *Sawa* (Okay)

In the above dialogue, the husband calls the wife with an aim of finding out what is going on at home while he is at the work place. Aminada having been socialized as per Wanga culture where a wife is submissive and confined to the domestic sphere always engaged in subsistence occupations such as child care, fetching water and collecting firewood responds without hesitation saying what is going on at home. Because one of the roles of a woman is taking care of children, she says that she has taken the child to hospital thus making the husband to immediately ask whether she has paid as in the line, *Ata pole ee nobele oyilere nende amapesa?* (Oh! Sorry, had you gone with money?) This statement evokes mixed reactions. First, it shows that women do not have their own money if not given by the

husband and secondly, women do not save money. This is further confirmed when Aminadah responds by saying, *Tawe. Embele sa nende iyelifu ndala dipositi mana benyanga elfu tsine. Tsitonyele elefu tsitaru.* (No. I just had one thousand shillings for deposit; the total amount is four thousand shillings. There is a balance of three thousand shillings to be paid). The response evokes the cognitive senses of the husband who realizes that he didn't leave emergency money and can't go back home at the moment, he thus tells Aminadah to go back home and take money from the cupboard as realized in the statement, *Ok. Sinobubi tawe. Kalukha ingo nobukula tsishilinngi tsili mudro mukabati omwo oile.* (Okay, It is not bad, go back home and take the money in the drawer in the cupboard and take there).

The above dialogue confirms what Amidah Anyango observed that men in the Wanga society have been granted power by culture, hence responsibility to control everything that goes on in their home through their power of making decisions (personal interview, 17th June, 2019).

Later in the song when Aminada tries to explore the world out of the home, she is depicted as a woman who is easily confused by modern technology as realized in the husband's lament, *Ah Aminada! Omukhasi wandesa kabisa okhuba mbu emukulire isimu, Khane ndaba emukulire eshifaa shiokhuselerwa nende abasatsa bandi. Pole sana mama khwalekhana kabisa* (Ah Aminada! The woman who made me to suffer because I had bought her a phone. I had bought her a tool to be seduced by other men. I am very sorry. We are parted completely). Her character is tainted and she is presented as a spoilt woman who mistreated the husband who bought her a mobile phone and a woman whose

behavior of misusing *imobaili* made the husband to be sacked from his job as realized in the husband's lament below:

Laila Aminada omukhaye wanje, (Laila Aminada my wife)

Laila Aminada wachila ndamisa ikasi, Aminada mama isie ekhwikana, (Laila Aminada you made me lose my job Aminada I disown you)

Enywe emubilekho obulamba bwe tsisimu tsietsele (Let me tell you the truth about the phones that have come.

Tsilangwa mobaili kweli ni baili (They are called mobile and, true, they are sly)

Mobaili tsiachila ndamisa ikasi (The mobile phone made me to lose my job).

Outside the home, Aminada's character so much tainted and she is presented as an adulterous woman as realized in the conversation between Osinyo and the husband's cousin below:

Osinyo: *Khanu omukhasi wingile omumu, ewe mukhana ewe, omukhana oyo Sali omwikho wuwo? Omukhasi oyo kamenya nikechanga muno buliousiele buli ousiele, siosi? Socha waona omusacha wuwe kecha kaonakho evichu?*

Cousin: *Esie ekhubolera mbu nyanga ino nomutire. Babolangakho sa omwififi nomutire?*

Osinyo: *Ewe chia esie ekhulindire machungwa.*

Cousin: *Nyanga ino lero atilisha. Osinyo nindire machungwa ako esie mpaka aki ya Mungu emutila. Ah omukhasi womwana wefu nende obulwale bwashila buno baye! Yera sa omwana wefu nalola. Esie enzia sa mpaka muofisi. Bodaboda mbukula enziakho sa ano.*

Translation

Osinyo: You girl, isn't that woman who has entered there your relative? That woman comes here every morning. What is wrong? Why can't you go and inform the husband to come to see for himself?

Cousin: I have told you that for today she is a captive. They say a thief is a captive.

Osinyo: You can go as I sell for your oranges.

Cousin: Today she is a captive. Osinyo watch for me the oranges. Today before God she must be caught. *Ah!* This woman (wife) of my cousin with this disease everywhere! She is killing my brother. I am going to the office (sibling's place of work). *Boda boda* take me there. I am just going there.

Here Aminada is displayed as an adulterous person who makes the Osinyo and the husband's cousin to sympathise with the husband's current state given that *obulwale bwashila* (there is disease everywhere) *then* decide to report the matter to her husband. The fact that the husband is not aware is realized in the statement, *omwifi nomutire* (a thief is caught).

While out of the home, Aminada is also depicted as a woman who causes conflicts between men as seen conversation below:

Omusatsa: *sindakhukulira isimu okhwitsa okhupiranga bandu bene bakhanana mumoni nga likhaniafu bano ta.*

Wanyonyi: *Stupid! You are stupid. Wewe kijana, we kijana oleshele wina emilimo?*

Omusatsa: *Esie ekhurebanga uno ni mukhawina? Wi wikhale ninaye uno?*

Wanyonyi: *Orebanga orie?*

Omusatsa: *Ekhurebanga wi wikhale ninaye uno ni mkha wina? (Khu Aminada) Omukhana mbelisia isimu. Sitaki kjuwa.*

Wanyonyi: *No! No!*

Aminada: *Isimu nayo sikhwa ta.*

Wanyonyi: *Solakholakho likhuwa lifwana lirio tawe.*

Translation

Husband: I didn't buy you the phone to be calling people with wrinkled face like chameleon?

Wanyonyi: *Stupid. You are stupid. You young boy, you young boy ... I am asking you, whom have you left your work with?*

Husband: I am asking you, whose wife is this? The one you are here with?

Wanyonyi: How do you ask me such a question!

Husband: I am asking, whose wife is this? Girl I am saying give me that phone. I don't want to know.

Wanyonyi: No! No!

Aminada: I am not giving you the phone.

Wanyonyi: Please don't do such a thing.

Aminada is seen as a woman who causes disagreements between men as a result of her exploration of the world outside the home and even affects the home's stability through separation as seen in the husband's earlier claim, *Ah Aminada! Omukhasi wandesa kabisa okhuba mbu emukulire isimu, Khane ndaba emukulire eshifaa shiokhuselerwa nende abasatsa bandi. Pole sana mama khwalekhana kabisa, (Ah Aminada! The woman who*

made me to suffer because I had bought her a phone, I had bought her a tool to be seduced by other men. I am very sorry, we are parted completely).

A similar depiction of a woman meant for the domestic sphere is revealed in Wanyama's song, *Kazi*, which begins with the singer introducing himself and talking about work being difficult to come by as realized in the statement, *Oyoo wakili Bungoma roots eee, wilbert wanyama, baba yao, khwechire nekumwenya kwekasi ekasi yaluma vana vefwe* (This is a Lawyer, Bungoma roots, Wilbert Wanyama, their father, we come with a song about work, it's hard to come by our children). Though the singer talks of the jobs being hard to come by, the number of women in white color jobs is low and only features where they are ploughing a farm as the singer says *Yakhava yakhulima mbo yalumaa* (Even that for ploughing is not there). As the singer says the statement there is a visual imagery of two women, one weeding and another enjoying the tune of the song with a man who is dancing while carrying a jembe; most likely for the woman without one. Men are presented as Bishops, chairmen, chiefs and teachers. This is evidenced in the visual imagery of a picture of a man at Kibabii school gate when the persona says, *Yakhava yakhusomia mbo yaluma* (Even that for teaching is not there) and visual imagery of two men before a congregation *Yakhava yakhwirwacha yaluma* (Even that for preaching is not there).

The singer also mentions men's names after titles to signify they are in white color jobs, example *Bishop Siranjofu kalilile, Chief Patrick khisa sikali kang'ali and George Soita mbo chairman; Chairman CDF Bumula* (Bishop Siranjofu cried, Chief Patrick Khisa it is true and George Soita chairman; Chairman CDF Bumula) without mentioning any single

woman. However, he mentions untitled women alongside other untitled men. He mentions Beverlyne Wanyonyi, Mother Agnes, Shaban Soita, Valence Soita and Titus Nabutola as in the lines below:

Papa Valenti Soita, (Father ValentSoita)

omukeni wa mayi Agnesi,(the visitor to mother Agnes)

Bevalini Wanyonyi, (BeverlyneWanyonyi)

Shebani Soita mbo kalilile, (Sheban Soita cried)

Taitas kalilile, omwana wa Nabutola kalilile ng'ali yaluma, (Titus cried, Nabutola's child cried it's hard, it's true).

The lack of any woman in white color jobs as revealed by the singer justifies that women are meant for the domestic sphere where they weed and tend for crops and if they have to come out of these circle, then they should act as dancers entertaining the audience as depicted in the song.

In the analysis of *Kazi* and *Aminada*, the singers in the songs reveal the Wanga, Bukusu and Banyala society's perception of women and the place of women as being the domestic sphere. It is thus important for Akeko and Wanyama as singers to depict women in such light because this stereotype doesn't give room for women to explore the opportunities and avenues available to them.

Ali Akeko and Wilbert Wanyama explore inferiority as a stereotype on women in their songs. Their songs reveal women who appear inadequate in terms of power and succumb

to male dominance and control that results from patriarchy. The women presented are submissive and accept violence and abuse from men, they also lack the ability of making their decisions and thus they are forced to conform to the desires of men even if that desire is against their personal interests. In Akeko's song *Onywele Amalwa*, the singer introduces the song with a statement that depicts a woman who is commanded by her drunken son as seen below:

Orula namalwa onywele omelire, (you come from a drinking spree drunk)

Opisha khumuliango kwa mama wuwo omwibusi, (you knock at your biological mothers door)

Wenyanga obusuma nende eshinulu, (You want Ugali and something nice faster)

wenyanga mara moja nashinda anyole olukhofi (You want it faster or if she delays she is slapped).

In the above statement, the singer talks about a child who comes from the drinking spree only to arrive at home and demand for Ugali and something good to eat from the mother as revealed in the line two. Violence on women is also displayed in line four where the mother has to act faster by giving out what is requested or accept being slapped as in the statement *nashinda anyole olukhofi* (if she delays she is slapped). The singer then presents Shiroko; the son to Neulunya commanding Neulunya to open the door with no delay and to place Ugali and small fried fish on the table as seen below:

Orula namalwa onywele omelire opisha khumuliango kwa mama wuwo omwibusi.

Wenyanga obusuma nende eshinulu wenyanga mara moja nashinda anyole olukhofi. (You are from drinking; you are drunk you knock at the door of your mother, your parent You demand for ugali and a delicacy. If she delays in serving she is slapped).

In the above statement Shiroko displays male superiority which is inherent in the Wanga society by ordering Neulunya, while her Neulunya represents the marginalized women in the Wanga society who have to succumb to the rule of men, thus justifying what Malala (2018) says in her Masters dissertation that one of basic elements that is considered of the female gender is its vulnerability in the world where physical strength matters a lot.

Violence on Neulunya is then expressed through the diaoque between Shiroko and his friend Shiroboto as seen below:

Shiroboto: *Kijana ewe oluyoka nolwashina brother. Wacherere mujela bwana?*

Shiroko: *Ndachelere mujela, Ori bwana?*

Shiroboto: *Ata ne khandi bwana wiboile khumama wuwo okhupanga washi?*

Shiroko: *Aa tawe kakhaba sa kemibayo ee*

Shiroboto: *O.k nendio sa bwana.*

Translation

Shiroboto: Brother, why are you making a lot of noise? Are you back from the Prison?

Shiroko: I have returned from prison, how are you my friend?

Shiroboto: Friend why are you beating your mother?

Shiroko: No it is just a joke.

Shiroboto: Just jokes! That is how it should be.

In the above dialogue, Shiroboto finds Shiroko beating his mother and intervenes by inquiring why he is making a lot of noise and beating up his mother. This is a confirmation of violence on women where battering is used as a tool to control women who do not abide by male hegemony and take them to their normal position in the Wanga society created in

the song as inferior people. In the same song, when Neulunya tries to advise Shiroko on the choice of a wife after seeing Nasimalwa, Kubeche (Shiroko's father) attacks Neulunya with demeaning words and even abuses her. This is realized in the line:

Akhakhasi khano baye sindabolangakho mbu amapesa newe wononanga omwana uno baye,

Lelo nyanga ino sekhuulire,

Omukhasi uno mungo muno baye,

Esie ndakhaininja amapesa embelesia omwana nawe nokula manyeni.

Mwene lelo singwouno yakhakhupala,

Bali mbu niokho.

Oli oli omukhasi omubi, oli omukhasi omushiamu.

Translation

This wife I said that you are destroying our son with money,

Today I've heard you, this wife in this home,

I give out money to the son and you buy several big fish,

This wife in this house oh!

He has now turned against you,

That niokho,

You are a bad wife,

You are a destroyed wife.

Kubeche in the above statement exerts his male powers by even drawing illustrations from past events such as Neulunya telling the son to use money he was given by Kubeche to buy

manyeni (fish). He then concludes by referring to Neulunya as spoilt woman. Kubeche then uses his prowess of Luwanga and lumps insults at Neulunya, using diminutive words in the same language, he refers to her as *akhakhasi* (a small woman), *omukhasi omubi* (bad woman) and *omukhasi omushiamu* (a spoilt woman). The use of language to demean women confirms what Malala Salome (2018) says that language is the carrier of negative labels that are used to put woman down, (41). All these insults are directed to Neulunya who receives without opposing or refuting them because of her subordinate position and the kind of socialization she had in the Wanga society.

In the same song, despite the persona trying to reclaim the position of a woman as a respectable person and a mother in the statement, *Mama wuwo ni mama wuwo sa kata lwikhaba khalema* (your mother is your mother even if she is lame) the woman picture we have is one of a subordinate person who has to bent low to male superiority, thus the woman as an inferior and subordinate being.

Another depiction of an inferior woman who submits to male superiority is in Wanyama's song *Usinitese* where the singer explores Mueni and Omollo's (2015) views on videos as powerful tools of communication to depict a woman whom Malala Salome (2018) claims is vulnerable where physical strength matters. The singer displays a visual imagery of an elderly woman in a pink blouse and yellow skirt scared and submitting to the man's battering by retreating and then running away as the singer points a finger and smiles while saying *wanaume msitese wanawake, wanaume msitese wanawake* (men do not oppress women, men do not oppress women). The man in *Usinitese* is just like Martin in

Macgoye's (1986) *Coming to Birth* who wields the male power and beats up Paulina after being picked and brought by Ahoya; a catholic nun (23).

The singer then turns to be a champion of equality between men and women by revealing a visual imagery of a woman in a white blouse and a blue flowery scuff while saying, *E bibi unayetesa ndiye ana bahati e bibi unayetesa, ndiye ana bahati* (The wife that you oppress is the one that has luck, the wife that you oppress is the one that has luck). The singer by doing so explores what Kyomuhendo Bantebya et-al's (2013) views as getting role models on side so as to reduce the backlash on resistance to change.

Though the singer champions equality, he portrays a submissive woman in the visual imagery where a woman in a grey t-shirt and black trouser accepts her hand to be lifted by the man in a maroon t-shirt and red trouser. The singer does this while saying *ei, ei, ei* (eih! eih! eih!). The singer then while saying *Wanyama na Rosy wake* (Wanyama and his Rosy) uses a visual imagery of a woman in a white blouse and black skirt seated on a sofa carrying an infant and by her side another child is seated while Wanyama is seated alone playing a litungu (a bukusu seven stringed instrument). The singer's statement *Wanyama na Rosy wake* (Wanyama and his Rosy) paints an image of a woman who is owned by the man and thus justifies patriarchy that Olivia Guy-Evans (2023) claims is the cause of gender inequality that is based on men's need to control women.

Finally, Akeko and Wanyama as singers depict women as objects in their gendered songs. In Wanyama's song *Wamboi*, the singer turns to the Bukusu societal expectations of women by criticizing girls through revealing their behavior of being on the move in the

statement, *vakhana valelo vano vali vakendani* (the girls of today are always walking). He also draws from what Kyomuhendo Bantebya et-al (2013) refers to as qualities of an ideal woman by revealing how the current women wear as seen below:

Chilong'i vafwalile, (They wear trousers)

tumbo kati, (Tops that don't go beyond the belly)

chiminiskati chino. (These short skirts that do not even reach the knees).

The above sexist depiction of *abakhana* is furthered by a visualized imagery of a lady wearing a transparent top and a white bra. Here the singer broaches the idea of clothing which according to Timina Wanandava while expressing expectations of a real Wanga woman views that a woman is supposed to wear clothes that should not show much of her skin and they should also not wear trousers in public (personal interview, 20th June, 2019). The singer in the above depictions of women objectifies women and presents them to be lacking the moral status that should guide them on how to wear clothes, that is why he later paints a sexist image of *abakhana* (Lubukusu for girls) where they are only perceived through their dressing. This of sexist depiction *abakhana* is furthered by a visualized imagery of a lady wearing a transparent top and a white bra.

The singer then narrows down to a girl by the name Wamboi whom he portrays as a lady who is highly liked and admired by many people in various places such as Nairobi, Mechimeru and Bungoma as realized in the lines:

Kosia Wamboi koo, kosia, (Highly like Wamboi, highly like)

Mayi unapendwa, (mother you are liked)

Nikienda Nairobi, mami unapendwa, (when I go to Nairobi, mother you are liked)

Mechimeru unapendwa, (at Mechimeru you are liked)

Vero anakupenda. (Vero likes you).

These lines only justify that she is liked by people; however, as we ask ourselves why Wamboi should be depicted as a liked woman in all these places. The answer is then provided by the singer in the lines below:

Mami uko chonjo, sura yako ni kama soda, (Mother you are okay, your physical appearance is like a soda)

E sura yako, sawa sawa na soda fanta, (your physical appearance is like the soda called Fanta)

Ovanga ginesi anti nakhupa taji. (If you were you Ginnesse, I would have taken you in one gulp).

Here, the singer sexually objectifies Wamboi by presenting her as a woman who is valued for her body and sexual appeal. She is further objectified when her physical appearance is compared to the Fanta soda and *ginesi* (an alcoholic drink) that the singer can consume in a gulp. This sexual objectification of Wamboi signifies what Kanyi Thiong'o (2015) talks of in reference to Big Pin's song; *Ni Wewe* that Big pin in the song portrays the lady as a very sexy person and thus wants her close to him (69). The singer's choice of the words *anti nakhupa taji* (I would have taken you in one gulp) signals the man's desire to exploit Wamboi because of her physical appearance. This desire is further justified when he says, *Mami uko sawa, mrembo uko sawa and switi uko sawa*, (Mother you are okay, beautiful woman you are okay an my love you are okay).

The singer finally objectifies Wamboi by addressing her eating behavior, he presents her as an extra-ordinary person who deviates from eating what Muricho Zipporah calls normal Bukusu food; *ousuma* (Ugali), (personal interview, 23rd June, 2019).

Wamboi sialia ousuma ta, (Wamboi doesn't eat Ugali)

Wamboi kenya chipsi koo (Wamboi wants chips)

Wamboi in the above depiction is described as a person who doesn't eat Ugali (stable food for Bukusu people) but eats chips (chopped and fried Irish potatoes.) Muricho Zipporah further referred to Chips by saying that this is an alien meal in Bukusu society and is only used by people aping modern trends. Such a depiction of Wamboi in reference to her eating behavior is an objectified perception that contributes to gender inequality since she is not seen beyond her behavior.

In Akeko's song *Agneta*, the singer reveals an objectified image of women through the depictions of Agneta and Diana. Agneta; the mother to Diana is portrayed as a destructive woman who made the husband to suffer much as realized in the statement, *Agneta mama umenitesa vya kutosha mimi* (Agneta my wife you have mistreated me much and it is enough). She is also presented as an evil woman that is compared to the devil in the line, *Hata sijui nimeoa binadamu ama shetani jamani* (I don't know I married a human being or Satan). The husband justifies her evilness by alluding from what Agneta does as revealed in the lines below:

Mke wangu Mary Agneta Atsieno (My wife Mary Agneta Atsieno)

Unaharibu mtoto wako kwa nini? (Why are you spoiling your own child?)

Unaharibu mtoto uliyezaa (You are spoiling the child that you gave birth to)

Unaharibu mtoto na umang'aa Kwa nini mama (Why are you spoiling the child in prostitution?)

Nikitoka nikienda kazi (When I leave for work)

Nanyi pia mnatoka kweli (You also leave)

Mnavaa malongii za umang'aa (You put on trousers for prostitution)

Mnapaka midomo yenu rangi (You paint your lips)

Mnaenda kwa mipango yenu ya kando mama (You go to your extra-marital affairs).

In the husband's complain above, Agneta is depicted as a spoilt woman in character and a mother who even spoils her own child through *umang'aa* (prostitution). Here Agneta and her child are not perceived beyond their character and clothing. However, reference to *umang'aa* (prostitution) in relation to dressing and painting lips signals the desire for sexual appeal by Agneta and Diana.

Though the husband complains about having married a spoilt wife such as Mary Agneta Atsieno, when Jimmy; Diana's boy friend visits Diana's home and sees Agneta, he refers to her using sexist words that depict her sexual appeal as revealed in the Dialogue below:

Jimmy: ...*Otherwise ni nani Yule mwenye amejidunga ule.*

Diana: *Yule mwenye amejidunga ni madhe*

Jimmy: *Aai! Na ameng'ara hata kukuliko maze!*

Diana: *Aai! Jimmy wewe unasema mambo gani?*

Jimmy: *Na ana smaili poa na figa poa joo. Ani tuseme anavutia sana.*

Diana: *Aaa Jimmy sasa wewe ni mjinga sana*

Jimmy: *Ai na amebeba!*

Diana: *Amebeba!*

Jimmy: *Na anasmile smart jo!*

Diana: *Ai madhe ana smile? Wewe mjinga namna gani. Ni kama wewe ni mwendazimu?*

Jimmy: *Amenichanganya jo.*

Translation

Jimmy: ...otherwise who is that smartly dressed?

Diana: That's my mother.

Jimmy: And she is smarter than you.

Diana: Jimmy what are you saying?

Jimmy: She has a beautiful smile and good figure, she is attractive.

Diana: Jimmy let's say you are very stupid.

Jimmy: Aih! She is well built

Diana: Well built?

Jimmy: And she has a good smile.

Diana: Mother has a smile! Jimmy you are stupid, you are like a mad person.

Jimmy: I am confused.

In the above conversation, Jimmy perceives Agneta beyond her real self. He sees her as a sexual object for quenching male sexual desires and lumps praise at Agneta while referring to her physical appearance, dressing and even mannerism. This is even made clear when he compares Agneta and Diana in the statement *Na ameng''ara hata kukuliko maze!* (And she is smarter than you) and concludes by claiming that Agneta is confusing him.

Apart from that, Jimmy sends Diana a matchbox and her absence paves way for him to interact with Agneta as in the lines below:

Jimmy: *Ok madhe tutafanyaje?* (Ok mother what should we do?)

Agneta: *Si ubadilishe mpango?* (Should we change the plan?)

Jimmy: *Si ndio nataka tubadilishe, si unajua nilitaka Diana aende ndivyo tuongee na wewe si unajuwa umenivutia otherwise nataka tu wewe uwe honey yangu.* (That is what I wanted. I wanted Diana to go so that we talk, you have attracted me, and I would like that you be my lover).

Agneta is then depicted as an immoral woman according to Wanga culture as per Amidah Anyango when is ready to be exploited sexually by Jimmy despite knowing that he is Diana's boyfriend (personal interview, 17th June, 2019). This immoral aspect is revealed when she exchanges phone numbers with Jimmy who asks to connect with her later as seen below:

Jimmy: *Diyana, wacha nibonge na madhe, wewe madhe uko na namba yangu ya simu?*

Agneta: *Aki utanipea tu*

Jimmy: *Wewe shika hii kadi ni namba yangu ya simu tutakonekti hata kama Diana analeta noma mimi sitakuacha.*

Translation

Jimmy: Diana, allow me to talk to your mother. (To Agneta) Do you have my phone number?

Agneta: You will give me.

Jimmy: Take this card, this is my number, we shall connect even if Diana creates trouble, I will not leave you.

In addition to that, when Diana complains about her mother's behavior with Jimmy Agneta having been socialized to believe that a man can seduce both the mother and the daughter uses a saying *Kwani wewe, Diana wacha wewe nikuulize, hujaona mtu akikula mayai na kuku?* (Diana let me ask you a question, you've never seen a person eating eggs and the hen itself?) to bring out the sexual meaning. She expresses her language ability by using words carefully to depict herself as a sexual object for Jimmy. She uses the word *kula* (to eat) when referring to sexual act, *kuku* (the hen) when referring to herself and *mayayi* (eggs) when referring to Diana who is the girlfriend to Jimmy. Agneta being a woman and uses such a statement confirms the Wanga cultural perception of women in the field of romance, where women are compared to objects and animals.

Finally, the singer presents Jimmy referring to Agneta using things and vehicle identifications as revealed in the line, *Mazee nimeangukia kitu. Yani gari K... yani nambaless! Yaani KBK!* (Oh! I've really got something, just a vehicle, just a numberless one, just a KBK). Agneta is compared to something; a vehicle by the number KBK. K.B.K vehicles were the most recent vehicles at the time this song was produced, when Jimmy refers to Agneta as a numberless vehicle it signifies that Agneta is the newest sexual object that has been gotten by Jimmy. This is clarified by Amidah Anyango who viewed that in terms of love in Wanga society a man is supposed to court many lovers so as to have the best from them, as usual, the newest broom sweeps well, Jimmy's sexual desires come to

the peak at the sight of his new catch; Agneta (personal interview, 17th June, 2019). Though Diana is not happy and refers to Jimmy as a scrap metal because of his lust, the audience is left with the impression of Agneta and Diana as sexual objects for quenching Jimmy's sexual desires. Jimmy's perception of Agneta in the song in this study is a representative of how male hegemony is perpetuated on women hence making them be viewed as sexual objects in the Wanga society thus entrenching patriarchy that is defined by Walby (1990) as a social system of social structures and practices, in which men dominate, oppress and exploit women through sexuality as a structure of patriarchy. Therefore, there is need for womanists such as Ogunyemi and Nwapa who believe in fighting against the widespread patriarchal system in Africa.

Conclusion

This chapter explored the gender roles and gender stereotypes that have been accorded to women in the selected popular songs of Akeko and Wanyama. It analysed how women are displayed in the selected songs and the singer's sentiments on the character's mannerism as revealed in the selected songs. It discussed the role of women as procreators and companions and stereotypes on women such as: sexual objects, inferior and people meant for the domestic sphere.

This study borrows Nyairo and Ogude's (2005) encapsulation that music does not exist autonomously of other social institutions; music can change the world as well as reflect it (225). Thus, Akeko and Wanyama's music in this study is a text and therefore it can be thought of as an element of Wanga, Bukusu and Banyala cultural expression. Akeko and Wanyama's music captures their society's issues affecting gender such as the gender roles

of women communicating them in a manner that leaves an everlasting mark on the audience as realized in the songs: Mpendwa *Anita*, *Akinyi*, *Omukumba* and *Namulekhwa*.

Their songs also capture their society's gender stereotypes where women are seen as objects, people meant for the domestic sphere and inferior. Therefore, Akeko and Wanyama's conform to Citron's (2000) view that music grows out of a social context; it expresses fundamental assumptions about the culture in which it originates. Thus, Akeko and Wanyama as composers are affected by the Wanga, Bukusu and Banyala cultural circumstances and assumptions which naturally affect their songs. Akeko and Wanyama's music is malleable and it is affected by countless factors which when put together equal the Wanga, Bukusua and Banyala culture; hence their music can be argued to be their society's cultural melting pot.

Their music therefore has the potential to act as a medium through which gender relations are negotiated and re-articulated in the Wanga, Bukusu and Banyala society, hence confirming what Ngumo (2014) observed that the masculine and feminine norms are learnt through socialization are facilitated by social institutions such as the family, the school and media (37). Since gender in this study is a social construction, this study also confirms what Thompson (2008) argued that nature and nurture interact to define people's identities and social roles, thus taking us back to what Citron (2000) opined that music performs important cultural work regarding reproducing societal values and ideologies, that important social variables such as class and gender can be inscribed in the lyrics that accompany a musical pieces that function as a means for the representation of reality that the songwriter wants to convey.

CHAPTER FOUR

STYLES ADOPTED BY LUHYA MUSICIANS IN THEIR POPULAR SONGS

4.0 Introduction

The study of language use in literature has been a discussion in the academic field since time immemorial. Ngugi Wa Thiong'o in *Dismembering Africa* viewed that Language is a communication system and a carrier of culture by virtue of being simultaneously the means and carrier of memory, (15). Ngugi's view is supported by Yule's (1996) observation that language should be analysed according to the context (4). This chapter discusses how language is used in Wanyama's and Akeko's songs to reveal the images of women, their gender roles and stereotypes. It borrows from Anyango's (2014) study and views cultural conceptions of male and female as complimentary yet mutually exclusive categories into which all human beings are placed and constitute within each culture a gender system. The gender system has its own politics, economics, language and a new paradigm shift in the way other aspects of human interaction are perceived (44). This study views Wanyama and Akeko as singers who are alive to the politics that influence language so that they remain acceptable across the Wanga, Bukusu and Banyala gender divide. It also relates with what Katz (1969) observed that before arriving at the literal meaning of a word, one needs to analyse the non-literal meaning first (169).

Ethnopoetics was helpful in this chapter given that we were interested in the aesthetic and poetic structuring of the songs. Our focus in this chapter was on style and grammatical manipulation of the verbal art in order to reach a poetic structure of Akeko and Wanyama's song texts. We looked at styles such as: symbolism, drama, metaphor, code switching and

choice of register and how they epoused images of women, their gender roles and stereotypes in Wilbert Wanyama and Ali Akeko's songs.

4.1 Symbolism

Indangasi et al (2013) define a symbol as a place, person or thing used to stand for or represent something beyond itself such as an idea or a feeling (134). This idea is supported by Robert (1994) who describes a symbol as any object that means more than itself. It is any object or action that represents an impression beyond itself (419). Basing on Robert's observation, symbolism is evident when the persona in Akeko's and Wanyama's Abaluhya songs use different lexical items to exaggerate or conceal meaning when exposing the images of women, their gender roles and stereotypes.

Odhiambo Jane's view relates with Indangasi et al and Robert's observation when she drew from the Wanga environment while explaining what symbolism is. She says symbolism is where an object or a person or a place is used to something abstract; one can use an animal, color, an object or a person to symbolize something. She gives an example by saying, *Nolola iswitkes nomanya sa omundu ali khuluchendo* (When you see a suitcase you know somebody is travelling) and *Nolola iring'i khulwala lulonda khati nomanya sa omundu yakhola arusi* (When you see somebody with a ring on the finger after the small finger you know somebody got married through a wedding), (personal interview, 17th June, 2019). According to her, the suitcase symbolizes travel or journey while the ring symbolizes wedding and marriage.

This study relates with Indangasi et al (2013), Robert (1994) and Odhiambo Jane's (2019) views in it discussion of Akeko and Wanyama's songs. It holds that Wanyama borrows

from Bukusu and Banyala societies while Akeko borrows from the Wanga society symbols that have been part of the people's history to articulate their gender concerns. A part from that, they also give certain characters certain behavior that brings them out in a desired manner to stand for a particular idea.

In Akeko's song *Nyama Choma*, though the singer is advising the youth not to sell land because of personal enjoyment such as going to Savona, going to Ekeru and having a woman, he uses certain Wanga names which represent certain ideas in the mind of the audience. To bring out the aspect of relaxation and enjoyment, the singer mentions a place called Ekeru and Savona and at the same time says *Khunyama chomaa yonyene* (roasted only) as illustrated below:

Nokusie omukundaa papa, Khunyama chomaa

Omwoyo kulakhuvira otsiekho ekeru, Khunyama chomaa yonyene

Kulakhuvira otsie Savona, Khunyama chomaa yonyene

Translation

After selling land father, roasted meat

Your heart will tell you to go Ekeru, roasted only

It will tell you to go to Savona, roasted only

Here, the singer identifies known places in Western Kenya where people go to refresh themselves whenever they have money, thus bringing them out as symbols of relaxation.

The singer then moves on to mention another symbol in his song as seen below:

Nochinchire Ling'ang'ule, Khunyama chomaa yonyene

Vijana enywe mrekeresie tooto, mrekeresie

Vijana enywe mrekebishe tooto, mrekebishe

Kuka venyu shivali avachinga tawe, mrekebishe

Avavikha emikunda paka mwanyola, mrekebishe

Nanywe enywe mkusia bila sababu, mrekebishe

Okhuvera mbu wenya okhuwina Ling'ang'ule, Okusia omukunda

Translation

You youths should really listen to me, you should listen to me

You youths should really change, you should change

Your grand fathers were not stupid, you should change

They kept lands till you got, you should change

But you sell without any reason, you should change

Just because you want to win a prostitute, you sell land

In the above lines, *Ling'ang'ule* (a prostitute) represents exploitation that results from her materialistic nature where youths are looted the money that they have after selling their pieces of land. The *Ling'ang'ule* is portrayed as an exploitative person who is only concerned with benefitting materially from the youths. This is justified later when the singer talks about *Ling'ang'ule* being bought meat, guinness and clothing by the youth. Apart from that, she is also bid goodbye by being given ten thousand shillings just from the same youth as illustrated in the lines:

Nochinjire ling'angule (When carrying a prostitute)

Washianjie olakosia amapesa kosi (My friend you will lose all your money)

Kulakhufosa okhole (it will force you to do)

Olakula nyamakilo munane (you will buy eight kilograms of meat)

Kularandula kumale tsiosi (She will tear everything)

Mana khandi omete ginesi (You will then add Guinness)

Mana khandi omete yindi (And again add another (Guinness))

Kusindishile inyama mwoyo (it moves meat in the throat)

Kulakhukatia okukulire (she will cheat you to buy

Kulakhukatia okufwale sawa (She will cheat you to dress her well)

Ne sasa ni khusebulana (the time to bid goodbye)

Okusebulira shilingi elifu kumi (You bid her bye with ten thousand shillings)

Okhubela wenya khuwina Ling'ang'ule (Just because you want to win a prostitute)

In the above lines, *Ling'ang'ule* is portrayed as a dangerous person who needs to be avoided by youths because of the extra ordinary things she can make the male persona to do such as: buying clothes for her alone, buying guinness, buying eight kilograms of meat and selling land.

Because this study concerns images of women in songs, Rehema mulechi, John Musi and Nadhifa Otunga while discussing Wanga and Bukusu societal nouns hated by women and which no woman would never wish to be referred to help us to understand who a *Ling'ang'ule* is in the Wanga, Banyala and Bukusu societies, they argue that *Ling'ang'ule* (a prostitute) is the most hated of them all names that a woman can be referred to since it refers to a woman who sells her body for money and doesn't have any specific lover.

(Personal interview, 18th June, 2019). It is this perception of that the study holds while discussing *Ling'ang'ule* as a symbol of Exploitation in the song.

In the song *Aminada*, the singer uses *imobaili* (a mobile phone) to represent unity of purpose especially when it is the only connection between the husband (who is at the work place) and the wife (who is at home) whenever he wants to know what is going on. This is revealed in the husband's claim *Ndakulira omukhaye wanje imobaili mbu amanyenje wemba nendi toto*. (I bought my wife a phone to enable her know where I am) and the telephone conversation below:

Omusatsa: *Halo* (Hello)

Aminada: *Halo* (Hello)

Omusatsa: *Omukhaye wanje?* (my wife)

Aminada: *Enduwo* (I'm here)

Omusatsa: *Ingo eyo murie?* (How are you at home?)

Aminada: *Ingo eno ndio embilire omwana musibitali Mumisheni. Embilire omwana nomulwale*. (Here at home I'm there, I've taken the sick child at the mission hospital)

Omusatsa: *khandi nekalio?* (That is what is there?)

Aminada: *Eee* (Yes)

Omusatsa: *Ata pole, nobele oyilere nende amapesa?* (Sorry, have you gone with money)

Aminada: *Tawe. Embele sa nende iyelifu ndala dipositi mana benyanga elfu tsine.*

Tsitonyele elfu tsitaru. (No. I just had one thousand shillings for deposit; the total amount is four thousand shillings. There is a balance of three thousand shillings to be paid).

Omusatsa: *Ok. Sinobubi tawe. Kalukha ingo nobukula tsishilinni tsili mudro mukabati omwo oile.* (Ok. It is not bad. Go back home and take the money in the drawer in the cupboard and take there).

Aminada: *Sawa* (Okay)

Though *imobaili* symbolizes the only connection between husband and wife, Aminadah in the dialogue represents women meant for the domestic sphere. As a person meant for the domestic sphere, the husband uses *Imobaili* to call her to find out what is going on at home which he is told by the wife that she has taken the sick child to hospital.

Apart from that, Aminadah stands for gullibility when she is easily affected by the coming of modern technology and is easily lured into adultery by Wanyonyi. *Imobaili* challenges her ability as a married woman and makes her to go against the reason that made the husband to buy her a phone when she is easily seduced by Wanyonyi and accepts as illustrated below:

Wanyonyi: *Halo! Halo! Halo!*

Aminada: *Halo, ni wina?*

Wanyonyi: *Ahi mupenzi khandi ongoruwe?*

Aminada: *Ok Wanyonyi?*

Wanyonyi: *Ata endi omululu, isipokuwa opanjile orie shingala khwabele nokkhukasie ninawe?*

Aminada: *Esie endi sa tayari.*

Wanyonyi: *Oli tayari?*

Aminada: *Ee.*

Wanyonyi: *Naam nakhakhola fasta ata siesi ndakhaba endegeee ishuguli yeneyo, soulire?*

Aminada: *Sawa.*

Translation

(Wanyonyi: Halo! Halo! Halo!

Aminada: Halo, who are you?

Wanyonyi: Ah! Lover you don't know me?

Aminada: Ok Wanyonyi?

Wanyonyi: I'm okay, as we had agreed what have you planned?

Aminada: I am ready.

Wanyonyi: Yes, now hurry up. I was also waiting for that. Are you getting me?

Aminada: Alright).

Though she is a married woman, she is easily convinced by Wanyonyi through the connection created by *Imobaili* and she agrees to meet him in the pub as they had planned. Her character is further destroyed when they indeed meet and while there, Wanyonyi uses a seductive language while referring to her thus presenting her as a sexual object for quenching Wanyonyi's lust as seen below:

Aminada: *Ee Wanyonyi wulire?*

Wanyonyi: *Halo. Halo wulire? Welikamu my Switi, Karibu.*

Aminada: *Sawa.*

Translation

Aminada: Ee Wanyonyi you have already arrived?

Wanyonyi: Halo. Halo you have come? Welcome my *Sweetie*. Welcome.

Aminada: Alright).

Aminadah symbolizes evilness as revealed in the husband's claim below:

Ah! Aminadah, omukhasi wantesa kabisa mbu okhubera emukulile isimu kumbe mukulile eshifaa shiokhusererwa nende abasatsa bandi. Pole sana, khwalekhana kabisa. Laila Aminada wachira ndamisa ekasi, Aminadah khwalekhana kabisa.(Ah Aminada! The woman who made me to suffer because I had bought her a phone. I had bought her a tool to be seduced by other men. I am very sorry. We are parted completely. Laila Aminada you made me lose my job. Aminada I disown you).

In the above claim, Aminadah is portrayed as the cause of the husband's suffering and the one who made the husband to lose his job. This evilness is further clarified when she progresses with promiscuity until one day she is got by her husband through the help of his cousin and Osinyo, and then their family unit breaks up, as the husband loses the job due to conflicting with his boss.

Just like the woman in *Nyama choma* and *Aminada*, the singer in *Omukumba* and *Namusia* also uses women to represent certain ideas. In *Omukumba*, Omukumba (a barren woman) symbolizes disillusionment and suffering in the Banyala society. Though the singer in the song is telling girls not to laugh at Omukumba since they can't know whether they are

barren if they are still girls, he later takes the position of a woman and presents a negative perception of a barren lady whose greatest desire is to procreate as realized below:

Nava nowange yaya wee, kava mwalimu olukali usa khokambiraa,

kera kaserera, nakalikania nera nachekukha vayee,

ekhwecha khwamenya enywe, emiaka saba kiawa yaya wee.

Emiaka saba khokiawa koo, khuchi khuone khukhana khokhwakhirwa.

Mana amakhuwa kali enyuma, aka wamee ng'ali ng'ali khokali enyuma.

Translation

I had mine truly, he was a long serving teacher before marrying me,

he seduced me, I thought hard before going,

we stayed, stayed till seven years elapsed thinking of getting a child but we were unable.

There were words afterwards, those harsh ones true they were afterwards.

Here, Omukumba (barren woman) is presented as one who is suffering so much since she has stayed for seven years in marriage without a child. This is why she even turns to God and asks where she can go to because she can't bear the picture before other members in the Bunyala. Omukumba also talks of it as hearing such a word in stories but recently, it has doned on her as revealed in the lines:

Mana avakumba valilile, (Barren women cried)

Ewere wee were wee khuchira ee, (Oh! You God, Oh! You God where shall we go)

nali omukumba chiali engano, (I was barren and there were heresays)
nakofula yaya wee chiakwa engunyi (I've aged and now it is wonders)

In *Namusia*, the singer uses *Namusia* as a symbol of evilness and destruction. This is well expressed when the singer asks *Njanu owecha mukho omwana?* (Who killed the daughter-in-law?) and the chorus responds by saying *Namusia, njanu owecha mukho omwana Namusia Usinko tena* (*Namusia, who killed the daughter-in-law, Namusia Usiko again*). *Namusia* is presented as a person who destroys human life especially by killing the daughter-in-law. Her evil actions are depicted to be hated by many Banyala people and thus she is even criticized by everybody in Bunyala as revealed in the lines below:

Soloist: *Aveunyala valilile* (Those of Bunyala complained)

Chorus: *Namusia, Njanu owecha mukho omwana, Namusia Usiko tena* (*Namusia, who killed the daughter-in-law, Namusia Usiko again.*)

In addition to being hated, the singer clarifies how *Namusia* kills especially through the use of witchcraft in the lines:

Soloist: *Avanju vosi valilile ewe* (All people have complained about you)

Chorus: *Yaya vakhulila ewe, Avanju vosi valila ewe, Yaya vakhulila oulosi* (Oh, all people complain you, Oh, they people complain you, Oh, they complain your witchcraft.)

In the above lines it is evidenced that *Namusia* kills using witchcraft and thus everybody complains about her.

4.2 Metaphors

Cuddon (1979) opines that a metaphor is a figure of speech where one object is described in terms of another, hence, a listener should think of one thing in terms of another, (391). Mungai (2013) supports Cuddon by observing that in a metaphor, we compare two unlike things without using the words 'like 'as' or 'similar.' These arguments are made clear by Benjamin Kasili who observed that when using metaphors, we compare two things by giving qualities of one thing to another. He clarified this with an example in Lubukusu, *noloma ali Joni namunyu nikwo ava alekesianga kimima kie namunyu, yaani nie ava mulung'a*, (when you say that John is a hyena, John must be displaying qualities of a hyena, e.g he must be greedy,) (personal interview, 12th June, 2019).

Metaphors have been used in Akeko and Wanyama's songs where gendered meaning is communicated by use of specific words or phrases. In *Pasta* though the persona is criticizing uderltery that comes out through male religious leaders and their female congregation, he uses his linguistic ability to communicate the immorality without uttering tabooed words to the audience. He refers to the women as *emiolo* (streams) and euphemistically talks about sexual intercourse as *okhuberera* (to slash) as revealed in the singer's claim, *Pasta wundi eee ebuluyia yeberera omwolo kwa bene mpaka kwakona emakombe* (A certain pastor in Luhya land slashed another person's stream until it lay in eternal peace). In this statement a women is given the qualities of a stream where any man can fetch water from that is why the Pasta uses a church register to woe Aminada and sleep in her house till she is ambushed by Aminada's husband who later on bars her from going to church. Such a reference to a woman as *omwolo* is meant to capture their state in the Wanga society and bring out their perception in this patriarchal society. However this is

worsened when the term *okhuberera* (slashed) is used together with it. When the singer claims *Pasta wundi eee ebuluyia yeberera omwolo kwa bene mpaka kwakona emakombe* (A certain pastor in Luhya land slashed another person's stream until it lay in eternal peace).

The word *okhuberera* in the above statement means having a sexual intercourse, thus Pasta is presented to be having a sexual intercourse with another person's wife as displayed in the words *omwolo kwa bene* (another person's stream) hence justifying adultery in the Wanga society.

Metaphors are also used in the song *Mama Sween Khayanga* where the singer compares mother Sween to a woman who has given birth and is still weak. This is revealed in the singer's claim below:

*Valeve aloma ali vavandu ve Bungoma county vosi, vamenyile Bungoma,
Mayi nasava ali 17 neyola mukhamwivilila tawe,
kenya eamelele vamayi,
mayi namulekhwa, vakoko vosi vali Bungoma
mukharia ta mumuwoe kamaleso,
avele asili omwea vana vefwe.*

Translation

My people, she says all the people in Bungoma county, all those who stay in Bungoma,

When mother requests to vie in 2017, don't leave her

She wants to represent women,
The widows, all the women in Bungoma,
Do not fear, embrace her
She is still weak.

Here, the singer is requesting in Bungoma people to vote for her in 2017. The comparison to *omwea* (a woman who has given birth and is still weak) is meant to draw sympathy from voters in Bungoma to consider her given that she is not experienced in politics though she is capable as realized in the statement, *alimo sindu* (she has something).

In *Ford Kenya* the singer compares W.W; the Ford Kenya party leader political aspirant as *Mwambu* (the first man of Bukusu people to be created by God) as revealed in the lines *Mwambu wefwe nali ebumula mkhakwama taaaa* (Our Mwambu in Bumula, you should not stagnate). The political aspirant W.W is seen as a founder and redeemer of the people of Bungoma in comparison to other aspirants. W.W's political party is also given an edge over other parties as realized through the metaphor in the saying: *Enju yakhasulula neyajirani ili nekamavati, olekha eyao wachia muyajirani, nao weikama muyao?* (Even if your house leaks and your neighbour's house has iron sheets, do you leave yours and shelter in your neighbour's or you shelter in yours?) In the saying, Ford Kenya party is given the qualities of a house that shelters its owners and gives them hope in life, women included, thus bringing out leadership and gender equity as the agenda at the moment.

At the same time, to seek for full support for Ford Kenya political aspirants in Bungoma, the singer displays W.W in his speech alluding to the traditional circumcision ceremony

and indirectly compares all Ford Kenya political aspirants to an initiation candidate (omwana) who has to be picked by his own father even while in the company of other initiates through the saying: *Vavana nevama khuluchi ne wawandaye wo alikho, wechoma wowo nao wawandayo?* (When circumcision candidates come from a river and your brother's son is also there, do you pick your child or you pick your brothers?) Here the singer presents W.W to be advising voters in Bungoma to elect all Ford Kenya political aspirants and other members in Ford Kenya given that they are their own and hail from Bungoma. Through the metaphor of *vavana*, W.W seeks for full support for all Ford Kenya political leaders, women included. The singer finally compares Ford Kenya party with *ekhungu* (storm), as revealed in the line *Vali siama siefwe sia fodi Kenya mkhoya ng'ali ng'ali mwasimana enywe, enywe nga likhungu ng'ali yefwe, enola mukanduyi mkhoya mwaambana mkhakwama taa* (Our Ford Kenya political party, you should love each other, like a storm, when I reach at Kanduyi, you should love each other). The singer compares Ford Kenya waves to that of a storm that takes everything through its sweeping, everything here means all political seats his party members are vying for.

4.3 Drama

Oyoolo (2017) observes that drama encompasses elements of plot and enactment through actors who imitate persons and events. Drama reinforces the message in songs, it makes one to partake Wanga socio-cultural family values as they are fulfilled, reinforced, discarded or negotiated in the 'real' contexts, thus, it exemplifies the situation in which the value is realized (101). Though Oyoolo's view is on Wanga socio-cultural family values, drama in this study helps to point out the image of women, their gender roles and stereotypes while in the Bukusu, Wanga and Banyala society. In *Ekasi*, though the singer

talks about jobs for everybody being hard to come by, he employs the use of drama while talking about the various duties done by men and women in the society. When talking about education, the persona presents a man at the gate of Kibabii high school, as he says: *yakhava yekhusomia mbo yaluma* (even that of teaching is hard to come by). This man was later identified by John Barasa as Ibrahim Nakhanya, the principal of Kibabii boys high school, (personal interview, 17th June, 2019).

The singer also presents two male religious leaders addressing a congregation at ‘The Last Days of Apostolic Ministries’ where women are part of the audience while saying: *yakhava yekhwirwacha mbo yaluma* (even that of preaching is hard to come by). Finally, there is a presentation of a man dancing with a jembe as two women as the persona talks about weeding as a task as seen below: *yakhava yekhulima mbo yaluma* (even that of weeding is hard to come by). The use of drama in *Ekasi* signifies that there are duties done by men especially outdoor tasks while there are those done by women e.g domestic duties.

Drama in Wanyama’s song *Usinitese* and Akeko’s song *Onywele Amalwa* reveal women relegated to the inferior and subordinate positions. In *Usinitese* the singer presents a visual image of an elderly commanding an elderly woman with a backward gesture while lifting a club in one hand as the woman retreats quickly in response to the gesture. This is supported by the singer telling men not to oppress women, *wanaume msitese wanawake, wanaume msitese wanawake* (Men do not oppress women, men do not oppress women). The singer also uses drama by presenting a successful woman in a blue suit

laughing while saying *E bibi uayetesa, ndiye ana bahati, e bibi uayetesa, ndiye ana bahati*,
(A wife whom you oppress is the lucky one, wife whom you oppress is the lucky one).

In Akeko's song *Onywele Amalwa*, shiroko the son to Neulunya in the drama commands her to open the door and immediately place ugali and fish on the table. Neulunya is dramatized an inferior woman who is commanded by her son as revealed in Shiroko's command below:

Fungula muliango khandi noshinda okhufungula obe nolerekho obusuma nende Mayakwa kuwabele nokulire ako. Shinyala okhulia eliani esie ndakhamera namna hii hapana. Fungula muliango, (Open the door and if you delay, you should have placed Ugali and *mayakwa* you bought on the table, I can't eat vegetables when I'm drunk like this, open the door).

Apart from this, we also have the drama where Kubeche is abusing Neulunya in the scene that ensues after Shiroko comes with her girlfriend; Nasimalwa. As drama is enacted, Kubeche is presented accusing Neulunya of misleading Shiroko and making him waste the money he is given by Kubeche while saying,

Akhakhasi khano baye sindabolangakho mbu amapesa newe wononanga omwana uno baye,

Lelo nyanga ino sekhuulire,

Omukhasi uno mungo muno baye,

Esie ndakhaininja amapesa embelesia omwana nawe nokula manyeni.

Mwene lelo singwouno yakhakhupala,

Bali mbu niokho.

Oli oli omukhasi omubi, oli omukhasi omushiamu.

Translation

This wife I said that you are destroying our son with money,

Today I've heard you, this wife in this home,

I give out money to the son and you buy several big fish,

This wife in this house oh!

He has now turned against you,

That niokho,

You are a bad wife,

You are a destroyed wife.

Drama in these *Usinitese* and *Onywele Amalwa* has been used to emphasize the stereotypes on women in the Wanga, Bukusu and Banyala societies which is patriarchal.

4.4 Opening formulae

Ruth Finnegan (1977) argues that opening formulae in oral narratives serves to rouse the interest of the audience and sometimes elicits a formal response from them as well as setting the mood (380). Oyoolo (2017) supports this assertion but now referring to songs by observing that opening formulae in songs calls for the attention of the audience as the song announces Wanga socio-cultural family values inherent in the song. According to him, this formulaic form serves to involve the audience directly in the song and mark the formal opening of the song (96). This opening formula has been used in various songs discussed in this chapter. In *Pasta*, the song begins by narrating to us a story about the immorality in the Abaluhya society as seen through some clergy men and female congregants as realized in the singer's statement below:

Pasta bantii toto bayanza khulerera emiolo chiabene bila sababu

(It is true other pastors like slashing other people's streams without any reason).

This claim is validated by a sound in the background:

Eee amakhhuwa kekholekhanga ebuluyia amatinyu kamakana

(Eh! Some complicated things happen in Ebuluyia land not all pastors).

The singer in his narration narrows down to a single pastor by saying:

Pasta wundi eee ebuluyia yeberera omwolo kwa bene mpaka kwakona emakombe

(A certain pastor in Luhya land slashed another person's stream until it lay in eternal peace).

What is said in the opening formula is later justified by the actions of the Pasta in the song who uses 'roho' and the bible to lure Aminadah and sleep with her in her house without the consent of her husband. They are later ambushed by the husband late in the night and Pasta bumps into Aminadah's husband while escaping, thus making Aminadah's husband to bar her from going to church as justified below:

Ndalamanyakho amakhuwa kano, omukhasi wanje khandi mmulikanisa ta. Luwere! (Had I known this, my wife shall never go to church again).

This opening formula is meant to set the mood of the song and rouse the interest of the audience as they expect to meet an adulterous woman and see how adulterous she is before the audience gets the message in the song well.

In *Aminada*, the persona begins by narrating a story about his wife whom he divorced because of her character. He talks of having bought his wife a mobile phone so as to know where he is while she is at home, but she instead misuses its purpose by contacting other men who seduce her as seen through the singer's claim below:

*Ah Aminada! Omukhasi wandesa kabisa okhuba mbu emukulire isimu,
Khane ndaba emukulire eshifaa shiokhuselerwa nende abasatsa bandi, Pole sana mama khwalekhana kabisa. Laila Aminada omu-khaye wanje, Laila Aminada wachila ndamisa ikasi, Aminada mama isie ekhwikana. Enywe emubilekho obulamba bwe tsisimu tsietsele, Tsilangwa mobaili ni kweli ni baili, Mobaili tsiachila ndamisa ikasi. Ndakulira omukhaye wanje imobaili mbu amanyenje wemba nendi toto, Ne kumbe ndelelira amakhuwa. Aminada yachaka khupira abasatsa bandi, Aminada khwalekhana -*kabisa. Omwenyilanga shina Nefura Aminada, wenyanga khumba Ukimwi nomba no Laila Aminada, Aminada khwalekhana kabisa, Aminada isie khwikana. Haleluyia Aminada kiyakhola banabefu mutsia khukaulira mutsisimu mbalimbali.*

(Ah Aminada! The woman who made me to suffer because I had bought her a phone. I had bought her a tool to be seduced by other men. I am very sorry. We are parted completely. Laila Aminada my wife. Laila Aminada you made me lose my job. Aminada I disown you. Let me tell you (many) the truth. This is the truth about the phones that have come. They are called mobile and, true, they are sly (baili- a sly person). The mobile phone made me to lose my job. I bought my wife a mobile for her to know to know my whereabouts. In reality I had brought complications. Aminada began calling other men. Aminada we are

completely parted. What are you smiling at Laila Aminada? What are you smiling at whenever I pass? Or do you want to give me HIV Aids, Laila Aminada? Aminada we have separated completely. Aminada, mother I disown you. Haleluyia! Aminada what she did to me my siblings, you are going to get them in various phones).

Here, we are given the picture of a gullible woman who is confused by modern technology that drives her to adultery when she explores the world outside the domestic sphere. The purpose of the opening story is to set the mood of the song and prepare the audience to receive a tainted image of a woman while in the world outside the domestic sphere of a woman who is confused by the use of Imobaili (a mobile phone). The Opening formula is meant to set the mood of the song and tell the audience the place of women being the home as realized in the singer's claim that he bought the wife a mobile phone so as to enable the wife to tell the husband what goes on at home while he is at the work place.

Wanyama's also employs the use of opening formulae in his songs. In the song *Ekasi*, the singer begins by narrating a story of how work is not easy to find before turning to the message of the real song that explains how work is hard to come by as justified below:

Aaa, orio wakili, Bungoma roots eee, Wilbert Wanyama baba yao, khwechere nekumwenya kwekasi, yaluma vana vefwe, Yekhava yomunju, (Ah! Thank you, a lawyer, ee, Bungoma roots, Wilbert Wanyama, we come with a song about work, our children, it's hard to come by even that of working in the house).

In *Mayi Sween*, the singer begins by giving a vivid description of who mother Sween Khayanga is as seen below:

Ese vali Wilbert Wanyama, Wakili, baba yao, khwechire nekumwenya kwa mayi Sween Khayanga omukhana omuitu, mayi kama khukenda sivala sino vana vefwe, kachia Amerika, Asia, Afrika, Yurupu kolayo, echio chikontinent nichio, mayi ali nende expiriensi ya limenya lino, kavona kamakali, orio mayi oluma, orio muno, (We have come with a song about Mother Sween Khayanga, a muitu girl, she has travelled in the world, she has gone to America, Asia, Africa and Europe, those are continents, mother Sween has life experience, she has witnessed much).

The narration is meant to portray the image of a woman who is worth respect before letting the audience get the message in the song.

The song *Nanja.o* begins by telling us the sorrowful feelings that are to be attached to the song before telling us who died, the year of her death and how she assisted Selina Sivitali justified below:

Orio, khweramo vana vefwe, kumwoyo kwesiera, vandu vafwa musivala muno, khuli ni mayi vali Frida Nanjekho kakhulekha mwaka tsamaninatano paka sai. Mayi Selina Sivitali asilila vana vefwe, ali mba ni mayi and nanera. (Thanks, we are in our children, a sorrowfulheart for people have died in this world, we have mother Frida Nanjekho who left us the year eighty five. Our children mother Selina Sivitali is still grieving, that would she be having her mother she would be fat).

In Wanyama's discussed songs above, the opening formula is meant to set the mood of the song and depict the expected image of women before rousing the interest of the audience who are expected to get the message in the song. In the song *Nanja.o*, the singer uses opening formulae to set a sorrowful mood while in the song *Mayi Sween*, the singer uses opening formulae to rouse the interest of the audience and prepare them to meet a respectable woman. Opening formulae in Ekasi is meant prepare the audience to meet the truth on how work is difficult to come by.

Just like Akeko's songs, the use of opening formulae in Wanyama's songs is meant to set the mood of the song and rouse the interest of the audience so as to get the message in the song

4.5 Irony

Indangasi et al (2013) argue that something is ironic when it goes against the expectations. An expression is ironic when the meanings of words appear to say the opposite of the intended (86). Simiyu (2016) supports Indangasi et al by observing that irony involves the use of words which are not intended to be taken at their face value that if the words are spoken the tone may give a clue to whether they are intended to be ironic or not. According to her, it can occur when a situation is odd or amusing since it involves factors that we expect to be connected or related. Our study borrows from Simiyu's study and believes that irony manifests itself as a contradiction between what we expect and what we get as realized in Akeko's and Wanyama's songs discussed below.

In Wanyama's song *Namusia*, the singer presents a visual imagery of an elderly woman in a blue blouse and skirt in the drama walking around the house and immediately tarnishes

her reputation by saying that she killed her son's wife. While presenting the elderly woman, the singer asks *Njanu owecha mukho omwana?* (Who killed the daughter-in-law, Namusia?) and the chorus responds by saying *Namusia, njanu owecha mukho omwana Namusia Usinko tena* (Namusia, who killed the daughter-in-law, Namusia Usiko again). Anne Wafula and Sifuna Mary while expressing the expectations of Elderly women in the Bukusu and Banyala society viewed that elderly people are expected to be role models and advisors to their children and daughters-in-law, a mother-in-law should be protective and concerned with the future of her son and grand-children, she should also be supportive to the daughter-in-law (personal interview, 16th June, 2019). In reference to the argument of Anne Wafula and Sifuna Mary, what we see in Namusia is the unexpected; Namusia kills her own son's wife.

In addition to that, the singer presents Namusia as a woman who is hated by all the people in various places such as: Bunyala, Bungoma and Kitale because of her action of killing the daughter-in-law as illustrated below:

Soloist: *Aveunyala valilile*, (Those of Bunyala complained)

Chorus: *Namusia, Njanu owecha mukho omwana, Namusia Usiko tena* (Namusia, who killed the daughter-in-law, Namusia Usiko again.)

Soloist: *Nola Bungoma vakhulila ewee* (When I reach at Bungoma they complain about you)

Chorus: *Yaya vakhulila oulosi, avanchuu vosi vakhulila ewee, Yaya vakhulila oulosi* (It is true they lament about your witchcraft, all the people complain about you, it is true they lament about your witchcraft)

Soloist: *Ninchia Kitale vakhulila ewee* (I go to Kitale they complain about you)

Chorus: *Yaya vakhulila oulosi, avanchuu vosi vakhulila ewee, Yaya vakhulila oulosi oulosi*

(It is true they lament about your witchcraft, all the people complain about you, it is true they complain about your witchcraft).

The singer then presents Namusia as woman hated by all the people in Bunyala and Bukusu society as illustrated in the line, *Avanju vosi valilile ewe* (All people have complained about you) and the chorus, *Yaya vakhulila ewe, Avanju vosi valila ewe, Yaya vakhulila oulosi* (it is true they complain about you, they people about complain you, it is true they complain about your witchcraft). Here, the aspect of witch craft comes out, the singer shows that Namusia uses witchcraft on people and this is what made all the people to complain about her. As if Namusia does not know what she did to the daughter-in-law, the singer appeals to her to listen as realized in the lines below:

Soloist: *Mayi Namusia oulile* (Mother Namusia you should listen)

Chorus: *Njanu owecha mukho omwana Namusia Usinko tena* (Namusia, who killed the daughter-in-law, Namusia Usinko again).

In Wanyama's song *Omukumba*, the singer begins by introducing himself and displaying his sympathetic feelings towards barren women as revealed in the statement, *Owa wanyama ningira, nolwimbo lwange lwokhulila avakumba koo*, (I of Wanyama I enter, with my song sympathizing with barren women). The singer then turns to informing girls that they can't know whether they are barren while still growing up as illustrated his claim, *Nosili omukhana, somanya noli omukumba* (If you are still a girl, you don't know if you

are barren). However, it is ironical when he turns and talks of barren women complaining, *vakumba valilile, somanya noli omukumba* (Barren women lamented; you don't know if you are barren). He also asks where barren women can go to in the claim, *vakumba vachia ena enywe, somanya noli omukumba* (You, where will barren women go to? You don't know if you are barren).

It is also ironical when the singer later takes the form of a woman and gives us the negative effects of being barren in the lines below:

*Nava nowange yaya wee, kava mwalimu olukali usa khokambiraa,
kera kaserera, nakalikania nera nachekukha vayee,
ekhwecha khwamenya enywe, emiaka saba kiawa yaya wee.
Emiaka saba khokiawa koo, khuchi khuone khukhana khokhwakhirwa.
Mana amakhuwa kali enyuma, aka wamee ng'ali ng'ali khokali enyuma.*

Translation

I had mine truly; he was a long serving teacher before marrying me,
he seduced me, I thought hard before going,
we stayed, stayed till seven years elapsed thinking of getting a child but we were
unable.

There were words afterwards, those harsh ones true they were afterwards.

In the song, the singer, begins by sympathizing with barren women then champions the role of women as procreators through presenting a single barren woman who gets married and stays in marriage for seven years with desire to get a child but fails. Through

Omukumba's marriage and desire to conceive, irony is realized given that the singer was in favour of *avakumba* at the beginning of the song.

Akeko's song *Pasta* displays the direct opposite of some married women in the congregation and their religious leaders through their characterization as evidenced in the statement, *Pasta bantiii toto bayanza khuberera emiolo chiabene bila sababu* (It is true other pastors like slashing other people's streams without any reason). The singer then turns to a single religious leader and what he did to justify the moral rot and depict adultery in the religious sector in the statement, *Pasta wundi e ebuluyia yeberera omwolo kwa bene paka kwakona emakombe* (A certain pastor in Luhyaland slashed another person's stream until it lay in eternal peace).

In the following lines in the song, the singer reveals Aminada after *Amalamo* (prayer meeting) telling the Pastor the room to sleep in and the *Pasta* telling her where to place what he came with as evidenced in the lines below:

Bulano kho kidogo endi nende indakano yanje

ndelira khu shisala shia makanji shio,

Ne likoti lianje lino omanyeye efwe kama mapasta ndelira khumukoye,

ne itayi yanje ino shingala ochilola engulire tsinyanga tsibili, tsirano tsiwele'

Halafu, halafu, tsisoksi, esie mwene emanyire winda,

Filaro fyanje efyo unwekee mahala salama sana,

Bulano basi ni shikoro shina shinduyukhungamo?

Aminada: Olekhuyunga shio mukhono mukhasi shino,

Pasta: Left nombamba right?

Aminada: *Left.*

Translation

Pastor: Now I have my bible take it on that reed chair

This coat, pastors like it (putting on a coat), put it on that rope

Then this tie as you see it, I bought it four ... five days ago

Then the socks, I know where I will put,

then my shoes put them at a safe place,

Now, which room do I throw myself in?

Aminada: You can throw yourself in the left one.

Pastor: Left or right.

Aminada: Left.

The outcome of allowing the Pasta to sleep in her house without the consent of her husband is later seen when the husband knocks the door and the Pasta is asking where to hide as Aminada gives him alternatives as in the lines:

Pasta: *Bulano ndibanda ena?* (Where do I hide?)

Aminadah: *Ne bulano mbula tetsiula sa muliango okhoperesie norula. Injira indi iwumao* (Now you hide behind the door, the door, kick and take off, there is no other way).

The husband then complains and promises to bar Aminada from going to church again as illustrated in the lines, *Ndalamanyakho amakhuwa kano, omukhasi wanje khandi mulikanisa ta. Luwere!* (Had I known this, my wife shall never go to church again).

Rukia Were while expressing the expectations of religious leaders in the Wanga society viewed that they are supposed to be morally upright religious leaders who advise their subjects (personal interview, 16th June, 2019). However, the song reveals Aminada as an

adulterous woman who allows Pasta to sleep in his home without the consent of her husband who ambushes them late in the night making the Pasta to flee. It is thus ironical for Aminada who is married and has been elevated to the level of *mama Kanisa* (a church woman leader) to morally loose her character because she is expected to advise and lead her congregation.

Irony is also expressed in Akeko's song *Akinyi* where the character Akinyi does what is contrary to expectations of a mother in the Wanga society. She is portrayed as a defiant woman through the dialogue below:

Akinyi's brother: ... *ne kwani nolekhalakho ewuwo omusatsa wo yesi yakhusinga yesi ata mulamu you no yetsa wamutirirakho ingokho?* (...why don't you also stay in your marital home so that your husband takes care of you so that when your sister-in-law visits you, you give her a hen?)

Akinyi: *Ovola mbu khano khetse muwanche esie khafuchire, mbu khano khetse muwanche esie khafuchire* (You say that I cook for this one when she visits my home, that I cook for this one when she visits my home).

Akinyi is also presented as a careless woman who is not concerned with her children as evidenced in her husband's complain, *Wacha mi aweke we kwa barabara msuri mkhwasi, hii msichana yenu mi napenda ye sana, sasa sisi naka kule lake Victoria, sasa ndugu yangu navuanga samaki, wanaweza letea Atieno hata samaki tano au kumi apikie watoto, Atieno nashinda tu mtaa yetu kizunguka apana pikia watoto* (Let me place you on the right track my brother-in-law, I love this your sister so much, now we stay near Lake Victoria,

my brother fishes, he can bring five or ten fish for Atieno to prepare for children, Atieno spends time roaming in our local town, she doesn't cook for children).

Akinyi is also presented as an immoral woman, who sells her in-laws to other men as revealed in the husband's claim, *jambo yapili Atieno hii madada zangu wakikuja kutoka kwa mahali wameoleka, wanakuja kututembelea mimi na mama na watoto yetu, Atieno nashinda nazunguka nao akiwagawa mabwana, anasema ukipenda huyu ni dada yangu... sasa akiwa mtaa naonyesa ati huyu ni dada yake mekuja kunitembelea. Na sasa wakikataa kutoa pesa wampatie yeye nakimbia kwa bibi ya huyu anamwambia unaona bwana yako kumbe ni rafiki ya Fulani bibi ya Fulani* (the second issue my brother-in-law, this Atieno when my married sisters visit us, Atieno spends time roaming while giving them lovers, she says if you love this one is my sister ... now when she is in town she says that that is her sister she has visited her. Now when they refuse to give her money she goes and informs the wife that her husband is a lover to someone the wife to someone).

Finally, Akinyi is depicted as an adulterous woman as realized in the husband's lament, *Na sasa jambo ya mwisho yenye nakasirisha mimi paka kifua najaa mkhwasi, sasa mimi napata Atieno kwa bedroom yangu tunaita koro, Atieno iko na mtu kwa bedroom yangu ata kama niwe mkhwasi naweza kosa kukojoa* (Now the last issue that angered me till my chest was full my brother-in-law, now I find Atieno in my bedroom we call it 'koro' Atieno was with another person in my bedroom, even if it is you my brothe-in-law will you fail to urinate?)

While exploring the role of women as reliable in *Amapesa*, the singer ironically brings out Nabwoba through what he does while depicting Naluyoka as a reliable person. Nabwoba sexually indulges with Namutiru; his son's wife and when asked he claims that Namutiru is not his relative, yet there is a grand-daughter; Atori thus making Peter and Keya to mock and ridicule Nyakunda Shirako and make him report the matter to her mother as seen below: this, the Ebumwende friends' mannerisms towards Naluyoka's son are contrary to our expectations. We need to see them sympathizing with their friend though in the song, they laugh and ridicule him as realized through the son's report below:

Nyakunda Shirako: *Lano mama esie ndarulile ano mungolobe mbu entsie enchendachendekho mutauni Mumiasi omu nenyola abarafiki banje bindekhalanga ninabo bali Keya nende Peter. Nebantsa okhunchekha nibakwasi nibakalakala, nibabola mbu ndikholanga mbu ndi nende papa kumbe neshiingwa nopara khukhubeya vureyi olole ka soya alikho, Kweli lwa khwarekukha nokhutsia mu Stingers nekhunyola papa yekhale nende omukhana wuwo mama wa. Kata ewumakho emiuya chiokhuvola ta. (alira) Lakini esie papa lifwa nilio liendolanga imbeli mama. Yabele niyekhale nende omukhana wuwo mbu Namutiru mwene omwana owuli ao oukonile, (Mother, when I left here yesterday for a walk in Mumias town, I found my friends Keya and Peter; the ones from Ebumwende They began laughing at me. They mocked at how I have a stupid father. I was surprised at what my friends were telling me. They asked me to accompany them to see what my father was doing. When we got at Sting'as we found my father sitting with your daughter-in-law called Namutiru the mother of that child sleeping there).*

Johnstone Otuya draws from Wanga culture and claims that the aspect of Nabwoba having a night affair with Namutiru is incest and it has to be cleansed by *amanyasi* (13th June 2019, personal interview). In reference to Otuya's view, it is ironical for a head of the family to do so. It is also ironical for Ebumwene friends to laugh at Nyakunda Shirako instead of them sympathizing with their friend. Nabwoba's depiction is meant to illuminate the irony as expected of the head of the family (Nabwoba) whom the son comes complaining about.

Apart from that, the singer in the song presents a negative view of money through the lines,

Shina shia omundu yabakha khushindu mbu amapesa koo,

Kachiranga avandu khushialo niverana sana koo,

Niwayanza eshindu shilangwa amapesa koo,

Oli neshida ikhongo khushialo shia mungu koo,

Pesa shetani kachira Musee yeira khushialo.

Translation

What is it really that somebody smered on money,

It really makes people to kill each other,

If you really like something called money,

You really have big problems on God's world,

Money is a devil because it made Musee to kill himself.

The singer talks of money making people to kill each other yet according to Musungu Betty every person desires to have money and any body without money complains of being in a poor state (13th June 2019, personal interview).

Another irony is revealed when Naluyoka in the song claims, *Ewe tsiakho omubolele shichira esie natsia alabola mbu esie ndi akhakhasi kholuyoka mungo* (you go and tell your uncle because when I go to tell him, he will reprimand me as the noisy woman). This claim from Naluyoka about being reprimanded is ironical since, they are supposed to be in good terms with the brother-in-law help each other to solve problems.

4.6 Code switching

Language is a form that allows a culture to render its experiences (Shikuku 2014: 59). According to him, one knows the other in his/ her language and this knowing creates a location of solidarity or exclusion, thus, experiences of a community are realized through the language used in the communicative process. Code switching is a style where characters switch from one language to another while conversing. In Akeko's song *Pasta*, the Pasta uses Kiswahili and Kiwanga languages when requesting congregants to elect Aminada as the church female leader as seen below:

Leo ni siku ya uchaguzi kwa mama Aminada.

Basi mwabere nimulalamika muli likanisa lieru liyumbayumba pasipo uchaguzi,

Basi leo roho ameniletea kwamba mama Aminada uno niye ukhoya okhuera

Shikali kario?

Sasa leo ni uchaguzi kwamba Aminada ndiye mama kanisa,

Ni nani wamemuunga mkono?

Si nyote mmemuunga mkono?

Translation

Today is Election Day for mother Aminada,

You were complaining that our church is not stable because of election,

Is it like that?

Now today's election that Aminada is the church female leader

Who is proposing her?

All of you are supporting her?

A part from that, Pasta also uses Kiswahili and Luwanga languages when delivering the sermon as seen below:

Khuamine khunyole eshiakhulia shino.

Shiakhulia embara shikasibwe nende mama Aminada

Mama uno embara khulondokhana nende iroho yanje imufichilire okhuba mulikanisa lino,

kwa sababu angalia maneno haya yote inafanywa na mama Aminada

Angalia hii mikutano yote iko kwa nyumba ya mama Aminada.

Angalia hivi fituko yote inafanywa na mama Aminada

Tukunywe chai na kila mtu aondoke mmoja mmoja

Ahsante Bwana.

(Let's believe and pray before we get this food.)

I think the food has been prepared by Mama Aminada.

This mother by my (holy) spirit I accept her in this church

Because all these things are done by mama Aminada.

Look at all these meetings that are in her house.

Look at all these mysteries that are done by Aminada.

Let us take tea and every person should leave thereafter.

Thank you).

The Pasta also uses luwanga, English and Kiswahili languages when asking Aminada for the room to go to as seen:

Pasta: Afadhali unaongea namna hiyo,

Mimi kama pasta napenda kitu kama hiyo

Bulano kho kidogo endi nende indakano yanje

ndelira khu shisala shia makanji shio,

Ne likoti lianje lino omanyefwe kama mapasta ndelira khumukoye,

ne itayi yanje ino shingala ochilola engulire tsinyanga tsibili, tsirano tsiwele'

Halafu, halafu, tsisoksi, esie mwene emanyire winda,

Filaro fyanje eflyo unwekee mahala salama sana,

Bulano basi ni shikoro shina shinduyukhungamo?

Aminada: Olekhuyunga shio mukhono mukhasi shino,

Pasta: Left nombamba right?

Aminada: Left.

Translation

Pastor: Thank you very much. You talk well;

I as Pastor I like things like these

now I have my bible take it on that reed chair

This coat, pastors like it (putting on a coat), put it on that rope

Then this tie as you see it, I bought it four ... five days ago

Then the socks, I know where I will put,

then my shoes put them at a safe place,

Now, which room do I throw myself in?

Aminada: You can throw yourself in the left one.

Pastor: Left or right.

Aminada: Left.

Akeko's song *Aminada* also displays characters that use different languages when communicating to each other depending on the situation. Wanyonyi uses Kiswahili language when asking Aminada about their planned meeting as realized in the dialogue below: Wanyonyi: Halo! Halo! Halo!

Aminada: *Halo, ni wina?*

Wanyonyi: *Ah mupenzi khandi ongoruwe?*

Aminada: *Ok Wanyonyi?*

Wanyonyi: *Yap.*

Aminada: *Orie?*

Wanyonyi: *Ata endi sa omulamu. Bolakho eyo?*

Aminada: *Ata endi sa omulamu. Obulamu murie na kasi.*

Wanyonyi: *Ata endi sa bulayi.*

Aminada: *Akhasatsa khanje khalio akhalamu?*

Wanyonyi: *Haha, akho ekhalerekho tsifaili tsinyinji, tsinyinji kabisa mana nitsio tsikhalubananga ninatsio.*

Aminada: *Eei mama Wanyonyi baye nawe oli omwiri sana.*

Wanyonyi: *Ata endi omululu, isipokuwa opanjile orie shingala khwabele nokkhukasie ninawe?*

Aminada: *Esie endi sa tayari.*

Wanyonyi: *Oli tayari?*

Aminada: *Ee.*

Wanyonyi: *Naaam nakhakhola fasta ata siesi ndakhaba endegeee ishuguli yeneyo, soulire?*

Translation

Wanyonyi: Halo! Halo! Halo!

Aminada: Halo, who are you?

Wanyonyi: Ah! Lover you don't know me?

Aminada: Ok Wanyonyi?

Wanyonyi: Yap.

Aminada: How are you?

Wanyonyi: I am just fine. Tell me

Aminada: I am fine. How is life at work?

Wanyonyi: I am fine.

Aminada: Is my husband fine?

Wanyonyi: Ha, ha, that one, I have given him so many files. He is still here working on them.

Aminada: *Ei!* You Wanyonyi! You are a murderer!

Wanyonyi: No. I am harsh. As we had agreed what have you planned?

Aminada: I am ready.

Wanyonyi: You are ready?

Aminada: Yes.

Wanyonyi: Yes, now hurry up. I was also waiting for that. Are you getting me?

Apart from that, Wanyonyi uses Luwanga and English languages when ordering food for Aminada to show his ability as revealed in the conversation below:

Wanyonyi: *Mulelirekho muchele tsisaani tsibili, mulilirekho tsisoda kumi na mbili, mulelirekho inyama yelikondi, mulelirekho inyama ye imbusi, mulelirekho khandi nende matumbo. Nikaba kanyolekha nakhamulelire, mulelirekho kata eshinii neshibayo. Mulelire sa tu.*

Aminada: *Ai, Wanyonyi wesi baye eee hee mana kata namba mbu nisie ulitsanga, mana enyala okhulia efindu efio ndalia ndamala?*

Wanyonyi: *Of course. Kwa nini sonyala okhulia wamala efindu fititi efyo?*

Translation

Wanyonyi: Serve her two plates of rice, serve her twelve sodas, serve her mutton, serve her goat meat, and serve her innards. If it is there serve her, serve her. Even liver if it is there, just serve her.

Aminada: Aih! You Wanyonyi, even if I am the eater, can I eat all those things and finish?

Wanyonyi: Of course. Why can't you finish such small things?

When Aminada's husband bumps into them at Santana hotel and wants to take Aminada's phone, Wanyonyi turns to English to signal authority, and then Kiwanga to send the message to her husband and all those around.

Wanyonyi: *Stupid! You are stupid. Wewe kijana, we kijana oleshele wina emilimo?*

Omusatsa: *Esie ekhurebanga uno ni mukhawina? Wi wikhale ninaye uno?*

Wanyonyi: *Orebanga orie?*

Omusatsa: *Ekhurebanga wi wikhale ninaye uno ni mkha wina? (Khu Aminada) Omukhana mbelisia isimu. Sitaki kujuwa.*

Wanyonyi: *No! No!*

Translation

Wanyonyi: Stupid. You are stupid. You young boy, you young boy ... I am asking you, whom have you left your work with?

Husband: I am asking you, whose wife is this? The one you are here with?

Wanyonyi: How do you ask me such a question!

Husband: I am asking, whose wife is this? Girl I am saying give me that phone. I don't want to know.

Wanyonyi: No! No!

In Wanyama's song *Ford Kenya*, the singer presents W.W switching from one language to another depending on the situation. W.W; a Ford Kenya party leader political aspirant communicates using Kiswahili and English when communicating his political ambition to his audience as realized in his speech below:

Nimesimama hapa W.W kwa sababu nataka kuwa gavana wa pili wa Bungoma,

And what I stand for is local empowerment of our people. Tunataka at the end of the day. The key objective of devolution ni kuona kuwa the local community is empowered globally katika county. Nataka mnipe nafasi emulindire ekimiandu kienywe kia Bungoma county. (I stand here W.W because I want to be the second governor of Bungoma, and what I stand for is local empowerment of our people.

We want at the end of the day. The key objective of devolution is to see that the local community is empowered globally in the county. I want you to give me a chance to take care of your property in Bungoma County).

W.W also uses Kiswahili and Lubukusu when trying to convince the people of Bungoma to accept their party and dismiss Juilee party by citing other people in other places who have refused it in addition to giving his ambition as a governor if elected as seen below:

Efwe nekhukenda Bungoma ino, sienoma ndi nenywa embe gavana ta, khwenya tunataka tuondoe mizizi ya corruption katika hii county... Kava ali Vaturkana valovile Jubilee, sisi hatusemi ati tunataka Jubilee ati nini nini, vamasayi nga khwali by-election Kajiado valovile Jubilee. Vakisii valovile Jubilee, kwani hapa western ndio watapata nafasi ya kupenya? Sisi vandu vefwe enju yakhasulula mana eyajirani ili nende kamabati, olekha enju yoo wachia mwachirani? (When we walk in this Bungoma, I'm not saying because I want to be the governor, we want to remove the roots of corruption in this county...If Turkana people have refused Jubilee, we don't say that we don't want Jubilee, the Maasai refused Jubilee during the by-election at Kajiado. The Kisii refused Jubilee, should it be in Western where they should have a chance? For us our people when a house

leaks and your neighbor's house has iron sheets do you leave yours and go to the neighbor's?)

In Wanyama's song *Mpendwa Anita*, the singer communicates using Kiswahili while showing the husband's feelings towards his absent wife and about how she has affected him as justified below:

*Anita mama rudi nyumbani maisha yetu yawe mazuri
mpenzi wangu mama anita naomba mama unirudie
Tangu mwanzo nilikupenda, mambo gani yakusumbua?
Tabia zako sawa na sura Anita wangu njoo tuishi
Mambo ya ndoa siri kuficha, weka siri mama tuishi*

Translation

(Mother Anita come home so that our life is good,
My lover mother Anita I request you to come back to me,
Since long ago I loved you, what is disturbing you?
Your mannerisms and physical appearance, my Anita come we stay
Issues of marriage are always not exposed, hide secrets so that we stay).

He then uses English when the husband is expressing his feelings towards his absent wife as seen below:

*Anita I love you Anita I love you
Anita I need you Anita I need you
Anita come back home Anita come back home*

4.7 Choice of register

Mugambi defines register as an aspect of language variation depending on prevailing social circumstances (182). Oyoolo's (2017) view relates with Mugambi though identifies various types of register existing in Akeko's songs. He identifies the language of children, the church register. He argues that the elderly choose language depending on where they are and the intended message they wish to convey. In the Akeko's song *Amapesa* the singer uses children's register when Nyakunda Shirako is informing Naluyoka about his predicament at Mumias as illustrated below:

mama kata nomanyakho sa,

Okhurula mwifwa liomusiani wefu ulia

Esie malile okhuchonya mama

Afadhali siesi fwe sa mama

Siesi afadhali fwe sa nga omusiani wefu wakwanza mama

lano papa yakhenya khukhumala.

Papa Yabele yekhale sa nende omukhana wuwe

Kata esie embulakho omuya kwokhubola amakuwa kano mama

Esie lano lifwa nilio ndolanga sa imberi mama.

Translation

Mother if you really know,

From the death of our brother,

I'm tired mother,

It's better I also die,

I should also die like our first born brother, mother,

Father wants to finish us,

Father was with the daughter-in-law,
I even have no energy to say that mother
I'm just seeing death ahead mother.

He then changes to the elderly language when Naluyoka is addressing Nabwoba concerning what Nabwoba had done as seen below:

angalia huyu shetani,

khane ewe oshili sa omundu khushialo khuno noli sa shetani sewe eta?

Ulirakho amakhuwa koluswa shinga kobola kano?

Bulano khomboliranga shina?

Omalire okhubiya abana banje.)

Amanyasi esie enzia okhuinia ena

kokhukasia abana banje nende omwitsukhulu mwene wakhwalesherwe ano uno

Translation

Look at this devil,

I thought you are a human being but you seem to be a devil, you don't qualify,

Listen to such incest words you are saying?

What are you telling me now?

You have already destroyed my children,

Where shall I remove traditional medicine?

to meant my children and the grandchild who was left.

Naluyoka in the above lamentation uses an authoritative language that is direct to the point

In Akeko's song *Pasta*, Pasta uses the church register and the bedroom register. The church register is brought out when Pasta (a religious leader) is leading his congregation in prayer after the selection of Aminadah as the female church leader as seen below:

*Basi khandi khuyunnga masayo kano khu bandu barula ale
khubola mbu bemilirwe obulayi nende Omwami muchende bulayi
sababu shialo bulano ni shieifula ochende bulayi,
matoyi kali khunjila okhu haswa sana mama Jenifa uno arula shialo shiale,
Atsia mpaka elia wa akina James Jomo Machengo Ekeru eria eshialo shiale,
Kho natsia achende bulayi, khubole matiti kano nikawa mulira liomwami.*

Translation

Therefore, I throw these prayers to everybody who comes from far
saying that God should guide them to travel safely
Despite of the rains have safe journey back.
Overcome all challenges on the way especially mama Jenifer who comes from farthest
She goes just as far as James Njomo from Machengo in Ekeru
as she leaves, she travel safely, We pray this little reaching an end in the name of our Lord
...)

Pasta also uses the church register when praying for food prepared by Aminadah at her home during the church prayer meeting as seen below:

*Khuamine khunyole eshiakhulia shino.
Shiakhulia embara shikasibwe nende mama Aminada*

Mama uno embara khulondokhana nende iroho yanje imufichilire okhuba mulikanisa lino,

kwa sababu angalia maneno haya yote inafanywa na mama Aminada

Angalia hii mikutano yote iko kwa nyumba ya mama Aminada.

Angalia hivi fituko yote inafanywa na mama Aminada

Tukunywe chai na kila mtu aondoke mmoja mmoja

Ahsante Bwana.

Translation

Thank you lets believe and pray before we get this food.

I think the food has been prepared by Mama Aminada.

This mother by my holy spirit I accept her in this church

Because all these things are done by mama Aminada.

Look at all these meetings that are in her house.

Look at all these mysteries that are done by Aminada.

Let us take tea and every person should leave thereafter

Thank you).

Pasta then turns to bedroom register when asking Aminadah for the room to go in as seen below:

Afadhali unaongea namna hiyo,

Mimi kama pasta napenda kitu kama hiyo

Bulano kho kidogo endi nende indakano yanje

ndelira khu shisala shia makanji shio,

*Ne likoti lianje lino omanyefwe kama mapasta ndelira khumukoye,
ne itayi yanje ino shingala ochilola engulire tsinyanga tsibili, tsirano tsiwele'
Halafu, halafu, tsisoksi, esie mwene emanyire winda,
Filaro fyanje efyo unwekee mahala salama sana,
Bulano basi ni shikoro shina shinduyukhungamo?*

Aminada: *Olekhuyunga shio mukhono mukhasi shino,*

Pasta: *Left nomba right?*

Aminada: *Left.*

Translation

Thank you very much. You talk well;

I as Pastor I like things like these

Now I have my bible take it on that reed chair

This coat, pastors like it, put it on that rope

Then this tie as you see it, I bought it four ... five days ago

Then the socks, I know where I will put,

then my shoes put them at a safe place,

Now, which room do I throw myself in?

Aminada: You can throw yourself in the left one.

Pastor: Left or right.

Aminada: Left.

Just like Akeko's songs, the singers in Wanyama's songs employ multiple registers depending on the prevailing situation. In the song *Ford Kenya*, the singer presents W.W

taking advantage of the political mood to use a political register characterized by propaganda, hyperbole and symbolism and wise sayings while communicating his Ford Kenya political message as seen below:

Nimesimama hapa W.W kwa sababu nataka kuwa gavana wa pili wa Bungoma, and what I stand for is local empowerment of our people. Tunataka at the end of the day. The key objective of devolution ni kuona kuwa the local community is empowered globally katika county. Nataka mnipe nafasi emulindire ekimiandu kienywe kia Bungoma county, (I stand here W.W because I want to be the second governor of Bungoma, and what I stand for is local empowerment of our people. We want at the end of the day. The key objective of devolution is to see that the local community is empowered globally in the county. I want you to give me a chance to take care of your property in Bungoma County).

W.W also uses a political register meant and an elderly register characterized by wise sayings when delivering his Ford Kenya political message as seen below:

Efwe nekhukenda Bungoma ino, sienoma ndi nenywa embe gavana ta, khwenya tunataka tuondoe mizizi ya corruption katika hii county... Kava ali Vaturkana valovile Jubilee, sisi hatusemi ati tunataka Jubilee ati nini nini, vamasayi nga khwali by-election Kajiado valovile Jubilee. Vakisii valovile Jubilee, kwani hapa western ndio watapata nafasi ya kupenya? Sisi vandu vefwe enju yakhasulula mana eyajirani ili nende kamabati, olekha enju yoo wachia mwachirani? (When we walk in this Bungoma, I'm not saying because I want to be the governor, we want to remove the roots of corruption in this county...If Turkana people have refused Jubilee, we don't say that we don't want Jubilee, the Maasai

refused Jubilee during the by-election at Kajiado. The Kisii refused Jubilee, should it be in Western where they should have a chance? For us our people when a house leaks and your neighbor's house has iron sheets do you leave yours and go to the neighbor's?)

The use of this political language is to convince the audience to vote for him and his Ford Kenya party members as leaders, women included.

In *Omukumba*, the singer uses an elderly language while advising the girls as seen below:

Nosili omukhana, somanya noli omukumba, (If you are still a girl, you don't know if you are barren)

vakumba valilile, somanya noli omukumba, (Barren women lamented, you don't know if you are barren)

vakumba vachia ena enywe, somanya noli omukumba (You where will barren women go to, you don't know if you are barren)

The singer then assumes the position of a barren woman and turns to the bed room language while expressing her desire to procreate as realized in the statement:

Nava nowange yaya wee, kava mwalimu olukali usa khokambira, kera kaserera nakalikania nachekukha vayee, khwamenya emiaka saba kiawa khuchi khuwone khukhana khokhwakhirwa, (I had mine, he was a long serving teacher, he seduced me and I agreed, we stayed together for seven years hoping to have a child with fail).

Conclusion

This chapter examined the strategies employed by the two oral artistes; Wanyama and Akeko in their popular songs to depict images of women and the Wanga, Bukusu and Banyala gender issues in their society. It particularly noted that Wanyama and Akeko employed certain strategies in their songs to pass certain female messages to their audience effectively. The strategies used were: symbolism, metaphor, irony, code switching, opening formulae, drama and choice of register. The styles were particularly used in the selected songs of Akeko and Wanyama to justify the portrayal of women, their gender roles and stereotypes in the Wanga, Bukusu and Banyala societies. In this study choice of register signals the varied situations in the present Wanga, Bukusu and Banyala societies while code switching shows the various languages existing in the current Wanga, Bukusu and Banyala societies.

CHAPTER FIVE

SUMMARY OF THE FINDINGS, CONCLUSION AND RECOMMENDATION

In this study, i set to find out how women are potrayed in their various capacities in the popular songs of Akeko and Wilbert Wanyama, how the portrayal of women in the songs reflects the socially sanctioned gender roles and stereotypes on women in the Wanga, Bukusu and Banyala societies and the strategies employed by Akeko and Wanyama in the depiction of women, their various roles and stereotypes. Finally we provide conclusions and recommendation.

The study employed the use of Ethnopoetics and African feminism as a theoretical frame work. The study revealed that the Abawanga, Babukusu and Banyala are a gendered group that represents women both positively and negatively in their various capacities. Secondly, the Abawanga, Babukusu and Banyala have certain roles which are only performed by women and are not performed by men. Apart from that, the Abawnga, Babukusu and Banyala have gender stereotypes for women which transcend gender inequality in their societies. Finally, Wanga, Bukusu and Banyala singers use various strategies in their songs to share gender issues on women within their culture to the audience.

A deeper analysis of the selected songs of Akeko and wanyama discussed in chapter four revealed that Ali Akeko and Wilbert Wanyama use various strategies to deliver their intended message to their audience in their songs. From the analysed selected songs discussed in chapter two, it's clear that these artists mention women in good light; praise them in the course of singing or present a positive imagery of women in their capacities

while undertaking certain roles. They depict women both positively as leaders, nurturers, people worth respect and reliable people. The selected songs also portray women negatively by depicting them as evil and destructive people and as adulterous people. Some of the women characters in the selected songs in chapter two appear to counter male control by confirming that even in their various roles as mothers or wives; they can excel just like their male counterparts.

This study thus shares what Kanyi Thiong'o's (2015) observed that the images of women in the selected songs reflect the changing trends and transitions defining the world of women today in the Kenyan society. They are thus significant sign posts in real life situation and reflect what the current Wanga, Bukusu and Banyala societies grapple with in their constitution of gender relations (74). However, some of the selected songs of Akeko and Wanyama discussed in chapter four portrayed women negatively and such a portrayal qualifies what Mechaka (1992) argues that women are traditionally portrayed as evil and subordinate to men.

The findings of this study in chapter three discussed social issues that reflect on gender in the Wanga, Bukusu and Banyala societies and revealed that the songs presented the Abawnga, Babukusu and Banyala women in their different roles as procreators and companions in the home hence promoting the perpetuation of gender stereotypes on women. The women were depicted as procreators and companions thus promoting certain beliefs that a home belongs to a woman and a woman is brought up knowing that she has to get married and build her own home where she is expected to perform domestic chores

such as cooking, nurturing children, fetching water and firewood for the betterment of her home as the husband works outside and acquires wealth, which the woman is supposed to take care. Chapter three discussed stereotypes on women where they are presented as inferior people and sexual objects. The study found that these stereotypes are perpetuated by the patriarchal attitudes towards women which included: Women are weak, physically dependant and unreliable, thus they should be under the custody of a man, that's why the man is always considered the bread winner in the nuclear family. This study revealed that the negative attitudes towards women are a result of negotiation of power roles along gender lines in the Wanga, Bukusu and Banyala societies, though women in selected songs discussed in chapter three appear as those who have been socialized as objects to be used and controlled by men . Some of the women in this chapter appear to have accepted their secondary position in the society without question.

Most of the songs in this study, even those depicting women positively as discussed in chapter two to some extent reveal women powerlessness through regarding them as service providers or by appending them to the male gender, thus relegating the women to a secondary position and glorifying the position of men in the Wanga, Bukusu and Banyala societies as deserving the services and having the control over women.

Chapter four in this study revealed that the Wanga, Bukusu and Banyala societies oral artistes use symbols, metaphors, drama, opening formula, irony, code switching and choose their register well in their selected songs to share gender issues on women within their culture to the audience.

In conclusion, the findings of this study revealed that women in the selected popular songs of Akeko and wanyama are portrayed positively and to some extent negatively, the findings also revealed that the Abawanga, Babukusu and Banyala have gender roles and stereotypes for women. Finally, the findings also revealed that Ali Akeko and Wilbert Wanyama employ different strategies in their depiction of women, their roles and stereotypes with an aim of sending the message to their audience. Our findings are supported by other scholarly studies such as: Mueni and Omollo (2015), Anyango (2014), and Oyoolo (2017) that analyzed the portrayal of women in popular songs in other cultures. The positive presentation of women in the selected songs of Akeko and Wanyama signify that the Wanga, Bukusu and Banyala societies are in transition and they are grappling with current trends such as modernity in their definition of gender in relation to women. The negative depictions of women symbolize the traditionally held hierarchies in power relations where men are portrayed as controllers and independent while women in some cases are controlled and dependent.

The implied representation of women in the discussed selected songs is both negative and positive and arguments put across illustrate the difference between men and women and how they reflect and reproduce these power relations as portrayed in the language used. Where women are portrayed positively, the selected popular songs are seen as a powerful channel for giving women their voices as they to some extent contradict the traditional social order and propose new avenues for women to discover and empower themselves. Though in the present times, the negative representation of women in the selected songs of Akeko and Wanyama qualify what Mechaka (1992) argues that women are traditionally portrayed as evil and subordinate to men, thus this study signifies that to

some extent the portrayal of women in the Abaluhya society is still negative and stereotypical, thus, they are viewed as less valuable and of a low status compared to the males in the present times when the country is seeking gender equity. Through such a negative depiction of women in the Luhya songs, our study found it important that we find mechanisms of representing this with a view of toning down the antagonism. The selected songs of Akeko and Wanyama also show that in the Wanga, Bukusu and Banyala societies, gender roles are defined basing on masculinity and feminity hence, women roles and men roles.

This study reveals that gender identity in the the Wanga, Bukusu and Banyala societies is reshaped and re-imagined continuously in their lives, this is because through their singing as Abaluhya oral artistes, Akeko and Wanyama play the role of cultural ambassadors who shape the individual minds of the Abaluhya people and bring them into lines with prevailing attitudes and by their lessons prevent social disorder in the society since their selected songs offer space in which the re-imagining can take place.

This study revealed that Feminist literary criticism and Ethnopoetics theory were significant in helping us to understand how women are portrayed in the Luhya songs of Akeko and Wanyama. Ethnopoetics helped us to actualize the oral into a written textual product and to unravel meaning and mood in the selected songs. The Feminist literary criticism helped us to dwell on gender by identifying the images of women, feminine gender roles and gender stereotypes that have been accorded to the female gender in the selected songs.

As a contribution to literature, this study aimed at highlighting the representation of women in the selected Luhya songs of Akeko and Wanyama and implication of such representation to the uplifting and to some extent marginalization of women in the Wanga, Bukusu and Banyala societies. This is because music grows out of a social context, it expresses fundamental assumptions about the culture in which it originates and performs an important cultural work regarding reproducing societal values and ideologies, that important social variables such as gender are inscribed in the lyrics that accompany a musical piece, hence function as a means for the representation of reality that they want to convey, Citron's (2000: 120-121). Apparently, the selected songs of Akeko and Wanyama have been revealed to categorise characters such as Mayi Sween Khayanga and Anziya that slightly contribute to gender equality.

Finally the overall positive connotations of women in the selected songs by Wanyama and Akeko represent women in the Wanga, Bukusu and Banyala societies in a manner that affects them positively. The positive representations encourage women to be like such role models as Aziya, Violet Lusweti and Frida Nanjekho, thus justifying what Hey and Sticher (1984) mean by observing that, performances can shape individual minds, bring them into lines with the prevailing attitudes and by their lessons prevent social disorder.

The negative connotations of women in the Abaluhya selected songs of Akeko and Wanyama represent women in the society in a manner that affects their position in the Wanga, Bukusu and Banyala societies. The negative depictions subjugate women and

perpetuate the progression of gender stereotypes on women in the society as a result of the derogatory attitudes towards women, thus proving what Mueni & Omollo (2015) observed that the portrayal of women in the country is still negative and stereotypical, women are still considered as less valuable and less powerful compared to men. This study through our findings shares that the continual propagation of negative stereotypes in the Wanga, Bukusu and Banyala societies is detrimental to the nation's progress which is seeking gender equity by changing attitudes and ideology that consider women as inferior to men, hence, it is paramount that such depictions be discouraged. This comparative study of the selected Abaluhya popular songs of Ali Akeko and Wilbert Wanyama provide answers on gender issues in the Wanga, Bukusu and Banyala societies since their selected popular songs act as a site of negotiating the Wanga, Bukusu and Banyala gender identities and they can thus be used for understanding the Wanga, Bukusu and Banyala societies.

Our study thus acts as a proof that the selected popular songs of Akeko and Wanyama can help us to interpret life in the Wanga, Bukusu and Banyala societies especially in relation to femininity. This is because some of the female characters used espouse positive images of women, while others negative images, and others depict the old age stereotypes on women held by members of the Wanga, Bukusu and Banyala societies. Their selected popular songs show that popular songs from the two singers are not only an entertainment tool, but they are also able, and frequently aim, to raise the awareness level of the Wanga, Bukusu and Banyala audience by arousing in them the imaginative and emotive experiences towards social re-engagement in the form of collective gender identity. Their selected popular songs thus facilitate the critiquing of the existing gender reality in the Wanga,

Bukusu and Banyala societies at personal and collective levels and pinpoint individual acts on which social crisis is attributed.

In accordance to the findings of this study, our study recommends that as a result of the current and the changing trends in gender and the voice of women, more scholarly work should be done on a comparative study of the popular songs on other cultures that represent women in good light and bring out new songs in publications in an endeavour to create new discourses. It also recommends the need for more comparative studies in Luhya songs to establish more ways of encouraging the Wanga, Bukusu and Banyala women to develop themselves and not to accept their subordination and marginalization. The women should understand that human beings have the power to reconstruct their own identity and that they should not allow their identities to be constructed for them by others.

In addition to that, the study recommends studies on ways to change the perception towards women in the Wanga, Bukusu and Banyala societies through critical conscientisation of the Wanga, Bukusu and Banyala societies so as to help liberate women from the bondage of patriarchy. It also reveals that there is need to consider culture and ideology in Abaluhya popular songs of the Wanga, Bukusu and Banyala societies because they contribute to the position of women and gender relations. This is because the Wanga, Bukusu and Banyala culture being patriarchal has male centered interpretations steaming from the held old age beliefs, values and customs that portray men as superior, domineering while women as inferior and subordinate.

Since the Abaluhya songs of Akeko and Wanyama address the primary concerns of people, Akeko and Wanyama's songs that depict women in a positive light be preserved as a form of continuity of the good aspects in Wanga, Bukusu and Banyala culture. Our study also calls for future studies on Akeko's And Wanyama's songs using other theoretical frameworks, since this study establishes that song texts are literary texts.

Finally, research should be done on how the popular songs of Wanyama and Ali Akeko help to shape the political sphere in their society since they offer opinions and praise some political aspirants. This should be after appointing qualified managers to ensure the tapes and songs are accessed by the audience, since tapes of some of the earlier songs of Ali Akeko and Wanyama could only be traced just on Skiza tune.

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APPENDICES

APPENDIX 1. Discograph

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- 4) Wanyama, W. (2017). *Mama Sween* [Album] Namuma Production (Bungoma Roots). Bungoma.
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- 8) Akeko, A. (2021). *Pasta* [Maketho Band] On *Pasta* Jirani Kuno productions (Maketho Band). Sabatia-Butere Road.
- 9) Akeko, A. (2004). *Malalamishi* [Album] Jirani Kuno productions (Maketho Band). Sabatia-Butere Road.
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- 11) Akeko, A. (2021). *Akinyi* [Maketho Band] On *Akinyi* Jirani Kuno productions. Sabatia-Butere Road.
- 12) Akeko, A. (2004). *Anziya* [Maketho Band] On *Webukha* Jirani Kuno productions (Maketho Band). Sabatia-Butere Road.
- 13) Akeko, A. (2004). *Rimola* [Album] Ali Akeko productions (Maketho Band). Sabatia-Butere Road.
- 14) Akeko, A. (2021). *Agneta* [Maketho Band] On *Katiba Na Atwoli*. Ali Akeko production. Sabatia-Butere Road.

APPENDIX 2: Information On Wanga, Bukusu And Banyala With Whom I

Discussed The Research Theme

Information on the Wanga with whom I discussed the research theme

Number	Name	Age	Village	Clan	Other details
1	Jane Juma	46	Musamba	Abakalivo	
2	Sarah Nyongesa	23	Makunda	Abakhami	
3	Wasakania Fredrick	50	Makunda	Abashitsetse	
4	Nalianya Kalivo Violet	52	Imanga	Abatsoe	
5	Odhiambo Jane	46	Munami	Wivo	
6	Felista Auma	58	Ebusambe	Abashitsetse	
7	Nadhifa Otunga	38	Makadara	Abashitsetse	
8	Johnstone Otuya Oduor	60	Musanga	Abashikawa	
9	Amida Anyango	62	Wetava	Abang'ayo	
10	Mulechi Rehema	45	Eluchaka	Abambatsa	
11	Betty Barasa	54	Matungu	Abakolwe	
12	Amina Alutseshe	47	Shitoyi	Abanamakwa	Sub-chief
13	Ali Akeko	49	Shipanze	Abamurono	Artist
14	Asman Zakawa	46	Shipanze	Abamurono	Band member
15	Justine Otunga	44	Makadara	Abashitsetse	
16	Asman Mukoya	35	Panyako	Abashitsetse	Band member
17	Samuel Wesonga	46	Mumias	Abakolwe	Band member
18	Rukia Were	42	Shipanze	Abashieni	Band member
19	Abdallah Mbako	44	Makadara	Abashitsetse	
20	Mayunga Michael	39	Mumias	Abakolwe	Band member

Information on the Bukusu with whom I discussed the research theme

Number	Name	Age	Village	Clan	Other details
1	Norah Naliaka Wanyama	47	Musikoma	Abaengere	
2	Anna Wafula	89	Tuuti	Abakonga	
3	Everlyne Biketi	52	Ranche	Abaengere	
4	Patrick Wekesa Kirimocho	51	Kitinda	Abaengere	
5	Catherine Nanjala	42	Kitinda	Abakhoni	
6	Rosemary Wanjala	62	Kamburu	Abawala	
7	Irene Nyongesa	54	Nasimbo	Abalunda	
8	Timina Wanandava	48	Namaanga	Abalunda	
9	Cyrilla Mukimisu	50	Kimugui	Abalonja	
10	Muricho Zipporah	66	Mumbule	Abamwaya	
11	Boaz Kisaka	39	Fuchani	Abakunga	
12	Francis Masinde	46	Watwang'a	Abameme	
13	Benjamin Kasili Soliolio	44	Dorof	Abaengere	
14	Wambani sarah	52	Mumbule	Abalindavioki	
15	Welikha Francis	68	Kamburu	Abawala	
16	Wilbert Wanyama	34	Pamus	Abauma	Artiste
17	Charles Mavere	54	Mwibale	Abaokho	Chief
18	Florence Kilikinji	48	Kimugui	Abachemwire	Sub-chief
19	John Barasa				Band member
20	Robert Barasa				Band member
21	Joyce				Band member
22	Juliana				Band member

Information on the Banyala with whom I discussed the research theme

Number	Name	Age	Village	Clan	Other details
1	Aggrey Musi	60	Kasisi	Basenya	
2	Sarah Sikuku	65	Sivilie	Batecho	
3	John Nyongesa	48	Sikubale	Bayaya	
4	Ongalo Morris	40	Sengeteti	Baengele	
5	Sanga Everlyne	42	Chekata	Bauma	
6	Mavere Osbon	63	Lutaso	Basia	
7	Sifuna Mary	50	Bukongolo	Balanda	Area leader
8	Musi Lilian	48	Buheri	Basaya	Sub-chief
9	Mutali Glaris	57	Namirama	Baucha	
10	Wanjala Dosset	39	Navakholo	Basenya	
11	Muhenda David	30	Siyombe	Basenya	
12	Juma Apili	42	Sivilie	Bayaya	
13	Oketa Jonathan	51	Chekata	Bauma	
14	Wafula Joseph	33	Sikubale	Baisa	

15	Wanjala Emily	56	Muregu	Bayaya	
16	Waswa Lenah	28	Muregu	Bayaya	
17	Wafula Ruth	27	Sivilie	Bayaya	
18	Juma Wamakoto	62	Chekata	Bauma	
19	Wanjala Wilberforce	50	Muregu	Bayaya	
20	Barasa Mary	42	Buchangu	Balindavioki	

APPENDIX 3: Consent Of Acceptance By The Respondent

Dear respondents I'm Wechuli Christopher Matete, an M.A student at Masinde Muliro University researching on the topic 'Images of Women in Abaluhya Popular Music: a case study of Selected Songs of Wilbert Wanyama and Ali Akeko.' Please, read the questions given and provide suitable answers.

	Name	Sign
1	Aggrey Musi	
2	Everlyne Biketi	
3	Johnstone Otuya Oduor	
4	Ongalo Morris	

APPENDIX 4: Interview Questions Guide For Oral Artistes

QUESTIONNAIRE FOR WANYAMA/AKEKO

1. Gender

[Male]

[Female]

2. How old are you?

3. Where do you come from?

Area [] Village [] Sub county [] County []

3. What is your level of education?

(None) (Primary school) (Secondary school) (Tertiary level) (Other level)

4. Have you ever had lessons in music?

(Yes)

(No)

Up to which level? (Explain)

5. What informed your composition of the above songs in your album?

6. Why choose music and not other forms of text to articulate your concerns

7. What is your target group?

8. Why did you choose to sing most of your songs in Lubukusu/ Luwanga/Kiswahili/
Lunyala ?

9. What informs your thematic considerations?

10. How are women portrayed in your society?

i) (Negatively) (Positively) (Both negatively and positively)

ii) Explain

11. How are women depicted in your songs?

i) (Negatively) (Positively) (Both negatively and positively)

ii) Explain

12. Does the portrayal of women in your songs reflect their depiction in your Abaluhya society?

i) (Yes) (No) (Partially)

ii) Explain

13. What are the roles/duties of women in the Abaluhya Society?

14. Which roles/ duties are women not supposed to do?

Do you agree with this? [Yes] [No]

Why?

15. What are the roles of women in your songs?

16. What are the attitudes of your society towards women?

17. Now that the Abaluhya are a patriarchal society and yet some of your characters counter male hegemony, what message are you passing across?

18. How effective has your music been a mouthpiece of the Abaluhya people in terms of culture?

19. In this selected tracks by Akeko/Wanyama which position are you advocating for?

APPENDIX 5: Interview Questions Guide For Interviewees

QUESTIONNAIRE FOR WANYAMA/AKEKO'S FANS

1. Gender

Male Female

2. How old are you?

(0-20) (21-40) (41 and above)

3. Where do you come from?

Area [] Village [] Sub county [] County []

4. What is your level of education?

(None) (Primary school) (Secondary school) (Tertiary level) (Other level)

5. Which gender has power and authority in your community?

[Male] [Female] [All] [None]

Why?

6. How is a woman taken in your community?

[Equal to man] [Subordinate to man]

7. What are the qualities of a good woman/wife in your community?

8. What is said about a woman that is not true to women in your community? E.g. women are weak.

9. Which roles/ duties are women supposed to do? (Feminine roles)

a) Do you agree with this? [Yes] [No]

b) Why?

10. What are the Abaluhya attitudes of your society towards women?

11. Which roles/ duties are women not supposed to do?

Do you agree with this? [Yes] [No]

Why?

11. Whom do you know? [Ali Akeko] [Wilbert Wanyama] [All] [None]

12. Have you ever listened to their songs? [Yes] [No]

If yes, list the songs.

13. What is Akeko's/ Wanyama's presentation of women in their songs?

[Positive] [Negative] [Both positive and negative]

Explain by giving examples in the songs

14. Is Akeko/ Wanyama presenting a true picture of women in your society in his songs?

[Yes] [No] [Partial]

What shows? (Cite using roles of women in the home and names of women in the songs)

15. How are Akeko's/ Wanyama's songs? [Good] [Bad]

Why?

16. Does Akeko/ Wanyama present what people do in your society as a result of their culture?

[Yes] [No]

Explain

17. How do women within your circle respond to Akeko/Wanyama's message in the songs?

[Positive] [Negative] [Partial]

18. Has Akeko/Wanyama's songs affected the way women relate with men in the society?

[Yes] [No]

How?

19. Do you know the current and desirable perception of women in Kenya? [Yes] [No]

b) How is a woman supposed to be viewed in your current society?

[Equal to man] [Subordinate to man]

c) What is your view of the above perception? [Good] [Bad]

Why?

20. Has the marriage institution in your society changed for the better because of Akeko/Wanyama's message?

21. Do you think gender equality will be achieved in your community? [Yes] [No]

Give reasons

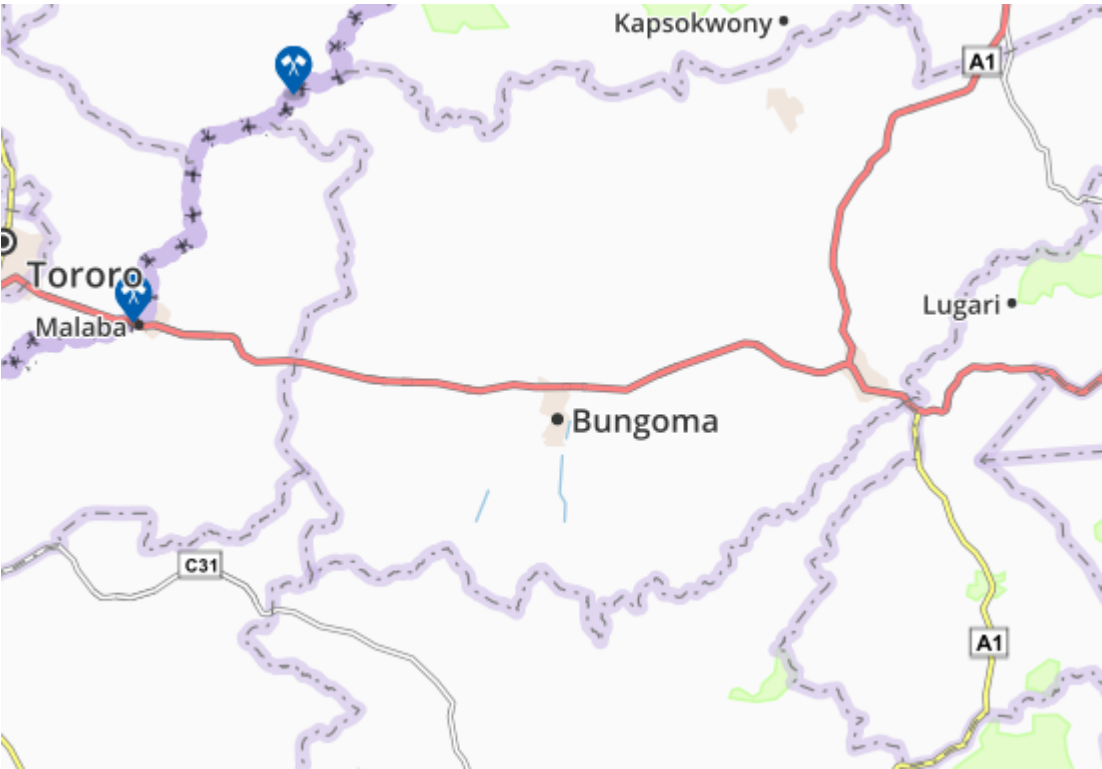
22. What would you say are Akeko/Wanyama's strengths/weaknesses in articulating female concerns within the Abaluhya family unit?

23. How has Akeko's/Wanyama's music changed the way you view women?

[Yes] [No]

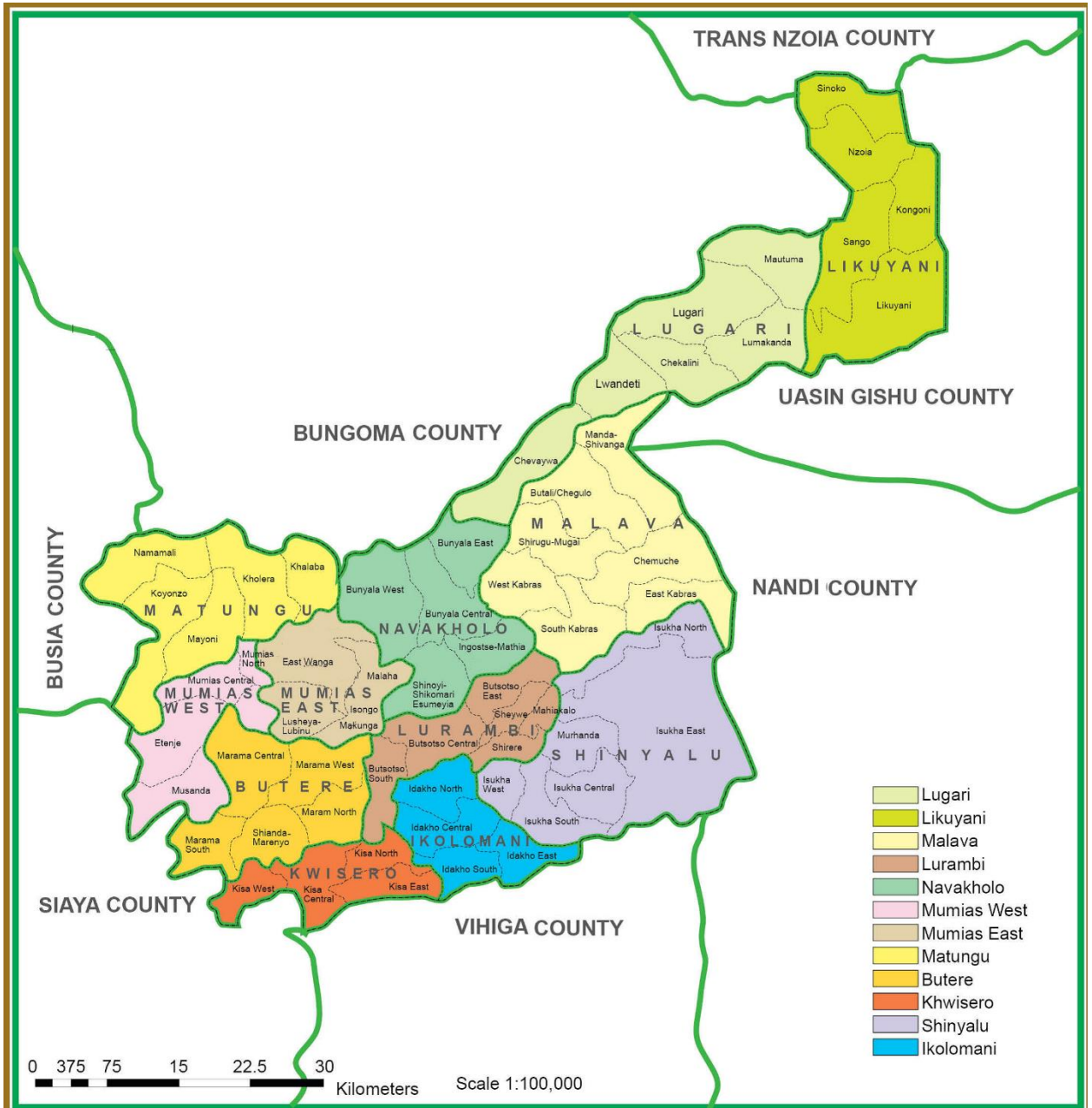
24. As a man/wife, how has Wanyama/Akeko's music affected your relationship with women in the Abaluhya society?

APPENDIX 6: KANDUYI SUB-COUNTY MAP



Source:adapted from google maps

APPENDIX 7: KAKAMEGA COUNTY MAP



Source:Adapted from google maps