

**GENDERED IDENTITIES AND IMAGINING THE NATION IN THE POPULAR
MUSIC OF SELECTED BUKUSU ARTISTS**

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A Thesis Submitted to the Department of Language and Literature Education in Partial fulfillment of the requirements for the award of Doctor of philosophy Degree in Literature of Masinde Muliro University of Science and Technology

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DECLARATION

I declare that **GENDERED IDENTITIES AND IMAGINING THE NATION IN THE POPULAR MUSIC OF SELECTED BUKUSU ARTISTS** is my original work prepared with no other than the indicated sources and has not been presented elsewhere for a degree or any other award.

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The undersigned certify that they have read and hereby recommend for acceptance of Masinde Muliro University of Science and Technology a Thesis entitled:

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DEDICATION

To my Dad Mr. Gallicano Kasili and Mum, Julian Nakhumicha Kasili; recall your philosophy: 'help me to help you' always put me on toes to work hard.

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KASILI G.W

ABSTRACT

The study dissects identity on a tripartite platform of self, other and nation as informed by discourses on Babukusu social histories and gender. The form and artistry of the music was studied as a means of creating and negotiating identity. The study made inferences from pre-recorded audio music texts by Wasike wa Musungu, Simiyu Makhanu and Steve Kay. The study took cognizance of the fact that gender as a performative percept is a thread that holds self, other and nation hence it forms a pivotal part of the study. The study sought to: Analyze how the components in selected Babukusu popular music reveal the gendered nature of Babukusu self-identities, examine the portrayal of social histories in the understanding of Babukusu othered and national identities, explore the effectiveness of gender dynamics in negotiating Babukusu self, othered and national identities in the popular music of the selected artists and analyze the techniques used by Babukusu popular musicians to re-imagine Babukusu nationhood diachronically. The study answered the following questions: How do the components in Babukusu popular music reveal the gendered nature of Babukusu self-identities?; how do the social histories portrayed in Babukusu popular music affect the understanding of Babukusu othered and national identities?; how effective are gender dynamics in negotiating Babukusu self, othered and national identities in the popular music of selected artists?; and what techniques are used by Babukusu popular musicians to re-imagine Babukusu nationhood diachronically? The study opines that whereas a number of successful studies have been conducted in popular music, the reading of Babukusu popular music as a gendered discursive construct in encoding identity of self, other and nation deserves further scholarly attention especially from a diachronic standpoint. Ethnopoetics, gender performativity, New Historicism and Homi Bhabha's nation and narration are theories that served the study aptly in engaging with the concept of identity over time. By utilizing ideas from the above theories, the study sought to reveal how the popular music of the select artists encodes gendered and national identities among the Babukusu. The study was carried out in Bungoma County. A total of forty-one audio popular music pieces were analyzed. Both primary and secondary texts were consulted. The study did content analysis of pre-recorded texts of the popular music. In addition, the study used the interview method in data collection as a way of corroborating and augmenting content analysis. Purposive sampling was employed in the identification of both informants and the array of popular music texts for analysis. Analysis of data involved textual content analysis of the songs. The study employed self-interpellation in the analysis of data from the interviews. The study demonstrates how identity as a gendered discourse impacts on the imagination of nations. By revealing how the Babukusu conceive of their self, other and nation, the findings offer other ethnic communities a public to identify points of convergence and divergence with Babukusu identities; this can inform a premium interstitial space for creation of frameworks for national integration and cohesion. All these efforts form a matrix for actualization of the Kenyan national identity.

DEFINITION OF TERMS

NATION

This refers to the geographical boundaries that define Kenya as a country. Within the study, it refers to both the sovereign state of Kenya and the people that inhabit it who include the Babukusu.

SUBNATION

This refers to the members of the Babukusu ethnic community within the Kenyan locale hence forming part of the Kenyan nation.

IDENTITY

This refers to the different and unique antecedents that define the self, other, sub nation and by extension the nation within the study

SELF

This entails the construction and conception of what constitutes individuality within the study.

OTHERED IDENTITY

This is an engagement with identities of members of different communities as distinct from the Babukusu but who also form part of the Kenyan nation.

GENDER DYNAMICS

Gender dynamics refer to relationships and interactions between and among people based on gender.

POPULAR MUSIC

It refers to the songs that pervade/animate the Babukusu music scene. Within the study, it refers to the songs performed by Wasike wa Musungu, Simiyu Makhanu and Steve Kay among the Babukusu.

SOCIAL HISTORY

Within the study it refers to the way the Babukusu interact intracommunally and the way they interact with other communities (extracommunally).

CHAPTER ONE

Introduction

1.0 Background to the Study

Different scholars the world over have engaged with identity as a discourse in variant disciplines (Appiah, 2005; Noonan, 1993; Giddens, 1991; Cohen, 1994; Calhoun, 1994; Butler, 1990; Erikson, 1968; Hogg & Abrams, 1988). Such disciplines have unique ways of conceptualizing identity and the politics that surround it. This study is anchored in identity politics within literary studies, particularly popular music; and seeks to read identity of the Babukusu of Western Kenya as it is constructed and performed by selected Babukusu popular musicians over time (hereafter diachronically). To facilitate this scholarly enterprise, inferences are made from the popular music of three selected artists: Wasike wa Musungu, Simiyu Makhanu and Steve Kay. The music therefore is dissected as a soundtrack for the construction of identity before independence, after independence and into the new millennium.

Since the middle of the twentieth century, African scholars and nationalists have been battling with rediscovery of African identity after the devastating effects of European slavery and colonization (Anyaechie, 2013; Senghor, 1963; Nkrumah, 1970; Nyerere, 1968; Hountondji, 1983). These nationalists and scholars have been trying to remedy the atrocities of European colonization and slavery and how they radically affected African identities. Prior to colonization, Africans had their own unique ways of identification which were disrupted as a result of the encounter with both colonization and slavery. Eze (2014) observes that since the end of the cold war and in particular the demise of apartheid in South Africa, there has been a sustained debate about African identity in the continent and the African diaspora; there seems to be a consensus among scholars of African descent that the conventional notion of African identity that was

conceived in opposition to the west is anachronistic. Eze further notes that scholars have suggested concepts such as contamination, cultural hybridity, conviviality and quite recently, Afropolitanism as a means to understand the complex emergent African identities as a consequence of contact between Africa and the West. This study is a reading of identity among the Babukusu of western Kenya stretching from the colonial, through the post-colonial period to the new millennium in effort to demonstrate how the Babukusu community identified itself before and after colonialism and how it has adjusted in the postcolonial and current times through the music sampled from productions over time.

The motive for this research undertaking is conversant with Parekh's (2008) suggestion that for one to understand a person's identity there is need to probe more deeply and identify significant constitutive or identity determining features that explain to others and without which the entity in question would not be what it is. The study traces the development of the concept of identity among the Babukusu diachronically as represented in the songs of three selected Babukusu popular musicians, probing this concept through a dissecting kit of self, other, gender and nation. The aim is to stake out what constitutes the Babukusu idea of selfhood, otherness, and nationhood and how these discursive constructs are gendered and sustained by gendered metaphors. The study argues that gender is a key lens to think through how Babukusu identities are constructed, perceived and performed. Therefore, gender is a useful framework for interpreting how the Babukusu conceptualize and represent their identities in popular music. As McClintock (1995) notes: gender 'is much an issue of masculinity as it is of femininity.' Contributing to the debate about identity, Minh-Ha (1989) observes that identity as a notion relies on the concept of an essential, authentic core that remains hidden to one's consciousness and that requires the elimination of all that is considered foreign or not true to the self; non-

Other. Further she notes that the other therefore is almost unavoidably either opposed to the self or submitted to the self's dominance; it is always condemned to remain in its shadow while attempting at being its equal. To Derrida (1978) the other is always within the self.

There are competing definitions of the term 'nation' within cultural studies. In fact, Ozkirimli (2010) argues that no general theory of nationalism is possible. Some scholars though made attempts to theorize about it. Regev (1997) notes that a nation is a field of meaning, a contested term, a concept that provides the basis for debate in society about cultural differences, uniqueness and attachments to territory. Anderson (2006) argues that a nation is an imagined political community-imagined as both inherently limited and sovereign. In a different understanding, Antonisch (2015) notes that traditional accounts of nation and nationalism have largely focused on the questions of 'when' and 'what' is a nation; on the historical origins and substance of the nation, including its civic or ethnic character. However, Antonish further argues that starting from the early 1990s, new approaches have instead privileged the 'how' and 'where' of a nation; the ways and the sites in which the nation is reproduced and becomes a relevant resource in people's lives. Commenting on the import of national identities, Bechhoer & McCrone (2009) observe that such identities are not only one of the many forms of collective formations with which people might identify but also still remain the most basic form of social identity. Advancing an argument on nationhood, Brubaker(2006) avers that nationhood should be the object of analysis not a tool of analysis while Thompson(2001) notes that nations do not exist above and beyond the agency of individuals but they are acquired by individuals and 'made real' by individuals in the course of their daily interactions. Fox and Miller-Idriss (2008) observe that the nation is not simply the product of macro-structural forces; it is simultaneously the practical accomplishment of ordinary people engaging in routine activities.

On the other hand Billig (1995) argues that the nation is continuously ‘flagged’ or reminded to its citizens in very banal and subliminal ways. Billig focuses on the discursive flagging of the nation. It is Edensor (2002) while discoursing on the nation who notes that the focus should be on the a-symbolic material aspects of nationhood which, through their pervasiveness in time and space make the national landscape a familiar, homely space. Edensor further observes that it is familiar landscape that generates a ‘cognitive, sensual, habitual and affective sense of national identity, providing a common-sense spatial matrix which draws people and places together’.

The Babukusu are one of the seventeen sub-nations of the Luhya nation, otherwise called ethnic communities or even tribes. Luhya is a terminology used to refer to a community of Bantu-speaking people of East Africa. Bukusu are arguably the largest group of the Luhya sub-nation, and Wasambo (2014) notes that Bukusu is the largest single ethnic unit in Luhya land. Wagner (1949) argues that the Luhya people generally speak four dialects of which Lubukusu is one. Despite Wagner’s argument, the dialects could be more than four. Wagner identified the four as: Luwanga (Wanga), Lulogoli (Maragoli), Lunyala (Banyala) and Lubukusu (Babukusu). The differences that characterize the different Luhya sub-groups are ingrained in their varied dialects and on this premise Wasike (2013) insists that Lubukusu is quite different from Lulogoli, Lwisukha, Lunyala and Luwanga which exhibit similarities. The similarities are witnessed in the meanings associated with certain vocabularies such as ‘omutwi’ which in Lulogoli means ‘head’ while in Lubukusu it means ‘anus’. Makila (1978) observes that presently the Bukusu inhabit Bungoma, Uasin Gishu and Lugari Counties. The majority are found in Bungoma County. Wasambo (2014) records that Bungoma County is bordered by the following Counties: Kakamega to the east, Mount Elgon to the west, Trans Nzoia to the north and Busia to the south.



SOURCE: BUNGOMA COUNTY HEADQUARTERS

Makila (1978) contends that the Babukusu as a Luhya sub-nation are traditionally divided into clan clusters that have clearly defined and emotive historical anecdotes, introductory praises and totems that are proudly acknowledged and regularly expressed to justify their identity. He illustrates this by referring to the *Basakali* clan that praises itself by saying: ‘*Bamaeso, bamaboni, bamaundu, chililia, baamba omukeniwakona enjala musimba*’ (1978). This translates to: ‘they are resolute; they desperately held on a visitor (a girl) in a bachelor’s hut without access to food for a whole night’. These introductory praises affirm one’s commitment to the masculine pride associated with their clan and by extension, the Bukusu nation. Further as noted by Nangendo (1994) the Bukusu engage in harvest dances where men, women and children dance before an orchestra of drums; these same songs are enacted during the birth of twins.

Wanyama (2008) notes that the Bukusu have a unique dance pattern/style called ‘*Kamabeka*’ performed during traditional marriages, circumcision and funeral ceremonies and at beer parties. As Wanyama further notes, the *Kamabeka* dance accompanies Litungu music and different terminologies are used to explain the actual movement of shoulder shaking, for instance, ‘*Khunikinia Kamabeka*’ which means to make shoulders tremble or vigorously shake them, ‘*khukhupa kamabeka*’ means to flap shoulders backwards and forwards or upwards and downwards, whereas ‘*khutiembukha*’ means to sway the upper part of the body, above the abdomen, up and down in response to the Litungu music. In the same light, Maelo (2014) argues that funeral oral poetry among the Bukusu encapsulates the philosophy, culture and history of Bukusu society; in its performance issues like identity and nationhood of the community are highlighted. The Bukusu (Masasabi 2002) are known for their elaborate greetings, earning them the name *Mulembe* people a term meaning ‘*greetings or peace*’. The Bukusu salutation involves inquiring about the wellbeing of other family members, livestock and the weather. In some

instances, greetings include a brief summary and acknowledgement of one's lineage. Hand shaking is a common practice and does not only involve the clasping of hands but a vigorous jerking of the arm.

Notably, a key feature that intertwines identity discourses of Babukusu people is gender. As a cultural discursive discourse, gender has competing theoretical underpinnings. Mohan (2017) argues that Gender is no longer considered as the product of genetics or biological truth. She notes that it is on the other hand, perceived as a performative- a doing rather than a being-constituted and maintained as a recognizable subject in a heterosexual matrix. Butler(1990) on her part argues that gender is performatively constituted; gender identities are 'regulatory fictions,' 'corporeal acts,' 'stylized repetition of acts' and 'strategies' that have been constructed and constituted through discursive and non-discursive practices. Alternately Chika and Onuigbo (2018) observe that gender may be referred to as sex; being male or female. It is a range of physical, mental and behavioral characteristics distinguishing between masculine and feminine. They further note that a gender role is a set of social and behavioral norms that are generally considered appropriate for either woman or a man in a social or interpersonal relationship. It can be viewed as culturally specific assignment of traits and roles to each sex: male or female. According to the World Development Report (2012), gender is defined as socially constructed norms and ideologies which determine the behavior of men and women.

It should be noted that conceptualizations of gender in Babukusu community have evolved. The Lubukusu vocabulary for gender is *Lusio*, a unisex stative noun referring to both males and females. However, within this broad category of gender among the Babukusu, there are different statuses for different sexes: For example, *Mayi* is mother, while *omukhasi* is woman; *Baba* is

father while *omusecha* is man. Despite such bounds, sometimes the use of ‘*Omukhasi*’ in reference to women is deemed derogatory. This study reads how the concepts of woman, wife, girl and man and other gendered identities are dramatized in the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay. In addition, the study made efforts to unearth the biographies of the three selected artists in order to make an attempt at understanding whether their music records their own life experiences and how such life experiences shape their philosophies in rendering the percepts of self, other and nation within their music since music among the Babukusu is a socializing agent for members of the community, allowing for the interactions of members of the same or different age group depending on the context of musical performance. All the different aspects of the Bukusu way of life informs what this study refers to as ‘Bukusuness’.

Whereas this study is anchored in popular culture, it is reminded by Denis-Constant (2000) that there is no generally accepted definition of popular culture in the African context. In fact, some of the approaches offered in the literature reviewed are quite contradictory. Adding to this debate, Hall (1997) argues that the term popular culture is broad especially if the meaning of ‘culture’ is understood as referring to ‘...whatever is distinctive about ‘the way of life’ of a people, community, nation and social group’. Despite the foregoing assertions by Street, Hall and Denis-Constant with regard to the elusive nature of the term popular culture, various critical approaches have attempted to delineate the meaning of popular culture (Storey, 2001; Burke, 1994; Mouffe, 1981; Gramsci. 1998). Storey argues that popular culture is simply culture which is widely favored or well-liked by many people. Further he notes that popular culture is the culture which is left over after we have decided what high culture is; it is therefore in this case a residual category there to accommodate cultural texts and practices which fail to meet the

required standards to qualify as high culture; in other words, popular culture is inferior culture. Storey engages this concept further and observes that another definition of popular culture stems from the 'people'; it takes issue with any approach which suggest that popular culture is something imposed on the 'people' from above. Storey therefore concludes that popular culture should indicate an 'authentic' culture of the 'people'; it is popular culture as folk culture- a culture of the people for the people. A different view of popular culture is held by Burke who argues that popular culture is a site where construction of everyday life may be examined; it is an attempt to understand a practice or a process; it is also political, as it makes it possible to examine the power relations that constitute this form of everyday life and thus reveal the configurations of interests its construction serves.

Another way of defining popular culture comes from Gramsci's (1998) concept of Hegemony; in this understanding, popular culture is a site of struggle between the 'resistance' of subordinate groups in society and the forces of 'incorporation' operating in the interests of dominant groups in society. Popular culture in this light is a terrain of exchange and negotiation between the two: resistance and incorporation. To Mouffe, popular culture is marked by a process of disarticulation-articulation; articulation being used doubly in reference to both expression and joining together. The researcher hinges the study on Storey's standpoint because most critical analyses of pop and rock music are particularly replete with that kind of analysis of popular culture and that is where this study lies; analysis of identity construction through popular music. Additionally, the researcher bases the study on Burke's stance especially in the argument that popular culture is a site for examination of the construction of everyday life and that it is political in the examination of power relations; this study benefits from this argument by the fact that identity as a construct of popular music stems from the everyday life and our analysis of self,

other and nation is informed by gender politics and the emergent social histories as everyday narratives. These different dynamics underlie complex power relations which are negotiated through gender performance and artistic performances.

Popular culture is consumed in different forms. It ranges from film and theatre, comics, dance, visual arts, animations, books (popular literature), cartoons, television programs, video, popular music, rumor to state corporations. The present study focuses on popular music. Like popular culture, many authors have noted the complexities of defining popular music (Connell & Gibson, 2003; Regev, 2013; Shuker, 1998), leading Connell and Gibson (2003) to conclude that ‘there can be no formal definition of popular music.’ Connell and Gibson’s conclusion informs the research’s conclusion that the boundaries of popular music are fluid and not absolute. While the purpose of the current study is not to give an elaborate overview of what constitutes popular music, its focus is on how identity as informed by social histories and gender is constructed in the popular music of the selected artists.

The research’s interest in popular music is further fuelled by different scholarly engagements about it (Barber, 1997:1, Fabian 1997, Street, 2001:302; Marchart, 2008; Newell, 2002; Hobsbawn, 1994; Kirkegaard, 2002). Barber points out that music is the first form of popular culture in Africa which has been (noticed and) studied outside the African continent. Further, Fabian, Street and Marchart observe that popular culture has long since been regarded as an unworthy subject of academic study; an attitude which was upheld perhaps more strongly by academics in Africa as Wa Mungai (2008) notes with reference to Kenya. This rejection as argued by Newell and Hobsbawn was largely based on a perception of popular culture as ‘trash’, an ‘inferior’ kind of culture. Furthermore, as Kirkegaard argues, scholarly discussions of

popular culture in Africa have for long revolved around the question of authenticity; especially with regard to popular music; the introduction of musical instruments from western musical styles often being viewed as facilitating a loss of this authenticity. If, therefore, popular music is to be conceived of as a site for construction of identity, then it is because, as argued by Connell and Gibson (2004), popular music is an integral component of processes through which cultural identities are formed both at personal and collective level.

Furthermore, Connell and Gibson note that throughout history, popular music like other forms of popular culture has reflected contemporary issues; popular music provides publics with the means of ‘reflecting or challenging social trends ... shifts in identity enabling new identities to be forged through shared experiences ... or shared lyrics’. Connell and Gibson further observe that despite the presence of music in most peoples’ lives, this area of popular culture has largely been neglected as a ‘serious’ academic pursuit. Further, Ogude (2007) observes that music can be seen as a mode of self-writing and a mode capable of revealing to us the complex layers of our being and society. Other scholars (DeNora, 1999; Roy & Dowd, 2010) have argued that people use music as a resource to give meaning to their lives and social world. This then means that popular music is strongly related to identity construction. This is further brought out by Frith (1996) who observes that: “Music constructs our sense of identity through the direct experiences it offers of the body, time and sociability, experiences which enable us place ourselves in imaginative cultural narratives.” This study therefore joins other scholars in demonstrating that popular music is a fertile cultural ground for scholarship by reading the construction of identity among the Babukusu through the popular music of three selected artists. As a form of popular culture, popular music exists in different forms: country music, rhumba, gospel, rock, funk,

blues, reggae, metal, rap, bongo, taarab, mugithi, hip hop, punk, lyrics, benga, and genge among others.

In the course of discussing the different types of songs, Khaoya(2013) notes that with regard to the different occasions, there are songs for funerals, initiation, naming, wedding, marriage, praise, work, harvesting, hunting as well as love. He further argues that Babukusu songs are classified according to: performances, context, functions, instrumentation and style though the classification is not rigid. In terms of performance, the Bukusu have solo performances, choral performances and antiphonal or strophic performances. Songs and oral poetry as distinguishable forms of African oral literature are functional in many of the African communities hence there are songs and chants for different occasions. Osedabay (1949) underscores the centrality of songs in African society as thus:

‘We sing when we fight, we sing when we work, we sing when we love, we sing when hate, we sing when a child is born, we sing when death takes its toll’.

Popular music artists within the Babukusu community held different statuses. The Babukusu musician is known as *Omupeni* (one who creates) therefore a musician was a creative genius within the community and because of their close association with power right from colonialism, the Babukusu intone that: ‘*Okenda ne omwamiakhila olima*’ which literally translates to: ‘whoever goes about with the king (musician) is better placed than a farmer’. This conclusive assertion was attributed to the fact that the court poet had more both social and cultural premium with regard to the fringe benefits he enjoyed by virtue of playing music for the paramount chiefs (Oral testimony from Mzee Joseph Makana on 5/8/2023). The Babukusu too intone that *litungu limbanga walifua* (the harp will only praise whoever tips it); therefore the musicians and their

music have a social public within the community that constructs an identity of one sort or another. Babukusu music is variably referred to as: *Bukhana, bukhino, litungu luengele/chimengele and lusia* though there could be other musical terms. Songs among the Babukusu may be accompanied by musical instruments or unaccompanied depending on the occasion within which music is performed. In occasions when instruments are used, they are not all played at the same time. In fact social restraint is exercised regarding occasion, time and place as well as age and sex of members of the audience. The music was played on different occasions among the Babukusu: *Biselelo* (weddings), *sikhebo* (initiation), *siyotelo* (free traditional beer for invites only), *bulala* (traditional come together sessions) *khukhwelukha* (coming out of seclusion after circumcision), *bukhwana* (twin dance ceremonies), *khuyiya/khukwisia kamakubili* (second burial ceremonies), *khukesa* (harvest times), *khutiukha* (child naming occasions), *khuwaya* (hunting), *bukeni* (visitations), *khukhwamia* (installations of chiefs), *khufumia omwami* (praise for chiefs), *khulima&khukhwaka* (work), *eng'anana* (dowry negotiation and payment) as well as love sessions among other occasions. With the coming of technology, the same music is played in cars (personal and public), radio stations, bars, televisions, home theatres, mobile phones, Facebook and YouTube. Evidently, then, while Babukusu popular music forms part of the Kenyan and East African music gallery, the influence of the media has seen it traverse traditional/conservative soundscapes.

Babukusu popular musicians are quite a number: Wasike wa Musungu, Kisache wa Mwasame, Kilikinji wa Mumbwani, Sifuna wa Fwoti, Wanjala Mandari, David Barasa (Juakali), Wanyonyi wa Khatundi, Wanyonyi Kakai, Steve Kay, Peter Wanundu, James Otung'uli, Amos Barasa, Samwel Namatete, Isaac Wamalwa, Wabwile wa Barasa, Sammy Mang'ara, Wanjala Wambukha, Joab Wanyenje, Simiyu Makhanu, Nyongesa Wambasi, Naomi Nyongesa, Janerose

Khaemba, Caro Mutonyi and Judith Munyasia among others. It is worth noting that Babukusu secular popular music is dominated by males since all the four females accessed and mentioned above are gospel artists. This could be attributed to Masasabi's (2002) argument that women were not allowed to play or even touch Litungu in the traditional setting. Playing, she notes was a preserve of the male members of the community. Whereas all the above mentioned artists have produced a number of hits, the way the three selected artists weave and waft the concept of identity subsumed under self, other and nation and as informed by discourses of gender and emergent social histories but encoded through their form and artistry gives their soundtracks a unique taste hence attracting the current scholarly attention.

Wa Musungu, Makhanu and Kay make their songs unique in the way they combine sung and unsung texts coupled with instrumentation to render their messages. Of particular uniqueness is Wasike's episodic patterning narration style typical of autobiographies that give his music a niche above others. Kay borrows and adapts traditional rhythms from initiation, *Dini ya Msambwa*, Boomba, Caribbean salsa and the present rhumba to model his music hence placing it above his contemporaries therefore finding space in the present study. Makhanu on his part is adept at not only introducing his songs by first playing rhythmic instrumentals only before any verbal accompaniments but is also able to hinge his music on Babukusu culture which is a fertile cultural capital in the construction of identity hence his eventual selection for this study. Whereas other artistes may have employed the above technics, this study argues that in the music of the selected artists, it is through such techniques that they are able to re-imagine the making and or remaking of the Babukusu sub nation.

Wa Musungu was born in the mid-1930s and brought up in Lurare village in Malakisi, Bungoma County, he belongs to the *Nyange* age set of 1948 (*Babayange lumuli*). He died in the year 2000. This artist's claim to fame is not characterized by awards and international recognition, but by that which he has earned through his social commentary on issues that affect his people. In this regard, he continues to enjoy a certain cult status in Kenya. In their totality, the songs of Wasike address a number of social issues. These include politics, social vices such as adultery, laziness and theft as well as social issues such as HIV/Aids. His aim was always to educate people according to the norms and values of the Babukusu people, the sub nation from which he hailed. According to Mukasa (2008), during his own lifetime Wa Musungu commanded so much respect from his people that he could comfortably sing about things that most would prefer not to say or have heard said. To this end, Mukasa notes, it was generally accepted that one dare not make a mistake or engage in 'careless talks' whenever Wa Musungu was around for fear one might find oneself censured for it in his next song! Although Wa Musungu's recognition has thus far been limited in national and international terms, he remains highly revered amongst his followers and his own people, even years after his death. In Nairobi, Wa Musungu's music is heard emanating from the busaa dens situated particularly in the various slums of the city. Wasike's music is also among the favourites of the many youths all over Kenya who hail from the Babukusu tribe.

On the other hand, Simiyu Makhanu was born in January 1957 and brought up in Milani village, Bungoma central. He was circumcised in 1972 therefore belongs to the *Chuma* age set (*Bachuma sieng'eniesi- Chuma* of the passing star). His music career dates back to the days of his father who taught him how to play it especially during beer party ceremonies in their clan and the environs (Interview 16 Oct 2023). Presently he has no wife as all the three he had married walked out of the marriage on different grounds.

Steve Kay was born and brought up in stage *mawe*, Muanda village in south Bukusu, Bumula sub-county. Muanda is on the outskirts of Bungoma town. Kay had a tough up bringing punctuated by abject poverty. His real name is Stephen Wekesa Masinde, the last born child in a family of four. He was brought up by maternal uncles as he lost his parents at a tender age. He therefore depended on relatives for high school, dropping out at form three. It is at Mwanda secondary school that he polished his music career. The school allowed him to interact with renowned pastors across various gospel events and would be invited to perform in various events in Western Kenya and Luo Nyanza. After School, he knew he was destined for gospel music and would perform for various preachers with some failing to pay him. The pastors would tell him that he was doing the work of the Lord and that he should be content with His blessings. It was after three years that he made a shift to the secular music genre. The change from gospel soon paid off after the release of his first album 'Wambumuli'. This album propelled him into fame since he sold thousands of albums. But more importantly was the moment he was called upon to compose a song for Bungoma senator Moses Wetangula during the by-election; the song praised Wetangula as the undisputed captain of mulembe politics. He thereafter had invitations to perform in Uganda, United Kingdom and Dubai. In 2017, he released 'Mbe omukhasi' meaning give me a wife and later released 'Ochukha busie'-you are spilling flour a metaphor for corruption, lust and criminality. His music career has not been without controversy; one female fan removed her pant and wiped his face with it Kakamega. He presently performs in different clubs in different towns: Samba club; Nairobi, Kisumu, Eldoret and Bungoma. He is a member of the *Kolongolo* age set; circumcised in 2004.

In selecting the three artists and reading their music overtime, the research is informed by Grossberg (1984, 1992) who argues that popular music remains eternally transient, emerging and

dissipating as fashions change and generations pass. This standpoint by Grossberg formed a scholarly spine unto which we anchored our study of gendered identity overtime to demonstrate how it evolved with time. Relating to this study's approach espoused in the foregoing sentences; Rey and Meehan Dawn (1993) observe that popular music reflects the social climate in which it is created. Nyairo (2009) notes that within broader frameworks such as colonialism, music was a central tool of domination, acculturation and exchange. Postcolonially, music was employed as a communicative device and a catalyst in the agitation for national liberation. Essentially, therefore Nyairo notes, music cannot be separated from the structures of power it manifests and those it seeks to subvert. Quite recently on the Kenyan scene and the world over, musicians have had such affiliation with the politics of the day. Within Kenyan politics, the 2017 and 2022 electioneering period saw many compositions on either re-election and or election of new members of parliament in the hits christened: 'Tano tena or tano Fresh'. The *Tano tena* narrative was for those members seeking re-election while *tano fresh* was for those seeking a maiden chance in parliament.

Quite arguably, in the past popular artists such Mbilia Bel (*Nakie Nairobi*) and Franco Luambo Luanzo Makiadi-a vocal supporter of Zaire's ruler Mobutu Sese Seko-(*Mobutu Sese*) are on record for composing and delivering sound tracks in praise of those in power while Wasike wa Musungu is remembered for one hit (*Ekombe*) that was read as treasonable literature against the Kenyan government at one time. Such associations reveal that popular music has connections with the self, nation and other and this is what informs this study.

The growth of popular music over time has been studied by different scholars (Storm, 1968; Nketia, 1974; Kavyu, 1978; Kubik, 1981; Senoga-Zake, 1988; Graham, 1989; Ranger, 1975;

Low, 1982; Ewens, 1991; Stapleton and May, 1987; Gescherie, 1992; Wa Mutonya, 2014; Masasabi, 2011 and Kagwi, 2014). Roberts for instance argues that Kenyan popular music has recently begun a remarkable burst of development and diversification which he regards as important for the future in a country whose traditional music is for a number of reasons a good deal less flourishing than elsewhere while Nketia excavates the changing musical traditions in Africa and their causes. Kavyu attempts to establish how popular guitar music in Kenya came into being and the factors that accounted for its establishment; on his part, Ranger observes that one of the earliest forms of popular music in Kenya is Beni music that was played by Kenyan recruits into the British army; Kubik infers to the 1950s and 1960s and how they influenced the growth of African music through intra-African exchanges. Low and Ewens trace the history of guitar music from the 1940s while Stapleton and May detail the background of popular music in Africa and further dig into regional profiles and styles. Senoga-Zake regards Kenyan urban music as neo-folk as it belongs to ‘sophisticated’ young people while Graham discusses the historical background of music in Africa through regional profiling. Gescherie on the other hand identifies the influence of colonization as key in transforming the context of music making while Masasabi argues that music is an important aspect of the Bukusu community’s culture. Wa Mutonya states that themes in *Mugithi* music are taken from everyday urban life while Kagwi observes that the Kenyan music industry has been in existence for long before Kenya received her independence. The research’s approach of studying popular music over time is backed by Grossberg (1984, 1992) who argues that popular music remains eternally transient, emerging and dissipating as fashions change and generations pass. This quality of transience associated within music is also present in the percept identity, hence the need to study it over time. Frith (1996 italics in original) agrees with the assertion that identity is equally transient in the posit that:

‘identity is *mobile*, a process not a thing, a becoming not a being’ and so “our experience of music-of music making and music listening-is best understood as an experience of this *self-in-process*.” Furthermore, DeNora (1999) observes that: ‘music can be used as a device for the reflexive process of remembering/constructing who one is’, a technology for spinning the apparently ‘continuous’ tale of who one ‘is’.”

It is Jones (1977) who argues that ‘the essence of African music as we know is the sound of the drum’. Babukusu popular music is basically performed in Lubukusu and as Bennett (1999) argues deliberate choice of language emphasizes its cultural and political significance and as Wallis and Malm (1994) argue, language is a vehicle for nationalism at various scales. The fact that it is performed in Lubukusu however does not limit in terms of soundscapes. Connell and Gibson (2004) would aptly argue in support of the foregoing proposition on soundscapes by positing that ‘migration and ethnic diversity have contributed to hybrid, diasporic sounds, at the same time as new technologies of production and distribution have moved ‘local’ sounds to global audiences.’ In fact Nyairo (2008) posits that local popular forms engage with, appropriate and domesticate resources, processes and ideas from far beyond their own geographical borders.

The three selected artists at the centre of the study were arrived at purposively. Wasike wa Musungu and Simiyu Makhanu represent the old crop of Babukusu popular artists with Wasike being among the first generation while Makhanu is a second generation. Steve Kay represents the present generation of Babukusu artists. But more importantly, their music captures issues of gendered identity aptly. More so the choice of the three artists gave the study a comparative angle. As Fabian (1997) argues, beneath the surface of an obviously shared common theme (gendered identity), the comparisons may reveal numerous contrasts, oppositions and even

contradictions. Fabian further argues that it is from such breaks and discontinuities that we can infer an underlying discourse concerned with working out changing social and political concerns. The study therefore is an engagement with how identity as a subjective and gendered discourse is informed by social histories and expressed in the form and artistry of the music.

1.2 Statement of the Problem

This study examined how the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay can be read diachronically as texts that inform how the Babukusu construct and conceive of their self, other and nation in a gendered manner. It engaged in the reading of Babukusu popular music as a gendered discursive construct in encoding identity of self, other and nation from a diachronic standpoint. The study proceeds to critically assess how the identities performed in 'Bukusness' intersect with gender and are informed by social histories, both Bukusu and Kenyan. The study therefore dissected identity as a subjective discourse that is socially constructed and gendered. It read the popular music as a platform for announcing identity issues among the Babukusu.

1.3 Objectives of the Study

The study was guided by the following objectives:

1. To analyze how the components in selected Babukusu popular music reveal the gendered nature of Babukusu self-identities.
2. To examine the portrayal of social histories in the understanding of Babukusu othered and national identities

3. To explore the effectiveness of gender dynamics in negotiating Babukusu self, othered and national identities in the popular music of the selected artists.
4. To analyze the techniques used by Babukusu popular musicians to re-imagine Babukusu nationhood diachronically.

1.4 Assumptions of the Study

The study proceeded with the following assumptions:

1. The popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay contains components that reveal the gendered nature of Babukusu self-Identities
2. The social histories portrayed in Bukusu popular music affect the understanding of Babukusu othered and national identities.
3. The popular music of the selected artists contains effective gender dynamics that are used in negotiating Babukusu self, othered and national identities.
4. Bukusu popular musicians have techniques that are deployed to re-imagine Babukusu nationhood diachronically.

1.5 Justification of the Study

Whereas local scholarship as noted by Wa Mungai (2008) seems to deliberately cultivate an apparent invisibility for local creative forms especially when these happen to fall under the popular culture rubric, questions of identity fragmentation arise in a number of contexts thereby generating rich discourses. Significantly, a good number of studies in popular music have been carried out successfully but the study of the same genre from the diachronic point of view and as informed by discourses of gender and social histories and expressed through the form and artistry

of the music has not received sufficient scholarly attention especially at this level of scholarship and among the Babukusu specifically. Through this study, it is hoped that the artists at the center of the study and other Babukusu popular artists will enter the mainstream academic discourse as a response to the invisibility held by local scholarship. Additionally, by carrying out this study, it is hoped that the music of the selected artists can achieve artistic legitimacy (Van Venrooij & Schmutz, 2010) and be considered as cultural heritage (Bennett, 2009; Kong, 1999). Further, the study is among pioneer studies on identity through a reading of popular music among the Babukusu hence it forms a scholarly spring board for further research through the discourses it has fleshed out on identity. Additionally, the three artists were selected because they are gifted in different ways hence represent a broad spectrum on how to understand identity and it is only on such a broad spectrum that the key issues under analysis could be best understood. The study intentionally selected first Wasike wa Musungu and Simiyu Makhanu because the two are prolific Babukusu performers who have attracted scanty scholarly attention yet they represent the pioneer generation of Babukusu popular music and their music, going by their subject-matter, has demonstrated the capacity to encode identity over time (colonial, post-colonial to present time). Wasike wa Musungu is a first generation Babukusu popular artist based on the age set. Additionally Wasike's popularity going by the number of hits he has released and the frequency with which it is performed in the consumer field puts him a head of other Babukusu secular musicians. He has therefore been a trendsetter within the growth of Babukusu popular music. In addition, Wasike wa Musungu's music has withstood the test of time both in form and content. Simiyu Makhanu, a second generation Babukusu popular music artist, has been a solo performer during both formal and informal occasions. He ably performs during local beer parties and in pubs for the patrons. Additionally; he is able to hinge his music on Babukusu culture quite

adeptly. The study also ropes in Steve Kay deliberately as he basically represents the new millennium Prolific Babukusu secular musicians who can negotiate present day identity issues elaborately. Steve Kay indeed appeals to a more wide ethnic divide hence his selection to the present study.

This study therefore is basically hinged on Bukusu secular music hence its exclusion of the Babukusu female artists which it accessed and whose songs are gospel compositions. More importantly as Mbugua wa Mungai (2008) observes popular culture practitioners have actively taken up the work of self-reflexive-documentation; this study therefore is a follow up study to demonstrate the scholarly prolificacy that popular music holds. The study is timely because as Fabian (2006) posits, ‘Africanists document and interrogate popular culture not necessarily in order to show that it exists in contrast to ‘high’ culture but because they recognize its vigor and contemporaneity’. It is therefore the vigor and contemporaneity of the music of the selected artists in dramatizing self, other and nation as expressed through the form and artistry of the music that drove us to undertake the current study. Furthermore as Born (2000) notes there is need to acknowledge that music can variably both construct new identities and reflect existing ones. The way the artists interweave the sung and unsung texts in the popular music gives it a unique form that allows them to construct identity and therefore inform the current scholarly interest.

1.6 Significance of Study

The present study is among the pioneer studies within popular music on gendered identities among the Babukusu hence by fleshing out the variant markers of identity for both self and nation, it is hoped that other ethnies within the larger Kenyan nation will appreciate the rich and fertile cultural capital within the Babukusu popular music. By so doing, such ethnies will further

appreciate the versatile popular culture of the Babukusu as expressed not only within popular music but also within other forms of popular culture. By revealing how the Babukusu conceive of their self, other and nation, the findings offer other ethnic communities a public to identify points of convergence and divergence with Babukusu identities; this will inform a premium interstitial space for creation of frameworks for national integration and cohesion. All these efforts will form a matrix for actualization of the Kenyan national identity. Such identities will vouch for national and global recognition of the Babukusu as a sub nation within the locale of the Kenyan nation and the whole world. Quite arguably, issues of identity are a global concern hence by carrying this study; it is hoped that it contributes to the ongoing debate about not only nationalism but also transnationalism and the global village. Finally the study will form a source of reference for future research through the different issues it has fleshed out especially on identity as a gendered discourse that is socially constructed.

1.7 Scope and limitations

The study focused on the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay. Whereas Wasike wa Musungu traverses three generational periods selected: pre-independence, post-independence and the new millennium, Simiyu Makhanu is a post-independence artist while Steve Kay only represents the new millennium crop of musicians among the Bukusu. The study therefore focused on Babukusu secular music hence the deliberate exclusion of Babukusu female artists whose songs are gospel compositions. A total of forty one audio popular music texts were selected; the oral texts were selected purposively with regard to their contribution to the thematic and stylistic concerns of the study. The research purposively went in for audio texts only since analysis was majorly done through self-interpellation hence other forms would not add any scholarly value to this project. The study limited itself to

diachronic construction of gendered identities and imagining the nation in the selected Babukusu popular music. The research's reading of these texts is cognizant that the diachronic approach calls for a kind of historical revisionism hence these songs are essentially social histories and or engage with social histories. The study focused on audio popular music texts from the Babukusu who are majorly located in Bungoma County and follow-up interviews were conducted in the same locale with a focus on select individuals and groups of informants who were purposively sampled.

Whereas the study sampled out forty one oral texts, like any other study in culture, it had to grapple with the size of the sample; however, the selected texts of popular music helped the study achieve the set objectives. In addition, one of the oral artists (Wasike wa Musungu) at the center of analysis passed on hence the research could not access first hand data about him. It was, however, possible to interview both Simiyu Makhanu and Steve Kay who are still alive. One major limitation was that the study could not exhaustively analyze the full range of artists whose music as Wa Mungai (2008) notes 'animates' the Babukusu popular music scene. Further, the absence of a model for periodizing and or categorizing/generationalizing the Babukusu musicians worked against the study insofar as selecting an appropriate and representative sample was concerned. However, the study as demonstrated in the findings, limited itself to the issue of gendered identity as encoded within the popular music of the selected artists.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

In this chapter, the study reviews literary outputs that discourse about popular music in relation to the objectives. It analyzes dissertations, books, journal articles among other sources. The review seeks to demonstrate the idea that despite other studies having been carried out in popular music, there is scholarly room for further research. The first section is a review of identity as espoused in popular music; the identity being reviewed is silently split into self, other and nation. Secondly, the research has reviewed literature on social histories and their impact on imagination of a nation. Further, literature on language, style, technic and gender dynamics is discussed. The last section is a review of different theories in order to come up with a stable scholarly platform on which to elucidate identity; it is only through such a review that the study was able to come up with a useful conceptual frame work to enable it decode gendered identity.

2.1. Construction of identity within popular music

A number of scholars have handled popular music as part of popular culture but with emphasis on different forms of identity. Individual identity as a percept has received some scholarly attention as different scholars attempt to bring to the fore its elucidation in different elements of popular culture. In this section, literature on discourses of the self, other and nation is reviewed; in fact, it is Armstrong (2004) while analyzing Eminem's Construction of Authenticity who observes that, lyrics are vehicles for expressing self-identity. Parekh (2008) argues that to explore an individual's identity is to ask what makes him who he is, how he views and relates to himself and the world, and why as a result he is this person and not anyone else. He further identifies three forms of self-identity: personal, social and human identity. Contributing on

identity politics, Zijderveld (1998) conceives of identity as the answer to questions like: ‘Who am i?’, ‘who are we?’ and-because identities are relational and based on difference- ‘who are they?’ A section of this project focused on the different markers of self-identity within the Babukusu sub nation; what individuates members of this community.

In the course of reading the lyrics of Ukoo Fulani Mau Mau, Koster (2013) postulates that hip-hop music has created a new surge of revolutionary energy among the youth living in urban slums of Nairobi and Mombasa. Koster demonstrates its rise and impact and arguing that hip-hop has the power to provide messages of healing, empowerment and unity hence planting seeds for change. Koster then not only links hip-hop to youth identity which is an example of social identity but also associates hip-hop to slums. Koster’s study is informative to the effect that the urban slums have become sites for identity creation and reconstruction. It further generates the issue of context and creation of popular music. Further, it advances the therapeutic nature of hip-hop as a form of popular culture. Whereas the music of current study does not take the form of hip-hop and neither does it stem from the slums like hip-hop, the issue of identity as espoused by Ukoo Fulani finds expression in the present study. The study therefore endeavored to read it further within the confines of the Babukusu sub nation but as espoused by Wasike wa Musungu, Simiyu Makhanu and Steve Kay. The concern of this research was whether this music offers any therapeutic outlet and whether it has any prophetic gaze as seen in hip-hop offering healing for posterity purposes in its advancing of self-identity.

In their analysis of youth identity as espoused within the Kenyan pop music by the youth, Wanjala and Kebaya (2016) come up with the idea that through popular music, two facets of youth identity in Kenya emerge: foisted identity and referential identity. They argue that foisted identity refers to an identity imposed on the youth such as the criminal identity while referential

identity on the other hand involves the intrinsic and reflexive identity for the youth as dramatized through the hustler identity. These findings find a lot of scholarly space in popular culture, more so they offer a landing ground for the present study as one of the artists selected is a youthful one (Steve Kay). By comparing his construction with those of Wasike wa Musungu and Simiyu Makhanu, the study was able to read how the youth and the elderly understand questions of identity through their popular music. The comparative angle in the study gave it more latitude in addressing identity overtime; the study therefore analyzes the popular music of the three selected artists in order to elucidate how identity is dramatized within it.

One of the qualities associated with popular music is that it is not a static text. Roberts (1968) looked at the structure, composition, language and audiences of emergent urban music. While commenting on Roberts' work, Wanjala and Kebaya (2016) argue that, it offers openings for further investigation to tease out the directions those emergent forms of music are taking. In addition, Wanjala and Kebaya state that emergent forms of music reflect and portray the fluidity of youth identity in society. Whereas the present study is not a study of emergent urban music per se, issues of composition, audiences, language and structure could not escape its analysis as it interrogated narrative spaces and strategies in which the artists retreat to in constructing the questions of identity among the Babukusu. Further, it did not focus on the identity of the youth as Wanjala and Kebaya's study does, it instead stretched the analysis to flesh out identity at levels of self, other, and nation as negotiated and encoded within the popular music of the three selected artists but as informed by both gender politics and social histories among the Babukusu.

The current study is reminded by Ward (1992) that the allure of popular music as a site of research inquiry is intensified because it is so tangled up in the activities of everyday life; in fact, music making is more than anything else you can think of quickly; the cement of society.

Reacting to Ward's engagement above, Connell and Gibson (2004) observe that many everyday understandings about places are mediated through engagements with popular music. Further, Kong (1996) observes that music is a medium through which people convey their environmental experiences which according to Burgess (1990) refers to the relationship which people have with the physical world and the built environment. Tuan (1977) argues in addition that a great deal of contemporary music contains ideas of 'place' the idea that 'place is security, space is freedom' and the idea of the alienated individual in an urban environment. Such postulations on the relationship between popular music and place and the idea of 'alienated individuals' in urban environments as individual identity gave the current study a firm ground in dissecting issues of self-identity with regard to home as space for self-identity but as espoused in the popular music of the selected artists.

The Babukusu popular music has different audiences depending on the message and or function it serves in the different soundscapes where it is performed. In some instances, it may reflect political and social situations though this may not be through obvious ways; it may depend on as Fabian (1997) states the concrete setting in which the different forms of expression appear. Wasike wa Musungu and Simiyu Makhanu find a lot of following among the elderly and middle-aged individuals who have interest in Babukusu popular culture while Steve Kay's music has a large following among the Babukusu youth whom he appeals to due to the kind of performances he puts up. Therefore, the music of the selected artists has different individuals identifying with it. However as noted by Connell and Gibson (2004), music also implies much more than just texts; musical practices include whole constellations of social meanings, with complex rituals and rules, hierarchies and systems of credibility that can be interpreted at many levels. They then observe that as a living exhibition and art form, as fluid, invisible sound, popular music refuses

to provide a uniform or static text to manipulate or deconstruct. While discoursing on consumption of popular music, Bloomfield (1993) observes that the performer reflects on personal experience that resonates with emotion, embodies the results of that reflection in a musical narrative form, delivers a performance that serves to bring out fully its (inner) meaning and where listeners read this emotional meaning by bringing their personal experience to bear on the performance. As the study endeavored to stake out identity, it was compelled to read as Bloomfield argues the ‘emotional meaning’ encoded by the music in its construction of the percepts that inform identity in this study.

Different scholars have analyzed how the concept of nation is dramatized within popular music. Hesmondhalgh (2013) argues that people’s attachment to music is so strong because it ‘often feels intensely and emotionally linked to the private self’ while it is also “‘often the basis of collective, public experiences, whether in live performances, mad dancing at a party, or simply by virtue of the fact that thousands and sometimes millions of people can come to know the same sounds and performers.’” Hesmondhalgh therefore resonates with the idea that there is an intricate connection between individual and collective experiences of music hence leading to construction of identity both individually and collectively. It is Wasike (2013) who acknowledges the role played by the oral artist and his personal experiences in shaping the cultural episteme and philosophies that are articulated in *Kumuse* performance texts. He outlines the biographical details of John *Wanyonyi Manguliechi* in order to demonstrate the extent to which his personal life and character determines and shapes his status as a symbol of Bukusu masculinity. From Wasike’s approach, this research concluded that an individual’s personal experiences influence the philosophies that one espouses. In its attempt to trace the concept of identity, the study was compelled to analyze the personal experiences of the selected artists and

how they facilitate shape their music and their philosophies about the self as males. The study interrogated some of their biographical details that demarcate them as Babukusu ideologues hence capable of telling the story of self-identity (masculine identity) within the Babukusu nation.

Critical engagement with the song genre (Haugerud, 1995; Gecau, 1997; Masolo, 2000) underlines the fact that there is a relationship between popular music and politics. The studies indicate that in Kenya, protest music provides an alternative space within which to explore political intrigues. Haugerud (1995) notes that subversive music plays a key part in exposing the political inconsistencies of the state's official discourse. Masolo (2000) focuses on popular musicians such as D.O. Misiyani and illustrates how popular music exists in opposition to the state's preferred version of national culture, thereby forcing popular musicians to resort to allegories and allusions to pass on their political messages. Gecau (1997) forebodes the political history that is artistically embedded in Gikuyu protest songs. The above studies provide a hint on the cause and course of popular music in Kenya by highlighting the fact that popular music offers alternate spaces for negotiation and dramatization of political issues. Popular music therefore becomes a site of contestation. The studies too bring to light the different compositional tactics such as allegorical and allusive insinuations in order to code the messages by the artists. It was of interest to the present engagement of popular culture to establish if there are/were any forms of protest in the music of the select artists and how such protests constitute the formation of different identities of self, other and nationalism.

While relating the rise of urban guitar music in colonial Kenya to the effect of surplus income among workers in the new urban area, Adhiambo (2002), emphasizes ways in which the new music of the 1950s and 1960s reflected and shaped capitalist class formation and how the

topicality of its decidedly urban themes also focused on the process of decolonization and echoed nationalist politics. The relationship between emergent music art forms and global cultural trends is also echoed and expounded by Wainaina (2008) and Wa Mungai (2014) in their reading of the influence of United States hip-hop culture on the local music scene; they in fact demonstrate the symbolic power and cultural links that characterize young people and their identity formations. The study looked at the song as a textual narrative of the self, other and nationalism but as influenced by gender politics and social histories through different performance spaces. Issues of nationalist politics could not be avoided as they emerged as markers of identity among the Babukusu. Further, the issue of capitalism as raised by Adhiambo (2000) also surfaced since the Babukusu community as an ethnically defined group had cases of the same but as espoused in the popular music of the selected artists.

While discoursing on the song *Unbwogable* by Gidi Maji, Nyairo and Ogude (2005) postulate that the song's political agency was furthered by its enunciation of Luo nationalism through a roll-call of Luo notables which was meant to establish a tradition of resistance stretching back to the legendary Luo warrior and magician, Gor Mahia, to the more recent nationalist heroes such as Odinga and Mboya, to the contemporary critics of the Moi regime like James Orengo. They conclude by stating that an ethnically defined text and discourse becomes a template for national politics. Commenting on what they call as a 'gallery' Nyairo and Ogude (2003) in reference to the Luo leaders mentioned in the album 'Who can Bwogo me?', argue that the song insists on the ability of the Dholuo people, past and present, to reinvent traditions of resistance and by including musicians Okatch Biggy and Princess Jully, it articulates the legitimacy of popular musicians by including them in the gallery of national heroes. It is worth noting that the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay is ethnically defined, however,

the study was interested in whether the same music calls it to order to read any national politics as it struggled to establish how they are dramatizing the concept of identity. Furthermore, the Babukusu sub nation has been known for being in the opposition in Kenyan politics; the Lyrics of the selected artists have overtones of the same hence being able to identify both individuals and members of the Babukusu sub nation. Eventually Nyairo and Ogude in their analysis argue that *Rainbow* speaks in deeply apolycaptic terms, labeling Raila Odinga the ‘hot iron that burns’ and declaring that without NARC, the country will irrevocably go downhill. *Misiani* they note is out to equate Moi to a ‘*kipofu*’ blinded by years of economic plunder who if he fails to hid the call by NARC and the Kenyan people, he will drive the country to a blood path reminiscent of Liberian and Ugandan experience. This finding guided this research in the way the selected artists make inferences to Babukusu nationalists and their role in not only constructing the Babukusu sub nation but also the Kenyan nation.

In a paper; ‘Popular Music and the negotiation of contemporary Kenyan Identity: The Example of *Nairobi City Ensemble*’, Nyairo and Ogude (2003), explore the ways in which *Nairobi City ensemble’s* music grapples with the problematic of contemporary postcolonial identity. They argue that the discourse of return that runs through ‘KaBoum Boum’ is not limited to building ethnicities but it involves a project of nation-building, dramatizing and underlining the commonality of experience both past and present that attests to the existence of the nation and of a national identity. Further, they expose how the ensemble is able to outline and direct its lyrics at the political establishment in Kenya, at one time amplifying the failures of postcolonial governments to the point of asking, ‘Was our freedom an unwanted pregnancy?’ Nyairo and Ogude argue out that the ensemble directs its focus on obscene and decaying post colony and on bloated and insensitive politicians, seen as the bane of Africa. They conclude that to be a Kenyan

is to constantly be disgruntled about the present, and yet remain full of hope about the potential, the promising possibilities in the future. This is a scholarly nutritious project that offers useful insights in the reading of Kenyan popular music. Of interest to the present study was their construction of decaying postcolonial states with the image of decay being a marker of identity in the post colony, the study aimed at establishing whether the music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay, has any markers that identify both the Babukusu sub nation and the Kenyan nation and the strategies that the artists employ to bring out the identity markers.

While still discoursing on the concept of nation within popular music, Nyairo and Ogude (2003), argue that the music of *Nairobi City Ensemble* problematizes the idea of nation which they agree that is a site of difference. They state that popular culture is increasingly becoming a site where power brokering and a basic disavowal of the nation-state, as it is authorized by the national bourgeoisie take place. Further they state that music in Africa in general and Kenya in particular has provided an alternative site for contesting and subverting some of the repressive institutions put in place by the ruling elite. In attempting a reading of self, other and nation in the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay, the study sought to understand if this music is a fulcrum for creation of the Babukusu sub nation and whether there are any competing accounts in the same.

The study of self, other and nation as gendered discourses was further bolstered by Ogude (2007) who observes in reference to music in Kenya that music can be seen as a mode of self-writing and a mode capable of revealing to us the complex layers of our being and society. Ogude therefore forestalls the fact that popular music is a pathway into the reading of not only individual identities but also collective ones. This study's approach to discussing identities as represented in Babukusu popular music entailed elucidating how these identities are informed by

social histories of not only the Babukusu ethnic group but also the broader Kenyan nation. In the course of studying oral poetry, Maelo (2014) argues that funeral oratory (*Khuswala Kumuse*) does not just celebrate the achievements of an individual but more importantly it encapsulates the philosophy, culture and history of Bukusu society. It therefore becomes important because in its performance, issues like identity and nationhood of the community are highlighted. He further observes that '*Khuswala kumuse*' may be a kind of 'biography' since the performer is in some way providing the audience with a chronicle of prominent personalities whose lives and actions had great impact on the historical and socio-cultural sphere of the Bukusu. In addition, Maelo states that through this ritual, we enter the society's own discourse about their socio-political-economic world. The Babukusu are therefore able to demarcate themselves as people coming from a particular origin; with some beliefs, taboos, and observances which distinguish the society from others, who come from other places. Maelo's positing then implies that folklore may capture both individual's achievements and those of the entire nation. Further, it can be used to identify a nation. It was of concern to this research to interrogate the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay and establish whether their music captures their own achievements as members of the Babukusu sub nation and how those achievements echo the achievements of the entire Babukusu sub nation. Additionally, the study read how the music of the selected artists assisted them to demarcate themselves as members of the Babukusu sub nation and use this position to construct markers of the nation.

The Babukusu as a nation, Wasike (2013) argues, in fond reference to their cultural pride and solidarity forged through circumcision, they not only call themselves as '*Lirango lie enjofu*' or the 'thigh of the elephant' but also as '*bandu basani*' meaning of 'a community circumcised men'. Wasike further encodes that the Bukusu as a luhya sub-nation are traditionally divided into

clan clusters that have clearly defined and historical anecdotes, introductory praises and totems that are proudly acknowledged and regularly expressed to justify their identity. Nangendo (1994) argues that the Bukusu participate in harvest dances which seem to be seasons of rejoicing while gathering the grain. He observes that they work in the day time and dance by the light of the moon at night; men, women and children dance about a central orchestra of drums and shields which are beaten in unison. Nangendo further notes that women and men who participate in the dances are naked, however it was a taboo for any male to have an erection; the same sexual songs are still reproduced and enacted during birth of twins therefore people engage in what is called '*khukhina bukhwana*' (dancing twinship). The findings by Wasike and Nangendo are a scholarly testimony of the different markers of national identity among the Bukusu though they do not stem from popular music. In the present study, nationalism was read as evident within the Babukusu community but as encoded within the confines of popular music of the selected artists; the study therefore is a follow up scholarly project in the enterprise of excavating national identity among the Babukusu of western Kenya, Bungoma County through a reading of their music.

Popular music plays different roles in any given society. Sobania (2003) and Barz (2004) examine the role of music in social systems such as religion and rituals in traditional societies in western Kenya. Barz is quick to note that there is no such thing as popular music category in East Africa. Whereas Barz argues so, we entrenched our study both in local and urban spaces as we strove to reveal the markers of identity as espoused through the popular music of the selected artists. The research proceeded with the argument that music is part of popular culture hence we cannot miss popular music in East Africa, Kenya in particular and more importantly among the Bukusu. Anderson (1994) would argue in my support by positing that popular music is a viable

site for imagining the nation. Frith (1996) supports Anderson in the argument that music is not a mere monolithic reflection of a society at a given time; nor is it a static marker of identity, it is also an integral part of the daily activities that constitute individual subjectivity; ‘music defines space without boundaries.’ The study engaged with Anderson’s stand point further in attempting an elucidation of not only the nation but also self and other among the Babukusu of Western Kenya through the popular Music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay. In addition, Wanjala and Kebaya (2016) argue that music represents an important cultural sphere where identities are affirmed, torn apart and reconstructed. As a cultural space therefore, Babukusu popular music offered us chance to read how identity is ‘torn apart and reconstructed.’

Any culture, whether popular, mass or elite has a function to play in any given society. As argued by Fabian (1997) cultural expressions are always more than mere reflexes of social, economic or political conditions, culture does not simply mirror, it symbolizes and thus always has a sign-function. Fabian argues further that any living culture must be viewed as a communicative process in which a society not only expresses but also generates and forms its world view. This research therefore argues that Babukusu popular music is a source of moral teachings, a reconstruction of individual’s life stories, the Babukusu nation’s history, gender issues and just a pastime activity. Afolabi (2004) in addition argues that it is the responsibility of the oral artist to teach the norms and the values of the society to the younger generation and remind the older generation about its social and political responsibilities. He further argues that the oral artist through oral narratives, for example, teaches traditional morals and values warning against vices. It is with this perceived responsibility of the (oral) artist that the study sought to unravel how Wasike wa Musungu, Simiyu Makhanu and Steve Kay espouse the concept of identity as they narrate the mores and values of the community in their popular music. While

discussing on Bukusu popular music Masasabi (2002) notes that music is an important aspect of the Bukusu community's culture. As noted by Emeka and Okafor (1998) music in African societies is functional as every social occasion has a specified musical performance that is acceptable in the community. Masasabi further notes that the main musical instrument among the Bukusu is *Litungu*. Additionally, she observes that for the Bukusu, the instrument is a source of aesthetic appeal; that is why they also refer to it as 'Lusia' that literally means a 'string'. To Masasabi, the words 'lusia lulayi' used to describe 'good music' literally mean 'a good string' in reference to appealing music which is performed on the *Litungu*. The study stretched the argument by Masasabi about the 'aesthetic appeal' of popular music to read the different narrative strategies/technics that the artists deployed in the re-imagining of the Babukusu sub nation.

While commenting on the nature of popular music, Barber (1997) argues that popular music is the most protean text hence is able to respond appropriately to different issues raised in the community. This study notes at this point that Babukusu popular music condemns vices while extolling virtues. It also encourages communal approaches to handling of different challenges that come about in the Bukusu sub nation. Others encourage personal responsibility. A number of the songs too tell histories of individuals in the community; stories of people who accomplished certain feats that are worth praise while others bring to light instances of individuals whom the community regard as outcasts. Roseman(1991) while contending on music in place argues that music functions as a form of entertainment and aesthetic satisfaction, a sphere of communication and symbolic representation, and both a means of validating social institutions and ritual practices, and a challenge to them; music may comment upon and reinforce, invert, negate or diffuse social relations of power while Berliner (2008) argues that music in pre-colonial Africa

was integrated into the process of community living, in peoples' lives, in social organizations, in work or economic life, religion, celebration, political life and history. Fabian (2006) adds voice on the import of popular music by arguing that popular culture does not consist of a play of pure forms and structural relations; substantive issues are being formulated, political-ideological choices are made and distinctive expressions are being created. Further Connell and Gibson (2004) posit that popular music alongside other media such as art and literature operates at many levels, providing a platform for the expression of marginalized voices while illuminating global alliances and cultural flows. On her part, Nyairo (2004) states that popular song is a palpable site of memory that allows both the individual and the community to pile their layers of experience out. She further observes that it is a patchwork quilt from which their experiences can be retrieved at a later date simply by listening to the song again. She further notes that popular music is a site of memory both on account of what is inscribed within it (private) and also by virtue of its mnemonic capacities.

While discoursing on the concerns of Jazz, Lipsitz (1994) intones that Max Roach, the Be-hop jazz drummer described it as 'politics in the drums' to refer to aural reminders of a common African heritage, absent in political rhetoric but captured in the music. As the research delved into content analysis of the popular music, it was interested to establish if the selected artists in any way discuss their own life events and instances that may inform the story of identity in the Babukusu sub nation. In fact, Connell and Gibson (2004) remind this study that some emphasis on music and song as elements of everyday life and ritual is ubiquitous, while music invariably provided pleasure, it was rarely performed merely for entertainment; rather it was linked to economics, politics, other arts and above all, to social and ritual organization and language, in certain contexts music-ritual life-created, defined and maintained community.

This study is also informed by Connell and Gibson's (2004) standpoint that Music remains an important cultural sphere in which identities are affirmed, challenged, taken apart and reconstructed. Hawkins (2002) and Lull (1992) on their part observe that music as an integral component to daily situations, it structures our everyday social interactions-offering us frameworks to construct our identities and evaluate others. Further Frith (1996) posits that 'music gives us a way of being in the world, a way of making sense of it.' This study interrogates identity through diachronic approaches as identities have been depicted as process rather than state (Connell and Gibson 2004), as flow rather than fixed character, as constantly 'becoming' rather than 'being'. This study also took on this scholarly engagement due to Regev's (1997) positing that the 'nation' is a field of meaning, a contested term, a concept that provides the basis for debates in society about cultural difference, uniqueness and attachments to territory. Regev's argument stakes out issues of identity markers through its reference to 'uniqueness and attachments to territory', the study therefore sought to read the different markers of identity for the Babukusu sub nation as espoused in the popular music of the three selected artists.

Popular music emerges from different sites. Connell and Gibson(2004) argue that throughout popular music folklore, 'sounds' have emerged that have attributed to particular places-either as response to landscape, as expressions of local identity and difference or, as a representation of 'localness' in increasingly global music distribution networks. Using this argument, this study attempted a reading of the popular music of the selected artists in order to demonstrate whether it is a response to landscapes or an expression of local identity in the endeavor to stake out nationalism among the Babukusu but as encoded within their popular music. In addition Frith(1989) argues that all countries' music are shaped by international influences and institutions, by multinational capital and technology, by global pop norms and values, no country

in the world is unaffected by the way in which the twentieth century mass media have created a universal pop aesthetic. The present study took interest in Frith's assertion and attempted an understanding of how international influences have impacted on the construction of different markers of national identity but within the lyrics of the select artists.

In a different scholarly enterprise, Kasiera (2021) while reading identity (National, Cultural and Personal) notes that although identities may be at times contested and variable, there are forms of identities with which the characters in the texts make sense of themselves and others. Kasiera makes this assertion while studying Yvone Owuor's texts: *Dust* (2014), *The Knife Grinder's Tale* (2007) and *Weights of Whispers* (2003). Additionally, he argues that the meaning of such identities change and vary from time to time but when it comes to personal, cultural and national levels, persons perceive of themselves as made up of some common binding ideas at specific times in their lives. In this context, Kasiera is advancing the fact that identities have a golden thread that bind them at some point and which ensure their stay together. This is a scholarly enriching discourse but based on written literature. This study shifted to a look at popular culture; popular music in particular and sought to demonstrate how identities of self, other and nation as gendered, subjective constructs are encoded in the Music. The research's argument is that identity as a gendered engagement deserves an exposition to a different scholarly lens and in a variant cultural fund in order to elucidate its construction as informed by social histories and expressed through the artistry of the Music.

2.2 Social history, popular music and identity

Identity is a social construct that is relatively understood and evidently, concepts of identity are informed by social histories, thus the Babukusu may have different accounts of what John

Tinkler (1988) calls ‘private history’ that inform their identity constructions. In this section, literature that engages with social histories the world over is reviewed.

Different literatures exist on the concept of social histories with regard to different nations. While discoursing on “Narrated Histories in Selected Kenyan Novels, 1963-2013”, Yenjela (2017) observes that literary engagements with Kenyan histories have happened not only in the Kenyan novel, but also in other literary genres such as short stories, drama, poetry, life narratives and oral narratives. Yenjela demonstrates this through reference to literary outputs both in Kiswahili and English that animate the Kenyan literary terrain. This has largely been addressed in written literature and this study does not privilege one genre over the other but anchors its analyses in popular music with an abiding concern on how the multilayered concept of identity as encoded in Babukusu popular music is constructed but as informed by social histories. Furthermore, the cultural canvas that Yenjela exposes is wide enough in dissecting Kenya’s histories but it excludes popular music which is at the center of the present study. This research sought an exploration of how the popular music of three selected Babukusu popular musicians encode the concept of identity and how the emergent social histories either complement, support or subvert dominant historical accounts recorded as official history of the Babukusu diachronically. In fact, the study’s reading of these texts is cognizant that the diachronic approach calls for a kind of historical revisionism; hence these songs are essentially social histories and or engage with social histories. This scholarly endeavor we sought to achieve by parading identity through the self, other and nation but as informed by both social histories and conceptualized through gendered lenses. Such an engagement with social history is informed by the fact that identities develop over time against the background of past experiences and memories; memory therefore is a pivotal medium through which identities are formed (Olick

&Robbins, 1998). In fact Hoeven (2014) notes that in its connections to identity construction, music is strongly related to personal and collective memory. The Kenyan nation as both a pre-colonial and post-colonial construct, this study speculates has a gallery in which its history is inscribed. Ursula (1969) defines history as a 'product of the mind, highly complex but a doubtful resemblance to what really happened.' Ursula therefore suggests that the history that artists 'reflect' and 'reflect on' is not necessarily a one to one mapping of the real life events; but it could be a reflection of the reality. The concern in this scholarly engagement was to attempt a reading of the popular music of three selected Babukusu popular musicians and demonstrate how they incorporate or rather how they map different identities as influenced by different histories of both the Babukusu sub nation and the larger Kenyan nation. In the same engagement, this study made an initial effort to assess whether these social histories in any way subvert, complement or support the existing discourses on Babukusu nationalism and otherness.

There are attempts by artists to link histories represented in art with formal histories, for example, Battestin (1970) emphasizes the fact that 'the writing of history is necessarily a personal and poetic act; the historian is not a slave of time, but its judge and master, binding the centuries together through 'webs of reference' [...] and achieving coherence through the continuous presence of a personalized narrator.' By making reference to 'personal and poetic act(s)', Battestin advances the idea that social histories are informed by individual (personal) experiences but which are creatively crafted into a discursive discourse. Popular musicians are gifted at creativity in coming up with their hits, in fact, as argued by Regev (2013), musical creativity is a dialogue between different cultures. It is through such 'dialogues' that popular musicians are able to negotiate different social histories. The current study engaged with the 'dialogues' as mechanisms for reimagining the Babukusu sub nation.

Music can be read as a heritage industry especially in its involvement in the preservation and reenactment of the past where it is historicized. To properly understand their own existence in the grand scheme of historical events, Dijck (2007) argues that people continuously sharpen their own remembered experience and the testimonies of others against available public documents, exhibits, textbooks and so forth. In this regard then popular music memories are able to capture social histories; what Tinkler (1988) calls us 'private history.' Flinn (2007) argues that in response to concerns of the social history movement, increasing attention is paid to the historical experiences of 'ordinary people' and disadvantaged groups. In addition, it is argued by (Bennett, 2009; Brandellero and Janssen, 2014; Moore, 1997) that this wider scope of heritage also includes mass-produced cultural forms such as popular music. The current study benefits from Dijck's standpoint in that in its analysis of the social histories within the music, it compared what the musicians construct against available public documents regarding Babukusu nationalism and in the process the study uncovered how the social histories constructed in the music impact on the existing narratives about the Babukusu sub nation and otherness.

Popular culture is informed by different aspects of any given society. Nyairo and Ogude (2003) argue that music is an important component of popular culture while Barber (1997) describes music as 'the most protean, adaptable and transferable of the arts.' From Karin's understanding this study is able to glean that music can offer insights into philosophies of a nation. This offers the present study a landing ground as it set off to dissect identity as it trusts that the popular Music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay has the same qualities as outlined by Karin. Nyairo and Ogude (2005) investigated how Gidi Gidi Maji's popular song *Unbwogable* moved to occupy Centre-stage in the political arena of Kenya's December 2002 general election. They argue in the paper that popular forms have the capacity to forge,

clarify and articulate the bond between cultural affairs and political existence. They observe further that part of the power of popular music is to be found in the way it congeals into a set of conventions, thereby embodying a tradition through themes and concerns of the songs in which we hear of the issues and events that constitute a people's experiences. Further they observe that, popular music documents a people's history as it gets woven into the sound tracks of events, moments and experiences-it is mnemonic and therefore certain songs carry the capacity to make one recall a particular place or specific events hence the history of a community can be told from or through that community's collection of popular songs. This is a scholarly enriching enterprise that lays ground for this study. In an effort to elucidate the construction of the self, other and nation, the study was compelled to look at some of the thematic concerns in the music and how they relate to issues that tell the history of not only the Babukusu sub nation but also the Kenyan nation and which guided it in decoding issues of identity. In fact, there are historic events that have eventually become markers of self, other and nation within the Babukusu community.

In the course of dissecting the import of popular music, Wanjala and Kebaya (2016) argue that Music has long been a key facet in the culture of many Kenyan communities; in fact, they state that, it facilitates interaction between community members and represents an arena where the populace can voice their support or disapproval for leaders. They further advocate that it is therefore on such basis that music is considered a viable vehicle to gain insight into the Kenyan people and their histories, traditions and customs. The research read the Music of the selected artists with an aim of establishing how its content allows us to gain insight into the Babukusu (Kenyan) people and how the music brings to the fore aspects of historiography of the Babukusu sub nation and how the same is a reflection of national (Babukusu) identity and otherness.

While relating popular music compositions to Kenyan politics Reuben Ondara(2020) examines and reflects on the pre-election, election and post-election period occurrences, the resilience of the Kenyan populace and the way forward. He does this through a reading of the popular music of a Gusii secular popular artist; Henry Sagero. The music recounts the numerous events of the 2007-2008 post-election violence marred by unprecedented loss of life, displacement, destruction of property, animosity and ethnic strife, courtesy of the disputed presidential elections. The period as encoded in the music is chronicled in the minds and works of local artists and historians for posterity and to reflect the country's identity. The song 'Omugusii Omukimbizi' by the artist, Ondara argues has shocking revelations of the ghastly deeds and callous experiences undergone by the kinsfolk and citizenry in the given period. This study charts a clear path in the way popular music captures historical realities and how these historical realities affect a nation's identity. It is with this perceived relationality between popular music and history that the study delved into the popular music of the Babukusu with a scholarly intent of decoding how the Babukusu identities are constructed but as informed by social histories.

It is Wa Mungai(2008) in 'Made in Riverwood'(dis)locating identities and power through Kenyan pop music, who argues that *Mau Mau* history supplies critical tropes by which popular musicians seek to apprehend and explain the tensions in their everyday lives especially those to do with identity and power. In addition, Mbugua argues that musicians are aware that within their commonplace existence, they have the means with which to deal blows against the mighty by means of their critiques of society, especially through satirical laughter that their work evokes amongst audiences. In his analysis Mbugua also exposes how the tracks of Kamaru engage with national politics; the national political agenda is rolled back to the ethnic groups-the tracks therefore are concerned with the past, present and future of the Gikuyu nation. By use of gazes

into the past 'sufferings' under Moi, the leadership of Kibaki and Kenyatta is justified as having come to them naturally from the beginning as the community fought for independence. Mbugua's paper is informative in the way he identifies the Gikuyu nation with the fight for independence hence his reference to Mau Mau. Mau Mau therefore becomes a mark of resistance during the colonial period but is borrowed and appropriated in the post-colonial setting in order to create agency for other forms of resistance in case of misrule. This study isolated variant thematic percepts that spoke of the Babukusu sub nation in terms of its reaction to colonialism and sought to read such themes with an intention of dissecting any links to identity as espoused in the lyrics of the three selected artists. Mbugua concludes in his paper that, popular music as demonstrated in his analysis, works as a distillation of memory in a manner that enables the circulation of narratives about Gikuyu history amongst listeners at the same time as past responses to persecution are suggested as possible paths of action should the need arise at present. Pop music therefore is used as a potent tool for anti-state social mobilization. Memory therefore Mbugua argues, becomes a plane upon which to constitute both self-understanding and that of nation. In Mbugua's understanding therefore, memory is both a device and a site for negotiating about individual and national identity. The study set out to read the lyrics of the three artists with an aim of establishing social histories linked to either the Babukusu sub nation or the Kenyan nation and how the same histories shape the construction of Babukusu nationalism and its otherness.

The social history of a nation is a storied discourse. Somers (1994) contends for example that social life is storied because 'people make sense of what has happened and is happening to them by attempting to assemble or in some way to integrate these happenings within one or more narratives.' To Somers, narratives that constitute identities consist of relationships of events,

which are connected in a casual way but contained within time and space. In this light, therefore, the identity of the Babukusu popular musicians and the consumers of their popular music can be unpicked and unpacked as a meaningful engagement with the different cultural and social relations. Through this engagement then, the study was able to tease out how social histories inform the remaking of the Babukusu sub nation and its otherness.

In sustaining group, communal, subculture or societal continuity, collective memories serve an indispensable role. This is because, they bring together past and present in the cultural collectivity of a given collective (Brockmeier, 2002; Connerton, 1989). This research therefore regarded the artists as a mnemonic community (Zerubavel, 1996) with their own narratives that inform particular identities. They weave their life-experiences together in coherent stories (music) and it is through these stories that they not only discharge identities of self and other but also those of nationalism. The research holds on DeNora's (1999) argument that popular music is one means for the construction of autobiographical memory. The Babukusu popular musicians therefore relate both their personal histories and those of their nation and they are these personal and national histories within the popular music that either affirm what is known in the public domain about the Babukusu or subvert the same notions. In fact popular music as Ogude (2007) observes in reference to music in Kenya can be seen as a mode of self-writing and a mode capable of revealing to us the complex layers of our being and society. Ogude points at the fact that popular music can be read as a means of telling an individual's life narrative which in turn can reveal both individual identity and collective identities. Life narratives are therefore negotiated through memory and it's within these life narratives that social histories are constructed. The current study read the music as both life narratives and forms of

autobiographical memory in an effort to link Babukusu nationalism and otherness to social histories.

In any given society, popular music can address different issues. WA Mutonya (2014) while discoursing on '*Mugithi*' is of the opinion that most themes in the music are taken from the everyday urban life, and they are able to capture both the restless excitement and the frustrations of life in the city and its ramifications. It also reflects, Mutonya observes, ideas around crime, corruption, adventure, and intrigue, sex, love, and romance, conflicts of cultures, linguistic innovations, idiosyncrasies and stereotype in the city. Such findings are scholarly enriching as they demonstrate how pop music is shaped by spaces-urban space. The present study juxtaposed the popular music of Steve Kay with that of Wasike wa Musungu and Simiyu Makhanu as it endeavored to read their lyrics as constructions of self, other and nation but as informed by social histories and gender politics. The themes of the music of the selected artists were dissected in so far as they contain markers/signifiers of identity among the Babukusu. Mutonya further argues that Mugithi performance can be seen as a site where urban identities are performed. This study engaged the percept of identity further by assessing how it is dramatized in the popular music of the selected artists.

2.3 Gender dynamics within popular music

From another perspective, popular culture scholars have dissected gender as a construct of popular music. This has been done through analysis of the different gender dynamics embodied in encoding gendered identities. In this section, literature on gender and sexuality is reviewed. Issues relating to gender and popular music have been discussed by different scholars (Taylor, 2012; Treitler, 2011; McClary, 1991). According to Taylor; music has been described as 'a

dynamic mode of gender.’ In this light then Taylor implies that music is a transient discourse about gender. Treitler argues that music is an essentially gendered discourse, a marker of identity meaningful only within a context of gender, race and ethnicity while McClary notes that music is fraught with gender related anxieties and the history of musical form and structure described as a heavily gendered legacy bound up with issues of gender. The above studies seek to link music with gender, in fact they establish a relation between the two concepts, however, the purpose of the present study was to read how variant gender dynamics are deployed in negotiating identity construction within the Babukusu popular music.

Different scholars have enunciated on the concept of gender among the Babukusu. Kimingichi Wabende (2014) quoting Wanyonyi Manguliechi, a Bukusu genealogist, states that the word ‘*omukhasi*’ is associated with ‘*asi*’ (down) which has served as justification why the woman has to be below or under men. This assertion by Wabende confirms why the use of *Omukhasi* may be perceived as derogatory. However, Kasili (2016) contrastingly notes that the title *Mayi* has a lot of respect; a woman is not the same as mother in the nation. When conducting a head count, the Babukusu do not consider women as noteworthy, so that in case one is called upon to state the number of passers-by and people in their company, rather than saying there is one mature male, a child and a mature female, the answer will be: one person, a woman and a child. Ironically, whenever something happens accidentally and which may portend danger, both Babukusu men and women call out for their mother’s intervention through the phrase *Mayi wee!* meaning, ‘Oh mother!’ At this point both Babukusu men and women identify with their mother. The present study sought to read how the different gender dynamics within the select popular music serve to enhance the construction of not only different markers of self and other in the music but also how such gendered discourses impact on the imagination of the Babukusu sub nation.

In affirming masculine pride and bold manhood, the Babukusu use different discursive strategies. Wasike (2013) in reading Babukusu funeral oral poetry for example, relates that biographical details of the oral poet can be a demonstration of the extent to which personal life and character determine and shape an individual's status as a symbol of Bukusu masculinity. For Wanyama (2006), Babukusu circumcision music has various virtues embedded in the songs: etiquette, discipline, communalitiesand hard work. He notes in addition that Babukusu circumcision music is deeply rooted in myths, taboos and beliefs that form the basic philosophical foundations of the Babukusu cultural fabric. The scholarly intent of the present study was to make an initial attempt at decoding the identities of self, other and nationhood but as informed by gender dynamics and social histories.

While commenting on the nature of language in music, Monelle (2000) argues that music is a denotive language; the composers assemble different sounds that are intentional for purposes of conveying meaning. In the same light, Murphey (1992) notes that one reason for the vagueness of pop songs is the lack of gender referents in the lyrics. Monelle's study is a musicology engagement while Murphey's study is a linguistic approach to dissection of music. The current study arguing from the point of view of gender performativity, believes that metaphors that are employed in the construction of identity among the Babukusu through the popular music of the selected artists are gendered hence able to discharge identities of self, other and nation.

In another scholarly engagement, Thiong'o (2015) while reading the portrayal of women in selected songs of Kenyan male artistes argues that the songs can be viewed as honest confessions of what usually remains concealed in the self and about the other. He notes that the song is therefore an interchange of a gendering process that voices its inner tensions, arguments, fears, hopes, dilemmas and ambitions through the song. Thiong'o analyses women viewership as

metaphors. In addition, the songs define confessions of inner dialogues hence revealing male gender discourses about women as manifested in ironic, symbolic and indexical metaphors. Thiong'o notes that male artists employ different metaphors to qualify their view of women; he does this through reference to Jaguar who portrays love as a journey, while Big Pin, Daudi Kabaka and John De Mathews employ novel metaphors to define the image of woman within aspects of feminine strength. These metaphors draw cognizance to new dimensions within which the women of today should be perceived. He eventually concludes by noting that male artistes valorize the song as a site to negotiate with women while women appear to use their bodies as a negotiating tool where they communicate via body language. This is a scholarly enriching study especially with regard to language use and the popular artist; it therefore offers the current study a ground to further read how the three selected popular artists deploy gender dynamics as a means of construction of Babukusu gendered identity.

In the course of commenting on the nature of hip hop as a musical genre, Wanjala (2019) observes that on the Kenyan scene, hip hop artists use language that has distinctive slang which is a combination of many dialects such as Swahili, English and other local languages such as Kikuyu, Dholuo and Luhya. She further notes that the language of these rappers is gendered. She demonstrates this assertion through reference to nouns such as *mama/mathe* (mother), *kinyaunyau* (small wolf), *mahaga/manyake* (butts) and *dame/manzi* (pretty girl) which target specific gender roles or attributes for women which are domestic or are highly derogatory. On the contrary, she observes, vocabularies such as *daddy/budaa* (respectable father), *mbuyu* (respectable strong man), are gendered towards men's specific gender roles such as strength, protection, security and respect. In the same vein, Sharpely-Whiting (2003) still commenting on hip hop, argues that since hip hop is about women other than men, the artists have formulated

lexis that distinguish and mark gender. Whereas the present study is not anchored in hip hop, it was of interest to it to make an initial attempt at reading the gender dynamics as part of the language employed by the artists in their cultural project of encoding identity of the Babukusu sub nation.

Commenting on hip-hop music, Mwangi (2004) argues that the new hip-hop music form Kenya, Tanzania and Uganda uses the phallus and male sexual desire as a symbol. He therefore concludes that the artistes adopt traditional stances merely to create an aura of respectability to shield the obscene pursuit of male lust dominating most of the songs. He further argues that in this new music, a conservative view of both gender relations and sexual politics conflates with the national agenda propagated by East African statesmen. The present study does not focus on the whole of East Africa but studies three different Kenyan artistes, in fact within the Babukusu of western Kenya. Mwangi's study is quite informative in establishing the link between national politics and gender issues; the present research studies gender dynamics as a means through which the Babukusu sub nation is re-imagined.

While contending on forms of popular music, Wasike (2011) sought to 'track the emergence of a rap genre dubbed *genge*, which is rendered in sheng, a type of urban slang, which is a mixture of Swahili, English and other local dialects.' Wasike comes to conclude that through the lyrics many *genge* artists seek to entrench many stereotypes about male hood in both the local and global contexts. Further, he observes that the anxieties of late capitalism that define the changing lifestyle in an African city like Nairobi, have a strong bearing on the way gender roles are negotiated in many urban spaces. Wasike's findings have a bearing on the objectives of this study. The study read how identity is constructed in the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay without narrowing down to male stereotypes but as central

characters in the enterprise of constructing the self, other and nation among the Babukusu of western Kenya. All this was achieved by dissecting the gender dynamics especially with regard to the different ways in which men and women are understood and relate in order to re-imagine the Babukusu sub nation.

In the process of reading African music, Wanyama (2006) investigated the form and content of the same music with reference to Babukusu circumcision. He analyses the creative and compositional thought of Babukusu music and its song text. Wanyama argues that Babukusu circumcision music is deeply rooted in myths, taboos and beliefs that form the basic philosophical foundations of the Babukusu cultural fabric and hence its context specific/content-utilitarian nature. He also analyses performance of the music and singles out textual repetitions as serving to emphasize the messages embedded in the songs. He further comments that Babukusu circumcision has various virtues embedded in the songs: endurance, hard work, determination, respect, collective responsibility, communalities, etiquette and discipline. The study sought to establish if Babukusu circumcision forms part of the markers of gender identities among members of the Babukusu sub nation as expressed through gender dynamics.

Nyairo and Ogude (2003) hold on the idea that *Nairobi City Ensemble* has employed the motif of return and memory and argue that, there are a number of key returns in the album 'KaBoum Boum'. This is a narrative strategy by the ensemble to highlight different issues such as frustrated mothers and the destructive power of polygamy. We dissected the narrative strategies of the selected artists in order to assess if there is any gendered figurative language that facilitate their efforts at the construction of the self, other, and nation. As Nyairo and Ogude read the issues of frustrated mothers and destructive power of polygamy, the study read these concepts of

gender further especially the way the artists engaged with different gender dynamics in order to deliver identity.

While relating music and gender, Feld and Fox (1994) argue that music replicates and emphasizes gender divisions, alongside authority, age and class while Merriam (1964) lucidly states that songs could be, however both forms of social control-reflecting the ethos of a particular culture, in terms of values, sanctions and problems-and a means of challenging norms, through the expression of feelings that could not be spoken in other contexts. The current study argues that in order for the musicians to discharge identity, they employed gender dynamics since it is gender that pieces self, other and nation together. This study is reminded by (Denselow, 1989; Harker, 1980; Street, 1986) that popular music has often challenged the authority and legitimacy of state systems including repressive colonial and neo-colonial regimes and various forms of nationalism and capitalism alike, likewise music has also contested systems of hetero-patriarchy. Hawkins(2002) adds a voice on the import of popular music in the argument that popular music is shaped by and shapes social, political, and cultural concerns; music produces and reproduces meanings so effortlessly that we often do not notice its impact on our daily lives. Further Dyer (1997) reminds us that all music involves to varying degrees issues of race and ethnicity. The study held on the argument by Denselow, Harker and Street to further engage the gender discourse highlighted so that it decodes how the female and male characters depicted in the music enhance the construction of markers for first gender and then individual and national identity within the Babukusu popular music. Of interest to the study was how the musicians deploy gender dynamics in the course of constructing the identity of self, othered and Babukusu sub nation.

Wechuli et al (2022) examined the images associated with women in the music of Ali Akeko and Wilbert Wanyama through Ethnopoetics and feminist literary criticisms. The study established that women in the music are depicted as: Nurturers, leaders, people worth to be respected, adulterous, reliable, evil and destructive. The gallery that study constructs captures both positive and negative attributes of the female gender. This is a meeting point with the present study as we also endeavor to read the different gender dynamics, however, the present study does not limit itself to the female gender but adopts a broader spectrum in order to read the identities of both men and women in fact split into: men, wives, women and girls respectively. On the other hand, while studying gender presentation among the Abakhayo, Anyango (2014) notes that men and women in Ongidi's music are portrayed variantly. Anyango argues that women are constructed as: Daughters, wives, mothers, sisters and providers while men are looked at as sons, brothers, husbands, fathers and providers. This is a study that is scholarly enriching in so far as it looks at gender as constructed within the family set up. The present study goes beyond the family boundary and delves into the performativity of these genders in order to elucidate their identities within the music.

2.4 Techniques for re-imagining nationalism

Popular music like any other art has ways in which it appeals to its consumers; this is achieved in the way in which the musicians deploy different lyrical techniques meant at effectively delivering the message. In this section therefore, literature on how popular music has been able to interpellate different audiences through variant ways of packaging its message is reviewed.

Commenting on rap style in the paper 'Who can Bwogo me?' Popular culture in Kenya, Nyairo and Ogude (2003) argue that the emotive and provocative rap style of the lyric helped to recommend it to the young, globally-aware, style conscious audience that has been wooed into

the adoration of hip-hop through various media. Nyairo and Ogude therefore associate the number ‘who can bwogo me?’ with the youth; it is part of their identity. Armstrong (2004) writing on Eminem’s construction of authenticity opines that Rap is the most common force in popular culture. Armstrong notes that while Rap is the product of several cultures, it is primarily a product of the culture of immigrant African Americans and Puerto Ricans in New York, and, to many, it carries a message of ‘disaffection and rage’ associated with alienated youth in the inner cities of United States of America. Rap therefore has, to Armstrong, close links to other diasporic musics, going back to early call and response styles including Jamaican dance hall and dub poetry. Dery (1994) observes in addition that Rap involves the ‘continual citation of the sonic and verbal archives of rhythm and blues, jazz and funk forms, a process that occurs through sampling: ‘its founding gesture; an incursion against the author function incorporating not just lyrics, but newscasts, sound effects, answering machine messages and political speeches’. In Rap, voices become musical instruments with phraseology and pauses that are not merely stylistic effects (but) aural manifestations of philosophical approaches to social environments. While commenting the nature of Rap, Krims (2000) notes that nearly every country in the world features some form or mutation of rap music Bennett (1999) writing on rap argues that Gangsta is rap music’s dominant subgenre and artists offering other kinds of rap are categorized as either ‘alternative’ or part of the non-gangsta wing of hip-hop.

In the context of Kenya, Wasike (2011) takes note of the different names for musical rap styles and links these to different production houses. He mentions: *Kapuka*, *jipuka* and *genge*. Wasike’s observation confirms the existence of rap subgenres even at the level of manner of rendition. The present study followed a similar trend in attempting at exposing Babukusu popular music to a cultural Lens for dissection of identity. Issues involving manner of rendition, instrumentation and

banding among other qualities associated with other forms of popular music aided the study in so far as they acted as techniques for discharging identity as informed by gender discourses but as expressed through the form and artistry of the music. In fact, Whereas the lyrics of Wasike wa Musungu, Simiyu Makhanu and Steve Kay are not presented in rap, the current study read the selected lyrics to establish the unique ways in which the select artists package their message so as to have what Nyairo and Ogude (2003) refer to as ‘a captive audience’ as the artists’ grapple with different forms of identity in the process of re-imagining the Babukusu sub nation.

Referring to why the lyric ‘Who can Bwogo Me’ appealed to the youth, Muganda (2002) comments that: ‘The song...is a dance track meant to inspire everyone, especially young people, to assert themselves, even in the most hostile of circumstances. It is meant to galvanize all those who think they can make a change in life.’ Muganda essentially identifies the unique qualities in the popular text that held the youth ‘captive’ hence making an inscription on their identity. The present study selected three different artists whose compositional elements in their lyrics differ especially in the appeal to different audiences; this served the study aptly in establishing the different lyrical technics that the artists employed in order to deliver the construction of identity as they re-imagine the Babukusu sub nation. This argument receives back up from Agawu (2001) who says of African music: ‘while performing practice and audience participation vary according to genre, the activity of meaning construction remains essential to all participants.’ In the same vein, Barber (1997) argues that the critical factor in understanding popular culture is to understand how its texts work as *texts*. She goes ahead to pose a question: What are their stylistic conventions, genres, rules of composition and modes of address? She then states that careful attention to these features will help uncover the forms of intellectual analysis embedded in such texts and the imagined publics they seek to address. Karin makes these observations while

commenting on how popular texts work in forging public opinion. The study was a follow up study in understanding the different stylistic conventions, the modes of address and possible rules of composition in attempting to decode identity and how therefore as argued by Barber the music forges public opinion in re-making the Babukusu sub nation.

While reading the relationship between emergent art forms and global cultural trends, David Samper and Mwangi (2004) dissect the contemporary Kenyan popular music from socio-cultural perspectives. Samper explores and records characteristics of Kenyan rap with particular attention to its first language roots and accounts that rappers in Kenya are a kind of multilingual culture brokers who use all the linguistic resources available to them hence conferring symbolic power and cultural capital on all the languages used by young people in their identity project. Such conclusions are very important to the current study because two (Wasike and Makhanu) of the select artists mainly use Lubukusu in their songs but on scanty occasions incise Kiswahili and English; such entrants from both English and Kiswahili creolize the language of the artists hence hinting at the fluid nature of their own identities and those of other Babukusu and Kenyan first language speakers, it was of interest to the study to read such lexical entrances and how they shape the construction of Babukusu national identity. Steve Kay, the third selected artist is a young upcoming one who has a number of instances constructed in English and Kiswahili, he interested this study because the transition between him, Wasike wa Musungu and Simiyu Makhanu enabled this research understand how the present artist in his own way articulates and negotiates identity of self, nation and other in the process of re-imagining the Babukusu sub nation

In the Paper 'Who can Bwogo Me?' Popular culture in Kenya, Isabel Hofmeyr, Joyce Nyairo and James Ogude(2003), while explaining how a process of compression or congealing occurs,

argue that there are different textual procedures such as cutting and splicing; the Luo horn and lute are spliced between instruments of modernity, the guitar and the trumpet, therefore the audience must fill in the spaces between two groups of instruments, deciding on how they are related-through opposition, chronology(the horn and lute prior to the trumpet and guitar) or through appropriation(the trumpet and guitar a subordinate of the horn and lute).The paper observes in addition that a careful excavation of the song lyrics and accompanying music indicates, these texts ‘abbreviate, rework and rewrite’ everyday experiences in order to ‘congeal features of postcolonial Kenyan life’. This study finds the ‘cutting and splicing’ a good device in creating audience attention as they order the instruments themselves, the study therefore sought to establish if Wasike wa Musungu, Simiyu Makhanu and Steve Kay employ different textual procedures in order to in the word of Isabel et al (2003) ‘excavate’ the issue of identity within the Babukusu sub nation which inform part of the Kenyan post-colonial experience. This approach assisted the study in re-reading the Babukusu sub nation as a post-colonial imaginary.

Wasike(2011) demonstrates how *Jua Cali* is one of the most talented musicians in Kenya today through his verbal fluidity, lyrical prowess in rhyme and remarkable ability to convey imagery, metaphor, imagination and experience in narrative/rap form make him not only one of Kenya’s greatest story-tellers, but also one of *genge’s* most gifted individuals. This is also another meeting point between Wasike’s study and the present study; the research purposed to unpick and unpack the performance spaces that the selected artists (re)deploy in re-imagining the Babukusu sub nation.

2.5: Theoretical Framework

Alembi (2002) argues that one of the challenges that face researchers is to select an appropriate theory or set of theories from various perspectives contending on the theoretical terrain. He makes this assertion while discussing an attempt to choose an appropriate interpretive prism for his research on Abanyole funeral poetry. He attributes this difficulty to the fact that the study of folk poetry lends itself to a number of theoretical possibilities. Muleka (2014) opines that the difficulty in the choice of appropriate theory in the study of oral literature lies in the unpredictable and ephemeral nature of oral literature since to a large extent it is the performer who decides what to perform and how to perform it. Therefore, Muleka adds, the literary analyst is left in a dilemma over what theory to apply. He nevertheless notes that choice of theory must put the oral artist at the center of any critical enterprise.

Despite the standpoints held by Alembi and Muleka on choice of appropriate theory, this study argues that where one theory seems deficient, then a researcher has scholarly latitude to borrow appropriate tenets from different theories and come up with a conceptual framework in order to flesh out what a study intends to achieve. Alembi contends that he was guided by the need to maintain a close problem- theory- method linkage in selecting a framework for the study. This study borrowed Alembi's assertion as a follow up study in holding on the problem-theory-linkage, method in selecting an appropriate conceptual framework. In addition, the oral artists remained at the center of the study for the popular music under analysis remains their creation and the study only attempted an interpretation of it. Muleka (2014) further suggests that by being 'performer centric', one starts with the source of the verbal utterance and follows his/her thoughts through the content included in the performances and the methodology they choose to

make their audience happy. Once this approach is taken, Muleka observes, then it can be coupled with other relevant approaches that will contribute to understanding the performer's condition and by extension that of his/her performance. This study therefore focused on the popular music as 'verbal utterances' and followed their 'content' through the different performance strategies in the construction of identity.

It is noted by Click and Kramer (2007) that popular music is profoundly interdisciplinary hence making it quite difficult to categorize it by method. However, Herman, Swiss and Sloop (1997) acknowledge that many popular music studies employ three basic approaches: institutional analysis (focusing on production, industry and economics), textual analysis (focusing on meaning and representation) and ethnographic analysis (focusing on audience and the everyday environment in which music is heard). From the above approaches, this study finds expression in textual analysis. To facilitate decoding of identity in the popular music of the selected artists, this study borrowed tenets from Ethnopoetics, Homi Bhabha's Nation and narration, New Historicism and Judith Butler's gender performativity.

Ethnopoetics has origins in United States with two basic perspectives associated with Dell Hymes and Dennis Tedlock who conducted research among the American Indians. Anttonen (1994) argues that Ethnopoetics focuses on the aesthetic and poetic structuring of oral Art: 'Its methodology and theoretical foundations lie in pragmatics, phenomenology, sociolinguistics, ethnomethodological conversation analysis, the ethnography of speaking and the performance approach in American folklore studies.'

It is also observed by Anttonen (1994) that Denis Tedlock's strand of Ethnopoetics advances the idea that emphasis be laid on: 'The patterning of the texture, which must also be shown in the

transcription.’ Tedlock further advances the argument that in the presentation, ‘each line is put forth in such a way as to render its fullest available charge of texture: rhythm, nuance, phrasing and metaphors-factors which may depend on relation to other lines by parallelism, redundancy, and grouping.’ This is further supported by Mills (1991) who argues that aural qualities in performance convey to the listener a sense of the relative importance of propositions and their connections with each other, which are essential aspects of meaning.

According to Anttonen (1994) Tedlock’s strand of Ethnopoetics embraces the following features:

A. Emphasis is placed on the oral nature of texts and the dependence of the organization of texts upon lines

B. Transcription of texts is based upon two factors:

i. The text is arranged into lines according to the pauses in the oral performance. Each new pause indicates the end of one line and the beginning of another.

ii. The transcription shows the variation in pitch, volume, vowel length and presents the text as it is heard in performance

C. Emphasis is on field work; all material studied must have been collected by the researcher studying it.

Dell Hymes’ strand of Ethnopoetics highlights the following elements: (Anttonen 1994)

Emphasis is on the notion that many things in narratives revolve around a pattern number or a sacred number or some multiple of it. Hymes posits that the form which is based on culture

specific pattern number brings rhythm to a story. Further, the evaluation of a narrative is based on the successful elaboration of this patterning.

b. Focuses on the stylistic and grammatical features in order to find the formal poetic structure of a text, the underlying rhetorical form in the texture.

c. Employs a structural method and is an application of the elementary principle of structural linguistics. It is based on the pragmatic study of language in which signs and texts are studied in terms of their use in communication. Semiotically, meaning is studied in terms of the relationship between a sign and its user, and it is this approach that distinguishes Ethnopoetics from formalism and structuralism.

d. Texts analyzed are available only as written documents.

Apart from Dennis Tedlock and Dell Hymes, another scholar Harvilahti (2001), lays emphasis on ethnopoetic substrates, which are culture specific meanings contained in oral texts. The substrates act as culture specific mental models representing a network of specific multilevel ethnocultural characteristics of each particular tradition. Harvilahti (1998) further argues that there is need to examine narrative patterns beyond mere concern with stylistic features and other formal elements of the surface structure to using these features to elucidate the theme of the study. In contributing to Ethnopoetics, Alembi (2002) came up with what he calls an infracultural model in folklore analysis, a means for interpretation of words and actions that can only be located within the perceptions of the study community.

Away from Ethnopoetics, the study also relied on Judith Butler's gender performance and performativity notion in reading the emergent issues of gender in the selected popular music. Krollokke (2006) notes that Butler was inspired by Jean Searle's speech acts and by John

Langshaw Austin's description of the term Performative. At the same time, Krolokke (2006) observes that Jacques Derrida's claim of iterability of the performative as the source of power inspired Butler more. Butler (1999) says that the distinction between sex and gender is intended to show that biological sex does not determine gender: 'If sex and gender are radically distinct, then it does not follow that to be a given sex is to become a given gender. In other words, 'woman' need not be the cultural construction of the female body and a 'man' need not be in reference to male bodies. To Butler (1999) therefore, gender does not stay the same over time and varies with race, class and region; this is the reason it is impossible to view gender separately from the 'cultural intersections that 'produced and maintained' it. Further she notes that (1988) gender is a conscious and deliberate act done the first, hence performance, but when these acts are repeated ritually and unconsciously, they become performative; gender 'is real only to the extent that is performed.' Butler explains that nobody is a given gender prior to doing gendered acts. In Butler's (1999) text, she writes that 'identity is assured through the stabilizing concepts of sex, gender and sexuality.' Butler (1999) writes that: 'gender proves to be performative; it constitutes the identity it is purported to be, thus gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed.' Butler therefore argues that there is no gender identity behind the expressions of gender; that identity is performatively constituted by the very 'expressions' that are said to be its results. The view that gender is performative might explain/show that what we take to be an internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization of the body; formed through a set of acts that are culturally and socially conditioned in the form of norms. Butler (1990) in fact proposes that 'performativity is not a singular act, but a repetition and a ritual, which achieves its

effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration.'

Apart from Ethnopoetics and gender performance/performativity, the study in addition relied on Homi Bhabha's idea on nationalism to engage with the way the selected popular musicians construct Babukusu nationhood. Ernest (1990), commenting on Bhabha's works, observes that Bhabha is a postcolonial theorist specializing in ideas of narrative, memory and resistance. Bhabha delves into the subversive power of mimicry, distinctiveness of hybrid identity and the problematic narratives of nationhood. While Bhabha (1994) concedes that a nation is created, he nevertheless interrogates the nation-space as a limiting construct for our modern world. He sees the identity of a nation as narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane. To him, the nation is always changing and always due for change; subsequently, nations are falsely reduced to static identities yet nations are constantly changing: 'It is from this instability of cultural signification that the national culture comes to be articulated as a dialectic of various temporalities-modern, colonial, post-colonial, native-that cannot be a knowledge that is stabilized in its enunciation.' In theorizing nation, Bhabha is primarily concerned with stories, as they shape nations and people. He sees nations as their own particular narratives, which he considers in two ways: pedagogical nation and performative nation. The two are distinct yet highly intertwined and are always in constant contestation. The pedagogical is the correct authorized version of national narrative, a single controlling narrative that defines and explains nations, colonizers and colonized people. The controlling narrative is certain and static, concealing historical reality in favor for continuity and concrete identity. The performative constantly calls to question that which the pedagogical claims stable and the performative is equally seen as a balance between anxiety and certainties,

as the daily, performative re-imagining of the nation calls into question the real stability of the national pedagogy, re-imagining that prompts anxiety. Huddart (2005), writing on Bhabha's theories, observes that there is a pedagogical dimension that foregrounds total sociological facts and there is a performative dimension reminding us that those total facts are always open and in fact are being subtly altered every day. In other words, nations portray themselves as cemented solid identities but are constantly shifting and changing within (and through) the contested space of the nation and Evers (2014) calls this state as the 'open-yet-closed' quality of the nation. To Rachel, this quality allows the nation to be both an imagined community and a historical process. Huddart (2005) further observes that within the national space, people act in contestation: 'The people like the nation are a strategy; a rhetorical strategy, this double movement is that of pedagogy and performance, of certainties and anxieties, which always go together.' Contributing on the pedagogical and performative discourse, Roy (2006) disentangles Bhabha's understanding of the pedagogic and performative narratives: 'By pedagogic, he means, the pre-given, [as] cultural core nations return to informing themselves. The performative denotes the construction of the nation as an entity through a conscious act of imagining.'

Furthermore, the study also used New Historicism in interaction with the music of the selected artists in order to decode issues of identity. Bressler (2003) observes that New Historicists seek to understand literature from a historical perspective, which they feel that new criticism did not provide. The theory is associated with Stephen Greenblatt, Jonathan Goldberg and Louis Montrose who concern themselves with the political functions of literature and the concept of power, the intricate means by which cultures produce and re-produce themselves. Ryan (1999) notes that as a theory emerging as a reaction to old historicism which viewed the text 'as an

autonomous entity' New Historicism as Williams Mukesh (2003) notes aims at 'repositioning the text in the original discursive reality of the age in which it was produced.'

Led by Greenblatt, the New Historicists view history as not just an account of events that took place in the past, but rather an intricate description of human activity which is regarded as a tenet by the society in question. Mukesh (2003) further notes that the approach by New Historicists shifted focus 'from closed systems perpetuating fixed meanings to open systems creating significance' thus destabilizing dominant discourses in place, an interaction between the different discourses is established and it is this interaction among dissimilar discourses that as Bressler (2003) states 'shapes a culture and interconnects all the human activities, including writing, reading and interpretation of a text' that New Historicism accentuates. Howard (1986) observes that the political and cultural angle that the theory provides in the interpretation of any literary work encourages literary studies to re-establish a link with the political and social world that gave rise to it. Ruksana (2014) observes that a literary work in terms of New Historicism 'should be considered a product of its time, place and circumstances of its composition rather than an isolated creation of a genius.' This therefore means as Makaryk (1993) argues 'forms of discourse, artistic or documentary, popular or elitist interact with and are determined by other discourses and institutional practices in a specific historical moment.' The past therefore, Selden (1985) notes, is viewed as impure and can only be availed to us in the form of 'representations' of which each of the acts, or the 'representations' are viewed as a network of material practices. Bressler (2003) opines that for New Historicists, a people can hardly be extrapolated from the activities of the political or cultural system of which they are part of but rather it is the mundane activities and conditions of daily life that that can tell us much about the belief system of a time period. He additionally notes that in this case, the focus is 'each separate discourse of a culture

must be uncovered and analyzed in the hopes of showing how all discourses interact with each other and with institutions, people and other elements of culture.’ Bressler in additions observes that New Historicists locate a text’s meaning within the cultural system composed of interlocking discourses of its author, the text and its reader and that the ‘three areas of concern: the life of the author, the social rules and dictates found within a text, and the reflection of a work’s historical situation as evidenced in the text’ must always be investigated to arrive at a textual meaning. Contributing to the debate about New Historicists, Ukkan (2004) observes that to them, ‘a work is not an autonomous body of fixed meanings, but represents a diversity of dissonant voices and unresolved conflicts in a specific culture.’ A text, therefore as Mukesh (2003) observes can only be understood by laying claim to the ideology of the age and the doctrine of textuality.

The study therefore needed appropriate lens for interrogating the construction of self, other and nation among the Bukusu through the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay. Masinjila (1992) states that: ‘with particular regard to literature, theory has been ostensibly a facilitator of literary criticism, which aims at interpreting and synthesizing ideas and concepts expressed within an aesthetic mode’. In addition, while commenting on the appropriacy of theory, Fabian (1997) notes, the problem is to cast a conceptual net that is wide enough to catch subtleties. The present study borrowed different tenets from the four theories espoused above in order to come up with an appropriate a conceptual framework that served ‘to catch subtleties’ in the construction of identity as informed by both gender discourses and social histories and expressed in the artistry of the music of select popular artists among the Bukusu. It is only through such a lens that all the percepts around identity as drawn in the objectives could be exhaustively decoded.

2.5.1 Conceptual framework

The conceptual framework for the study consists of variant tenets borrowed from the four theories discussed above. Ethnopoetics formed a golden thread in discoursing over identity as the popular music sound tracks were read as (popular) culture substrates, mental models and Infra (pop) cultural models for narrating the self, other and nation. To achieve this, Tedlock's emphasis on the oral nature of texts served the study well as the pieces of popular music analyzed are created by word of mouth and reach the consumers orally. In addition, his argument that transcription be based on the idea that the text is arranged in lines according to the pauses in the oral performance guided the study in the process of transcription in order to facilitate both translation and meaningful self-interpellation to elucidate identity. Further his stand point that emphasis be placed on field work assisted the study; the field work for the study involved purposive sampling of pre-recorded music performed by the three selected artists with regard to the objectives of this study. Interview sessions were conducted with purposively selected informants while consumers of the popular music were also interviewed to evaluate their contribution in the ongoing debate of Babukusu identities.

Harvilahti's argument that emphasis be laid on ethnopoetic substrates enabled the study to interpret the selected popular music numbers as Babukusu (Popular) cultural substrates and therefore culture-specific (Babukusu) mental models in constructing identity within the community. In addition, his view that examination of narrative patterns goes beyond mere concern with stylistic features and other formal elements of the surface structure to using these features to elucidate the theme of study was useful to this study as it sought to examine the narrative techniques of imagining and or remaking of the Babukusu sub nation. Harvilahti's

approach was bolstered by Dell Hymes' argument that focus be on the stylistic and grammatical features in order to find the formal poetic structure of a text, and the underlying rhetorical form in the texture.

Alembi's (2002) idea of an infracultural model in folklore analysis aided the study; the popular music analyzed was conceived of to have meanings and actions that can only be understood within the Babukusu community as this is an intra-communal study. Therefore as Alembi notes, the music is an infra (pop) cultural model that is able to encode identity.

Tenets from Butler's performance theory aided the study to demonstrate how the notion of gender performativity is culturally and socially conditioned through norms; a percept that holds self, other and nation together. Butler's (1999) tenet that gender is an identity that keeps on constituting itself hence should not be interpreted as a stable identity served the study accordingly since this research endeavored to read identity over time (diachronically). This approach was further backed up by her (1999) declaration that gender does not stay the same over time and that (1999) gender is formed through a set of acts. This study sought to read both the deeds and words of the characters captured in the popular music as 'sets of acts' that bring out their gendered sides of life. This notion is further bolstered by her (1988) notion that: 'gender is real only to the extent that is performed.' This tenet was of great help especially in fleshing out issues of gender dynamics; the performative acts of the characters in the way they relate as men and women reveal how the Babukusu conceive of both males and females.

Thirdly, Bhabha's argument that a nation's identity is narrated and consequently constructed by the same narratives guided the study in regarding the singers in the selected popular music texts as curators of the Babukusu sub nation hence able to discharge identity. Further, his assertion

that nations are constantly changing and are always due for change suited the diachronic approach as the issue at the centre of the study is also not static therefore paving way to demonstrate how the identity of the Babukusu sub nation has morphed over time. Bhabha's argument that nations are their own particular narratives split into pedagogical and performative nations was a solid ground for engagement with identity. This was supported by Evers (2014) argument that the nation has the 'open-yet-closed' quality that allows it to be both an imagined community and a historical process. This research therefore sought to read the identity of the Babukusu sub nation both as an imagined community and a historical engagement. An initial attempt was made at staking out possible social histories and gendered politics and attempted to demonstrate how they shape the identity of this nation both as an imagined community and a historical process.

Fourthly, this study borrowed New Historicists' standpoints that interpretation of any literary work should establish a link with the political and social world that gave rise to it and that a literary work should be considered as a product of its time, place and circumstances of its composition rather than an isolated creation of a genius to read the song texts and link them to the 'political' and 'social' worlds that were prevalent then in order to elucidate the social histories that informed identity construction then. The music was read as products of that time, place and circumstances of their composition hence able to capture the social histories that may be different from known narratives and discourses about histories that inform the identity of the Babukusu. Further as argued by Bressler (2003), this research made an initial attempt at locating the meaning of the music within the Babukusu cultural system that is like any other cultural system composed of interlocking discourses of the musicians, the song text and the consumers of the music; these three areas (life of musicians, the social rules and dictates found within the music

and the music's reflection of the historical situation(s) were investigated in order to arrive at the meaning embedded within the music.

2.6 Conclusion

In the foregoing section, different works that have dealt with studies of popular music as a cultural discourse were reviewed. The study also engaged with different theoretical perspectives that assisted dissect identity in the popular music. From the above reviews, it is clear that though the concept of identity has been problematized in the study of popular culture, it is also clear that the same concept and its intersection with gender and as informed by social histories and expressed through the form and artistry of the music, has not been problematized especially from diachronic standpoints and more so in the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay among the Babukusu and at this level of scholarship. It is therefore true as Edensor (2002) encodes that the popular music of the three selected artists provides 'a fertile ground' for development of self, other and nation. In addition, most of the studies that have been carried out have been synchronic, the present study stretches the study of identity overtime as it samples produced audio music from three different artists who belong to different generations with regard to their age sets. All these then confirm that there is a scholarly gap that needs to be filled by carrying out this study. The study was also able to come up with a conceptual net that is wide enough to capture even the subtleties that inform gendered identities and imagining the nation as informed by social histories and expressed through the form and artistry of the music.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.0 Introduction

Research methodology has been differentially defined by different scholars. Franfort-Nachmias and David Nachmias (1996) define methodology as a system of explicit rules and procedure upon which research is based. To Clough and Nutbrown (2002), the process of arriving at decisions and justifying them is what defines methodology. Kothari (1990) argues that what constitutes methodology is the systematic process of solving the research problem and the logic behind the procedure.

3.1 Research subjects and study population

The Babukusu have a number of popular musicians: Wanjala Wambukha, Sifuna wa Fwoti, James Otung'uli, Wanyonyi wa Khatundi, Wanjala Mandari, Amos Barasa Wekesa, Kasembeli Watila, Wanyonyi Omukoyi, Wanyonyi Kakai, David Barasa (Juakali), Kisache wa Mwasame, Nyongesa Wambasi, Kilikinjiwa Mumbwani, Wanyenje Micah, Peter Wanundu, Wafula Hamisi, Sammywa Mang'ara, Naomi Nyongesa, Janerose Khaemba, Caro Mutonyi and Judith Munyasia among others. This study focused on the secular popular music texts by Wasike wa Musungu, Simiyu Makhanu and Steve Kay. The study collected forty-one songs to facilitate achievement of the set objectives. The songs were sampled purposively with regard to their thematic concerns and style. These were audio texts only. The study interviewed a select group of informants with regard to how identity is conceived and performed within the Bukusu

community. The study was aware of informants who would bring on board their own idiosyncrasies especially to do with gender politics bearing in mind that Babukusu are patriarchal. These biases though were taken care of as this study is qualitative; it is the idea under discussion that generates the data for analysis and not the number of informants who support and or oppose it. In addition, a well explained purpose of the research guided the study in achieving the set objectives.

Wasike wa Musungu is a first generation Bukusu popular music artist while Makhanu is a second generation artist based on age set. Additionally Wasike's popularity going by the number of hits he has released and the frequency with which it is performed in the consumer field puts him a head of other Babukusu musicians. He has therefore been a trendsetter within the growth of Babukusu popular music and due these qualities, twenty two of his songs were sampled out for analysis. In addition, Wasike wa Musungu's music has withstood the test of time both in form and content. Based on such standpoints, the study made him the key artist in the study while Simiyu Makhanu and Steve Kay were regarded as complementary in the construction of identity hence nine songs from Makhanu and ten songs from Kay were sampled out for analysis.

Simiyu Makhanu, a second generation Bukusu artist is adept at ordering his instruments; he introduces his numbers by first playing rhythmic instrumentals only before any verbal accompaniments. He is in addition able to hinge his music on Bukusu culture which is a fertile cultural capital in the construction of identity. In addition, Simiyu's music hardly uses the common call and response technic hence acquiring a unique format.

The study also reads Steve Kay's music deliberately as he basically represents the new millennium Prolific Bukusu secular musicians who can negotiate present day identity issues

elaborately. The study would not rope in any female artist because all those it accessed are gospel artists yet it is hinged on secular music. The thesis of the study is that whereas a number of studies have been successfully carried out in popular culture, the study of self, other and nation as informed by gender dynamics and social histories and as constructs within discourses of popular culture need further scholarly attention especially from the diachronic point of view.

3.2 Research approach

This research is basically qualitative; this is because it seeks an in depth understanding of the concept identity from the points of view of different artists and it is these subjective accounts and multiple meanings they attribute to identity that inform my selection of the qualitative approach. Hancock(1998) argues that qualitative research is concerned with developing explanations of social phenomena therefore aiming at helping us understand the world in which we live and why things are the way they are. It is therefore concerned with the social aspects of our world. Hancock's understanding of qualitative research therefore forms a scholarly back up for the research's choice of studying identity as a subjective discourse within popular music among the Babukusu.

Further this study sought to read how individual musicians construct self, other and national identities (Babukusu). A key premise grounding the research is that the three categories/constructs for conceptualizing Babukusu individual and collective identities intersect with gender. Our argument is that the conceptualization of these identities is informed by their personal interpretations, percepts that are expressed in their popular music through the form and artistry of their music. Data for the study was collected from both primary and secondary sources; in fact, two sets of data were collected. Pieces of audio popular music formed primary

data while critical perspectives on popular music, as well as other critical and theoretical texts constituted secondary data.

Preference of qualitative research can best be explained by Mugenda and Mugenda's (1999) observation that experts have argued for qualitative research in Africa because communities in Africa have traditionally communicated information by word of mouth rather than through the written form. The two scholars further argue that folklore for instance has an effective framework of communicating information on issues related to sex and family life, religious beliefs, taboos, sickness and social mythology among other aspects (1999). Arguing in favour of qualitative research, Mugenda and Mugenda (1999) posit that because of the tendency of African communities to pass information orally, there is a strong argument that the most appropriate method for conducting research in Africa is the qualitative approach. This is because it employs oral communication and gives respondents a chance to state their problems by the way they perceive them and participate in seeking solutions to these problems as well as effecting such solutions. Whereas Mugenda and Mugenda were not making reference to Orature, the research analyzes song texts that are products of the word of mouth therefore falling within the ambit that both scholars espouse. The longstanding dilemma between qualitative and quantitative research has been nuanced by Gilham (2004) who notes that as a consequence of an assumption by some researchers, that qualitative methods are essentially descriptive and inferential in character hence are often seen as 'soft'. Gilham therefore concludes that the significant statistical result you have must be described and interpreted for facts do not speak for themselves; someone has to speak for them. The above arguments by Mugenda and Mugenda (1999) and Gilham (2004) justify the choice of a qualitative approach in seeking to dissect issues of self, other and nation but as informed by both gender discourses and social histories among the Babukusu through a reading

of the popular music of three selected artists. The study has described and interpreted the encoding of identity in the popular music in order to decode it for other consumers of the same music. The findings are transferable in the sense that consumers of similar popular music from other ethnic backgrounds other than Babukusu can appropriate similar tools to decode and interpret identity constructs.

3.3 Methods of inquiry

The study was informed by discourse and stylistic analysis. This involved an engagement with different gender and post-colonial discourses on identity. The research argues that overtime, some genders and ethnic groups have been silenced in official discourses. Such silencing therefore calls for historical revisionism as an imperative for postcolonial African artists such as Wasike wa Musungu, Simiyu Makhanu and Steve Kay. Furthermore, the historical revisionism remains an imperative as some identity categories too were represented wrongly. The study therefore sought to first read Wasike wa Musungu's, Simiyu Makhanu's and Steve Kay's popular music as a way of dramatizing identity diachronically by examining the discourses that inform how identity is constructed. The study then argues that the emergent identity conceptualizations are sustained by rhetorical strategies and gender dynamics. The logic for selecting the three musicians has been explained in detail under sampling. The diachronic approach suited the study since popular music as argued by Grossberg (1984, 1992) remains eternally transient, emerging and dissipating as fashions change and generations pass. In other words the different historical milestones that inform the development of the Babukusu nation transform how identities are understood and performed. Hudson's (2006) declaration that music is always made, performed and consumed somewhere and that; these places of music production and consumption are central to the meanings attached to music is significant in thinking through

representation of self and other diachronically. Secondly, this study analyzes the concept of identity on three levels: self, other and nation, which in our view, intersect with gender. The study's reading of these texts is cognizant that the diachronic approach calls for a kind of historical revisionism; hence these songs are essentially social histories and or engage with social histories. Of major interest to this research, is how these identity constructs are expressed through the form and artistry of the music by taking into consideration the idea that identity is a discursive construct. It is Barber (1987) who shares similar sentiments with Ranger (1975) on the importance of understanding African societies not only through seemingly banal, informal activities of those who live away from the glare of officialdom but also reading the popular forms not just for their sociological and historical detail, but investigate them as expressive acts. The study therefore read the popular music of the selected artists as 'expressive acts' in construction of identity. This study relied on self-interpellation (a trained insider's interrogation of the song texts in discharging identity) in critiquing self, other and nation but as informed by discourses of gender and encoded through the form and artistry of the music. Self-interpellation was backed up by the problem-theory linkage in order to elucidate discourses on identity. Additionally, it relied on critical texts on the same concepts in order to successfully meet the set objectives. These were supplemented by interviews on self, other and nation with a select group of informants arrived at through purposive sampling. These interviews were informed by the need to converse with the consumers of the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay in order to show their contributions to ongoing discourses of identity currently in the study split on the platform of self, other and nation.

3.4 Sampling procedure

The research employed non-probability sampling methods. Specifically, it used purposive sampling in the selection of the oral texts to facilitate achievement of the set objectives. Mugenda and Mugenda (1999) define purposive sampling as a sampling technique that allows a researcher to use cases that have the required information with respect to the objectives of his/her study. Therefore the subjects are handpicked because they are informative or they possess the required characteristics. The study utilized purposive sampling to select the artists, their songs, and research informants. To begin with, the artists were purposively sampled as per the following criteria: Wasike wa Musungu is a first generation Babukusu popular music artist whose hits have served as trendsetters in the community while Makhanu is a second generation who is adept at ordering his instruments; he introduces his numbers by first playing rhythmic instrumentals only before any verbal accompaniments while Steve Kay represents the current generation of Babukusu popular musicians. As noted in the periodizing above, the musicians are selected over time (diachronically) and this informs our reading of these texts since this approach calls for a kind of historical revisionism as these songs are of essence social histories and engage with social histories.

Apart from relying on purposive sampling as the strategy for selecting artists, the method was also relied upon in selecting the songs to be studied from the discography of each artist. Not all the pieces of popular music created by the artists deal with issues of self, other and nation hence the need for purposive sampling. For instance, the total number of songs by each artist that the research accessed is as follows: Wasike wa Musungu thirty five, Simiyu Makhanu twenty three and Steve Kay sixteen. Out of all these songs, only twenty two by Wa Musungu, nine by Simiyu Makhanu and ten by Steve Kay deal with issues of self, other and nation. We therefore used the

following popular music texts: by Wasike wa Musungu the study settled for: Enombela, Bukulo, Chikhafu change munane, Ekombe, Dr.Masinde, Kumusula,Kumoyo kusiuka,Kamake, Machuma,Omukhasi omukumba Lubito, Lia ne babasio, Nakhamela,Balebe,Lulumbe lwechile,Saba Wele, Lubito, Jenga Nyumba,omukhasi omukesi,kumuliungo,omukambisi,sikhula sicha enju while for Simiyu Makhanu it used: Nambengele, Lulumbe, Mulimaki sarunda,Kumoyo kwola, Basawa Misiko, Wachonge, Khapwondi wa Nambalu, Ongea naye polepole and Wabomba wa Naulikha; as for Steve Kay it used :Khalinjola, Bayudah, Kamang’u, Wambumuli, Nambumuli, Timania omusiku, Bulwale, Mbe Omukhasi,likobi and yombo. The translated versions are availed in the appendices. The same purposive sampling served the study in selecting informants to discourse over identity as informed by both discourses of gender and social histories and expressed through the form and artistry of the music. If the study holds on purposive sampling for selection of informants, it is because as argued by Mugenda and Mugenda (1999) the subjects are handpicked because they are informative; have the required information. This canvas included: enthusiasts of Babukusu popular music, other popular musicians and scholars of cultural studies. The research trusts that this sampling technique assisted the study meet the set objectives. The way the three selected artists weave and waft the concept of identity subsumed under self, other and nation and as informed by discourses of gender gives their soundtracks a unique taste hence attracting the current scholarly attention. Wa Musungu, Makhanu and Kay give their numbers uniqueness in the way they combine sung and unsung texts coupled with instrumentation to deliver their messages. Of particular uniqueness is Wasike’s episodic patterning narration typical of autobiographies that give his music a niche above others. Furthermore Wasike wa Musungu going by the number of hits he has composed makes him a trendsetter among Babukusu popular musicians. Steve Kay borrows and adapts

traditional rhythms from initiation, *Dini ya Msambwa* and the present rhumba to model his music hence placing it above his contemporaries therefore finding space in the present study. Makhanu on his part is adept at ordering his instruments; he introduces his numbers by first playing rhythmic instrumentals only before any verbal accompaniments. He is in addition able to hinge his music on Babukusu culture which is fertile cultural capital in the construction of identity. The study interviewed six informants: two were enthusiasts of Bukusu music, one was a cultural expert while the other three were fellow artists.

3.5 Methods of data collection

The study relied heavily on content and stylistic analysis of pre-recorded audio texts to identify emergent discourse patterns and rhetorical devices of the popular music of Wasike wa Musungu, Simiyu Makhanu and Steve Kay. The pre-recorded texts, purposively selected, were subjected to the two chosen methods of analysis to identify patterns in terms of thematic concerns and stylistic techniques.

Play-stop-rewind technique was employed to collect the songs to be studied. In cases where this research did not get the original version of the song, it used those played using copyright versions of the artists. Replays of the music were useful in facilitating transcription and translation respectively. This also allowed for critical analysis to elucidate the multilayered nature of identity.

In addition, interviews were carried out with: a select group of informants, Steve Kay and Simiyu Makhanu; two of the selected artists. Consent was sought from the interviewees before engaging them on selected dates though they were given room to withdraw. In addition they were assured that the information they were giving was purely for academic purposes. Before the

interviews were carried out, there was need to obtain a research permit and permission to carry out the research. After this had been done, the interview schedule was piloted out to test its efficacy and note any shortfalls to be addressed before the actual interview sessions. The researcher worked without research assistants for the bulk of data analysis was done through self-interpellation. Throughout the interview sessions, the researcher had a diary, a pen and a camera to record both the responses from the informants and the actual interview sessions.

After the interviews, ethnopoetic transcription of the interviews and the pre-recorded music was done to facilitate decoding of identity. The interviews facilitated discussions among the selected informants. The discussions were moderated in order that they are channeled towards the set objectives. These interviews handled concerns with identity as informed by gender politics and any emergent constructs but expressed through the form and artistry of the music. While conducting interviews, the researcher actively listened and took notes.

The research also relied on self-interpellation in elucidating identity from the texts. Self-interpellation is informed by Nettl (1964) who argues in agreement with Nketia (1974) that the outsider does not have a good chance of bringing out the essentials of a musical culture as a trained native insider. The researcher not only understands but also speaks the Lubukusu dialect in which most of the popular music is presented. This research also made reference to secondary critical texts for analysis. Other documents that were reviewed include: Dissertations, articles in journals, textbooks related to the research topic, pamphlets and research papers.

3.6 Data analysis techniques

It is important taking note of Punch's (2005) argument that there is no single right way to do qualitative data analysis-no single methodological framework. It is noted by Click and Kramer (2007) that popular music is profoundly interdisciplinary hence making it quite difficult to

categorize it by method. However, Herman, Swiss and Sloop (1997) acknowledge that many popular music studies employ three basic approaches: institutional analysis (focusing on production, industry and economics), textual analysis (focusing on meaning and representation) and ethnographic analysis (focusing on audience and the everyday environment in which music is produced and consumed). The current study falls majorly within the method of textual analysis. This study is basically qualitative hence all data was subjected to qualitative analysis.

After selection of the pre-recorded audio pieces of popular music, the research used both the 'play-stop-rewind-play' and 'rewind-stop-play' methods to facilitate transcription then translation. Three hours of replaying the music were spared every day in order to transcribe and translate the music for analysis. Aspects of hesitation, speech feelers/markers for different moods were captured as part of the performative technics for creation of self, other and nation. The study also took cognizant of Agawu's (2001) stand point that to understand music is to decode it as 'words that enable song, the poets' emergent music that is eventually colonized by the composer's music' to mean that the artist remains at the centre of the reading of such oral texts. Therefore, the selected artists were the focal points as this study sought to understand notions of self, other and nation.

The transcription and translation process was followed by the researcher engaging in self interpellative analysis and textual exegesis of the music in order to decode the construction of identity by examining the form and artistry of the music. Self-interpellation is important in this study because, as a trained insider within the Babukusu community the researcher is able to interact and engage with the songs effectively in dissecting identity. As Frith (1996) has emphasized, an overarching goal of popular music scholarship is to examine 'not how a piece of music, a text, 'reflects' popular values, but how-in performance-it produces them.' Textual

analysis therefore was employed in attempting a decoding of the concepts of self, other and nation as informed by discourses on gender and social histories. This approach of textual analysis involves what Silverman (2001) calls investigating the structures of texts in order to explore a text's foundational elements and the functions they serve in the construction of meaning. The above approach of singling out aspects of analysis (self, other and nation) is informed by Click and Kramer's (2007) observation that some features of a text are more significant than others. The study is also reminded by McKee (2003) that textual critics 'pick out the bits of the text that, based on your knowledge of the culture within which it is circulated, appear to you to be relevant to the question you're studying.' Additionally, and as informed by Goodwin (1992): 'it is the overall mood of the lyrics and the 'hook' in the chorus that establish what the song is (lyrically speaking) 'about'. The research therefore emphasized elements of the music in selected texts that it believed were most relevant to understanding the percept of identity. In fact, the concern in this thesis is to demonstrate how identity is dramatized by analyzing its elucidation through self, other and nation as informed by both gender dynamics and social histories but as expressed through the form and artistry of the music. Thus an important point to highlight and as Herman et al, (1997) observes, is that textual analysis in popular music studies may entail interpretation of lyrical content. Every piece of popular music therefore was exposed to content analysis with regard to construction of self, other and nation which we believe form what Herman et al (1974) call 'lyrical content.'

Additionally, the study comparatively complemented content analysis of the song texts with discussions among different informants guided by the researcher to boost analysis. These primary data was backed up by library research. The researcher also constantly sought advice from the supervisors to give direction on the progress of the work.

3.7 Trustworthiness

In this section, the concepts generalizability, transferability, Confirmability and credibility as qualitative means of ensuring trustworthiness in research are discussed. Korstjens & Moser (2018) argue that Confirmability is the degree to which the findings of the research study could be confirmed by other researchers. They further argue that it is concerned with establishing that data and interpretation of the findings are not figments of the inquirer's imagination but clearly determined from the data. Korstjens and Moser (2018) further note that transferability is the degree to which the results of a qualitative research can be transferred to other contexts and settings with other respondents. Additionally, the two scholars note that credibility is the confidence that can be placed in the truth of the research findings. In the open Education sociology dictionary, Kenton (2013) argues that generalizability is a measure of how useful the results of a study are for a broader group of people or situations. The foregoing four qualities inform what is called trustworthiness in research.

To achieve trustworthiness, first, the study maintained the problem-theory linkage in data analysis. Further, it used both thick description and close reading of the pieces of popular music in effort to elucidate what informs identity. These were bolstered by constant back up from other secondary sources in order for the data of the study to produce results that are trust-worthy. One of the challenges the study faced stemmed from the use of pre-recorded texts during discussions after the play-stop-rewind stage of data collection. The challenge was informed by Dijck's (2007) explanation that: 'memories attached to songs are hardly individual responses per se; recorded music is perceived and evaluated through collective frameworks for listening and appreciation.' This then implies that our personal memories of popular music might coalesce

with historical accounts or the memories of a community therefore an individual can feel connected to events (s)he did not actually experience. Such variance in the experience of popular music by different informants created occasionally very opposing and or agreeing accounts that were not necessarily right in terms of identity construction split into self, other and nation in this study. Despite such challenges the study stuck to the problem-theory linkage approach (Alembi 2002) and guided the interviews towards the set objectives of the study. The different songs selected are all creations of the word of mouth and Jan Vansina (1985) would aptly serve the study in the demonstration of the validity of oral sources in the construction of messages that facilitate the study of social and historical phenomena, Vansina argues that messages are characterized by a double subjectivity; of the senders of the message and of the receiver of the message. The study therefore trusts that the artists' messages and the researcher's interpretation found points of convergence. Triangulation of data from different informants and discussions among them contributed to considering the data as trustworthy.

3.8 Conclusion

The foregoing chapter was an attempt at the construction of the research design and methodology. Research subjects and the study population were delineated. The study used non-probability sampling methods. Specifically it employed purposive sampling. The play-stop-rewind technique and interviews were used to collect the data which was thereafter subjected to self-interpellation for analysis. The study used the problem-theory linkage approach and close reading of the data for purposes of achieving trustworthiness. To bolster trustworthiness, thick description was used. The study is qualitative and mainly relied on discourse analysis and stylistic analysis of pre-recorded audio pieces of popular music to stake out emergent discourse patterns and rhetorical devices in an effort to elucidate the whole percept of identity.

CHAPTER FOUR

CONSTRUCTION OF SELF IDENTITY IN SELECTED BUKUSU POPULAR MUSIC

4.0 Introduction

The previous chapter was an elaboration of the research design and methodology. The focus was on methods of data collection and analysis in order to achieve the set objectives but more importantly to facilitate elucidation of the percept of identity. This chapter sets out to delineate the variant markers for identity of self within the selected music tracks. Our aim is to demonstrate that there are significant and unique antecedents within the selected Bukusu music that individuates members of the Babukusu sub nation.

The different markers have been broadly subdivided into three interrelated dimensions: personal, social and human or universal. This approach is bolstered by Parekh (2008) who suggests that for one to understand a person's identity there is need to probe more deeply and identify significant constitutive or identity determining features that explain to others and without which the entity in question would not be what it is. Additionally, Shuker (1998) notes that self-identity involves situating self in relation to competing discourses. Shuker's argument therefore is that identity is a relational discourse; one must define themselves in reference to others. Hogg and Abrams (1988) argue that identity is a person's perception of who they are, what kind of person they are and how they interact with others while Minh-ha (1989) argues that identity as a notion relies on the concept of an essential, authentic core that remains hidden to one's consciousness and that requires the elimination of all that is considered foreign or not true to the self, non-I, other.

This chapter therefore not only explores the components of the songs but also reads those components as a cultural fund for constructing identity of self. For long, the Babukusu have relied on different loci for identification. To express individuality, the Babukusu say 'esese'

translating to 'I' or 'me'. This study, regards the music of the selected artists as argued by Harvilahti (2001) as ethnopoeitic (popular) culture substrates. Further, it regards the music as Alembi (2002) notes infra (popular) culture mental models through which the sound tracks are able to relate the concept of self-identity among the Babukusu. Additionally, the study repositions the music as noted by Mukesh (2003) in the original discursive reality of the age in which it was produced as the three artists represent different generational times among the Babukusu. If the study holds on popular music as a platform for construction of identity, then it is because as argued by Frith (1996) music is a resource for identity construction. Additionally, Armstrong (2004) notes lucidly that lyrics are the vehicle for expressing self-identity and personal truths. On the same note, DeNora (1999) observes that 'music can be used as a device for the reflexive process of remembering/constructing who one is', a technology for spinning the apparently 'continuous' tale of who one 'is'. Data for this chapter was analyzed through self-interpellation, textual exegesis, interviews and discussions among select group of informants. Wasike wa Musungu, Simiyu Makhanu and Steve Kay have related identity of self within their music in variant ways.

4.1 Self Identity within the music

Discoursing on identities of self, Parekh (2008) argues that personal identity as form of self-identity defines individuals as unique human beings, distinct, as this person rather than some other. It therefore articulates their defining beliefs and values, the kinds of persons they are, and how they seek to organize their lives. In addition, Wendt (1992) argues that personal identity is a reasonably constant, role specific understanding of expectations about one's self. In this

subsection, the study argues therefore that through the ethnopoetic components of the selected music, the artists are able to discharge personal identity through naming and banding.

Artists have unique ways of identifying themselves through the kind of names they take on as individuals and through the titles that they give to their bands. The names they take on as individuals and the titles of the bands speak a lot about their personality and their philosophical standpoints within the musical terrain with regard to self-identity. Due to these, the study postulates that their names and the titles of the bands form an entry point in the reading of their music and more so those tracks that engage with identity. For example, some drop their official names in favor of other titles possibly to market and or authenticate their music or to demonstrate that there is a difference between what they are in ordinary life away from the professional life of music making. For instance, as Armstrong (2004) notes, Marshall Mathers III uses 'Eminem' as the professionally known name. Eminem is otherwise a metonym derived from the sounds of the initials 'M &M'. Eminem also uses the nickname 'slim shady' while other artists and music commentators employ the sobriquet 'EM'.

Nyairo (2004) argues that in terms of names (personal and Baptism), there is a deliberate choice, of agency that goes into the process. She argues that there is a whole psychology of associations that informs and fuels naming even in musical compositions as the process is a painstaking and pondered venture filled with what Lodge (1992) terms as 'semantic intent'. Nyairo states that there are artistes who hold on indigenous names which to her signal an undying nativist impulse by invoking traditional aesthetics; they therefore demand reinstatement of traditional aesthetics. From Nyairo's argument, it is important to note that Wasike wa Musungu and Simiyu Makhanu do not take on personal Christian names but retain patriarchal affiliations through holding on *Musungu* and *Makhanu* respectively which are names for their fathers. Nyairo's(2004) argument

that there is a whole psychology of associations that fuels and informs choice of names holds true to this effect as the artists confirm that patriarchy is a mark of self-identity among the Babukusu through holding on to their patriarchal ‘ancestral affiliations’ in maintaining names of their fathers: Musungu and Makhanu respectively. Such arguments by Nyairo (2004) and Lodge (1992) are further bolstered by Robin (1994) who argues that ‘naming is important in rap and in Afrocentric music in general, where it is an act of invocation that captures the essence of one’s being.’ The study therefore observes that the retention of the proper nouns *Wasike wa Musungu* and *Simiyu Makhanu* resonate with the fact that these are patriarchal antecedents hence gendered self-identities.

On his part, Steve Kay drops his Lubukusu name (Masinde Wekesa) and therefore subscribes to what Nyairo and Ogude (2003) call as a rejection of ethnic loyal ties but rather connote a bricolage and all at once gesture at the ways in which space/location and time purposefully transform identity, moving it away from being either singular or static. To this study, his choice of a non Babukusu name (Steve Kay) is a reflection of the age/era in which he lives; the new millennium crop of youngsters who belong to the age who argue: ‘my name my choice’ and it is also a way of appealing to his youthful supporters. In fact, the names ‘Steve’ and ‘Kay’ are corruptions of his first name (Stephen) and surname (Wekesa) respectively. Therefore through clipping he makes them sound modern and appealing. Even with the first name ‘Stephen’, he has to modify it to look more appealing to his youthful audiences who have the same naming tendencies. It is however observable that Kay too subscribes to patriarchal affiliations since the name ‘Kay’ serves as a moniker for musical purposes yet it indirectly confesses his ancestral affiliations; Bukusu patriarchal identities which serve as its etymological roots. Such sourcing of names from the local milieu are a search for what Ashcroft et al (1989) label as ‘ancestral

affiliation’; yearning to be nativist without sounding too local. Wa Musungu, Makhanu and Kay are therefore in search of ancestral affiliation through naming hence confirming that patriarchy is a gendered identity of self among the Babukusu and as expressed in their choice of names as musicians espousing identity.

A part from naming, banding is another platform on which self-identities are constructed. Felder (2021) while arguing in reference to the title ‘The Kinks’ band observes that it stands in an ambiguous position towards Britishness; with the play on the word ‘king’, it expresses a certain closeness to the monarchy, one of the most central institutions of Britishness, while being ‘kinks’- weird and twisted, but not necessarily with sexual associations attached to the term marks them as outsiders. From Felder’s argument, it is clear that nations have publics for identity generation however the identity may vary depending on the point of engagement.

Wasike wa Musungu and Simiyu Makhanu gave their bands the titles *Malakisi Jazz Band* and *Milani Jazz band* respectively which speak significantly of not only the roots of the band members but also the sense of affiliation they have with home. *Malakisi* and *Milani* are the home places of the late Wasike wa Musungu, head of Malakisi jazz band and Simiyu Makhanu, head of Milani Jazz band respectively. As the lead artists of the bands and having initially performed as a solo guitarist and harpist respectively, they did not want to lose touch with their homes and therefore carried the home tags whenever they went so that they are a constant reminder of where they come from. *Malakisi* and *Milani* therefore become marks of identity for the band members, emblems of self-identity. Morley and Robins (1995) argue summarily that: ‘[t]he centrality of home to constructions of identity partly testifies to the desire to achieve fixity amidst ceaseless flow, and metaphorically is used to proffer a unified, identifiable culture within a specified space, being ‘drenched in the longing for wholeness, unity, integrity.’ Elsewhere Sopher (1979)

notes that home can equally refer to ‘house, land, village, city, district, country or indeed, the world’. The argument about home is further ensconced by Duncan (1973) who notes that the word ‘home’ includes homeland or nation, a country where one resides or perhaps more importantly where ‘one comes from.’ From the foregoing discourses on home and place (Sopher, 1979; Duncan, 1973), it is therefore factual that the choice and retention of the names *Malakisi* and *Milani* are for self-identity purposes as home which can refer to ‘village, house.... land’ is central to construction of identity.

While discoursing on the title ‘*Nairobi city Ensemble*,’ the name of the music team that composed ‘KaBoum Boum’, Nyairo and Ogude (2003) observe that the three words that form up the group’s name are a rejection of ethnic loyalties but rather connote a bricolage and all at once gesture at the ways in which space/location and time purposefully transform identity, moving it away from being either singular or static. In this regard, the research takes cognizant of the second part of the titles *Jazz Band* which is an English phrase. Mzee Simon Kambisi (27 Jan 2023), opines that Wasike wa Musungu began playing music before independence where most musicians were imitating names of great bands in order to appeal to different audiences. Due to such, musicians were trying to flow in the then musical current therefore conforming to musical practices of that time hence choice of jazz band. Being among the pioneer musicians within the Babukusu community, the artists were keen on constructing titles that appealed to the changing musical terrains as result of the colonial enterprise which affected the lifestyles of people not only in Kenya but also in Africa. It is Tuan (1977) who argues in addition that a great deal of contemporary music contains ideas of ‘place’ the idea that ‘place is security, space is freedom’ and the idea of the alienated individual in an urban environment. The titles of the bands therefore are a dramatization of a split identity; occupying an in-between space that does not classify them

into one that has lost its roots completely (alienated) or one that has not been alienated completely. Therefore, as Hall (1994) argues, the past continues to speak to us, *Malakisi Jazz Band* and *Milani Jazz band* listen to their past as well as the present, a strong signal that whereas the umbilical cord was cut through colonialism, there is still a fall back through reference to and retention of the home names-Malakisi- and -Milani-since jazz band is a borrowing from English, the language of the colonialist. Wasike wa Musungu's and Simiyu Makhanu's choices of 'Malakisi Jazz Band' and 'Milani Jazz Band' had semantic intents which are revealed in the echoing their roots as well as acceptance of their fluid identity influenced by the post-colonial experience. *Malakisi and Milani* are echoes of their home places hence their roots while *jazz band* is colonial hangover as it is an English construct; Wasike and Simiyu therefore occupy an in-between space; they hold on their roots but also acknowledge the colonialists influence on what they are. With regard to holding on the home place names, Cloke and Jones (2001) note that it is through acting with and reacting to place that one becomes of 'that place' and therefore 'belongs'. It is worth noting that Wasike and Makhanu belong to the first and second generation crops of musicians among the Babukusu respectively hence close resemblance in choice of titles of bands with regard to the colonial experience as they morph their home names with English phrases.

On the other hand, Steve Kay calls his band as *Wambumuli dynamic team*. He does not hold on to the home name like Wasike wa Musungu and Simiyu Makhanu but through coinage, he puts to substantive use his knowledge of Babukusu naming practices and comes up with the name *Wambumuli*. In Lubukusu dialect, the word '*umba*' means come up with while '*umbula*' means bring down or dismember. Through these two verbs, he sources the community's naming practices to coin 'wambumuli' which within one of his songs is in reference to a very a sexually

destructive and or immoral man. It is actually a nickname for no one in particular but may connote any man with such negative and destructive sexual tendencies. Through such a title, Kay couches a negative gendered identity of males in the society therefore reflecting present day male identities in the Bukusu community. The music notes:

Wambumuli takes off with the daughter possibly a child of one of the wives:

*Wambumuli! Omukhasi wange, omukhasi wange wa Kwanza, Wambumuli kelukha naye,
Wambumuli! Omukhasi wange, omukhasi namba mbili, Wambumuli kacha ne naye,
Wambumuli! Omwana wange, omwana we sikuli, Wambumuli kacha ne naye,
Wambumuli Kipenzi changu, kipenzi cha roho, Wambumuli kacha ne naye!*

Trans

*Wambumuli, my wife, my first wife, Wambumuli took off with her, Wambumuli, my wife,
my second wife, Wambumuli went away with her, Wambumuli, my child, my school age
child, Wambumuli went with her, my love, the love of my heart, Wambumuli went with
her!*

As Althuser (1971) observes, every text bears a stamp of its time either in expressing its cultures, values of the time or resisting them, *Wambumuli* captures the immorality of certain men not only within the Babukusu but also probably within the Kenyan nation. This choice of the band name therefore is a gendered identity in so far as it constitutes an engagement with identities of men whose actions are a reflection of what they are hence falling in scholarly step with Butler (1988) who notes that nobody is a given gender prior to doing gendered acts.

Just like Wasike wa Musungu and Simiyu Makhanu, Steve Kay assigns the second part of his title an English phrase: 'dynamic team'. This part is a reminder of the quality of the band members in being able to adjust to different situations for purposes of music making. It also confirms that he is a product of the colonial enterprise as he uses their language. Such sourcing of names as Nyairo (2004) argues, 'it shows the difficulties of belonging to here and now, and reaching back to the past to define this present moment.' Steve Kay therefore is in search of

ancestral affiliation; yearning to be nativist without sounding too local as he ropes in an English phrase (*dynamic team*) but holds on *Wambumuli*.

The argument of this project on the issue of names, identity and belonging can be accounted for in the words of Short (1991) who argues that 'nations possess national landscape ideologies charged with affective and symbolic meaning, they are so ideologically charged that they are apt to act upon our sense of belonging so that to dwell within them can be to achieve a kind of national self-realization, to return to 'our' roots where the self is re-authenticated.' Through Short's standpoint, it is clear that Malakisi jazz band and Milani jazz band had wishes to return to their 'roots' in order to 're-authenticate' their self that has been affected by colonialism.

4.2 Social identity: marriage as a mark of social identity

As argued by Parekh (2008), social identity pertains to peoples membership of different organizations, communities and structures of relationship, defines them as fathers, mothers, sons, daughters, Christians, Indians, men, women, black, white among others leading to different forms and levels of social belonging. Social identity therefore articulates the way people define and structure their relations with those falling within its ambit. In addition, Rosch (1978) argues that social identity refers to social categorizations of self and others, self-categories which define the individual in terms of his or her shared similarities with members of a certain social categories in contrast to other social categories. Further, Rosch notes that social identity refers to the social categorical self-such as 'us' versus 'them', 'in-groups versus 'out-groups', men, women, white and black among others. Within this study, the argument is that the artists have engaged with the percept of social identity through an exposition of marriage as a form of it.

Getting married within the Babukusu community in reference to the female gender has variant terms: ‘*Khutekha*’- ‘to cook’, ‘*khucha munju*’- ‘to enter a house’ (marriage) and ‘*khukhwalikha*’- ‘to be made love to’ among others. The male gender conceives of marrying as: *khubeya/khuyila omukhasi* (to get a wife), *khutekhia* (to make somebody cook) among other constructions. Mature unmarried man is known as *omusumba* who shades this identity upon marriage and becomes *omusakhulu* (husband) to a wife (*omukhasi*) formally a girl (*omukhana*). From such lexical items, it is worth noting that the community conceived of marriage as a gendered scape of self. Within Babukusu lore and as explained by Mama Rosina Namwila (27 Jan 2023), to demonstrate that a girl is mature enough to be married, the Babukusu claim: *Anyala echikoni nende embofu*- she is able to run both the kitchen and the main house; this the community’s testimony about the girl being upbeat in discharging her responsibilities as a wife through cooking (running the hearth) and attending to the husband conjugally. From these assertions, it is clear that the community had a clearly demarcated space for the girl with regard to getting married but more importantly is that the girl’s space in the marriage was limited to cooking and giving birth to children. On the other hand, the boy is accorded a different status as he is the one marry and make someone (a girl) cook.

Marriage in the community however, was not happenstance in the strict sense of the word; it involved courtship which is part of Babukusu marital culture. In the song (6)*Kamake*- red ants; the soldier ants that come out during the harvesting of white ants, Wasike wa Musungu, uses a culinary platform to engage with a premarital requirement in the community(courtship). What the artist is advancing can be explained in the words of Harvilahti (2001) who lays emphasis on ethnopoetic substrates which are culture specific meanings contained in oral texts. In this regard, the Babukusu intone in one saying and as the artist refers that: ‘*siswa ne siamba obonela*

kamake’ – a prolific termite mound is spotted through the presence of red ants. Red ants are indicative of a fertile termite mound and when they come out during the harvesting process, it is a strong indicator that white ants will be harvested. Harvilahti’s argument receives backing from Butler (1999, 1988) who argues that gender is formed through a set of acts and is only real to the extent that is performed. In this regard then, the behavior that the girl puts on during the courtship was indicative of the kind of wife she would be since it would not be observed ones but severally and over a period of time. This is why the Babukusu proverbially claim: ‘*Enula yama ng’ana*’ meaning ‘whatsoever sweetens starts at childhood’. The behavior of the girl that is nurtured from childhood is what determines what she becomes in future. The premarital conduct observed during courtship is synonymous with the red ants that appear during the harvesting of white ants; this means that a would-be hard working wife would be seen from the behavior she puts on while still at her parents’ home.

In the same song (6) *Kamake*, Wa Musungu argues that during courtship, there was need to pay a visit to the girl’s home in order to take note of her conduct before full force advancement is made. Some of the qualities the song brings on board are diligence and obedience. The artist then intones that once these had been observed satisfactorily, dowry payment was done on spot:

Babukusu baloma, babakusu baloma, bali yaba khale, ne ocha no selela, ne ocha no selela, wikhalakho mungo, mungo mwabwe, wabona omwana nge nakenda, na kenda bulayi ne chimbilo, lundi baruma ne atima, omweneyo ne bapa chacha.

Trans

Babukusu said, Babukusu said that in olden days, during courtship, during courtship, you put up in the home, in their home (the girl’s), observe how the child (girl) carries herself around, she carries herself well and runs, when send, she runs, at that point then dowry can be paid.

Wasike (2013) while commenting on pre-marital arrangements among the Babukusu notes that some of the qualities that young men were encouraged to look for when they want to marry girls included industriousness, meekness and submissiveness. Whereas the artist is talking about

marriage in the Babukusu community, his text testifies of the need for a thorough courtship session to assess whether the potential wife had the prerequisite qualities of a wife or not. Courtship therefore is/was a mark of Babukusu marital culture. This is also observed by Wasike (2013) who notes that, for the traditional Babukusu a good marriage entailed negotiation and consultation between mutually consenting families that sought to foster good relations beyond marital ties. While reflecting on marriage, Steve Kay through the song (32) ‘*Mbe Omukhasi*’ - ‘give me a wife’ espouses imploringly, a typical courtship situation about the need to be given a wife for marriage:

*Mbe omukhasi wange oyo, mbe omukhasi wange oyo khusale babana, mbe omukhasi!
Ngeba senareba bureba bureba, mbe omukhasi! Ngeba senaoya buoya, mbe omukhasi!*

Trans

Give me that wife of mine, give me that wife of mine we give birth to children, give me a wife! Unless I never courted her, give me a wife, unless I never seduced her rightly, give me a wife!

Kay confirms that marriage among the Babukusu is not happenstance; it is preceded by elaborate courtship. Wasike wa Musungu and Steve Kay therefore postulate and are in agreement that marriage as a gendered mark of self-identity under social identity was kicked off by courtship. The two artists’ constructs are read within the Babukusu community’s locale hence the above conclusion. In affirming courtship as a prerequisite condition for marriage, the two artists above agree with Fabian (1997) who opines that music expresses and forms a community’s world view. Within Babukusu marital culture therefore, it is a norm that courtship should precede any given marriage.

New Historicist Mukesh (2003) notes that there is need to reposition a text in the original discursive reality of the age in which it was produced. Mukesh’s standpoint reflects present day marriages that value formal weddings and this can be seen in the way Kay as a present day artist

and prospective husband, in song (32), promises to have the marriage consummated through a wedding:

Nitaishi naye nimtunze, mbe omukhasi,, nimvishe pete la upendo, mbe omukhasi

Trans

I will live with her and take care of her, give me a wife, adorn her a love ring, give me a wife.

The artist envisions a future where he is able to take care of the wife and commit himself to her through adorning her possibly first with an engagement ring then thereafter a wedding ring to consummate their marriage. The song text is a silent but salient call to husbands-to-be to not only take care of their wives but also have their marriages formalised through acceptable mechanisms like weddings. Commenting on the import of songs, Thiong'o (2015) observes that songs are honest confessions of what usually remains concealed in the self and about the other. Kay confesses what is concealed in so far as he lays claims of a possible future with the wife to be and his silent admiration of her so that he is able to adorn her with a love ring before claiming full possession of her. Music at this point as Roseman (1991) notes is being used to validate social institutions and ritual practices in so far as marriage is being esconced as an important gendered cultural emblem of the self among the Babukusu.

Within the same song (32), Kay identifies what he considers as different markers for a successful marriage among them having children who are to be educated:

Mbe omukhasi wange oyo! Mbe omukhasi wange oyo khusale babana! Mbe omukhasi wange oyo! Mbe omukhasi wange khusale babana...mumenye mala mwibule bandu....mumenye mala musomie babana.Muoye mala osale omusinde, muoye mala osale omukhana.

Trans.

Give me that wife of mine, give me that wife of mine we beget children, give me that wife of mine! Give me that wife of mine we beget children, stay together and have children, stay together and educate the children, court her and beget a boy, court her and beget a girl.

In addition, he relates that a marriage should be full of love from both partners. He cleverly dissects the procreation process by arguing that first the husband should be affectionate to the wife then eventually close the door in order for them to make love and therefore have children:

Muoye mala osale omusinde, muoye mala osale omukhana, Khinakho mala osale omusinde, khinakho mala osale omukhana, raunda mala osale omusinde, raunda mala osale omukhana, tikitia mala mwibule bandu, tikitia mala musomie babana, mukosie mala okhinge lulwiki, mukosie mala mwibule bandu.

Trans

Court her and give birth to a boy, court her and give birth to a girl, dance a bit and give birth to a boy, dance a bit and give birth to a girl, dance around and give birth to a boy, dance around and give birth to a girl, tickle her and give birth to people, tickle her and educate the children, be affectionate to her and close the door, be affectionate and give birth to people.

While commenting on the different approaches by New Historicism, Ruksana (2014) argues that a literary work should be considered as a product of its time, place and circumstance of its composition, Kay as a present day artist, envisions that every act of love must result into a baby but more importantly it is only complete if both a boy and a girl are delivered. Furthermore, even within marriage, courtship between the couple is important before making love; courtship is followed by a dance session that is closely punctuated by tickles and eventual closing of the door for love making which should result in a boy then a girl. In having children therefore, the artist envisions not only a successful but also complete marriage for the community regards boys and girls differently. In seeing complete marriages as having both boys and girls, it is a construct that can receive explanation in Folkestad's (2002) standpoint that most nations have their 'own' music which expresses unique national identity.

In demonstrating the love that a marriage should have, Kay does not refer to the partner as a wife but calls her as the mother to his children. This identity conferred on the wife resonates with Sharpely- Whiting (2003) who notes that artists formulate lexis that distinguish and mark gender. As a mother to his children, he distinguishes her from other mothers but who are not mothers to

his children; this is a testament of the optimism he has in having a successful marriage made complete by having children. More so in having the woman's status changing to 'mother' is a confirmation that marriage conferred on an individual a new gendered identity; motherhood and fatherhood through having children:

Busiime bwange bwe kumoyo, Switi wee kumoyo kwange, mayi wee babana bange, nitaishi naye nimtunze, nimuvisho Pete la upendo... mbe omukhasi wange, oyo khusale babana!

Trans.

The love of my heart, the sweet of my heart, the mother to my children, I will live with her, I will adorn her a love ring...give me that wife of mine we give birth to children

The love between husband and wife as encoded in the song comes through as a symbiotic ensemble; both partners must dramatize their affectionate nature. Demonstration of affection therefore agrees with Butler's (1999) argument that gender proves to be performative and that it is always a doing. The artist notes:

Omusani nawe kosia omukhnana, omukhana nawe kosia omusani, omusani nawe kosia omukhana, omukhana nawe kosia omusani.

Trans.

The man be affectionate to the girl, the girl be affectionate to the man, the man be affectionate to the girl, the girl be affectionate to the man!

Additionally, the artist confesses of the intervention of God in successful marriages. He argues that it takes the grace of God to have such marriages; a successful marriage has a religious angle:

Mumenye mala mwibule bandu, mumenye muneema ya Wele.

Trans.

Live and give birth to people, live in the grace of God.

From the text, the study gleans that the Babukusu are a religious community which acknowledges the role of God in different aspects of their life including marriage; indeed as argued by Fabian (1997) music generates and forms a community's world view.

Ruksana (2014) argues that a literary work should be considered as a product of its time, place and circumstances of its composition and as noted by Harvilahti (2001) ethnopoetic substrates

are culture specific meanings contained in oral texts, on a different platform but within the same song (32), the artist seems to opine that each woman needs to be loved in a unique way or rather there is no single universal way of loving women. Kay's standpoint about falling in love could also be explained by Were and Derek (1968) who observe that the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. In order to drive this point, Kay employs poetic license and coins different words with reference to each community since the present generation among the Babukusu is not conservative in the choice of partners hence their wider network; there is need to love each person differently and uniquely depending on her origin and way of upbringing:

*Mzungu nizunguke naye, mubukusu nimubusubusu, mjaluo nimjalejale, mumeru
nimumarimari mukisii nimukisskiss Mukikuyu ni mukuyukuyu muganda
nimugandegande mugishu nimuguzuguze*

Trans

*A white one I walk about with her, a Bukusu I kiss her, a Luo I jalejale her, a Meru I
marry her, a Kisii, I kiss her, a Kikuyu I kuyukuyu her, a Ugandan I massage her, a
Gishu I caress her!*

Competing discourses have engaged with the way popular music treats women more so in the realm of objectification. Flynn et al (2016) argue that women are the most frequent targets of objectification within music lyrics; this is through sexualization, misogyny and objectification. In a different argument Shabazz (2008) notes that songs are written from the man's point of view and portray the woman in the way the man wants to see her; in fact she notes that the male gaze is not always male but it is always male-dominated. Contending on music, Lorrenzo et al (2023) argue that songs hold ideas that have occurred over time about different societal issues such as gender discrimination and sexism. Within the context of this study, some of the words coined by the artist may not have English equivalents nor do they have any meaning (*kuyukuyu* and

jalejale) however some are derived from his Kiswahili and English understanding: *Ganda, busu, zunguka mari* and kiss coinages from the words Ugandan, Bukusu, Mzungu, meru and Kisii. Despite the foregoing postulations (Flynn et al,2016; Shabazz(2008); Lorrenzo et al,2023) on popular music and the female character, our argument is that such coinage derived through poetic licence is the artist's perception of how people fall in love and the unique ways of loving each other which is in agreement with Barber (1997) who reasons that popular music as a protean text is able to respond to different issues raised in the community; both the language of the artist and his content evolve as the world registers new percepts especially in human relations. Moreso, Barber and Farias (1989) assert that the 'literariness' of utterances as text or species of social action lies in the old science of rhetoric, persuasion and effectuality, the notion of poetic license that brings out the capacity of utterances to be understood beyond their original meanings. As a social commentator therefore, the artist constructs the idea that each community has a unique antecedent associated with human relations with regard to falling in love. To fall in love therefore confers on one a different identity witnessed in the way the love is expressed; one has to invent a noble way of handling his fiancé and or wife.

In song (33), *Khalinjola*, Steve Kay constructs identities of fatherhood and motherhood as markers of self after marriage:

Owibula busa babana niwe...Khwibule babana ne nawe... bakhulange ewe mayi ne ese baba

Trans.

It is just you to give birth to children.....we give birth to children with you.... they call you mum and me dad.

As an infracultural mental model (Alembi 2002) whose meaning can only be located within the perceptions of the study community, the artist creates a situation that confesses of the fact that marriage is about choice that is fuelled by individual subjective feelings of affection and or love

towards one another. The artist paints the *Khalinjola* as one of exquisite beauty when he likens her beauty to that of an angel. Additionally, he constructs her to be an occupant of a central place in his heart therefore a great friend. What comes through is that marriage has to go beyond mere admiration to being part of one's partner and therefore taking center stage in matters affection and love. Relationships between couples are also marred by strong bonds of friendship:

*Khalinjola niwe! Mayi wee, mayi! Mayi ewee, niwe busa oli mumoyo kwange.ewewe
niwe busa omusale wange, mayi we babana base*

Trans

*It is you Khalinjola, oh mother! Mother! Oh mother! It is you who is at the Centre of my
heart; it is you, who is my friend!*

In the same song (38), artist Steve Kay does not call the envisioned partner as a wife but regards her as *Khalinjola*- a *Lubukusu* vocabulary that loosely translates to 'the one who will fit me'. In regarding the wife as *Khalinjola*, the artist captures the unique position that the wife occupies in the life of the husband; ideally therefore she is everything to him and this is in agreement with Foley (1995) who observes that infracultural registers can only be appreciated against a specific cultural background; to demonstrate this central position held by the wife in the life of the husband, the artist assigns her responsibilities that no other woman can perform including being available for him after death to perform the requisite burial rites:

*Mayi we babana base, ewe busa niwe okhambone chisi nefwile, Kumoyo kwange
usutile, sesi kumoyo kwowo khusutile!*

Trans

*Mother to my children, it is just you who will ward off flies when am dead, carry for me
my heart as I carry yours too.*

Alembi's (2002) idea of an infracultural model in folklore analysis in which interpretation of words and actions can only be located within the perceptions of the study community serves us aptly here in that by Kay insinuating that they carry each other's heart, the song captures the close, affectionate and intact relationship that exists between them. According to Mzee Gallicano

Ndongole (28 Jan 2023), by using the title *Khalinjola*, Kay intends to mean nobody can come in between the couple; no force of whichever strength can put them asunder hence being able to remain close till death. He parades her as exceptionally beautiful:

Omwana mukhana wang'ona! Omwana mukhana busemwa, omwana mukhana lidoto liange khudotole! Omwana mukhana lisasari, omwana mukhana limotole, Omwana mukhana sikio siange sie kumoyo, omwana wa mayi busangura!

Trans

Girl child you are beautiful, girl child you are busemwa, girl child you are my lidoto, girl child honey combs ,girl child a ten cent coin, girl child my mirror of the heart, daughter of my mother is busangura!

While contending on the nature of music, Frith(1996) argues that music is an integral part of the daily activities that constitute individual subjectivity; using a confessional tone, the artist explores the beauty of his love by first using metaphors from human feeding habits: *Busangura* and *lidoto* (an edible fruit and plant respectively among the Babukusu) then uses other metaphors from apiary (*lisasari*-honey comb) serving as a mirror to his heart (can read every feeling he has) and money economies (ten cent coin); from the feeding habits to money economics, the wife comes through as an indispensable part of men's life. In song (40) *Yombo yombo*, Steve Kay encourages couples to keep together; he does not advocate for separation. In fact, he states that once you fall in love, let it be so without looking back. The song is a praise text of the wife/woman. To show the affectionate relationship envisioned in the marriage, the artist uses culinary imagery:

Obanga lipwoni liangemayi, pole pole nikhisilia musoka mayi, obanga kumwoko kwange mayi taratibu nikhisilia murere yaya, obanga kumukhenye kwange abele nywela khachai khange!

Trans.

If you were my sweet potato mum, slowly you would down my musoka (Busaa that is too watery), if you were my cassava, you would down my murere slowly, if you were my mixture of pounded potatoes and beans, you would be my accompaniment for tea.

As Anttonen (1994) notes in reference to Dell Hymes strand of ethnopoetics, signs and texts are studied in terms of their use in communication therefore meaning is studied in terms of the relationship between a sign and its user. What the artist is constructing is a symbiotic relationship between couples; they both have weaknesses which can only be stemmed by the presence of the other. He therefore artist uses the eating habits among the Babukusu to draw the affectionate relationship within marriage. *Musoka* is a kind of *busaa* that has been mixed with a lot of water hence has lost its strong taste. For it to be consumed, it needs an accompaniment hence the need for a boiled sweet potato. The cassava would offer a good accompaniment to *murere* (slimy Pottage among the Babukusu) while the mixture of pounded potatoes and beans would receive appropriate accompaniment in tea.

The strong bond that holds the couple is further portrayed in the request that the artist makes:

Khusaba ukhole sisiangu siowo mayi ne wesinga umbisile khumoyo!

Trans.

I request you to make me your body scrubber, as you bathe, allow me to roll on your tummy.

Bressler (2003) argues that it is the mundane activities and conditions of daily life that can tell us much about the belief system of a time period. The Babukusu have always crafted/improvised bathing items among them *Sisiangu*- an improvised body scrubber from common nylon bags. In laying claim for this position, the artist, thinks of the unique status that it occupies. The scrubber has room to touch all the body parts of the female; he is therefore arguing that he occupies such position in the relationship. *Khumuyo* refers to the tummy and therefore by holding him in such a position, it speaks of a hug which demonstrates affection. Commenting on the import of marriage Musungu (2016) notes that marriage is a cultural practice that gives a man prestige and influence; a married man enjoys a wider cycle of relationships and is given room to exert his presence in society more forcefully if he is blessed with many children.

In the song (11) *Sikhula sicha enju*- ‘whatsoever matures (a girl) should be married’ Wasike wa Musungu reiterates the fact that marriage is a gendered mark of individual identity. Althuser (1971) observes that every text bears a stamp of its time either in expressing its cultures, values of the time or resisting them. The assertion above is a masculine discourse in reference to the Babukusu girls’ need to get married upon maturity. The artist notes:

Rarawe wasala omwana wamubolela, ali Namamemba ee, Namaemba omukhana bali kacha lilia,bali kacha lilia yaya, omundu niye kachakho khakhandu khamasikini busa, khandu masikini, omwana wange obele omusomi wacha khumasikini,kamafuki sekarebanga,akhaba omuyinda ne ocha wa masikini wola!

Trans.

The father to the girl reported that Namaemba, Namaemba the girl got married, she got married, the person she married is just a poor one, a poor person, my child who is learned got married to a poor man, blood does not question, even a poor one can get to the rich!

As Mukesh (2003) argues, texts need repositioning in the original discursive reality of the age in which it was produced. In the excerpt above, the father to the girl contests the marriage on the rich versus poor dichotomy; the girl is learned while the husband is poor therefore might not have attained the academic feat that the girl attained and may therefore not be able to pay the required dowry yet it is part of marital culture among the Babukusu. The persona in the song, an observer, quickly notes that falling in love is ingrained within the bloodstream hence questions of wealth and poverty do not hold water. In the same vein, the artist argues that marriage as an institution is ordained by God and even those who are already married must look back and agree with the fact that their marriages were not pegged on wealth or poverty:

Wele baye, Wele niye owambasia bilamu baye ndekela, okhamwikicha tawe, akhaba wesi ne warera mawe mungo mwenomwo, sewacha wamanya oriena, oli ncha mwo mtajiri namwe masikini

Trans.

God dear, God is the one who bonds the living, do not blame her, even you, when you married the mother, you never went about confirming if they were rich or poor.

The song dismisses the argument that poor and illiterate individuals should not marry educated girls. It instead advocates for the idea that even if the girl is learnt but the man is not, the marriage should be allowed. This argument by the artist resonates with Afolabi (2004) who notes that the oral artist has to teach the norms and values of society.

Marriage informs what constitutes individual identity in so far as it defined and or gave a sense of belonging to a person. In addition, marriage is not only driven by human affection (love) for one another but also ordained by God. The complaint raised by the would be father-in –law is an expletive of contested marriages that were dissolved or proposals rejected on such grounds; indeed, there were/are marriages within the Babukusu community that were contested on different grounds.

Commenting on the nature of popular music Ward (1992) asserts that music making is entangled in the everyday activities of life; in fact he notes that it is the cement of society. Wa Musungu in song (10)*Bukulo*- part of ritual drama among the Babukusu that involves a bartering of verbal insults between some clans, highlights issues of conflict between husband and wife and strikes that marriage is not a bed of roses despite one's social, economic and or political standing:

Bukulo buli munju, chisuli chili nabio, musecha ne omukhasi balomananga.onyola Reuben enje, omusani we kamani, bikio waboile ne khane angu alomananga, onyola Wasike omusani we kamani, likoti kaboile ne khnane angu alomania bubi, akhaba omukhasi Jerida, omukhasi we kamani, lirinda wabolie ne khane mungo alomananga

Trans.

There is Bukulo in houses, roof tops have it, husbands and wives have frictional moments, you meet Reuben out, a very senior man in spectacles but he has spousal friction moments, you meet Wasike, a senior man in a coat but he has a lot of spousal friction moments, even lady Jerida, a senior woman, wearing a good frock but she has spousal friction moments

Literary works as Ruksana (2014) argues should be considered as products of their time, place and circumstances of their composition. Wa Musungu captures the reality within households; to prove that each household has its own frictional moments (*Bukulo*), the band roll calls different

people who from the outside appearance look peaceful throughout yet within they have their own battles to settle within families. The lead artist (Wasike) ropes in Reuben Wanami who was one of his promoters deliberately to show that such spousal friction has no regard for social and economic class. Reuben Wanami (still alive) was among those who promoted the production of Wasike wa Musungu's music together with business man Sherriff of Bungoma town. The artist uses himself and lady Jerida to demonstrate factually that such moments would neither spare artists nor the female sex despite their societal standing for as long as they are married. By making reference to real people from the local environment (Reuben Wanami and Lady Jerida) Wa Musungu demonstrates as Sabec (2021) notes that music can memorialize important people, places, local institutions and even events which shows how aware the community is of its own worth and place in history. Further Kennedy and Gadpaille (2017) note that lyrics about real places and people from the local environment document the facts about people and places for future generations.

Despite the frictional moments in the marriage, through the song, the artist gives hope that all is not lost; the frictional moments will come and pass, therefore to have a successful marriage, there is need for perseverance from both sides:

Limanya lie munju muvumilia chitabu, mukhasi no musecha ango wabwe barenanga

Trans.

Life within households needs perseverance, wives and husbands have fall outs.

Wasike wa Musungu therefore redeploys ritual drama as an artistic strategy in capturing the relationality that exists between husband and wife. The band accounts for the frictional moments in the homes through reference to a number of causes: gossip, drunkenness, wizardry, money, rumour mongering among others as demonstrated below.

Sisionakanga Chinju ango bitina ne lipesa bukesi nende bumesi, bionaka bubu, balio babalimu batamba kumushahara nibo babonakanga chingo chefwe.

Trans.

What spoils our homes (marriages) are: gossip, and money, wizardry and, drunkenness spoil a lot; we have non-salaried teachers that spoil our homes (marriages).

In song (12) *Kumusula* meaning nurturing, artist Wasike wa Musungu notes that within ‘Bukusness’, when a wife wants to divorce you, she will apportion you a good amount of ‘witchcraft’ and also give you a ‘strong label’. To understand the ‘witchcraft’ and ‘label’ alluded to in the song there is need to read such constructs as an infracultural models (Alembi 2002) whose meaning can be located within the perceptions of the study community. The ‘witchcraft’ and ‘label’ referred to in the song could be any weakness (es) that the wife has learned about the husband and which she has held on secretly. The artist notes:

Omukhasi ne akhuloba akhurakho liloko lie kamani, omukhasi ne akhukhaya akhurakho enamba!

Trans

When a woman rejects you, she apportions you substantive witchcraft, when a woman is set to leave you, she will give you a strong label.

This assertion is a demonstration that broken marriages have had all sorts of reasons/causes; if the woman desires that you end the relationship, she cannot miss a reason for it.

Music as Frith (1996) notes gives away of understanding the world. In song (7) *Saba Wele* -pray to God, Wasike wa Musungu still contending on husband wife relations, notes that a wife who is bent on walking out of a marriage will always be argumentative. The artist’s standpoint allows us read deeper into the causes of family conflicts. He argues that the arguments initiated by the wife will always draw the husband into a lot of verbal wars which the husband cannot win. This situation as the artist notes has been worsened by the nature of the present day female (slay queens) whom the artist reckons to come in different shades; she is indefinable:

*Omukhasi ne khakhuya enju, aba mukhakhua makali noloma elio, acha mukhuingana.
Bakhana ba lelo bano, balimo chingelo, sibala sibola eraiti wase, balimo chingelo!*

Trans.

When a wife is set to leave a marriage, she will have a lot to say, whatsoever you say, she is ready to argue. Present day girls are of different shades, the world tries to streamline, they come in different shades!

The Band notes that in such marital journeys, one needs God's intervention because as it is, seemingly, marriage is for the chosen few (it has its owner):

Lukendo olwo lwo omwene, saba Wele, lwenya khulia, saba Wele!

Trans.

This journey has its owner, pray to God; it needs to eat, pray to God.

By referring to marriage metaphorically as a journey that has its owner and that it needs to 'eat' testifies of the fact that there are challenges that come with getting married and such challenges include provision of basic needs such as food. Wasike wa Musungu in song (5) *Chikhafu change munane*-my eight cattle, exposes two of his failed marriages in which he blames the wives. To him, as a husband, he had no role in the spousal friction. These two marital instances are true life narratives which therefore agree with Ogude's (2007) argument that music is a mode of self-writing, a mode capable of revealing to us the complex layers of our being and society. He laments painfully the loss of his cattle through payment of bride price:

*Mbamba njiyila ebumukoya, chatibilayo, khu Nasike omukhana wa Namatitila,
njinkobosia lundi ebutecho ebukaloyi, omukhasi naye khukhukha mungo, khaba sifune
tawe, wela wekhola ke lulwana busa*

Trans

I took them to Bamukoya, they got lost, paid for Nasike daughter of Namatitila took them to ebutecho ebukaloyi, the wife left the home without any substantive reason, and she behaved childishly.

Wasike wa Musungu takes stock of his losses in terms of cattle which he confesses have become a sickness of some sort. Due to this 'sickness' he has grown thin a demonstration of the

devastating effects of the broken marriage. He advances that even his own wife refers to him using a derogatory term that captures his weakened status a show that she has little regard for him:

Chikhafu change chosi chatiba, nicho ngonanga ne ndila, nicho chekhola bulwale wase, nicho chekhola malaria, malaria yayindila mungo muno, khubela chikhafu change echo.....Waba Wasike khusialo lelo, nekhola kha Wasike, omukhasi niye narera ali Kha Wasike, kaba makuwa sina, elio neli liloko, elio nekili kumikhingho, saba Wele we kamani, Wele niye omanyanga kalio, silai ne sibi niye omanyanya

Trans

I lost all my cattle, I bemoan them as I sleep, they have become a kind of sickness, they became some malaria, am infected by Malaria in the home due to those cattle of mine.....at one time I was Wasike, these days am Kha Wasike, the woman I married too calls me Kha Wasike, what was it?, if it is witchcraft or if it is a play of sorcery, I pray to God, God is the one who has power, it He who knows what transpires, He knows what is good and bad.

While commenting on the importance of popular music, Frith (2001) would agree with the artist's lament when he argues that value was placed on popular music because it could aid in the search for self-knowledge, providing a kind of map of a changing society just as it maps our own lives, helping give emotional shape to our memories of childhood, friendship, love affairs and life changes. It is through a tone of resignation and pain that the artist relieves his remaining hope in God. He exonerates himself from any blame with regard to the causes of the broken marriage. He postulates possible causes thereby pointing at witchcraft and sorcery. To demonstrate that he is free from blame, he calls on God to adjudicate the case for He is all knowing; can tell who to shoulder the blame in this spousal friction. What the band is vouching for is the idea that spousal friction is part of marital culture and may be attributed to different reasons. In addition, broken marriages assign people new and different identities; Wasike wa Musungu confesses that the former wife has no respect for him as calls him: '*Kha Wasike* from *Wasike*'. The morpheme 'kha' from Lubukusu is for smallness hence Wasike had reduced

possibly in body size, however its use is a reflection of the woman's hateful and contemptuous attitude towards her former husband; she has assigned him a new identity quite different from his initial identity of a husband.

While reading youth identity in Kenya, Wanjala and Kebaya (2016) come up with the idea that through popular music, two facets of youth identity in Kenya emerge: foisted identity and referential identity. They argue that foisted identity refers to an identity imposed on the youth such as the criminal identity while referential identity on the other hand involves the intrinsic and reflexive identity for the youth as dramatized through the hustler identity. From this nomenclature of youth identity, the identity that Wasike wa Musungu is assigned by his wife in referring to him as 'Kha Wasike' could be placed within foisted identity because to Wasike, he is free from blame in the spousal friction therefore this is an imposed upon identity.

Feld and Fox (1994) opine that music replicates gender divisions and indeed among the Babukusu boys and girls are regarded differently; artist Simiyu Makhanu engages with the percept of marriage through an attempt to understand the positions of both boys and girls within a marriage and the effects to the marriage in song (23), *Lulumbe*-a disease. Ruksana (2014) argues that texts need to be considered as products of their time, place and circumstances of their composition; the artist brings forth the plight of widows upon the death of their husbands in polygamous homesteads especially in cases where a given widow does not have a boy child. He argues that a boy child confers on the mother a sense of belonging in such circumstances. In his absence, the widowed mother can be displaced from the homestead for as it stands, she is rootless:

Lulumbe lubi khane, mwana omusinde sikolonjo mwana omusinde sikolonjo omwana omusinde sikolonjo, nabone Isaac omwana omukhana nachile lilia akhoya kanyoanga omwana omusoleli.

Trans.

Sickness is bad, a boy child is a potsherd, a boy child is a potsherd, a boy child is a potsherd, I have seen Isaac, and a girl upon marriage should first give birth to a boy.

As an ethnopoetic substrate with a culture specific meaning (Harvilahti 2001), the artist deploys a Lubukusu proverb: *Omwana omusinde sikolonjo*- a boy child is a potsherd, to demonstrate the importance of the boy child in a marriage. Potsherd are known to hardly rot, in this context, the boy has a claim of the rightful share in the family property which should be bequeathed to the mother through him. The Babukusu proverbially refer to boys as: *Sikolonjo sialinda ekunda*- a potsherd that holds the land intact. Such construction of boys is a confirmation that the Babukusu are a patriarchal society hence patriarchy is a mark of identity for the sub nation. Among the Babukusu as narrated by Joseph Makana (28 Jan 2023), ancestral land bestows on an individual a sense of belonging therefore an identity; identity with first the family then the clan and subsequently the sub nation. Such land should never be sold for that is where the ancestors rest; it is always handed over as a gift from the father to the sons. The case in the song of denying one of the widows' ancestral land was because she had an only child and a girl whom the Babukusu regard as: *Omukhana namakanda kutuma ngila*- a girl is *namakanda* (a type of frog) always crossing paths. This portrays the girls as always on the move with regard to getting married hence abandoning ancestral land. The artist therefore argues that death is a source of a different identity as it confers on the wife widowhood and makes the children orphans. Further, it can cause physical displacement of mothers in polygamous homes; those who do not have sons; sons are therefore an identity mark for their mothers. It is therefore true indeed as Musungu (2016) argues that among the Babukusu, sons were given preference over daughters because they were

believed to be sources of security, in fact, in some families, failure to bring forth male children may cause unnecessary tension in the family. From the foregoing discussions involving songs from the three artists, it is true that marriage as an institution within the Babukusu community is a gendered mark of identity of self.

4.3 Human or universal identity

There are certain identities that prove that one is a human being and as Parekh (2008) observes human identity articulates how people relate to other human beings and what they demand of themselves and others qua human beings. Furthermore as observed by Woodward (1997), identity marks the ways in which we are the same as others who share that position and the ways in which we are different from those who do not. Additionally, Woodward notes that identity formation is an interactive process; there is interaction between the person and their experiences, person and their environment, person and other characters that are themselves products of an interactive process. In fact it is Frith (1996) who notes that music seems to be a key to identity because it offers intensely a sense of both self and others, of the subjective in the collective. It is important to note here then that human identity is both inescapable and relational therefore encompassing aspects such as sickness, death and the concept of home. This is fairly demonstrated in the subsequent section.

4.3.1 Death and Sickness as forms of human identity

A person who is alive among the Babukusu is said to be *omulamu* however upon dying this identity changes to an *omufu*. Death therefore defines and gives one an identity. Wasike (2013) notes that death only redefines changes and alters the personality of an individual. Further Horton (1970) argues that death presents an opportunity for a person's transition from mortality to immortality as an ancestor and it is through death that new ancestors emerge. Godfrey Banda

Mayende et al (2022) observe that when death occurred among the Babukusu, the deceased person changed into *sisambwa* which also meant a ghost or a soul. To Makila (1982) this *sisambwa* is a replica of the normal shadow (*sisinini*) of a human being. Additionally, among the Babukusu as Wasike (2013) observes, the *lubukusu* word for death - *Khufwa* which connotes 'termination of life' is hardly used even in live contexts of real grief. He argues that various idioms, images and euphemisms that allude to physical loss of life are used: terms such as '*khutiba*' (getting lost), '*kakhulekhile*' (he has left us) and '*khukona*' (sleeping), '*khucha emakombe*' (going to spiritual world) among others are used. Fabian (1997) opines that music expresses, generates and forms a community's worldview. The explanations of death in the world range from witchcraft, sorcery and magic, curses, afflictions of the living dead and spirits (Mbiti 1969, 1975; Evans-Pritchard 1956; Geertz 1964; Ochola-Ayayo 1989; Buckley and Gottlieb 1988).

The Babukusu argue that: *Lifwa lisani*- Death is a circumcised entity. This world view engenders the fact that death is gendered (masculinized) in its ability to deal blows to even those people who are powerful in the human sense. Wasike (2013) notes that by dint of the cultural significance attached to male circumcision, the Babukusu love to refer to themselves as the 'community of the circumcised' (*bandu basani*). Wasike further argues that so critical is male circumcision as a cultural symbol of Bukusu identity that in many instances communities that do not practice the ritual are derogatively 'feminized' using terms such as '*basinde*'.

Wasike wa Musungu, Steve Kay and Simiyu Makhanu generate different understandings about death as they encode it as a form of human identity within the ambit of self-identity. The different constructions about death by the artists are unraveled through an interpretation based on Alembe's (2002) understanding that infracultural models in folklore analysis have meanings that

can only be located within the perceptions of the study community. Wasike wa Musungu in song (15)*Ekombe*(the resting place after death among the Babukusu), deploys personification; he espouses the ability of the soil (Earth) to swallow people (burial) to capture both the imminence of death and mortality of human beings:

Kumuyo khakubole baye; Kumuyo khakubole baye, Liloba liamanya khulia Bandu.

Trans.

My heart calls out, my heart calls out; the soil knows how to eat people.

Music as Fabian(1997) argues is capable of expressing, generating and forming a community's world view; therefore to demonstrate the imminence and mortality status as a Babukusu world view, Wa Musungu argues that *Ekombe* is home; every human being is destined to go back home (die).

Ekombe khane engo..... Ekombe yalia Bandu.

Trans.

Ekombe is but home.....*Ekombe* has eaten people.

Within popular music as Fabian (2006) argues substantive issues are being formulated; in a tone of resignation, Wa Musungu implies that all human beings have one equalizing factor in death regardless of status; a uniform mortal denominator. Death therefore is a mark of identity for individuals as the artist calls out:

Akhaba ne wesinga oli fwa, akhaba ne weng'ona oli fwa, lifwa liamala sisialo.

Trans.

However clean you look, you will die. However much you beautify yourself, you will die. Death is all over the world.

Another substantive issue being formulated is the fact that death is not selective; it comes about for all hence it is for all genders. To justify this, he notes that *ekombe* makes no inquiries:

Khayo ngende ne manyile, ee ekombe sereba ng'ali!

Trans.

Let me travel as I know (play on as I understand), eee Ekombe does not ask truly!

The tone of resignation in the song is a confession by the artist that death has power over all humanity hence this study regarding it as a gendered mark of self-identity and a universal mortal denominator.

As Berliner (2008) argues music is integrated into the process of community living, in peoples' lives and in social organizations, Wasike wa Musungu in echoing the fact that human beings are mortal, he in song (13) *Nakhamela* (even if I get drunk), puts forth the idea that the Babukusu have always recalled their mortal status and whenever chance availed itself, they would always dance and make merry in memory of what they would have been able to offer others to feed on. In fact, the artist derides those who plan and postpone making merry to a later date that they may never live to see it pass:

Nisio olile nisio sisioyo wase, sikwile munda nisio ofumia, omubukusu khale, niyo akeleka, niyo akeleka mumuse, niyo kakhonya niyo akeleka mumuse....sie emukunda se osimanya, khubela ka wele se okamanya, okundi ali engokho yino khalie mudisemba, omanyila sina ne okhole disemba eyo nolie baba, omanyila si ikhole kumukulukho?

Trans

What you have eaten is what counts, what has entered your stomach is what you pride in, the Babukusu in olden days, what a Babukusu dramatizes, what he dramatizes in a sitting, what he slaughtered is what he dramatizes,.... What is still on the farm you cannot tell, because what God has you do not know, another one plans that I will eat this hen in December, how do you know if you will live till December and eat it, how do you know, it may be used for kumukulukho?

The need to be happy and take cognizance of what you have been able to offer others within the Babukusu community was a subtle reminder that death was an inescapable mark of self-identity. This assertion could not only inform but also form the community's perception about death hence falling in step with Fabian (1997) who notes that music expresses and generates a community's world view. It was during beer parties while the music was being played that

Babukusu men took the floor to revel then would dramatize what they had slaughtered for kith and kin.

On his part, Steve Kay through song (41)-*Likobi* (a debt) acknowledges the inevitability of death. He sings his heart out relentlessly by emphasizing that every living human being has a debt to pay in death. Within this context, the artist acknowledges the mortal status of human beings. This is a Babukusu world view over death and it is in this understanding that Anderson (1994) observes that music is a viable site for imagining the nation.

Contextually, whereas death is being constructed as an identity of self, the Babukusu note as a sub nation that each individual has a date with death which Steve Kay is espousing with a lot of resignation:

Mubili likobi, mubili likobi ndirunga, mubili likobi, mubili likobi ndirunga, mubili likobi, mubili likobi ndirunga, mubili likobi, mubili likobi ndirunga!

Trans.

The human body is a debt, the human body is a debt, i will pay, the body is a debt, the body is a debt, I will pay, the body is a debt, the body is a debt I will pay, the body is a debt the body is a debt I will pay.

Artists as Zerubavel (1996) observes act as mnemonic communities who weave their life experiences together into coherent stories (music) and through such stories they discharge identity. Contextually, the artist makes inference to Babukusu child birth practices; after birth among the Babukusu, the placenta is buried. The placenta is called *Enkobi* from *likobi*-a debt. As explained by artist Simiyu Makhanu and Mzee Joseph Makana (Interview 16 Oct 2023), at birth, since both the new born and the placenta are discharged, the burial of the placenta is a reminder to the new born that eventually you have to go the same way hence the debt and inevitability of death thereof. The artist uses poetic license to derive *likobi* (a debt) from *enkobi* (Placenta) to demonstrate the mortal nature of the human being. Such diction from the Babukusu dialect is in

step with Dell Hymes who as noted by Anttonen (1994) argues that within Ethnopoetics analysis is based on the pragmatic study of language in which signs and texts are studied in terms of their use in communication. Semiotically, meaning is studied in terms of the relationship between a sign and its user; *enkobi* (placenta) is a subtle reminder that humanity has a debt (*likobi*) which is repaid in death.

Loss of a parent or parents among the Babukusu confers on one a status known as ‘*Bufubi*’ (being orphaned) and as Perret (1987) notes, death is not just an instantaneous loss of human life but it is rather a whole process that invokes thoughts of pain, anger, discomfort, loss, separation from loved ones and things we cherish in life and the general cessation of experiencing life as we know. In song (9) Balebe-relatives, Malakisi jazz Band discourses on the state of being an orphan. Wasike wa Musungu tells his own 1948 life experience. It is Bloomfield (1993) who opines that performers reflect personal experiences which forms part of the meaning engrained in the music and it is through such understanding that through memory and return, the artist recalls the abandonment that befell him after his father’s death; all the relatives disowned him:

*Balebe boo bano, baba nga ne kafwa, baba ne kafwa kumwaka kwa arobaini na nane
balebe bandekha baleba bandekha bamwata, Balebe bamwata.... Reuben ewe Wanami.*

Trans

*These kin of yours, when my dad died, when my dad died, when my dad died in 1948, my
kin abandoned me, my kin abandoned me, my kin threw me out, they threw me out.....
Reuben Wanami.*

What the artist is relating is that death confers on one a different identity; apart from being orphaned, there is general disownment by the kin hence raising concerns about break down of kinship relations. Commenting on effects of death, Malinowski (1922) argues that ‘death causes a great and permanent disturbance in the equilibrium of tribal life.’ Wasike the artist captures this disturbance in the equilibrium of life:

Baba nga ne kafwa... balebe bandekha, balebe bandekha bamwata...ne olamala wafwa wenyokha mungo, babana baramiremo aba wabalekhele chinganakani, ne bakhali babana be liulila aba nyo walekhile kumutambo

Trans.

When my dad died... my kin abandoned me, my kin abandoned me and threw me away.....the moment you die and leave your home, you would have the children in great thought, if they are children who cannot listen, then you would have left behind a lot of poverty.

The artist brings into focus not only the breakdown of clan ties within the community but also the state of rejection that befalls orphans resulting from the same breakdown. Radcliffe-Brown (1948) observes that death brings into sharp focus a society's 'cultural values by which people live their lives and evaluate their experiences.' As indicated by De Nora (1999), popular music is a means of constructing autobiographical memory; Wasike wa Musungu examines his own life experience in retrospect to the Babukusu's cultural values which to him have broken down hence the abandonment and rejection of orphans thereof in the song (9) *Balebe*. The artist as an orphan had a fall back in one Reuben Wanami, one of his patrons then. Therefore, upon losing both the clan and family identities through death of the father, identities change and a foster father who supported his music enterprise took over. Reuben Wanami is therefore a metonym for all those foster parents who take up the orphaned to bring them up while Wasike wa Musungu's situation is prototype of the plight of orphans not only among the Babukusu but also the larger Kenyan nation. Through Wa Musungu's construction, we argue in agreement with Ogude (2007) that music is a mode of self-writing; a mode capable of revealing to us the complex layers of our being and society.

Chikati (2016) argues that some sickness (diseases) among the Bukusu traditionally were believed to be caused by spiritual and moral imbalances. Additionally, he notes that a person may become ill if someone casts 'the evil eye' upon them. Sickness therefore in the community,

he notes was considered as something unfavorable being attributed to a bad omen and therefore fought by all the available means. Persons suffering from afflictions caused by *bikumba* or ‘the evil eye’ can be cured by a spiritual healer or herbalist. From Chikati’s argument, it is worth noting that sickness therefore bestowed on an individual an identity away from normalcy. The state of abnormalcy however would be handled as when Chikati makes reference to the patient suffering from ‘the evil eye’ or one suffering from leprosy (*emulo*) who was secluded from others and given special meals with their special utensils which could not be used by anybody else and could be buried together with the person if they died to avoid transmission of the disease attributed to a curse.

Althusser (1971) observes that every text bears a stamp of its time either in expressing its cultures, values of the time or resisting them. In song (38) *Bulwale* – sickness-artist Steve Kay engages with the prevalence of Aids not only in the Babukusu community but also in the whole Kenyan nation. He discourses that as a cause of death, Aids has conferred on many the status of being an orphan (Bufubi):

Bwera khocha wase, kalekhile bafubi amuliango, bwera mayi wase, kalekhile bafubi amuliango, bwera kuka wase, kalekhile bafubi amuliango, bwera baba wase, kalekhile bafubi amuliango!

Trans

It killed my maternal uncle, he has left orphans at the doorstep, it killed my mother, she has left orphans at the doorstep, it killed my grandfather, he has left orphans at the doorstep, it killed my dad, he has left orphans at the doorstep!

As a stamp of its time, the song not only outlines the different cadres of people that are afflicted by the disease but also the different places with surging statistics of victims: professors, members of parliament, presidents, governors, and members of the county assembly, mothers, students and engineers and outlines the following places as hotspots for the disease: Mombasa, Bungoma,

Shibale, Busia border, Bukembe and Kanduyi. In outlining these different geographies, the artist is vouching for the idea that the infection is all over hence the text becomes in the words of Hofmeyr, Nyairo and Ogude (2009) a 'mini billboard' for advocating awareness about the disease. To demonstrate that Aids manifests itself in variant ways, the song text acting as a microphone announces that: typhoid, malaria, meningitis, *saratani* (cancer), Ebola, tuberculosis, diabetes, syphilis, hypertension and gonorrhoea are all symptomatic forms of HIV/AIDS. To this effect then, the music is a call to order to all that any other disease afflicting one could be a testimony of having been infected by Aids as a result of the deficiency in the immune system.

While discoursing on the importance of music, Hawkins and Lull (1992) posit that music offers frameworks for our identity construction and evaluate others and it is in this line of thought that Kay in the same song (38) captures the psychological breakdown as a result of the stigma associated with the disease (an identity) that afflicts those infected upon being tested and confirmed that they are positive then. He dramatizes the hopelessness that comes about with such revelation:

Nacha emisikhu bambima, nacha elugulu bambima, omuchina kambima, kambolela, daktari wambima, daktari kambolela, omusoreri waumia, omusoreri wafwa khale... nesindukha, nakwa asi, nafeinta, kumukongo kwa njuna, mayi kanjinyosha.

Trans

I went to Misikhu and was tested; I went to Lugulu and was tested. The Chinese tested me and told me, the doctor tested me and told me, boy you have suffered, boy you are already dead,.....i got perturbed, I went down and fainted, I had a backache, my mother put me back on my feet.

In arguing that he had suffered and that he was already dead is a testament of the terminal nature of the disease and hence the psychological breakdown resulting from the hopelessness. What the band is discoursing over is the fact that Aids conferred on an individual a different identity: one destined to die which affects both genders.

Hermeren(1975) argues that works of art are not created in a vacuum as every work of art is surrounded by what might its artistic field, political and social structure; all these may influence the creation of a work of art. From Hermerens' standpoint, Steve Kay captures the desperate state of the Babukusu sub nation and by extension the Kenyan nation in the face of adversities like Aids; this was part of the artistic field that surrounded the composition of the song. He notes of the wishful thinking that comes about in dreaming about a possible remedy over the infection. In engaging such thinking, he makes reference to a group of lawyers who think of a possible court injunction to stop the spread of the infection. This reasoning is occasioned by a thought that if Aids were a person's invention, then such an approach would offer a momentary solution. This approach demonstrates the agency in coming up with a pragmatic solution to the problem of infection. Within the music however, the artist gives a ray of hope to those afflicted which is in agreement with Fabian(2006) who notes that within music substantive issues are being formulated, political and ideological choices are made. Kay opines that Aids is not the end of life for as long as those infected can seek medication, follow the doctor's instructions, have a balanced diet, accept the status and be physically fit. More importantly is his plea for protected sex through the use of condoms. He conclusively dissuades the infected from suicidal thoughts as the infection is not a permanent physical impairment.

Steve Kay's standpoint on seeking medication, having protected sex and avoiding suicidal thoughts finds expression in Barber's (1997) argument that popular music is the most protean text hence is able to respond appropriately to different issues raised in the community. The music as a response to an issue raised in society offers momentary solution(s) to the prevailing situation through first broadcasting its prevalence then proposing probable solutions. Steve Kay as a member of the Babukusu sub nation within this song text is giving first hand testimony of what

has transpired with regard to prevalence of Aids and its devastating effects .To this end Bloomfield (1993) observes that the performer reflects on personal experience that resonates with emotion, embodies the results of that reflection in a musical narrative form, delivers a performance that serves to bring out fully its (inner) meaning and where listeners read this emotional meaning by bringing their personal experience to bear on the performance. This song therefore is the artist's reflection on personal experiences which he has crafted into a musical narrative to bring to light prevailing status about Aids not only among the Babukusu but also within the larger Kenyan nation. Additionally, Zerubavel (1996) opines that artists as mnemonic communities weave their life experiences together into coherent stories (music) and through such stories they discharge identity. Steve Kay is able to navigate over identities acquired through loss of parents (orphans), the psychological trauma that afflicts Aids patients and the desperate state of nations in the face of calamities such as Aids.

On a different but engaging platitude, artist Simiyu Makhanu engages with the ravaging effects of death to families. In song (25)-*Kumoyo kwola* (my heart is reaching out)the artist sends condolences to different families that have been struck by death hence causing what Malinowski (1922) observes as a great and permanent disturbance in the equilibrium of tribal life while Radcliffe (1948) notes as a partial destruction of cohesion and disorganization of normal social life. To demonstrate how devastating death is, the artist refers to his home place as the grave yard:

Kumoyo kwola, ewefwe mubilindwa

Trans

My heart is reaching out; our home place is a grave yard

In constructing his home place as a grave yard, it speaks volumes about not only the number of people they have buried but also on the pain and anguish of loss. The grave yard becomes an iconic site; a site of memory and return with regard to the times and moments that were spent with those that have departed. Such construction of home as a graveyard resonates with Edensor (2002) who notes about iconic sites that they are ‘synecdochal features which are held to embody specific kinds of characteristics, they are spatial symbols that connote historical events, are either evidence of past cultures, providing evidence of a ‘glorious’ past of ‘golden age’ and antecedence or they are monuments erected often within larger memory scapes to commemorate significant episode in an often retrospectively reconstructed national history.

The artist expresses the pain of loss and as Perrett (1987) notes; death is a whole process that invokes thoughts of pain, anger, discomfort, loss, separation from loved ones and things we cherish in life and the general cessation of experiencing life as we know it. He explains:

Simiyu wa Makhanu. Kumoyo kunjuna, lelo oli ngobola engo bandu bawa!

Trans

Simiyu wa Makhanu my heart aches, presently when I go home, nobody left

Simiyu Makhanu constructs a situation where his people have perished in numbers to capture the pain of loss and the resultant heartache. There is deliberate hyperbole in using *bandu bawa*-nobody is left- so as to elucidate the degree to which death has ravaged his family members:

Lelo simiyu, yaba khale, khwachichanga echebukwabi bali khubona khocha, khuli khekhuchekho ebukhocha.....lelo khuloma khuli khakhuche ebilindwa

Trans.

Presently, Simiyu, at one time we were going to Chebukwabi in the name of visiting our maternal uncle, that let's go where are uncles.....presently we say, let us go to the graveyard.

Arguing that in the initial arrangement the visits were meant to commune with maternal uncles but presently they note of the graveyard is a confirmation of the idea that death has ravaged that family till nobody is alive. In order to exemplify the loss, the artist constructs a gallery of the family members and friends that he has lost to death:

Ngenda nibasia, ngobola engo Wekesa kacha.....baba kacha...niye khwalangana musale yesi kacha...nenja mubakibeti ya munyelele yesi kacha....nyola Changalwa yesi kacha....nyola Robert Juma yesi kacha....Walekhwa wa Mukolongolo yesi kacha...owaba omusale wa Nabusefu yesi kacha...

Trans

I walk about thinking, I go back home, Wekesa left....my Dad left...who was my friend too left...I visit Bakibeti in the family of Munyelele, left too...I get to Changalwa, he too left. I get to Robert Juma he too left...Walekhwa wa Mukolongolo too left....who was a friend to Nabusefu left too....

The above gallery is an assemblage of different individuals among them the artist's real kin and kith. The song is a sort of dirge eulogizing his clan and friends. To this end, death, constructed as a form of human/universal identity is a mark of self-identity though its effects are felt by both immediate family members and friends. Death equalizes us through assigning of one identity to those affected: being orphaned (Bufubi), widowed (Bulekhwa) and or loss of friendship (Busale).

4.4 Home as form of human identity.

The artists have related the question of home as a form of self-identity in different but gifted ways. In fact, Fabian (1997) argues that beneath the surface of an obviously shared common theme, the comparisons may reveal numerous contrasts, oppositions and even contradictions. Fabian adds that it is from such breaks and discontinuities that we can infer an underlying discourse concerned with working out changing social and political concerns. Whereas all the three artists in the initial instance espouse home both as a place of residence and a burial site for an individual, Wasike wa Musungu strikingly stretches this argument by delivering home as a

construct on a tripartite ensemble ensconced through the idea of home as housing split into main house (for a man/husband), *Esimba* (cottage-bachelor's hut) and the kitchen (*echikoni*) for wives/mothers and daughters. He also constructs home as place where one's wife is. In this regard therefore there is a binding unwritten law between home as a form of human identity and the sense of gendered self-identity.

Within Bukusuness, the idea of home relates quite closely with the concept of housing. The house is a symbol of spatial relation with other members of the nation. Discoursing over the concepts of 'place' and 'space', Tuan (2001) notes that place is enclosed and humanized space, while space is a calm center of established place. The argument of this study is that home as a form of human identity falls within the ambit ensconced by Tuan (2001) on place. In addition Monster (2009) while quoting Tuan argues that place is rather the form of space or spatiality where human life unfolds; it is concrete, sensuous and associated with human life which unfolds in places; and just when we invest life and meaning in a given location, there may appear a place. Kong's (1996) engagement with the usefulness of music that music is a medium through which people convey their environmental experiences and which according to Burgess (1990) refers to the relationship which people have with the physical world and the built environment echoes the import of the spatial relation that is created by establishment of a home for self-identity. Further Heidegger (1962) notes that terms such as a sense of place allude to the complex relationship between humans and their environment. The presence and or absence of a house speak a lot about an individual as houses are signifiers of universal/human identity and this is a construct that falls within Dell Hymes' argument and as noted by Anttonen (1994) that semiotically, meaning is studied in terms of the relationship between a sign and its user.

In song(1), *Jenga nyumba yako* (construct your own house) Wasike wa Musungu sings his heart out with regard to the importance of having one's own(main) house back at home while working in urban areas with regard to men. He insists that this would be one's own house even if it is grass thatched. The persona in the song text, an observer, confesses of members who have put up houses in towns yet they do not have any structures back at home. Upon the demise of such people, the burden falls back on their kin to construct a house which is an embarrassment to the friends of the deceased. As the artist observes about people's experiences with housing and the question of home, Nyairo and Ogude (2005) aptly note that popular music embody a tradition through themes and concerns of the songs in which we hear of the issues and events that constitute a people's experience. The song records:

Haya, haya mambo yanakuja, sasa hapa ni kushauri wafanyi kazi wote mjini, dunia nzima, tangulia ujenge nyumba nyumbani ndio uishi mjini, kifo kikikupata, watajua nyumba yako ya muda ama ya kudumu, hapo ndio matatizo yanaingia

Trans.

Fine, fine, issues are on the way, at this point am advising all employees in urban set ups, in the whole world, begin by constructing a house back home before staying in town, when you meet death, will they know whether to put up a temporary or permanent house for you, that is where problems come in.

In making reference to either a temporary or permanent house, the song is alluding to a makeshift structure to house the body as it lies in state and the grave respectively. It therefore captures the dilemma that befalls one's kin when one passes on yet they have no house back at home therefore no place to call home.

The music captures the futility of constructing houses in urban areas; where one works yet they have to be buried back in the village where there is no house:

Faida gani ujenge ng'ambo lakini kwako bure, na ukiaga kwa dunia barua sinakuja mbio, kwa watu wako wa nyumbani, mtu wenu amekufa, mtu wenu sasa!

Trans.

Of what benefit is it to built abroad and there is nothing back home, and when you die, letters are sent quickly, to your people back at home, your kin has passed on, now your kin !

It is more embarrassing if no house is erected and the body placed within a makeshift structure as it awaits burial:

Nimeona mengi sana kwa kijiji yangu,wengi wao wameruka na ndege kwenda ng'ambo, unajenga huko ng'ambo lakini kwako bure,aibu kubwa,aibu kubwa,kwa watu wako wa nyumbani,aibu kubwa!

Trans.

I have seen many in my village, they have flown abroad on planes, you built abroad but at your home there is nothing, a big embarrassment, to your people back at home, a big embarrassment!

What the band is vouching for is the fact that a house is a universal mark of individual identity for a man and must be constructed even if it is grass thatched for death is both inevitable and unpredictable. As Barber (1997) notes, music can respond to different issues raised in society. The track above is not only responding to issues raised in the society (lack of proper housing and therefore home) but also offers amicable solutions to the same issue (putting up a house back home even if it is semi-permanent or even grass thatched). In the song read above on housing as home and a mark of self-identity, it becomes clear that the song text as infra-cultural mental models (Alembi 2002) and Babukusu popular culture substrates (Harvilahti 2001) are able to discharge self-identity effectively; home as a mark for human identity encoded as the house as one has especially for the male gender.

In song (11) *Sikhula sicha enju* meaning ‘whatsoever matures (a girl) should get married’, Malakisi jazz band reminds the Babukusu sub nation about the importance of the kitchen (space) to any wife. Commenting about gender roles within the Babukusu Wasike (2013) notes that it

was the responsibility of men to build homes, erect granaries and fences, dig wells, engage in wood carving and the making of drums while women were confined to the domestic space in sustenance occupations such as farming, collecting firewood, fetching water and raising children. Masasabi (2011) argues in agreement with Wasike (2013) that within the Babukusu community, a woman has specified duties: cooking for the family, fetching water from the river, fetching firewood, cultivating, planting and harvesting, grinding grains and taking care of her husband and children. Wasike wa Musungu therefore derides husbands/fathers within the Babukusu community through this song for failing to avail this space for their wives/women. He relates an incident in some homestead during a visitation where meals were prepared from a make shift hearth as a result of lack of kitchen space. Due to this situation, the chicken delicacy among the Babukusu was prepared from the same outdoor hearth. By repositioning this song in the original discursive reality of the age in which it was produced (Mukesh 2003), contextually therefore the event in the song called to order the fact that there was need for a kitchen in every homestead:

Likhuwa likhola khabili mubabukusu, noli ne omukhasi, noli omukhasi wowo muwe khachikoni, khayu khachikoni akha, nikho nibasia niyo esiri yo omukhasi

Trans.

The second issue among the Babukusu is, if you have a wife, if you have your wife, give her a kitchen, that kitchen house, it is what I think holds the secrets of the wife.

Within the song, the artist takes note that while the chicken was being served to the visitors by the wife; a frog was spotted in the soup that was being served to one of the visitors in full view of the other visitors. When the husband tried to admonish the wife over the same, the visitors unanimously agreed that it was the lack of the kitchen that caused that unfortunate incident; hence the man/husband was the one to take the blame; she did not have a complete home hence the oversight derived from lack of working space:

Khakhele khama musupu khakalamilila mungaki, chisoni chema, chisoni chatila bakeni ne kamani busa, omusakhulu bali aunguruma ndii, bali alomania omuloosi, efwe khwamanya khuli echikoni niyo ekhola, niyo esiri ye mungo.

Trans.

A frog was spotted in the soup in the upside down position, it was embarrassing, visitors were embarrassed a lot, the husband raised complaints; he wanted to admonish the wife, we knew it was the kitchen (its lack) that caused it; it holds secrets of the home

Commenting on the issue of home, Chevalier (1998) shows how for the French, the kitchen is the most affective, symbolic space for the interaction with nature, for the transformation of natural products (foods) into cultural products. Therefore, Chevalier notes, this necessitates an expertise in cooking and preparing food as a particular kind of gendered taskscape. Wasike wa Musungu therefore raises a very pertinent issue with regard to kitchen space among the Babukusu. Whereas it is the responsibility of the man/husband to construct the house (Kitchen), it was regarded as space (working space) for the wife. It gave her privacy and ample working space to enable her iron out any ‘mistakes’ before presenting the meal. Commenting on privacy in a home as offered by a house, Rybizynski (1988) observes that the notion of privacy is expressed in the idea that of home as a place of comfort, convenience, efficiency, leisure, ease, pleasure, domesticity, intimacy and privacy. In the case in the song, the wife could have discovered the presence of the frog and rectified this problem before serving the meal while working in her private space, hence avoiding embarrassment to her, the visitors and the husband. It is Frith (1996) who argues that music gives us a way of understanding the world hence Wasike wa Musungu bringing about agency in pointing out the import of such domestic space.

The kitchen therefore was a mark of identity for the Babukusu wife in relation to having freedom, convenience, ease and pleasure to prepare meals for her family; it therefore made her home complete; that was a feminine domestic space for meal preparation hence space for the

mother/wife and the daughters, and within the Babukusu understanding of marriage as *khutekha* (cooking) it was therefore a mark of the wife as married (cooking). Its absence could lead to mistakes like the one the artist exposes:

Khayu kha chikoni akho, niyo esiri yo omukhasi

Trans.

That kitchen house is the secret of the wife

While relating on the importance of popular music, Fabian (2006) argues that popular culture does not consist of a play of pure forms and structural relations; substantive issues are being formulated, political-ideological choices are made and distinctive expressions are being created. On the same note Roseman(1991) while contending on music in place argues that music functions as a form of entertainment and aesthetic satisfaction, a sphere of communicationboth a means of validating social institutions and ritual practices, and a challenge to them; music may comment upon and reinforce, invert, negate or diffuse social relations of power. Wasike wa Musungu was not only raising a substantive issue on the importance of the kitchen space as a form of identity in being part of a complete home and therefore identifying the Babukusu wife's working space but was also validating a social institution in vouching for ample working space for a wife as the owner of the hearth.

When boys are growing up, parents among the Babukusu construct for them what the community calls *Esimba* (a cottage for boys). Wasike wa Musungu in song (20) *Enombela* (a sprouting sweet potato vine) engages a fellow artist (Otung'uli) with regard to whether he ever slept in this kind of house. *Esimba* is the bachelor's hut among the Bukusu; it is an identity mark for the bachelor. The band therefore digs into memory and returns to the times when such huts were treasured by the community for the role they played in socializing boys; this is in agreement with

Ruksana (2014) who notes that a literary text should be considered as a product of its time, place and circumstances of its composition. Sometimes the *Esimba* could house several members of both the immediate family and those from the neighboring clans; it was therefore a site for identity formation through interaction. Such identity formation through interaction is nuanced by Woodward (1997) who while writing on identity formation notes that it is an interactive process between the person and their experiences, person and their environment, person and other characters who are themselves products of an interactive process.

In a different song (5) (*Chikhafu change munane-my eight cattle*), Wa Musungu ensconces home as a form of human identity by regarding it as a place where one's wife is. It is Young (1997) who argues that home is the site of a wealth of unreflexive, habitual practice, where the norms of reproduction, housework and maintenance are entrenched. Whereas in the song, Wa Musungu decries his two broken marriages, it comes out clear that the absence of the wives in the homestead has led to destruction of his home; there is nothing he can hold on in their absence:

*Khayo nilile, khayoy nilile, kumoyo khengobole mungo, mwaba mungo mwange,
mwekela fulati, mkwa kumweyeywe, mkwa murende!*

Trans

*Let me console myself, let me console myself, my heart desires my home, what was my
home now is flat, it looks like a clear flatland, and it is alien!*

Within the ambit of ethnopoetics and as espoused by Dell Hymes (Qtd by Anttonen 1994) with regard to studying language pragmatically by reading meaning in terms of the relationship between a sign and its user; the band is discoursing over is the idea that wives are home makers and in their absence, husbands find it difficult to have a complete home and more so a place to call home. Wa Musungu notes that what was his home is presently flat; meaning there is little life and activity in it because the individual to make it identifiable with him is absent. Moreso, he

feels alienated from his home may be because the wife who was to make it comfortable and welcome him is not in hence the strange feeling .In arguing that his home was flat, Wa Musungu seems to agree with Young (1997) who notes that home is the arrangement of things in space in a way that supports bodily habits and routines of those who dwell there. It is therefore the lack of ‘arrangement’ in the artist’s home that made it flat and strange after the wife taking off. With a tone of resignation, the artist concludes that let him suffer like one who never attained any learning; this is a confirmation of his desperate state due to being homeless as a result of lack of a wife to make the home:

Nelile mumuse lundi khale, khekhole sisa nga okhasoma!

Trans

Am on the floor again, let me suffer like one who never went to school!

In a different scholarly engagement, Case (1993) while commenting on the connectedness of being-in-place or living in places emphasizes that: ‘to be is to be in a place’. This argument is for the idea that the discourse of belonging must be attached to a geographical place. On a different platform, the three artists seem to reach a point of agreement in encoding home as a form of universal identity when they encode it as both a place of birth and eventually burial site (grave side).This is in agreement with Cloke and Jones (2001) argument that it is through acting with and reacting to place that one becomes of ‘that place’ and thereafter ‘belongs’. Additionally, it points at what Anyango (2014) notes as musicians being critical in not only letting the rest of the world into their worldview but in reconstructing their identity. Further, it is argued by Babacan (2006) that geographical space and place have symbolic properties and become significant in attachment evoking emotions, sentiments and a desire to be in a specific spot. It is indeed worth noting that the three select artists consistently in their songs hail where they come from and as

Heidegger (1962) observes, it is often said that places tell who you are because a place grows on you and has a way of claiming people. In addition Heidegger argues that a place is not only about getting used to it but it is also about creating and developing a strong relationship with that place bit by bit becomes part of who we are and shapes our identity. Since Babukusu are a patriarchal community, its men claim home as a birthright mark which they cannot be delinked from. It is with this understanding that Wasike wa Musungu constantly refers to Lurare village in Malakisi his home place hence affirming that he subscribes to patriarchal identities. In song (11) *sikhula sicha enju*:

Ngobola engo musirisia, ne manya engo eyo, ebukokholo niyo elurare niyo ebilindwa
Trans
I go back home at Sirisia, I know home, Bukokholo near Lurare at the graveyard.

The artist first acknowledges his place of birth (within Sirisia-former Sirisia constituency) which forms his universal identity but too takes note of home as the final resting place after death by making reference to home as a grave yard. Contrastively, Steve Kay in some of his songs echoes the fact that he comes from Muanda village: In song (36)-Bayudah- *followers of Judah* (but meaning betrayers in the thesis as discussed in chapter seven) he states that:

Oyuno Steve Kay omwana mukunga khukhwama emuanda!
Trans
This is Steve Kay an omukunga clansman from Muanda!

Indeed, Steve Kay was born at stage *mawe*, -a stopover point on the Kanduyi-Malaba road- Muanda village on the outskirts of Bungoma town. Muanda is on the border between Kanduyi and Bumula constituencies.

In an elegant engagement, Simiyu Makhunu takes note of the fact that his home is in *Milani* near *Bokoli*. In song (25) *kumoyo kwola*-My heart is reaching out, he notes:

Ewefwe ebilindwa, mubokoli mungo mwefwe, enju ya musala ya Wamukota, enju ya Wasilwa, barefu nabatuma.

Trans

Our home is the graveside, at Bokoli, our home, born of the family of Wamukota, the family of Wasilwa; I am a member of Barefu nabatuma clan.

The artist confesses of both his home place and the idea that that is where his clan's people have been buried. He in addition makes reference to the clan cluster's praise tag and the family tree; all these are indicators of human identity. By associating his home place with the clan's residence and echoing the clan's praise tag, Makhanu confirms his patriarchal roots. In fact Masasabi (2011) notes that among the Babukusu, clan identities are very important; it is believed that each clan has a unique quality or characteristic feature. Wasike (2013) while discoursing on clan identities among the Babukusu argues that each clan's origins are vocalized as sources of self-praise through pompous exposition of societal achievements which are orally documented in common knowledge that is jealously claimed and flaunted by each clan member. Further Wasike (2013) notes that declaration of one's clan and pride in its shared social-cultural history is regarded as a fierce pledge to stick to the Babukusu collective past. This study argues that what Wasike (2013) calls 'Babukusu collective past' in part details the subnation's patriarchal antecedents which the musicians are vouching for in the idea of home as a place of birth (cultural roots). Makhanu calls out his clan's praise tag: *barefu nabatuma, basachila mbako*-he is a member of the *barefu* clan, they have a penchant for women with hyped backsides, and they share meat using a jembe. From these confessions, we argue in agreement with Proshanky et al (1983) who argue that: Place and identity are inextricably bound to one another and are co-produced as people come to identify with where they live, shape it however modestly and are in turn shaped by their environment. While engaging with the percept of place, Kasiera (2021) notes that places allow people to connect their lived experiences, personal stories, myths,

pictures and memories, leaving legacies that are meaningful to them and their communities. This can be seen in the way the select artists have dealt with the concept of home as place of both birth and burial.

Bhabha (1994) argues that the identity of a nation is narrated and subsequently constructed by those narratives that constitute a peoples' daily experience; nations are therefore their own particular narratives. With Bhabha's idea in mind, the music stretches the idea of home as a form of self-identity to go beyond life; members of the Babukusu nation who die away from home and are not buried formally have to be 'moved' or 'brought' to their homes for official burial. In song (28) *Wabomba wa Naulikha*, Simiyu Makhanu engages with such a construct:

Oli Marango wamenya kimiaka kibili, kamaroro kamwicha, bali oche ouye omulebe..... wakoya kamalwa, wabukula ekhafu ne balebe..... bakhonyelao ekhafu, balekhao lisombo... bali olekhela walinda silindwa.... nebama ao babukulayo libale nebara omwana we khana omukhana wacha lilia,wakhobwa, bamuboa emukongo mungobo ye mbusi,kasuta kukawe ne bamayo ne kumwenya bali khwauyiauyia....nga becha nenaye ne beasa,oli bola ango,bali chabuyabuya aba chikhafu kimiandu,owaba omubayi,owaba omubayi omwenoyo,becha nebeasa bali chabuyiabuyia,bola anamwima,owayile khasala amwata abwenao,amwata abwenao.

Trans

When Marango had stayed for two years, dreams came about that he should move the relative.....he brewed beer, picked a cow with relatives.....they slaughtered the cow left the innards at the spot...for whoever took care of the grave.....when they leave that place they pick a stone from the spot put in a goatskin and be carried by a grandchild, a girl who was married and dowry paid and they would come from there singing that we are moving....as they come with him they shout intermittently, upon nearing home they sang that cattle are raising dust mounds....upon reaching the shrine anybody who had taken part throws the twig at that point!

New Historicist's led by Greenblatt and as Mukesh (2003) demonstrates regard history as an intricate description of human activity which is regarded as a tenet by the society in question. This discourse is replicated in the song when within the song, dreams are captured as a way through the dead commune with the living; *Wabomba wa Naulikha* whom the song text captures

to have been killed while on their migration due to impending war with the Karamajong is claimed to have communicated to the living through dreams about the need to be ‘brought’ home. As it were, an elaborate ceremony involving brewing of beer and slaughtering of a cow had to be performed. Furthermore, a stone was picked from the spot and brought home amidst singing as the clan’s person is ‘brought’ home and upon arrival at home, they would erect a shrine (*namwima*) where all twigs picked on the way would be dropped. As argued by Fabian (2006) within music substantive issues are being formulated and political ideologies and choices are made; Makhanu raises not only the issue of home as the burial site for individuals but also the fact the Babukusu community believes in life after death and that the living dead commune with living through dreams. Further the Babukusu had elaborate post burial rites in bringing home a member of the community who died away from home.

The three artists therefore construct their human identities by echoing their home places as both places of birth and terminal residences upon death. In addition, their songs have been influenced by their home environments especially in the choice of characters and the different thematic concerns. In fact as Boer et al (2013) note music is a unique vehicle that connects the personal sense of self with one’s nation or region because music ‘speaks’ one’s language in literal and emotional terms.

4.1.4 Conclusion

This chapter has been an attempt to examine the different markers of gendered self/individual identity among the Babukusu but with reference to the select popular music. The study set out purposively to identify and isolate antecedents within the music that individuate members of the Babukusu community. The analyses have revealed that within the select popular music, individual identity can be classed into three broad categories: Personal, Social and

Human/Universal. The study has established that personal identity is encoded through naming; the personal names that the artists hold on speak vehemently of their patriarchal antecedents. In addition, the titles of their bands are a reflection of both their affiliation with home places, the nature of the society that they live in and connote the qualities of the band.

Social identity is ensconced through marriage which is preceded by courtship and dowry payment in the community. Marriage as a form of social identity confers on people identities: husband, wife, fatherhood and motherhood. Children are valued within the marriage as they are part of the indicators of a successful marriage. Universal identity is marked by sickness, death and home. Death is constructed as an inescapable mark of self-identity; human beings are mortal. Sickness confers on one an identity away from normalcy. Home is captured as a place of birth, residence and a burial site. Further Home is construed as the kind of house one has; the house is in reference to the main house for a man, the kitchen for the wife and the cottage (Esimba) for boys. Finally, home as a form of human identity is brought out as a place where one's wife is; a gendered scape. The study has established that it is through such publics that the Babukusu self-identity is ensconced. In the next chapter, the study delves into how the popular music as a cultural fund engages with the construction of Babukusu national identities but as influenced by social histories, both Babukusu and Kenyan.

CHAPTER FIVE

SOCIAL HISTORY IN BABUKUSU OTHERED AND NATIONAL IDENTITIES

5.0 Introduction

In the previous chapter, the focus was on the gendered identity of self as encoded by the different artists and decoded by this study. It was revealed that markers of gendered self- identity include: Naming, banding, marriage, sickness, death and home. In this chapter, the study focuses on how the artists negotiate and interrogate percepts of social history as they discourse on Babukusu othered and national identities since as Folkestad (2002) notes music is one of those ubiquitous everyday practices that people use to construe their national identity. In doing this, the study unpicks and unpacks elements of social history and how they impact on the discharging of Babukusu identities.

Different tenets from nation and narration, new Historicism and Ethnopoetics are deployed in this analysis. The song texts are read both as popular music cultural substrates as well historical constructs that reveal the Babukusu social histories since they are products of the periods of history that inform their times of composition and production. We analyze as Bressler (2003) argues the meaning(s) of the song texts as located within the cultural system composed of the author (composer), social rules and dictates found within a text and the reflection of a work's historical situation evidenced in the text in order to elucidate social histories that impact on the identities of the Babukusu sub nation. In fact, the research holds on Mukesh's (2003) argument that a text needs to be repositioned in the original discursive reality of the age in which it was produced. The artists therefore as noted by Zerubavel (1996) are mnemonic communities who

have their other narratives that inform particular identities; they weave their life experiences into coherent stories (music) and it is through these stories that they not only discharge identities of self and other but also those of nationalism. Further, Gibson and Connell (2003) note that music is often a primary agent in the construction and maintenance of national identity. Nations are identified by different aspects such as their culture, folklore, history, ethnicity and religion among other antecedents. However with the coming of colonialism and Christianity, some of these aspects have either been modified and or dropped altogether. The research's argument however that is the Babukusu sub nation has unique qualities that are informed by social histories and which are encoded by the selected music and it is this uniqueness that goes into the construction of the sub nation.

The study holds on Antonisch (2015) who argues that nationalism can be studied with a focus on the origins (when), substance (what), the ways in which the nation is reproduced(how) and in which socio-spatial contexts the nations emerges as a salient category(when).The focus on identity of the sub nation is due to Reicher and Hokins(2001) argument that nations are the prevalent form of culture-level conceptualization and easy to define in that they have clear geographical and or linguistic boundaries. The research therefore argues in agreement with (Ozkirimli 2010; Smith 2005) who attempted to come up with an ideal definition of a nation applicable across all geographical and historical contexts by combining both subjectivist and objectivist elements in arguing that:

‘ [a nation is] a named and self-defined community whose members cultivate common myths, memories, symbols and values, possess and disseminate a distinctive public culture, reside in and identify with a historic homeland, and create and disseminate common laws and customs’

As dissection of what constitutes a nation is carried out, the study takes cognizance of Folkestad's (2002) standpoint that most nations have their 'own' music which expresses unique national identity and at the same time take note of Amutabi's (2002) argument that the Abaluyia celebrate certain parts of their past through music: flora and fauna, their neighbours, food, crops, diseases, heroes and heroines, wars and famines, natural calamities like earthquakes and other historical moments. Additionally, Were and Derek (1968) observe that the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. The artists have rendered different identities for the sub nation as informed by social histories variably in the select popular music texts.

5.1 Rebirth and political patronage

Kolala (2014) while writing about Death and Burial rites among the Bukusu Quakers of Bungoma County argues that death is a process of onward passing of the living to other world known as *Ekombe* where life is endless (*ebuyindifu*). Further Kolala notes that death is a rite of passage from one state to another; the beginning of a new life in another world by the individual. From Kolala's argument it is conclusive the Babukusu believe in life after death hence rebirth. As confessed by Mzee Gallicano Ndongole (Interview 27 Jan 2023), rebirth is captured both in their knowledge systems and world views. Further he explains that the community, for instance, takes recourse in renaming those who have passed on; this is for only those who led a life that is emulable. Those for example who commit suicide, die by lightning, drown and are murdered are hardly renamed as it is believed that such traits may be recast in the renamed individual. As argued by Brubaker (2004), nations have immemorial and perennial characters and it is in line

with this understanding that the study unpacks rebirth and patronage among the Babukusu as social histories that inform the identity of this sub nation. In the selected music, the concept of rebirth finds expression in song (20) *Enombela* by *Wasike wa Musungu*. *Enombela* is a Lubukusu noun that refers to a sprouting sweet potato vine. The choice of the plant is pegged on its ability to grow fast and in a healthy way. The song explores the concept of rebirth that is initiated through riddle play:

Wasike: James?

Otung'uli: Eeh

Wasike: Ewe wo omukolongolo?

Otung'uli: Ese wo mukolongolo

Wasike: Wakonakho Musimba?

Otung'uli: Nakonamo Sana!

Wasike: 'Namunaii!

Otung'uli: Kwiche

Wasike: Tondo wafwa Tondo wakobola?

Otung'uli: Tondo wafwa Tondo wakobola, Enombela!

Trans

Wasike: James?

Otung'uli: Eeh

Wasike: Are you a child of an *Omukologolo*?

Otung'uli: Yes I am

Wasike: Did you ever sleep in an *esimba*? (*Bachelor's hut*)

Otung'uli: I did indeed

Wasike: A riddle!

Otung'uli: Let it come!

Wasike: Tondo dies, Tondo comes back?

Otung'uli: Tondo dies; Tondo comes back, a sprouting sweet potato vine

It is important to note that folklore is both a mark of identity for the Babukusu sub nation and also an avenue for construction of national identity. This is consonance with Bhabha's (1994) concession that a nation is created and that the identity of a nation is narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and

mundane. *Esimba* is the bachelor's hut among the Babukusu thus an identity mark for the bachelor. Through such riddle play, important aspects of the Babukusu culture were imbibed into the young members of the sub nation; in this case the concept of rebirth is passed over. As Ruksana (2014) postulates, literary works should be seen as a product of its time, place and circumstances of its composition; the track *Enombela*, in this context mourns the loss of political leaders that the late Masinde Muliro, a Babukusu statesman and political icon, had politically nurtured; starting with the late Dr. Fredrick Masinde, an MP elect for Mathare in the 1994 by-election who died on the night of voting but was declared winner posthumously. Dr Fredrick Masinde was envisioned as one of the 'sprouting sweet potato vines' captured in the riddle hence a product of Masinde Muliro politically. The rebirth ensconced in the song therefore has patriarchal affiliations since the two 'sprouting sweet potato vines' referred to are masculine: Dr. Fredrick Masinde and Wamalwa Kijana respectively. Butler's (1988) notion that: 'gender is real only to the extent that is performed would account for the foregoing conclusion by the study. This is a confirmation that rebirth as a social history that informs the construction of the Babukusu sub nation is gendered; it is ingrained within patriarchy.

Before encapsulating the concept of rebirth, the band replays political patronage among the Babukusu which is also anchored in patriarchy. The late Wamalwa Kijana, recorded on the track proudly announces that he learnt his politics at the hands of both Oginga Odinga and Masinde Muliro. He avers that he went to Masinde Muliro high school, then Oginga Odinga University for the political studies. He claims that such politics was beyond comprehension by the then president Moi:

Ese se siasa yase yosi nasomela mubikele bia Muliro, nasomela muhai sikulu ya Muliro, oli ncha University nacha university ya Odinga, nono omusungu abola ali I am in the position of the proverbial man, who enjoyed the best of those worlds: a Muliro

education and Oginga degree...sasa siasa kama hii nikimchangia Moi, haoni chochote, anaona Mazingaombwe.

Trans.

I learnt all my politics at the feet of Muliro, I learnt in Muliro high school, when I went to university, I went to the university of Odinga, so a Whiteman states that I am in the position of the proverbial man, who enjoyed the best of those worlds: a Muliro education and Oginga degree' ...if I engage Moi with such kind of politics, he does not comprehend anything, he only sees fireflies.

Whereas Masinde Muliro and Oginga Odinga died, political rebirth is witnessed in the likes of Wamalwa Kijana among other politicians on the Kenyan political terrain. For example, the late president Moi is on record for fronting Uhuru Kenyatta in the 2002 elections. It is true then that literary works are products of their time, place and circumstances of their composition. The music of Malakisi Jazz Band confirms this truth in the way Wamalwa Kijana articulates his political standpoints that were learnt at the feet of Oginga Odinga and Masinde Muliro respectively but also hints at the political temperatures of the day; Wamalwa Kijana in the song accounts for Dr. Masinde's death by exposing the inhumane nature of the then ruling government under Moi. Although Dr. Masinde died in a road accident, the Babukusu have held on a remote believe that he was assassinated due to his Ford-Kenya standpoint. The two narratives that account for Dr. Masinde's death are in line with Bhabha's (1994) argument that nations have pedagogical and performative narratives: the pedagogical is the correct authorized version of the national narrative; it is static and certain concealing historical reality in favor of continuity and concrete identity while the performative calls to question what the pedagogical claims stable therefore it is equally seen as a balance between anxiety and certainties. Performative re-imagining of the nation calls into question the real stability of the national pedagogy. In this context, the idea that Dr. Masinde died in a road accident is the pedagogical narrative while the belief that he was assassinated is the performative narrative.

Wamalwa Kijana observes:

Masinde amekufa kishujaa akipambana na serikali dhalimu ya huyu mtu anaitwa Moi.
Trans.

Masinde has died heroically while wrestling with this inhumane government of one Moi.

Wamalwa Kijana's political standpoints come out during the multiparty era at the time he was a strong advocate of the opposition as a leader of the FORD-KENYA political outfit then. As Armstrong (2004) while analyzing 'Eminem's Construction of Authenticity' argues, lyrics are the vehicle for expressing self-identity and revealing personal truths. The research therefore argues that, Malakisi Jazz Band extols the political identity of both their lead composer (Wasike wa Musungu) and the Babukusu sub nation. As an ethnopoetic substrate (Harvilahti (2001) the song text read within the Babukusu and Kenyan contexts therefore contains a culture specific meaning which is encoded in personal truths; the fact that patronage in many societies has been in existence from time immemorial: individual, cultural and even political as witnessed in the confession of Wamalwa Kijana in the track and as also seen in the Kenyan context.

In addition, it is argued in popular culture as espoused by (Muwakil1992; Decker 1993; Henderson 1996) that rap is an articulation of Black Nationalism. The argument of this research is that the Lyrics of Malakisi Jazz Band just like those of rap all find expression in popular culture hence are able to articulate if not more lucidly percepts of Black Nationalism; in this case Babukusu nationalism through memory and return as witnessed in the track *Enombela*. Therefore, the study concludes that both political patronage and rebirth not only among the Babukusu sub nation but also within the larger Kenyan nation were gendered marks of identity since they are embedded in patriarchy; to confirm this assertion Kijana Wamalwa notes: 'I am in the position of the proverbial man who enjoyed the best of those worlds, a Muliro education and an Oginga degree'. For Wamalwa therefore he was doubly incarnate politically from a patriarchal point of view and this falls in scholarly step with Butler(1990) who argues that

gender is performatively constituted; gender identities are ‘regulatory fictions,’ ‘corporeal acts,’ ‘stylized repetition of acts’ and ‘strategies’ that have been constructed and constituted through discursive and non-discursive practices. Wamalwa Kijana in the track delves into historiography by revealing that the Babukusu did not begin resisting external aggression recently; it dates back to anti-colonial struggle and therefore agreeing with Ozkirimli (2010) who argues that nations have always existed; they are a ‘natural’ part of human beings. He avers:

Efwe Babukusu khwaloba khunyanyaswa khukhama khale, sekhwanja luno ta.....kumumwaka kwa elfu moja na mia nane tisaini na nne, omusungu kecha khukolonaisa sibala sie elumboka, sali simbi ano busa... omubukusu sekaloba...efwe sekhufuchikha ta!

Trans

We Babukusu have resisted exploitation from long ago, we do not begin today.....in nineteen eight four, white people came to colonize Lumboka, is it not just close here...Babukusu refused...we are unspittable’.

Reference to Lumboka fort is a masculine memory with Wamalwa Kijana valorizing the whole sub nation as ‘unspittable’. Wasike (2013) arguing in reference to Babukusu wars regards war a male domain that serves to unify and foster male solidarity and ethnic nationalism. As Edensor (2002) argues, it is difficult to mention a nation without conjuring up a particular rural scape with particular kinds of people carrying out certain actions; therefore these selective landscapes are shorthand for these nations synecdoche through which they are recognized globally and even are loaded with symbolic values and stand for national virtues for forging of the nation out of adversity. The political patronage ensconced in the track identifies and pinpoints a political stand that was synonymous with Luo Nyanza and western Kenya (Bungoma). These two political spaces are therefore iconic publics that receive cognition in representation of the opposition in Kenyan politics hence vouching for both the Luo and Bukusu subnations against the then ruling party (KANU) an ‘adversity’ in the words of Edensor. While analyzing ‘Unbwogable’ Hofmeyr,

Nyairo and Ogude (2003) argue that the song praises a number of Luo politicians in which the likes of Oginga Odinga and Tom Mboya are mentioned, they argue that this gallery is a way to reinvent traditions of resistance among the Luo. This standpoint is in agreement with the study's position that the Luo and Babukusu communities have been markers of opposition politics within post-independence Kenyan politics. The Babukusu and Luo subnations are able to therefore differentiate themselves from other ethnic nations in Kenya in terms of politics and as Nyairo and Ogude (2003) agree: 'individual identity is in part, created through differentiating oneself from others. In the same way communities-ethnic groups, nations and races- understand themselves in part by stating the differences between them and other communities'.

5.2 Greed and materialism: Social history, Othered or national identity?

To be greedy within the Lubukusu language can be explained as: *Kumuliungo* but extremes of the same can be called *kumunyasi*. In song (22) *Kumuliungo* (greed) Malakisi jazz band retreats to memory and highlights the origins of differentiation in and or for identity within the Babukusu sub nation through reference to biological processes:

Enda ya makana, yasala balosi, alala ne babefwi

Trans.

The womb is a complex construct; it gave birth to both witches and thieves.

The identity of a nation as Bhabha (1994) notes is narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane; in this light, the song opines that the process of differentiation and or individuation among the Babukusu begins at conception/birth. It is therefore an ingrained trait within individuals hence the differences observed even within members of the same family. In this case, greed and materialism are unisex birthmarks just like witchcraft and thievery.

The same track goes:

Omundu ne oloma, ne oloma wasio, oli kumuliungu, oli kwamukhaya, nawe nibio olia bitima wa nanu, nawe nibio olia bilola wa nanu, ne obona omundu bali amiliyia, amiliyia khulia, anerera khulia!

Trans

If a person accuses the other of greed, the same person should account for what they feed on themselves, where does all they eat go to, in any case when you see someone looking healthy, it is the food they eat, if one grows fat, it is the food they eat.

In constructing greed and materialism as unisex, the study holds on Chika and Onuigbo (2018) who observe that gender may be referred to as sex; being male or female. Commenting about nations, Roy (2006) argues that the performative dimension of a nation denotes the construction of the nation as an entity through a conscious act of imagining. With Roy's standpoint in mind, the study argues that the artist using a culinary platform is able to consciously construct a nation that is self-centered, one that sees the corrupt/greedy side of others and fails to see its own. It is arguable that the track makes reference to the post-colonial corruption fueled by greed and blame games. While Malakisi Jazz Band did not compose this track with the present Kenyan and African nations in mind, it offers fertile cultural ground for reading it as a post-colonial text discoursing on the prevalent corrupt and greedy society. Corruption and greed as social histories are markers of identity; but this identity is inherently ingrained within individual habits-it is more of a birth mark as it is conceived before birth. It is Arnold's (2002) who argues that: 'Songs exist not simply as entire texts but as funds of knowledge in segments, allusions and unframed social expression, in order to communicate and instantiate identities and political positioning'. It is therefore arguable that the track as a fund of knowledge discharges greed and materialism that are marred by blame games as marks of identity for both individuals and the Babukusu sub nation, and by extension the Kenyan nation. It is possible for issues of greed and materialism to be acquired with time, however because the artist relates it to the womb as a complex construct in that it can nurture both witches and thieves, the study argues that because a nation is made up

of individuals, therefore what is ingrained in an individual eventually becomes a mark of his/her nation; greed and materialism are both marks of Babukusu national identity and percepts that espouse social histories. Our argument is backed up by Ward (1992) who notes that music making is the cement of society; it is entangled in the everyday activities of life.

Still contending on greed and materialism, Steve Kay in his song (35) *Kamang'u*—(greedy wild dogs), encodes the two as markers of identity for people in suits (*Babandu be chisuti*). As Victor Kennedy and Gadpaille (2017) argue, songs reflect, project and store people's concepts of their national and ethnic identity therefore the 'people in suits' are constructed as corrupt, greedy, materialistic and malicious. These traits are linked to looting and eventual closure of factories such as Mumias sugar and Panpaper mills. Nzoia Sugar Company is constructed to be on its knees due to the people in suits. Kay therefore uses animal imagery; a metaphor that equates the behavior of the corrupt people who hide in suits to wild dogs to espouse on a negative identity of the Babukusu sub nation and by extension that of the Kenyan nation. Such construction agrees with Evers (2014) opinion that nations have both an 'open-yet-closed' quality that allows it to be read as both an imagined community and a historical process. From this standpoint, it is possible that the artist is making reference to Kenyan politicians:

Solo: Babandu be chisuti bano, babandu be chisuti bano- Kamang'u, kamang'u!

Solo: Baluhya mukhoya muchunge enywe, baluhya mukhoya muchunge enywe- Kamang'u, Kamang'u niko kane kabenyoshe kimiandu

Solo: Be chisuti bano, bakenda ne Masinde, Masinde Muliro wefwe kafwa

Solo: Be chisuti bano, bakenda ne Wamalwa, Wamalwa Kijana wefwe kafwa

Trans.

Solo: These People in suits, These People in suits – They are wild dogs, they are wild dogs,

Solo: Luhyas be careful, luhyas be careful, - Wild dogs, they are wild dogs, be careful they may plunder your wealthy

Solo: These people in suits, went about with Masinde, Our Masinde Muliro died

Solo: These people in suits went about with Wamalwa, Our Kijana Wamalwa died.

Within Babukusu knowledge systems, people of the stature and ilk of Masinde Muliro and Wamalwa Kijana do not just die; some powers must be behind such death. The unexplained circumstances under which Masinde Muliro died in August 1992 may be the reason why the artist laments about the possible malice associated with politics, more so perceived elimination of political opponents or rivals by the then government in power. This death offers a public to read it in the light of Bhabha's (1994) argument of nations as both pedagogical and performative. Within the Kenyan public domain, Muliro died of heart failure (pedagogical) but among the Babukusu it was politically motivated (performative). Masinde Muliro was the leader of FORD (Forum for the Restoration of Democracy) then a political outfit that was perceived as a threat to the then ruling party and government KANU. The mystery of his sudden death is the reason the study associates the *Kamang'u* in the song with politicians. Indeed, as Foley (1995) observes, infracultural registers can only be appreciated against a specific cultural background; it is within the Babukusu cultural context that we deduce *Kamang'u* to be in reference to politicians. The artist's cry is representative of the anguish that the whole Babukusu sub nation, Muliro's supporters and by extension the Kenyan nation had to content with then. The 'wild dogs' do not just exploit those whom they do not know but start with their own as the artist is wont to warn the Luhya community to beware of them as they may plunder their (Babukusu) wealth.

Contending on nationness, Edensor (2002) argues that it involves everyday ways of doing and talking, mundane habits, routines and social interactions and their performativity. The research therefore reasons that the corruption, greed and materialism that surround people in suits (*Kamang'u*) is an everyday way of doing things among the Kenyan politicians and other greedy people hence forming an indelible mark of both the Babukusu sub nation identity and that of the larger Kenyan nation. Our foregoing argument is in agreement with Thompson (2001) who notes

that nations do not exist above and beyond the agency of individuals, nations and national identities are not given categories which exist out there, they are made real by individuals in the course of their daily social interactions.

On the other hand, Wamalwa Kijana died when he had risen to the position of vice president in Kenya. Whereas he died from a London hospital, members of the Babukusu sub nation have held remotely on the belief that it had a political dimension. *Kamang'u* therefore represent the malicious Kenyan politician who does not brook political rivalry; malice is a mark of identity for the Kenyan politician. If the study holds on the argument that *Kamang'u* are in reference to the Kenyan politician, then it is because as argued by Howard (1986), in dealing with literary studies, there is need to establish a link between with the political and social world that gave rise to it; the unexplained circumstances surrounding the death of both Masinde Muliro and Wamalwa Kijana are ones that gave cultural capital and fund to the artist to compose the song and assign it that title. Kay therefore plays within the ambit of Roy (2006) who conceives of the performative nature of nation construction as an entity through a conscious act of imagining. The association of people in suits with the Kenyan politician is bolstered by Were and Derek (1968) who observe that the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. Due to the insecurity posed by the people in suits, the artist as a political commentator offers advice to not only the current Babukusu politicians but also the whole luhya nation to be wary of such malicious individuals. In offering such advice, the artist resonates with Barber (1997) in noting that music can respond to different issues raised in society. Kay not only raises an issue but offers ardent advice:

Wetagula, kamang'u! Okhoya ochunge, Lusweti we kabuchai, kamang'u! Okhoya ochunge luno, Majimbo wa Okumu, kamang'u! Okhoya ochunge, babandu be chiusti, Wabwoba Mukhamule ebungoma, okhoya ochunge

Trans

Wetangula! greedy wild dogs, be careful, Lusweti of Kabuchai!..., greedy wild dogs, be careful, Majimbo wa Okumu!... be careful, people in suits, Wabwoba Mukhamule, be careful!

Concerned about the political future of the Babukusu sub nation, the artist gives ardent advice on how the politicians should relate within political circles. Wetangula was then the Bungoma county senator, Lusweti was Member of Parliament for Kabuchai constituency then, while Majimbo Okumu was a member of the county assembly in Bungoma County. On the luhya community he warns:

Babandu be chisuti, kamang'u, baluhya mukhoya muchunge, kamang'u niko, kane bamurushekho kimiandu!

Trans

Those people in suits, greedy wild dogs, luyas be careful, greedy, wild dogs, they will embezzle your wealth!

The warning is a focus on the greedy nature of the people in suits as it captures them to have a penchant for material wealth. Commenting on corruption in Kenya, Kempe (2014) notes that the culture of corruption has grown roots in the Kenyan society at large and become endemic and therefore as Kebaya and Wanjala (2016) observe, music offers a public to the populace to voice their support or disapproval of leaders. Mukesh (2003) argues for repositioning the text within the original discursive reality of the age in which it was produced, in this study, both the Babukusu and Kenyan, the artist as a voice of the society disapproves of leaders that are both greedy and corrupt since they wreck the society's economic systems therefore putting the future generation at crossroads in terms of economic empowerment for they have no source of earning a living. The artist in fact notes of the looming unemployment for the youth upon graduation since the companies have been run down:

Khuchila ena? Khukhola khuriena? Babandu be chisuti, vijana be mucollege, kamangu, nemumalile muchuma ena?

Trans

Where do we turn to? What do we do? People in suits, the youth in college, these wild dogs, when you complete college, where will you get employed?

Bhabha (1994) concedes that a nation is created narrated and subsequently constructed by those narratives that constitute a people's daily existence, both mundane and spectacular; therefore by exposing the rot within the society, Kay is condemning such ill behavior and also vouching for a society that is free of the same hence teaching about leadership in particular and politics at large. He advises the leaders to take off the suits (shed the immoral fabric) and serve their subjects as expected and this in agreement with Afolabi (2004) who argues that the role of the oral artist is to teach norms and values of the society. Kay pleads:

Babami befwe mufule chisuti khukholele Wananchi Ekazi!

Trans

Our leaders take off the suits and do a good job for the citizens.

In fact, the moral rot is not only within the political circles and the industrial terrains but also within medical and educational institutions:

Babalimu nende ba daktari khabelocha, be chisuti bachile mubiama biabwe, balia chisilingi chawa, be chisuti bano, balile chisendi cha CDF, bachilile chawa, chibasari khunyola wae, be chisuti bachilile chawa papa Wele okhuyete!

Trans

Teachers and Doctors are crying out, those in suits went to their Saccos, embezzled all their money, those in suits consumed all the CDF money, Where does one get bursaries, those in suits have embezzled all, God help us!

Nations as Bhabha (1994) notes are always changing and always due for change; whereas the artist exposes such moral rottenness; he exudes both hope and confidence that there are some leaders who are upbeat in delivering the right services to the people and therefore the Babukusu sub nation will not remain the same. Kay takes note of: Wycliffe Wangamati, then a business man, Christopher Khaemba, the then minister for education in Nairobi County, Professor Ngome

of Moi University then, Amos Simiyu Makokha, a Bungoma based lawyer and Bonnie Nyongesa Kutore an aspirant for the senatorial seat then but also a news anchor with a local radio station in Bungoma. It is on record that Wycliffe Wangamati and Professor Ngome rose to become the governor and deputy governor of Bungoma County respectively while Amos Simiyu is a successful lawyer within Bungoma County. Bonnie Nyongesa lost the senatorial bid but has remained successful as a newscaster. It is true then as Fabian (2006) postulates, within music substantive issues are being formulated; political and ideological choices are made.

5.3 Historiography, Religion and nationalism in the music

In the course of discoursing over the nature of historical narratives, Ankersmit (2010) argues that narratives frequently offer representations of events that have occurred, whether real or imagined, and that for a narrative to represent, it must be organized around a central theme, whether in reality or fiction. What Ankersmit is postulating is that historiography can be couched around real or imagined events but must be pegged on a key issue.

On the other hand, Nyairo and Ogude (2005) observe that popular forms have the capacity to forge and clarify the bond between cultural affairs and political existence. In their considered opinion therefore through popular music, we hear of issues and events that constitute a peoples' history. The artists have dealt with the historiography of the Babukusu sub nation using different narratives but with shared themes. In the study, historiography is silently couched under colonial rule, the anti-colonial struggle, independence and post-independence social histories.

The study argues that the artists have masculinized this social history since it engendered through patriarchal affiliations hence it is gendered. Mohan (2017) notes that gender is perceived as a performative- a doing rather than a being-constituted and maintained as a recognizable subject in

a heterosexual matrix. In espousing the History of both the Babukusu sub nation and the Kenyan nation, Wasike wa Musungu through song (17) *Kumoyo kusiuka* (my heart is still unsettled), narrates how the colonialist was able to rule over not only the Babukusu but also the larger Kenyan colony through divide and rule by installing male paramount chiefs. This is deliberate use of the male gender thereby masculinizing the colonial project. Wa Musungu takes us through the executive order given by King George on the internal administrative boundaries to oversee the running of Kenya; a colony then. He outlines these boundaries right from Nakuru through Eldoret to the Kenyan border with Uganda. It is Anderson (1994) who notes that music is a viable site for imagining the nation, therefore Wasike wa Musungu uses the music as a cultural fund to re-imagine not only the Babukusu sub nation but also the Kenyan nation as colonial constructs:

Omundu wabukaba, kaba omuingereza, wecha ne ndege, wakwa Nairobi, kakwa Nairobi, wanyola king George ,wamubolela elomo, ali yikha kumwikha, okabe bubwami, wekha kumwikha, wola naikuru, wasimikha liema,wekha six four, mueldoret wasimikha liema, wekha kumwikha, wacha murureko wanyola yo Mumia, wacha ebutere mayi warayo Chilingi,wakaba bubwami, emwalo ebuchaluo,laurenti ndio ngoma, wecha ebukhayo warayo kitwi, wecha ebubukusu, warayo namachanja, wambukha lwe ebunyala, warayo Ndombi,wecha muwebuye, warayo mayeku, wacha ekimlili, mungaki muluteka bana befwe,warayo bana befwe,khambule lubula,naloma tekete,wakobola emwalo, ebutesia baye, warayo Inkisaka,warayo Munjaru,wecha abila, lubeka lwe esirisia omwami Makhaso, omwene omumusomi, Nantoboso

Trans

The person who shared it(power) was a Briton, came by plane, landed in Nairobi, met King George, gave him an order to come down and share power, he came down to Nakuru, pitched tent there, came to sixty four in Eldoret pitched another tent, he rolled down to Lureko,found Mumia, went to Butere and installed Chiling'i,shared power, came down among the Luo ,Laurent Ongoma, came to Bakhayo installed Kitwi, came to Bukusu, installed Namachanja, in Webuye, installed Mayeku, went to Kimilili uplands, installed our kin, let me speak it out, I have said it straight, he went back to Teso, installed Inkisaka, installed Munjaru, went to Sirisia,installed Chief Makhaso of the Bamusomi Natoboso clan.

The artist, using music as a palpable site of memory (Nyairo 2004) delves deeply into how the Britons installed male paramount chiefs in order to cement and have control of their subjects in

this context the whole of western Kenya among them the Babukusu. From Wa Musungu's narration, it is true as Dijck (2007) notes that people sharpen their own remembered experience and the testimonies of others against available public documents. Placed within the Kenyan history and the Babukusu historiography, the music captures a historical fact with regard to how colonialism held itself in place through the use of subjects who were collaborative to stem possible resistance and revolution. Indeed as espoused by Mukesh (2003), History is not just an account of events that took place in the place but rather an intricate description of human activity which is regarded as a tenet by the society in question. Paramount chiefs were of great help in enforcing colonial orders hence forming part of the formal history of both the Babukusu sub nation and the larger Kenyan nation. As expressed in the song, all the colonial chiefs were men hence there was an attempt by the colonialist to not only masculinize the colonial project but also fall in step with the Babukusu patriarchal tendencies. It is in fact argued by Agbaje (2019) that colonial institutions gave more recognition to men than women. This serves to cement the argument that colonialism was a gendered project as it historically assigns the male gender an administrative identity in order to subdue the natives. Simiyu (1990) notes that in political terms, the Bukusu identity and masculinities were in many ways initially shaped by the coming of the British colonialist in Kenya in the late nineteenth century.

Contending on nations Bhabha (1994) notes that a nation is created and it is in line with this percept that Wa Musungu in the same song (17) relates the historiography of the Kenyan nation especially with regard to the anti-colonial struggle. He brings on board the whole Kenyan colonial experience when he relates the imprisonment of Jomo Kenyatta at Kapenguria during the anti-colonial struggle. He shows Kenyatta's determination and patriotic spirit as he vows that though they (colonialists) would kill him, he was dying because of the power of 'blacks' in this

case Kenyans among them the Babukusu. Wa Musungu therefore constructs the Babukusu sub nation as Evers (2014) argues a historical process rather than an imagined community. Further, the text brings out Jomo Kenyatta's resolve that power sharing after independence should be left to Kenyans themselves as external influence could possibly have led to installation of colonial sympathizers who would have gone ahead to propagate colonial policies hence negating the essence of independence:

Khambole lubula, kwola kumwaka okwo, kwa sitini na tatu, Kenyatta walila, ali bubwami bwefwe bwe bamali, sebukabwa ne omusungu wase, fwabene khukabane kenyosha siasa, bamuboa bamuboa kapenguria, kiminyololo baye kie ekhafu ye khwichoki, Kenyatta waloma mwakhaba ng'ali ne mumboa, akahaba ne mumboa, mumboela khubwami bwe bamali endakano yama khale yaba yomurume yaba yo murume, sitina na tatu, khwanyola madadraka wase

Trans

Let me be open, it reached that year, nineteen sixty three, Kenyatta cried out, that our power for blacks should not be shared by the white, we should share it ourselves, he raised issues and was imprisoned in Kapenguria, was chained using the chain for yoked oxen, Kenyatta insisted that even if you are imprisoning me, you are doing it due to the power of the blacks!

Jomo Kenyatta's determination and patriotic nature is paralled with the role played Elijah Masinde wa Nameme, a Babukusu prophet who fought colonialism through a religious sect; *Dini ya Musambwa*. As argued by Bressler (2003), people can hardly be extrapolated from the activities of the political or cultural system of which they are part of but rather it is the mundane activities and conditions of life that can tell us about the belief systems of a time period. The efforts by Jomo Kenyatta and Elijah Masinde wa Nameme to liberate the Kenyan populace are confessions of their belief that freedom was paramount for the black; Kenyans among them the Babukusu. The artists therefore capture this struggle to be one a masculine entity; in fact as Wasike (2013) observes, Bukusu masculine identity and history is not just entrenched in

circumcision but also through valorization of past male heroes, prophets and warriors who are remembered for their extra-ordinary exploits.

Further, Butler (1990) argues that gender is performatively constituted; gender identities are ‘regulatory fictions,’ ‘corporeal acts,’ ‘stylized repetition of acts’ and ‘strategies’ that have been constructed and constituted through discursive and non-discursive practices. WA Musungu therefore appropriates the metaphor of colonialism as something that affected all communities in Kenya through evoking the role played by both Elijah wa Nameme and Jomo Kenyatta. Tunai (2017) while reading Oginga Odinga’s memoir agrees with this study in arguing that Wasike appropriates the metaphor of colonialism uniformly when he (Tunai) argues that Odinga imposes a metaphor of colonialism as uniformly oppressive throughout Kenya and therefore Odinga articulates the ideology of political unity of the various communities and regions of Kenya in the anticolonial struggle espoused by the text. What stands out is the artist as a historian is able to borrow from history and recreate/ (re)imagines his sub nation; history reconstructed through popular music therefore becomes a platform on which the Babukusu sub nation is recreated. It is Hayden white who argues that history is a literary device that incorporates subjective and ideological elements(qtd.in Popkin35,36) and James Olney who on his part observes that writers of history impose their own metaphors on the human past(Popkin 35).

As Anderson (1994) notes, music is a viable site for imagining the nation, Wa Musungu in addition captures the happiness that came with the attainment of independence and the thereafter sharing of power among the independent Kenyans. To capture the happy mood, the artist draws on hyperbole to show physically how the colonialist withdrew:

Omusungu kebaya! Kakhulekhela mayi!

Trans

The white took a wide berth, left it to us mother!

Within the same song (17), Wasike wa Musungu is observant to note the fact there was need to remain steadfast (*khwesa kumukoye*- tighten the rope) in order to attain fully independence hence his reference to Jomo Kenyatta's advice then to shun divisive politics derived from egocentrism. In essence therefore Wa Musungu uses his text to as Fabian (1997) argues to not only express but generate and form a community's world view; the need for shunning divisive politics by Kenyans at the time of attainment of independence:

Sitina na tatu, khwanyola madadraka wase, khwekhala bukhwikhala, Kenyatta waloma, ali khukhwikhale asi, khukabane esang'i, esang'i bakira asi wase, omusungu kebaya wakhulekhela mayi, khubabamo libuba, khukhabamo libuba, khukhabamo khulomana, khulomana khwa sina wase...khwesa kumukoye!

Trans

Nineteen sixty three, we got independence, we reveled in it, Kenyatta said, we sit down and share the animal, the animal was put down, the white stood aside and left it to us, let us not be jealousy, let us not entertain fall outs, why should fall outs be there? Tighten the rope!

As an infracultural model (Alembi 2002), read within the cultural space among both the Babukusu and the Kenyan nation, the song takes stock of the pact signed between the colonialist and the first black government led by Jomo Kenyatta in handing over power. The song text therefore explores the rigorous process for handing over power from the colonialist and Kenyatta's political stand point in delivering Kenya's independence. Jomo Kenyatta as encoded in the song is on record therefore for having facilitated Babukusu independence from colonialism. WA Musungu as one who witnessed the anti-colonial struggle therefore serves as Zerubavel (1996) postulates a mnemonic community in weaving together his life experiences into a coherent story and therefore able to discharge an aspect of historiography as part of the

identities of the Babukusu sub nation. Further, as Battestin (1970) notes social histories are informed by individual experiences.

Apart from Elijah wa Nameme and Jomo Kenyatta who form part of Kenyan historiography, Wa Musungu captures the anguish with which the Babukusu sub nation received the news of Masinde Muliro's death in the song (8) *Omukambisi* which translates to an 'advisor' or 'peacemaker'. This discourse on postcolonial experience is in line with Bhabha's (1994) construct that nations are their own particular narratives. Using a Babukusu allegorical construct in reference to an in-calf cow, Wa Musungu relieves the hope that the Babukusu sub nation had in him (Masinde Muliro) claiming a share of the national cake through politics:

Bali khweyikina yakwa mwikanya ko!

Trans

While we placed our hope on him, he got stuck in an abyss.'

In order to understand the artist's allegorical construct, we need to appreciate Bukusu infracultural registers against the Bukusu cultural background. Within the song, Wa Musungu deploys animal imagery borrowed from the Babukusu community who value their cattle and will always lament painfully the loss of any cow especially an in-calf one. In the song, Masinde Muliro had been envisioned as a 'pregnant cow' (possibilities of becoming president then) about to 'calf' resulting in the Babukusu sub nation would drinking its 'milk'. The song captures the Babukusu political hope in Masinde Muliro becoming the next president in 1992. The artist mentions the different sections of the Kenyan population that mourned Muliro's death: Apoloi and Ang'urai in Teso, the Maasai, Trans nzoia, Homabay, Tongaren and Ndalu in Bungoma. Such a gallery serves as a metonym for the whole Kenyan nation in mourning Masinde Muliro;

his death went into both the Kenyan history and that of the Babukusu especially with regard to the inexplicable situation in which he died.

In theorizing about a nation, Ernest (1990) argues that Homi Bhabha is primarily concerned with stories as they shape nations and people. In this context, the artist displays a gallery of both high ranking Babukusu members and the ordinary mwananchi who bemoan the death of Masinde Muliro. He makes specific reference to Makhanu (one of the Babukusu Politicians then) who decries the great loss and brings on board Wamalwa Kijana who is recorded to be mourning his political father. To capture the other populace among the Babukusu, he makes reference to one Stanley Wamoto of the *Baliuli* clan from Miendo presently Webuye west. In making such a gallery, the artist demonstrates the far reaching effects of the death of Masinde Muliro as a statesman both Babukusu and Kenyan:

Be ebugoma, Makhanu ali kabele kosi karie? Kabele karie? Kabele karie omukambisi baye? Nga Michael, nga Michael Wamalwa ee walila, ali baba baye ali baba baye khwatibishe lole Stenule Stenule Khakina yesi, oyo walila, oyo walila we emiendo walila, oyo omuliuli wa nabwami walilla Mulilo baye wa Nekoye mawe wa Namboko niye, owa Wamoto

Trans

Those of Bungoma, Makhanu wondered what had happened, what happened? What happened to our advisor? Like Michael Wamalwa lamented the loss of his 'father', saying we have lost, Stanley, Stanley Khakina too mourned, he who hails from Miendo mourned, he belongs to Baliuli nabwami clan, he mourned Mulilo, child Nekoye, his mother is Namboko, a child of Wamoto!

Wasike wa Musungu laments as an individual but this is the story of the whole Babukusu sub nation with regard to Masinde Muliro's death. Maelo (2014) while analyzing nationalism in Bukusu Funeral poetry postulates that the ritual performer refers to the death of Joseph Masinde Muliro, a prominent son of Babukusu and a Kenyan statesman, shortly after his arrival in at Jomo Kenyatta International Airport on 14/8/1992. His death sparked protests in different

sections of the Kenyan populace apart from the Babukusu indicating that he was a statesman both among the Babukusu sub nation and the Kenyan nation. From the protests across the Kenyan nation; the music offers a tangible narrative about the kind of political following that Masinde Muliro had and the way a section of Kenyans valued the role played by the opposition then therefore agreeing with Frith's (1996) standpoint that music gives away of understanding the world in this case the Kenyan political terrain then.

Simiyu Makhanu in song (26)-*Basawa Misiko* (*Basawa* the luggage carriers) coins a hook in memory of colonial human portorage as a means of transport then. To capture this memory, the artist makes reference to the Babukusu circumcision age set known as *Basawa Misiko- Basawa* the luggage carriers. This text delves into the historiography of the Babukusu and by extension that of the Kenyan nation to encode how the colonialist used African human labor causing unprecented effects and disruption on the African way of life. The whole colonial experience was a disruption of the Babukusu circumcision rite; the boys that were to be circumcised together with their mature males were taken hostage. The whole process therefore was a masculine engagement. The artist notes:

Babukusu nga benyokha, bakendelesha, Namunyu naye auma, oli bama mumaeni, basoreri bakonela ekisawayi, mumukhuyu, mumwene omwo wa baba namunyu naye auma, benyokha ne kimisiko bacha ye esaboti, bakonela mundebe mundebe, mundebe babukusu nga bakona Namunyu naye auma, bama mundebe namunyu naye auma, bakendelesha bakonela emueberi, na tietie nakho khaloma omusawa na misiko, benyokha ne kimisiko, bakonela emaliki, bama emaliki, bakonela emukhwa, oli bama mumukhwa omusawa na misiko, bakonela ekaboto, ekaboto mumuyekhe, sisiakamo sie omubukusu, nga bola mukaboto!

Trans

When the Babukusu woke up, they walked faster, the Hyena was howling, when they left Maeni they slept at Kisawayi, among (mumukhuyu), the Hyena was howling, woke up with the luggage, went towards Saboti, they slept at Mundebe, Endebess where the Bukusu slept, the Hyena was howling, from Mundebe and walked to Muberi, and Tietie

was talking, Omusawa the luggage carrier, they woke up with the luggage and slept at Maliki, from Maliki, they slept at Mukhwa, Basawa the luggage carrier, they slept at the sandy Kaboto, the end of the Babukusu trek as they arrived in Kaboto.

Agbaje (2019) argues that the process of pacification of colonial administration had profound implications on existing inter group structures. Within the context of this study, the artist accounts why the Babukusu gave that circumcision age set the praise tag of *Basawa Misiko* (Mizigo being Kiswahili for luggage), this is in agreement with Bressler(2003) who argues that people can hardly be extrapolated from the activities of the political or cultural system of which they are part of. As the song notes, before the age set was given this tag, the community was ready to circumcise its boys but the colonialist took them hostage and forced them to carry the luggage from Mumias (*Erureko*) to *Kaboto*. The luggage as encoded in the song was initially carried from Kisumu (*wa wanangali*) by members of the *Kolongolo* age set members who handed over to the *Sawa* age set at Mumias (*Erureko*). In using the male populace, the colonialist turns his project into a gendered narrative as he makes it a masculine role of transporting the goods on foot and this could be accounted for by Chika and Onuigbo (2018) who note that a gender role is a set of social and behavioral norms that are generally considered appropriate for either woman or a man in a social or interpersonal relationship.

The artist records all the stopovers stations that the porters had to rest enroute to Kaboto: Kabula, Nalondo, Bokoli, Maeni, Maliki, Mukhwa, Kisawayi, Mundebe (*Endebess*) and then eventually Kaboto marking the end of the Babukusu great trek and therefore handing over the luggage to the next tribe around; the Karamajong as the music encodes. These are iconic sites within Babukusu historiography as they are subtle reminders of the community's experience with the colonial enterprise. As Edensor (2002) notes about iconic sites, the places mentioned in the song are 'synecdochal features which are held to embody specific kinds of characteristics, they are spatial

symbols that connote historical events, are either evidence of past cultures, providing evidence of a 'glorious' past of 'golden age' and antecedence or they are monuments erected often within larger memory scapes to commemorate significant episode in an often retrospectively reconstructed national history. This song text therefore is a historiographical ensemble in detailing the history of the Babukusu as part of the colonial enterprise in Kenya; it narrates the life story of both the Babukusu sub nation and the entire Kenyan nation as colonialism was a uniform metaphor. It is Evers (2014) who opines that nations have what she calls an 'open-yet-closed' quality. To her, this quality allows the nation to be both an imagined community and a historical process. This argument falls in step scholarly with the way Simiyu Makhanu articulates the great trek by the Babukusu; the sub nation can be envisioned both as an imagined community through popular music and still be able to be placed within both the Kenyan pedagogical historical narrative and the Babukusu historiography.

Religion also forms part of the social history that goes into the construction of identities Babukusu sub nation and as Makila (1982) notes the background of ancestor veneration among the Babukusu was God, the Supreme Being (Wele Khakaba- God the giver/provider). Religion therefore among the Babukusu was/is not just part of their historiography but also a mark of their identity as a sub nation. While discoursing on religion among the Babukusu, Wasambo (2014) relates that the Bukusu believe in one God called *Were*, the Supreme Being and creator of the world. In addition, within such religious parlance, there was divine trinity headed by *Khakaba* and below him were messenger gods (Barumwa): Mukhobe and Malaba. Makila (1982) notes that *Khakaba* was the creator of all forces that were good to man. To Makila, after creating human beings, *Were* retained control over their welfare including the power to make them prosper or die; He gave out life and sent death. *Mukhobe* was *omurumwa we Babami*-guardian of

rulers who gave them wisdom and speech and ensured whatever they imagined was in the best interest of their subjects. *Malaba* was *Omwayi we Babandu*-guardian of all human beings and animals; He looked after the welfare of the people and their stock. The Babukusu have however taken up Christianity that came about with colonialism.

Steve Kay engages with Babukusu historiography that is informed by religion when in song (36) *Bayudah* (the followers of Judah), he not only makes reference to the colonial experience but also highlights neo-colonialism through betrayal. This approach by Kay is in line with Woods(2007) argument that ‘African literatures represent history through the twin matrices of memory and trauma’, and notes further that colonialism is ‘ a history[...] whose repercussions are not only omnipresent in all cultural activities but whose traumatic consequences are still actively evolving in today’s political, historical, cultural and artistic scenes’. To achieve a demonstration of both the colonial and neocolonial experience, Kay uses biblical allusion. He first explores both the strain and stress of colonialism and additionally exposes the anguish of the colonized:

Baluhya bange, Wele baba ulila,oii,oii,basungu bakhupia sibi,Ebuluhya,basungu bakhupia sibi, Wele baba ulila,oii,oii,Wele baba ulila oii,oii,basungu bakhupia sibi, basungu bakhupia sibi! Basungu nga bakhacha engelekha babandu becha bali bayuda,omuyuda sali omundu omulayi,abele baluhya baambana,lakini babandu babandi bechile,bali bayuda,omuyuda niye wera Yesu musialo,Yuda Iscariot niye waana Yesu khu basiku.Wele baba ulila, bayuda bakhupia sibi!

Trans.

My luhyas, God the father listen, oii, oii, the whites made us suffer, within luhyaland, whites made us suffer, God the father listen, oii, oii, God the father listen, whites made us suffer, whites made us suffer! After whites went back people came around known as bayuda, omuyuda is not a good person, initially luhyas were united, but other people have come about, called bayuda, it is omuyuda who killed Jesus on earth, Judas Iscariot is the one who gave out Christ to the enemy. God the father listen, bayuda have made us suffer!

He ropes in the role played by Elijah Masinde in the anti-colonial struggle as he worked with Jomo Kenyatta. He acknowledges that his song is a prayer that Elijah made for the plight of the

Luhya in which he implored for God's intervention in this status. The song therefore is *Dini ya Musambwa's* narrative on its standpoint about colonialism. Such reasoning as captured in the song agrees with Bhabha's (1994) concession that a nation is both created and sees its identity as narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane. As an ethnopoetic cultural substrate (Harvilahti 2001) the song takes note of other religious leaders' among the Babukusu who worked closely with Elijah Masinde in this assignment. In the gallery he mentions *Joaz Walumoli*; one of the great seers/prophets among the Babukusu. Within the text it is encoded about the *Dini ya Musambwa's* believe that God had a resting place on mountain Elgon hence their persistent prayers made at the mountain. He sings:

Wele baba ulila aah, Wele baba ulila, Ebuluhya basungu bakhupia sibi, Wele baba ulila, Wele baba ulila, oiii, oiii basungu bakhupia sibi... wa kuka omuafu nende Isarel Khaoya omukitang'a! Joaz Walumoli naye kaba omung'osi,

Trans

God the Father, listen aah, God the Father, listen, within luhyaland, we have suffered, God the Father listen, oiii, oiii, the whites have made us suffer, at my grandfather of the Baafu clan, with Israel Khaoya of the Bakitang'a clan, Joaz Walumoli was a prophet

Evers (2014) argues that the nation can be both an imagined community and a historical process. Evers' assertion is demonstrated within song (36) when artist Steve Kay historically makes reference to Kenya's attainment of independence by invoking the fact the prayers of Elijah Masinde enabled unity of political purpose to be achieved that facilitated attainment of independence. The artist notes that it is through the prayers that Elijah Masinde made that Jomo Kenyatta was handed over the mantle for leading the independence struggle. He however decries that such unity has since been elusive with the present day 'Judahs' who are out to cause division among the luhya for self-gain through what the artist calls divide and rule. He however

vows that he will not rest till that unity is attained therefore roping in the role of the artist in creating harmony within the society:

Sendabalekha ta, mpaka muambane, kabarasi sendabalekha ta mpaka mube sindu silala!

Trans

I will not leave you till you unite, Kabras, I will not leave you till you unite and become one thing!

Kay therefore reminds the community of legendary heroes like Elijah Masinde wa Nameme who fought for not only Babukusu independence but also fought against colonialism generally. Manguliechi, a Bukusu genealogist quoted by Maelo (2014) argued that Masinde's gift of prophesy was by inheritance from his mother's side. Simiyu (1991) argues that Masinde's followers fervently believed, and still do that he was God's last prophet sent on earth to unite people. That he was sent by God to give every race its rightful share of the world's resources. As a Legendary figure, he is accredited with the establishment of Dini ya Musambwa which still has a following around Maeni village and beyond. This is a demonstration that the Babukusu had their own intra-communal ways of acknowledging super natural beings (God) even before the advent of Christianity. Oginga Odinga in his memoir *Not Yet Uhuru: The Autobiography of Oginga Odinga* refers to Dini ya Musambwa leader Elijah Masinde's Sermons presented in present tense. This means that his message was relevant in 1966 as it were in 1926. Odinga encodes that the birth of such churches was both a religious revolt and also had 'an aspect of the nascent political struggle' (75). By reading the birth of such churches as a religious revolt and nascent political struggle, Oginga Odinga then implies that the Babukusu sub nation resisted external religious aggression through the introduction of Christianity. Furthermore, the formation of *Dini ya Musambwa* by Elijah Masinde was a silent revolt to colonialism at large. Wasike (2013) while reading masculinities among the Bukusu, opines that Bukusu masculine identity

and history is not just entrenched through circumcision but also through valorization of past male heroes, prophets and warriors who are remembered for their extra-ordinary exploits.

In the song (4) *Lulumbe lwechile* (a disease has come about) Wasike wa Musungu acknowledges the role of God among the Babukusu. He argues that in the face of the present disease (Aids), everything should be left in the hands of God for He is the protector. The song narrates that since time immemorial within the community, whenever there has been a challenge, they have always prayed to overcome the challenge. It is noted that being pious during times of adversity does not depend on the church one affiliate themselves with, Dini ya Musambwa is given special mention and it is affirmed that being prayerful and having faith is irrespective of the sect:

Eeeh, Wasike wa Musungu alikho aloma, basakhulu be musibalaba muno, muche mukansa ne khusaba, hata yakhaba mutini niyo olimo nile ya misambwa, rura sibuyi ne osaba sibala sibe silayi busa, khukhwama khale efwe, abele likhuwa ne lilio khusabanga mala liwa, ese omukeni wa Juma Nekara tochi, Wasike loma khuche!

Trans.

Eeeh, Wasike of Musungu is saying, present day old men, go to church, even if your sect is misambwa, come out every early morning and pray that the world remains okay, from time immemorial, whenever we had a challenge, we always prayed and overcame it, am a visitor to Nekara Tochi, Wasike talk on.

By ensconcing that everything should be left to God, the artist reimagines the Babukusu sub nation religiously since Aids is just one of the adversities that can befall a nation. Such re-imagination where the music is serving as an ethno-poetic cultural substrate which is culture specific meaning contained in oral texts (Harvilahti 2001) is in agreement with Bhabha (1994) who notes that a nation is created and that nations are their own particular narratives. Further the re-imagination falls in step with Evers (2014) who notes that a nation can be both an imagined community and a historical process.

5.4 Conclusion

In this chapter, the study made an initial attempt at decoding how the select artists have engaged with social history and how it impacts on the understanding of the identities of the Babukusu sub nation. The study established that the Babukusu had different social histories that inform their identity as a sub nation. The different elements of social history discoursed over are: Rebirth, patronage, greed, materialism, historiography and religion. The study established that rebirth and patronage among the Babukusu are masculine ensembles enshrined within patriarchy. Both rebirth and patronage are captured through plant culture that is constructed in Babukusu folklore. Political patronage is reflected in the music as Babukusu politicians nurture the younger generations to take up their place with time; this is seen through Wamalwa Kijana who was nurtured by Oginga Odinga and Masinde Muliro. The music uncovers greed and materialism as forms of corruption which is a social history not only within the sub nation but also by extension within the Kenyan nation. Political leaders have these traits ingrained in their life right from birth. The history of both the Babukusu and the Kenyan nation is portrayed through the music capturing the colonial experience; the establishment of the Kenyan colony was a masculine project through the colonialist using divide and rule as an administrative tact by implanting male paramount chiefs and the use of human portorage (Bukusu men and boys) as a means of transport through the example of the Babukusu great trek from Kisumu to Kaboto among the Karamajong. The music too captures the struggle for independence in highlighting the role played by Jomo Kenyatta and Elijah Masinde wa Nameme. The artists capture the happiness for attainment of independence but are also quick to reflect the pain and anguish of post-independence assassinations. In the next chapter, the study focuses how the artists encode gender dynamics in negotiating identity within their music.

CHAPTER SIX

GENDER DYNAMICS IN THE SELECTED POPULAR MUSIC

6.0 Introduction

In the previous chapter, the study made an initial attempt at decoding how the select artists have engaged with social history and how it impacts on the understanding of identities of Babukusu sub nation. Some of the elements of social history that impact on the imagination of the Babukusu sub nation discussed are: Rebirth, political patronage, greed, materialism, historiography and religion. In this chapter, the research engages with different gender dynamics in the negotiation of identity for both males and females but as dramatized in the select music. To render this scholarly feat, the study holds on Butler's (1988) argument that gender is a conscious and deliberate act done hence performance, but when these acts are repeated ritually and unconsciously, they become performative; gender 'is real only to the extent that is performed.' Additionally, the song texts are read both as popular music cultural substrates (Harvilahti 2001) as well as infracultural mental models (Alembi 2002) in the construction of gender dynamics. Eckert and Ginnet (2003) bolster Butler's standpoint by opining that gender is not something we are born with but something we do.

In a different but engaging scholarly work, Samovar et al (2010), observe that gender identity is the sum of the expectations that people hold concerning 'femaleness' and 'maleness'. On the same note, Fearon (1999) argues 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. Arguing about gender disparities, Stahlberg et al (2007) postulate that the distinction between male and female has been present as long as language has existed while Eckert and Ginnet (2003) observe 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. Gendering therefore is learnt as soon as children acquire language which marks the start of their socializing process which has gender infused in it. On the other hand, Wood et al (2011) argue that we are born in a gendered society that guides our understanding of gender and shapes our personal gender identities; children acquire gendered language and behavior even before they fully comprehend that they are constructing and reproducing gender. The research also holds on Bressler's (2003) argument that one needs to locate a text's meaning within the cultural system composed of interlocking discourses of its author, the text and its reader and that the 'three areas of concern: the life of the author, the social rules and dictates found within a text, and the reflection of a work's historical situation as evidenced in the text' must always be investigated to arrive at a textual meaning. In doing this analysis, the song texts are perceived as a dialogue between the artist, the conditions of composition and the consumer and it is through such dialogue that the different gender dynamics emerge in the lyrics of the different artists.

6.1 Representation of gender dynamics in the music

Mohan (2017) argues that Gender is no longer considered as the product of genetics or biological truth. She notes that it is on the other hand, perceived as a performative- a doing rather than a being-constituted and maintained as a recognizable subject in a heterosexual matrix. Alternately Chika and Onuigbo (2018) observe that gender may be referred to as sex; being male or female. It is a range of physical, mental and behavioral characteristics distinguishing between masculine and feminine. According to the World Development Report (2012), gender is defined as socially constructed norms and ideologies which determine the behavior of men and women. Kennedy (2023) argues that gender dynamics refers to people treating men and women differently in ways that affect their power, status and authority. In this light, gender dynamics

refer to relationships and interactions between and among people based on gender. The study read how the concepts of woman, wife, man, and girl as gendered identities are dramatized in the popular music of the selected artists. The argument of the study is that the artists have rendered gender differently in their songs in their description of wives, men, women, and girls respectively. It is from these performative areas that the research dissects the different gender dynamics in the songs. In fact as McClintock (1995) notes: gender 'is much an issue of masculinity as it is of femininity', hence the study's attempt at decoding both genders in the songs. We have made an initial effort at demonstrating how each artist has handled each gender category in order to show the community's understanding of the gender dynamics over time.

6.2 Babukusu wives within the music

The artists have captured Babukusu wives differently; a wife among the Babukusu is called *Omukhasi* though it also passes for woman. Occasionally, a husband can refer to the wife as *Omuloosi* or *Omukhaye*. Within the Babukusu community, there were four types of wives who were known: *Nabulobe*, *Nabukelema*, *Nafwofwoyo* and *omukhaye*. All the four had well defined and elaborate qualities/marks. *Omukelema* is the beloved wife, *Nabulobe* is the detested wife, *Nafwofwoyo* is the all jack wife; always taking time to execute a given task and most commonly in the wrong way, while *Omukhaye* is the ever welcoming wife (Interview with Mzee Galicano Ndongole and Joseph Makana 10 Aug 2023).

The above nomenclature about wives falls in step with the notion of gender as performative and might explain that what we take to be an internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization of the body; formed through a set of acts that are culturally and socially conditioned in the form of norms. As Butler (1999) argues

gender is always a doing and that identity is performatively constituted by the very expressions that are said to be its results.

Wa Musungu in song (21), *Omukhasi Omukesi* (a wife is clever/cunning), sings his heart out through the persona, a husband, who opens up and confirms that wives among the Babukusu are both clever and cunning; when she sees you come home with greens (sukuma), she looks at you with her mouth twisted like that of a rat (jeering); an indicator of disappointment. Further, she upbraids you like a mongoose. On another occasion, when you come home with a piece of meat, she jumps from her sitting position like a wild animal and welcomes you soothingly for the long day at work but the soothing is not meant for you, it is because of the meat. Wa Musungu therefore concludes that wives are clever/cunning in their body language:

Kumoyo khakubole bana befwe omukhasi omukesi, akhubona wama enje yaya wicha khu luyia, okula sukuma weikina mbilile omukhasi aluyia, onyola omukhasi wafumbile kumunwa bukhikha nga embeba, khubele khukhulola akhulola nga enjusi, oli akhubona wicha ne khakilo khe enyama khubolele, wafumbukha asi yaya nga esang'i mubunyasi, wapa pole, webasia pole ye lukendo khane enyama.

Trans

Let my heart call out my comrades a wife is clever, she sees you coming towards the yard, you acquire greens hoping to take them to the wife, you find the wife with a twisted mouth like that of a rat, in looking at you, she looks at you like one looking at a mongoose, when she sees you come with a kilo of meat I tell you, she springs to her feet like a wild animal in the grass, she soothes you, then you think the sooth is due to the travel home, but then it is for the meat.

The wife therefore in her cunning state displays the drama of welcome and or dis-welcome. It is for the husband to dissect this drama. What the artist is constructing is that wives as owners of the hearth culturally, appreciate their husband's input in making sure the hearth is working but at the same time are quick to revolt when the husband does not bring home what she considers as palatable. Whereas it is the wife's responsibility to prepare the meal, she is selective and plays on the masculine ego of the man in order to keep her domestic space active. Butler's (1999)

standpoint of gender as a doing is reflective of the contrastive actions of the wife with respect to welcoming the husband back home or not depending on what he brings home hence qualifying her as being cunning/intelligent. In fact, as Butler (1990) argues performativity is not a singular act, but a repetition, a ritual, which achieves its effects through its naturalization in the context of the body, understood, in part by, as a culturally sustained temporal duration. To confirm that the cunning nature of the wife is not happenstance but a repeat overtime, the artist confirms that they have come to learn this trend as part of the behavior pattern of the wife:

*Kamakhuwa ke bakhasi lelo khwakamanyile alamala kakhubona wicha ne sikekhe siri,
wasangala wakhila ta!*

Trans

Issues to do with wives we have known them these days, once she spots you coming with something little, she will be quite happy.

In capturing situations where the husband stands out as the provider while the wife as the receiver and cook, artist Wa Musungu seems to take us back to what Schipper(2007) refers to as hegemonic masculinity and hegemonic femininity. To Schipper, 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. The wife therefore in her cunning nature may imagine having control over her husband through her drama of welcome and dis-welcome but in essence confirms and consolidates her husband's position within the family and community that he is superior to her. This is because as Schipper (2007) notes further, Hegemonic masculinity allows compliance with and subordination through accommodating the interests and desires of patriarchy. Indeed within the Babukusu community, boys were as Wandiba (1985) observes initiated into male duties, manhood and fatherhood hence it was their responsibility to build homes, erect granaries and fences, dig wells, and engage in wood carvings and the making of

drums. In the same vein women were confined to domestic space in sustenance occupations like farming, collecting firewood, fetching water and raising children. Therefore as noted in the song, by the man providing and the wife cooking, it was just a confirmation of the stereotypes expected of each. Such ideologies as Mueni and Omollo (2015) note are 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 to the domestic sphere and their roles revolve around childbirth, care of children, the man and the home.

Despite the cunning nature of the wife, Wasike wa Musungu in the song (13) *Nakhamela* (even if I get drunk), demonstrates that husbands are able to appreciate the role played by wives in preparing meals. In appreciating this role, the artist pegs his argument on the fact that human life is indeterminate hence a wife who helps in food preparation and serving of the husband contributes a lot to the sustenance of human life:

Omukhasi okhufukile owooo wase, omwene oyu niye obuyila.

Trans.

A wife who prepares ugali for you is yours; she is the one you brag about.

The same argument is enunciated thus:

Omukhasi owowo kakhaba omumalimali mala nakhuwa biakhulia nolia omwene oyo niye ofumia, niye wakhulinda!

Trans

Even if your wife is untidy but she gives you food to eat, that is the one you praise, she is the one who takes care of you!

Although the song seems to relegate the wife to the hearth, the wives are solely the nurturers and caretakers of the husbands; in their absence then, the husbands would suffer on a culinary platform. Masasabi (2011) corroborates our foregoing argument when she argues that a woman has specified duties among the Babukusu: cooking for the family, fetching water from the river,

fetching firewood, cultivating, planting and harvesting, grinding grains and taking care of her husband and children. The kitchen and therefore the cooking space and all the responsibilities tied to it were a specialty of wives, mothers and daughters while men, boys and husbands were not given any space in the kitchen. Whereas the wife would cook, the husband was to provide and thereafter be served therefore creating an atmosphere of complementarity between the couple.

In song (2) *Omukhasi Omukumba* (a barren wife), Wa Musungu discourses over the identity of a barren wife in the Babukusu community. To be barren in the lubukusu dialect is called *bukumba*; a woman who cannot give birth therefore is called *omukumba*. The same dialect notes of an impotent man as *omuchili*. The Babukusu community therefore is aware of two polemical gender distinctions that capture inability to procreate. Whereas the artists are male, they find a fund in a cultural substrate that informs their construction about barrenness in their community. In doing this, they expose not only the types of barren wives in the community but also evoke a public on the plight of the same gender. Stanlie (1993) notes that in the traditional African world-view, as in the world views of indigenous people around the globe, a very high value is placed on reproduction. Discoursing on reproduction, Mbiti (1999) argues that reproduction is equated with the life force itself and hence mothering is highly regarded as it incorporates the symbolism of creativity and continuity and therefore forms an integral aspect of women's identity. Masasabi (2011) informatively argues that ability to procreate is hailed among the Babukusu; a woman who is unable to give birth is the subject of mockery. Wasike wa Musungu engages with barrenness with regard to Babukusu wives; he decries the 'death' of the once hardworking, traditional barren wife among the Babukusu:

Mbolele bulayi bwe omukumba waba omutayi ne waleleo, Mbolele bunulu bwe omukumba waba wakhale ne walelo, Omukhasi omukumba omutayi oyo kabamo erundo ye khunungo.....omuwa embako wakhulimila warunda khakokho khema, Khabele khakokho mungo chana khere embusi ye chimeme.....Ebele embusi ya chimeme yarera khamosi mungo.Oli abona khamosi khemile kela engo wabwe baye enywe, waenjelesha omwana omukhana ali khembile mungo nibebio!

Trans.

Tell me the goodness of the original barren wife; tell me the sweetness of the original barren wife. The original barren wife was a hard working one....you give her a hoe to plough and she will bring home a hen, the hen will transform to a goat and the goat will morph into a cow. After seeing the cow, she retreats to the clan/home, looks for a damsel and brings her over to her marital home!

Whereas this woman was unable to give birth, the band roll-calls geometrically how she would facilitate acquisition of wealth through her hardworking nature: she would work on the farm, from which she would buy a hen that would facilitate acquisition of a goat then finally acquire a cow. These efforts are captured in a Lubukusu metaphor: *Erundo ye Khunungo*- which denotes an individual's ability to barter the little they get and be able to stash away the extra for future use hence her hardworking nature. Such trend observed in the barren wife is in agreement with Butler (1990) who in fact proposes that 'performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration.'

In her hardworking status, the barren wife is aware of her inability to biologically bear a child hence she would retreat to her own clan/home and bring on board a young woman (damsel) who would then join her in the marriage as a co-wife and live on peacefully. In this arrangement the Babukusu hardworking barren wife's actions can only be understood as Frith (1996) notes that music gives us a way of understanding the world; the research learns of her as foresighted and pragmatic in looking for probable solutions to her situation.

The persona in the track-possibly an observer- contrasts her with the present barren wife who is arrogant, loud mouthed and inherently mean:

Wa lelo yuno omukumba kecha mungo ne kekhanyilisia, ali nanu olima bilio muno, ndimila nanu muno enywenywe, nolia khakokho khewe, ali kholie bio omukumba nibiebio!

Trans.

The present one comes to your home but is always moody, she arrogantly wonders who should farm and for whom she should farm, when you feed on her hen, she states that you can 'eat' what belongs to a barren wife!

It is possible for us to argue that the song through memory, return and contrastive analysis revisits the primordial submissive Babukusu wife within the confines of patriarchy; submissiveness was a mark of identity for the Babukusu wife. However as the song encodes, this submissiveness has now been shed off and morphed into one the artist regards as mean, lazy and arrogant; quite protective of her property therefore falling within the ambit of Butler (1999) who notes that gender does not stay the same over time and varies with race, class and region; this is the reason it is impossible to view gender separately from the 'cultural intersections that 'produced and maintained it'. Barrenness therefore bestowed on the Babukusu wife an identity.

Talking of the importance of popular music, Frith (1996) observes that music is a resource for identity construction and it can variably both construct new identities and reflect existing ones. Wasike wa Musungu's song captures both a one-time existing identity of the Babukusu barren wife and the present one. The fact that the present barren wife does not allow uncalled for plunder of her wealth and openly questions whom she should work for because she has no child of her own dramatizes agency that has come about with a new form of identity; the assertive as opposed to the submissive Babukusu barren wife. Her verbal outbursts qualify for feminine protest statements directed at patriarchy and its repressive antecedents. On the other hand, the

original submissive wife creates a situation that calls for sisterhood; as means of survival within a patriarchal set up. The fact that she goes back home (Clan) to fetch a young lady to step in her place and literally bear children on her behalf so as to retain her position reveals a feminine strategy-sisterhood- as a means of survival. The study's argument about sisterhood is in agreement with Megwe's (2008) stand point that 'the notion of sisterhood is of such importance and it is also understood as a marker of friendship'. Sisterhood here was meant to shield the 'wealth' created by the barren wife from being 'eaten' by strangers who would have come in through any other co-wife. The two wives (barren and the young damsel) would live on peacefully through 'friendship.' The words of hooks (2000) are meaningful at this point as she argues that sisterhood is about transformation of female consciousness and that women should strengthen and affirm one another. The artist therefore indirectly decries the collapse of sisterhood in the sub nation. The two identities (Submissive versus Assertive) that come through both happen in the space of a home and are hinged on marriage; both barren wives remain within marriage despite their different orientations; this also serves to inform this study that marriage then is/was a mark of identity; one can persevere the challenges that come with marriage in order to carry the husband's name.

The original barren wife is on record for offering an expletive over her status when verbally accosted. In fact she attributes her barrenness to God; it was/is His will:

Wakahamulomania ali 'wundomania umbila wae baba, semanya kakaba ka Wele ta'.

Trans.

When you quarrel her, she replies 'why do you quarrel me to this end dad, I do not know what God planned'.

Her explanation testifies of a submissive wife ready to bear the identity tag of barrenness for she has no control over it. It is then no wonder that she is set to bring on board a co-wife to share her marital responsibilities. Contrastively, the present barren wife has no room for a co-wife neither

is she bothered by the lack of children within her marriage; her concern is more about materialism. Gunner (2009) argues that songs are midwives to new ideas and new social visions. She further states that songs can summon up collective memory and provide platforms for debate and for an evolving discourse on a range of topics. *Malakisi* Jazz Band is not only able to conjure up memories of the ever submissive barren wife but also call to order the fact that there is the birth of a different kind of barren wife, hence opening up new frontiers for discoursing on the changing identities of the female character within the Babukusu sub nation. In as much as the original barren wife may not have children of her own, she makes up for such lack through not only working hard but also in a pragmatic way engages the services of a fellow woman in order to fill the gap in the marriage. She therefore has accepted the fact that she cannot bear a child.

The present barren woman idolizes her wealth and takes on the lazy attitude because to her she has nobody to work for. In fact she is ready to defend her wealth through verbal outbursts that are a confirmation of her arrogant nature. The two women evolve in time through their actions and words hence their gender too and therefore falling in step with both Mohan's (2017) argument that gender is perceived as a performative, a doing rather than a being-constituted and maintained as a recognizable subject in a heterosexual matrix and Butler's (1999) acknowledgement that gender is formed through a set of acts. Through the contrastive construction of the two types of barren wives, the study vouches for what Anyango (2014) notes to the effect that musicians have been and still are the conscience of the society, shaping and directing the course society takes on issues of the day. *Wa Musungu* though mourns the original submissive barren wife and critiques the present mean and materialistic one seems to suggest that the two are acceptable within the society as each seeks to survive in different ways. From the song analyzed above, the study is able to conclude as Harvilahti (1998) argues that the song texts

are ethno poetic substrates that contain culture specific meanings as oral texts whose meanings as Alembe (2002) argues can only be located within the perceptions of the study (Babukusu) community.

While discoursing on the nature of popular music, McClary (1991) argues that music is fraught with gender related anxieties. At the same time Thiong'o (2015) argues that songs are honest confessions of what usually remains concealed in the self and about the other. In song (33) *khalinjola* (you will fit me); artist Steve Kay captures a close and intimate relationship between the husband and the wife. More importantly, the wife is constructed as the center of the husband's life in that she has special responsibilities to execute including the death rites upon the demise of the husband:

Ewee, niwe busa oli mumoyo kwange. ewewe niwe busa omusale wange, mayi we babana base. Ewe niwe okhambone chisi nengonile, Kumoyo kwange usutile, sesi kumoyo kwowo khusutile, omwana mukhana wang'ona!

Trans

It is just you who is in my heart, it is just you who is my friend, mother to my children, it is you who will ward off flies when am dead, carry for me my heart as I carry your heart too, the girl child you are beautiful!

What the band is vouching for is that the wife as the apple of her husband's eye is irreplaceable even in his death. The bosom nature of the relationship is captured in the way the artist encodes it in terms of carrying each other's heart; the human heart is universally accepted as a symbol for love. It is through such imagery that Kay captures their infinite love. To crown it all, the artist extols the beauty of the wife and confers on her the responsibility of bearing his children. The artist deploys a confessional tone in relating his feelings towards the wife and it is from such confessions that the study argues in agreement with Frith (1996) who notes that music is an

integral part of daily activities that constitute individual subjectivity thereby defining space without boundaries.

Through Thiong'o's (2015) argument that songs are honest confessions of what usually remains concealed in the self and about others, a part from the confessions the artist makes, he also reflects on their present economic status and assures the wife that it will not be the same all through. He is optimistic that with time, their status will improve through both working hard and being prayerful. With such optimism, he exudes hope that despite the lack of food presently, with time they will afford chicken and Ugali, staple food among the Babukusu. He captures a state where all their property is jointly shared and foreshadows a situation where he would have enough money till spending will not be an issue. To crown her beauty, he advances a promissory narrative of taking her to a saloon for hair therapy and thereafter acquire a pair of shoes for her. As a show that she is the apple of his eye, he confirms that they will spend his money jointly but more importantly use it on the education of their children. He therefore envisions a peaceful and successful family together:

Tunalala njaa Leo, engokho khulalia, busuma khulalia! Muchuli mayi khulalia, Tuishi fukara, kwa bidii na maombi, chochote change ni chako, nitatumia pesa inizee, Khuche musaluni bakhung'one, ewe mayi! Biraro biosi khukulile, chisendi change khusipende! Babana befwe khubalinde, khubayile esikuli basome!

Trans

We sleep hungry now, we shall eat chicken, we shall eat Ugali, tomorrow mum we shall eat, we live in poverty, with hard work and prayer, anything of mine is yours, i will use money until it gets used to me, we go to a saloon to make your hair, you mum, I also buy shoes for you, we spend my money!

Such reflections on their family through music allows the study to read this script as Roseman (1991) argues that music validates social institutions and ritual practices. Through the music, Kay is able to justify marriage as a social institution, take note of the challenges that come with it

and also offer hope that despite the challenges, there is room for the couple to overcome them. More importantly is the desire to have not only a peaceful family but also a successful one.

Simiyu Makhanu in song (27) *Khapwondi wa Nambalu (Khapwondi child of Nambalu)* constructs a wife as a concerned and caring individual. Berliner (2008) argues that music is integrated into the process of community living, in peoples' lives and in social organizations; Khapwondi's wife portrays her concern over the husband's security to the effect that she is aware of a rumor circulating that the husband's life was in danger and therefore takes her time to advise the husband. The behavior of the wife is in agreement with both Butler (1988) who notes that gender is real only to the extent that is performed and Masasabi (2011) who argues that a woman has specified duties among the Babukusu: cooking for the family, fetching water from the river, fetching firewood, cultivating, planting and harvesting, grinding grains and taking care of her husband and children. The song records:

Omukhasi amubolela, abolela Khapwondi, ali ewe musecha wange, ali ne nonywa kamalwa, naulile chilomo, balikho bakhukuta, nyoa ne olota mungo, Khapwondi saulila, mala bamukutile

Trans

The wife told him, she told you my husband, that when you take beer, I have heard they are gossiping about you, come home early, Khapwondi could not heed yet they were gossiping about him!

Commenting on the role of music in society, Hawkins (2002) and Lull (1992) agree that music provides frameworks for our identity construction and evaluation of others; the advice given is disregarded by the husband who goes ahead to join other revelers despite the warning therefore bringing him out as unheeding, as the song reveals, Khapwondi was found dead by the wife just at the junction to their home. From the narrative in the song, the death was clinically executed by five people who shared a drink with Khapwondi but deliberately split into two groups in order to

have the death accomplished. When the wife went out in search of her husband, she was explained to that the husband retired from the venue the previous day:

Bali oyo kalotile, omukhasi wakwa khulung'anyo alota, khwicha wola basoreri, abona kamamonywe, oli kola musikalukha, abona kamamonywe, hiii hiii hii, ali Khapwondi wa Nambalu

Trans

That that one went home, the wife followed the footpath back home, when she reached young men, she saw brown ants, when she reached the junction, she saw brown ants, hii, hii that Khapwondi wa Nambalu!

The wife was led to the scene of murder by a file of brown ants; Khapwondi had his neck twisted five times as the text encodes. The music therefore brings out the husband's identity as unheeding as the wife comes through as a caring and concerned individual not only in life but also in death for it is she who wakes up quite early to establish the whereabouts of the husband.

6.3 The portrayal of men in the music

Among the Babukusu, the status of being a man is called *Omusecha* or *Omundu we sisecha*. The artists have discoursed over different types of men in their music. While discoursing on the nature of popular music, Treitler (2011) argues that music is a gendered discourse and therefore a marker of identity. In this regard, within song(10), *Munju balomananga* (there are spousal fall outs within marriage) Wa Musungu delves into the friction between spouses and accounts for such moments through what he refers to as non-salaried teachers (*babalimu batamba kumushahara*); rumor mongers/idlers; men are therefore portrayed as idlers and rumour mongers. He argues that there is *Bukulo* within households between husband and wife. *Bukulo* is part of ritual drama among the Babukusu; there are clans in the community that engage in trading of insults on different occasions, they are also known as joking relatives. This arena is deployed to

capture the times when husbands and wives differ in their houses but again make peace. One reason given to account for the frictional moments between couples is the rumor that some men (close friends to the husbands) feed wives of their friends on. The band acknowledges that in any given marriage, it is normal for couples to differ but there are occasions when there is external interference:

Bukulo buli munju, mukhasi ne omusecha balomananga, sisionakanga chinju angu,balio babalimu batamba kumushahara nibo babonakanga chingo chefwe, obona busa omusani busa akhulekha mukendile mwembi eyo, muchakhukenda mulie mwembi akobola engo acha khubolela omulosi, ali omusecha lelo alia khusoko, akulile chikilo chibili che nyama chimufu, andi wesi se olilekho mungo muno? Nono wicha omulosi warere kumunwa khukundi!

Trans.

There is Bukulo in households, wife and husband differ, what messes our homes is..... there are non-salaried teachers that mess up our homes, you find a whole man leaves you yet you were in same company, you keep each other company; eat together but goes back home to tell your wife, that these days your husband eats at markets; he bought two whole kilograms of beef, wouldn't you have had a bite at home?, then when you come home you meet your wife mum then you wonder whom to talk to.

Were and Derek (1968) observe that the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. Additionally Butler (1988) argues that gender is a conscious and deliberate act done first hence performance. The artist therefore captures the gossip/idler man in the Babukusu community who gives very disparaging reports about the husband(s) in question, to the effect that he has not only absconded eating meals prepared by the wife but also irresponsibly buys huge amounts of meat to eat with friends at the market. He worsens the whole report when he reminds the wife that she would have had a chance to eat the already consumed meat. Due to such reports, on arrival husbands find wives who are unwilling to engage them in any talk. The silence taken on by the wives is a protest statement against both eating away from home by the husband and irresponsible spending

of family funds. Within Babukusu parlance, refusal to eat a wife's meal is a silent but salient way of telling her that she is unwelcome in the home and therefore a silent rejection. This can be explained in the way the Babukusu construe getting married as *khutekha* (cooking) and this could explain why the wives of the persona in the song refuse to talk back as a show that what the husband is engaging in is unpalatable within marriage. The silence as Marilyn (2013) argues is a metaphor that acts a tool for self-reflection. The wives to the affected husbands use the silence to reflect over their positions in the marriage as well as their relationships with their husbands. Husbands therefore have a moral duty to eat the meals prepared by their wives in the community; in fact Babukusu refer to getting married with regard to females as *khutekha* (cooking).

Ideally therefore men are captured as idlers and malicious rumour mongers at market centres who are bent on causing uncalled for filial friction in marriages. In this discourse, there is return to the power of gossip and the eventual husband-wife/spousal friction. The text entertains the issues of unchanging rural realities of the prevalence of gossip. Ogude and Nyairo(2003) while analyzing 'Popular Music and the Negotiation of Identity' agree with the research's foregoing assertion in their argument that in the song 'Jamriambo' by Nairobi city Ensemble touches on polygamy and the (destructive) power of gossip and some of the unchanging realities of rural existence. Marriage is then marked by both moments of peace and its lack; frictional moments as the song advances inform the ritual drama that accompanies marriage. In the eyes of the wives as captured in their reaction, men are portrayed as irresponsible in their spending of family income. But as the artist encodes the men are social, outgoing and generous in sharing what they buy at market centres with other fellow men that however turn out as their traitors.

The Babukusu community values morality and as such there are certain personality traits that are unwelcome. Althuser (1971) observes that every text bears a stamp of its time either in

expressing its cultures, values of the time or resisting them. Steve Kay through the song (34) *Wambumuli* captures not only the immorality but also the recklessness that comes with certain men probably not only within his Babukusu community but also within the Kenyan nation. The different actions of *Wambumuli* are in line with Butler's (1990) assertion that 'performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration.' *Wambumuli* morphs into different gender spaces as the song unfolds. Further the song has what Frith (1988) refers to as lyrical realism in its construction of an immoral man; it constructs a direct relationship between a lyric and the social (immorality) and emotional (consequences) condition they describe and represent. In the song *Wambumuli*, the persona, a man, whose wives have been snatched by *Wambumuli* rents out a lament. *Wambumuli* is constructed as an immoral and reckless man who is said to have taken off with not only the first wife but also the second wife and finally with the daughter of the persona. Within the lament, the persona lays claim that the second wife was his beloved one but the lamentation gets worse when *Wambumuli* takes off with the daughter possibly a child of one of the wives:

*Wambumuli! Omukhasi wange, omukhasi wange wa Kwanza, Wambumuli kelukha naye,
Wambumuli! Omukhasi wange, omukhasi namba mbili, Wambumuli kacha ne naye,
Wambumuli! Omwana wange, omwana we sikuli, Wambumuli kacha ne naye,
Wambumuli Kipenzi changu, kipenzi cha roho, Wambumuli kacha ne naye!*

Trans

*Wambumuli, my wife, my first wife, Wambumuli took off with her, Wambumuli, my wife,
my second wife, Wambumuli went away with her, Wambumuli, my child, my school age
child, Wambumuli went with her, my love, the love of my heart, Wambumuli went with
her!*

Additionally, the text reckons that school girls are getting pregnant and upon investigation, it is revealed that the individual responsible is *Wambumuli*; this situation is worsened when the artist

through the persona reveals that university students are getting infected by HIV/AIDS and all these are linked to *Wambumuli*. The artist as a social commentator in the community takes on *Wambumuli* and advises him to keep off peoples' wives lest he meets his death.

The actions by *Wambumuli* which qualify him as both immoral and irresponsible can be well explained in the words of Butler (1988) who notes that nobody is a given gender prior to doing gendered acts. Therefore *Wambumuli* comes through as a mature male individual who is not only immoral but also very reckless in the way he has love escapades with nearly every woman he comes across: mothers and their daughters, school going girls and university students. It is immoral for a man among the Babukusu to have sexual relations with both mother and daughter.

Simiyu Makhanu in song (27) *Khapwondi wa Nambalu* conceives and constructs men as inhuman, inconsiderate and malicious. He perceives them as so in the way they plan and execute a murder of a fellow patron at a local drinking joint and this could be best explained through Butler (1988) who notes that nobody is a given gender prior to doing gendered acts. It is on record in the music that the men broke into laughter upon seeing the victim arrive at the venue to which he ironically responded by joining in. It emerges that there is malice in the way the men disappear from the drink point: three go in advance and leave behind two to keep watch on their victim whom they had discussed in advance. When Khapwondi decides to retire to his home, he is monitored and stalked by one team ahead of him and the other from behind till he is inhumanly killed through strangulation; his neck is twisted five times. From the turn of events, Khapwondi had been discussed in a secret meeting since the artist confirms through a lubukusu idiom *khulia kumuemo* that means holding a secret meeting about a person who is absent with malicious intentions:

Bataru banyoa ebweni,bamwikutile chana,basikala babili bachunga, bamanye achila khulina,nga soleli arura,babili bamulonda munyuma, alikho alota engo wee, khane enyuma bamutekanie, akenda omutekanie, akenda omutekanie, Khapwondi wa Nambalu,ekokwa etakha owowo,okenda na bakuta, oli kembiya asikalukha,embi ango wee, embi ango wewe,enyuma bamulanga,ebweni bakhobecha,akenda batekanie, bali ali nekhebukha, embi asikhalukha,bebweni bamutila,bali kekhebukha benyuma,basoleli barekana nenaye,bamurasi basakhulu, bamuyusisa likosi, bamuyusia kharano

Trans

Three went ahead, those who had gossiped about him, two remained behind to keep watch, to note the route he would take, when he left, two followed him, he was on his way home, but from behind he was being stalked, he walked while stalked, Khapwondi wa Nambalu, a caucus without a representative, you walk about as they gossip about you, when he neared the turning point, near his home, they called him from behind, those ahead were coming, he walked while stalked, when he looked behind near the turning point, those ahead got hold of him, when he checked those behind, the men wrestled him to the ground, they twisted his neck, it was twisted five times!

The music therefore reveals that beer taking sessions could be sites of malice not only among the Babukusu but also other Kenyan communities and it is through such communication that Anderson (1994) would rope in the argument that music is a viable site for imagining the nation. By fact that men plan to execute the death of a fellow man in the absence of any female in their secret meeting is a testimony that they had little space for the female gender in what they considered as issues specifically affecting them in this case the planned death of Khapwondi.

6.4 The girl child constructed

In a different engagement, song (24)-*Nambengele*, artist Simiyu Makhanu constructs a girl child as the pride of a mother in contrast with the brother. The mother's conclusion that the girl is her pride is born out of sibling rivalry within the family and this confirms as McClaryl (1991) argues that music is fraught with gender related anxieties. It is encoded within the song that *Nambengele* was able to raid the neighboring *barwa (sabaots)* and brought home eighteen herds of cattle single handedly. As a result there was a bitter argument the whole day between *Nambengele* and her brother who perceived it as a challenge and therefore equally took a spear and sojourned among the same community that the sister had raided. Unfortunately, he was not successful and died (was killed) in the course of trying to prove that he is equal to the task of raiding, if not

more capable than the sister. It is important to note as Okafor and Emeka (1998) argue that music in African societies is functional; in fact; every social occasion has a specified performance that is acceptable in the community; it was after the long wait for the return of Nambengele's brother in vain that the harpist was called to grace his post burial ceremony. It is during this forum that *Nambengele's* mother called out that a song be sung in praise of her daughter while at the same time admonished the boy and equated him to a mongoose:

Nambengele Naburuchu waabina ne busiele, wecha nacho ekhumi na munane, wasera wakhila wandaye omusani, mala baingana enyanga yakwa, Nambengele warura wasera, omwana we sikhasi busa, wasera oli wachilotia, wachilotia mungo mwabwe, mala lukalakala lwaka, lukwila omwana omukhana, mala omusoleli wabelela, mala omusoleli wabelela, ali sesi nja khusera, bali keyika khu mukhana, walibanula ne kurima, arekukha acha ebulango, mubarwa banamulingi, oli kolayo bali achifumbe, bali achaule cho omurwa, chabakale che, omusoleli wachaula, bali nyo achifumbe ache engo omurwa kamila enyuma wapa omusoleli bali ne achifumbe, wapa omusoleli wakwa, engo balola lichuma liawa, sebaona omusoleli nalotia, bakakoya, bakakoya ke lufu, basoleli nyanga lwo, omuchuma ne omumaina, mala bakarengkha, balanga omukamabisi we litungu, oli wecha kekhalaba babukusu, nyo mayi wa Nambengele wetacha, ali yimbila omwana wange, omukhana wasera walotia, ali khane kusoreri kuno kuyusi!

Trans

Nambengele Naburuchu, she raided in daylight and brought home eighteen herds of cattle, raided better her than her brother, then they argued till dusk, Nambengele went and raided, just a girl child, raided then brought them home, brought them in their home, then there were ululations, ululations for the girl, then the boy got aggrieved, the boy got aggrieved and said am also going on a raid in attempt to equate himself to the girl, picked the spear in anger, left for Ebulang'o among the Barua banamulingi, upon arrival, he made an effort to collect the cows belonging to an omurwa, came from behind and killed him, at home they waited in vain, they brewed beer for the post burial function, they began drinking and sent for the advisor, the harpist, upon coming, Nambengele's mother took the floor and requested that a song be performed in praise of her daughter, a girl who raided successfully, on the side, the boy is a mongoose!

The pride that the mother takes in the girl is in agreement with Ifi Amadiume's (1998) argument that the beauty of a woman was not only physical but seen in her mind, good character and hard work. It was Nambengele's hard work that earned her that status. The call for the harpist to come

and grace the occasion is in agreement with Masasabi's (2011) observation that within the Babukusu community, music is an important aspect of their culture. Furthermore, Amutabi (2002) argues that the Abaluyia use music in every public ceremony and in every segment of private and public life. The invitation of the harpist on this occasion was to praise the girl for her prowess and pacify the community through premium advice on human ability and or capability regardless of one's rank or sexual orientation in society. The harpist's cardinal advice regards self-assessment of one's ability before execution of any task for without such assessment; one is bound to fail miserably:

Khechi khangu na maango, ne okhambukha okela esimbo, nyo wambukha wola angelekha

Trans

A small river has challenges, before you cross, assess the depth using a walking stick that is when you can cross and get on the other side!

Nambengele's brother's decision to go on the raid was an attempt to prove the sister wrong for within the Babukusu community such raids were a masculine engagement. Such gender roles were inculcated in the young boys and girls in the community and as Makila (2004) notes, the distinctly male and female duties were spelt out to boys and girls during their teenage years. Girls were taught about the intricacies and obligations of womanhood and motherhood while boys were initiated early into male duties; manhood and fatherhood. Nambengele's brother as noted in the song therefore did not assess the 'depth of the river' hence ended up drowning (being killed). In addition, the harpist advises that, it is wrong to underestimate somebody's potential and ability based on sexuality and as Butler (1999) notes, biological sex does not determine gender. This piece of advice was specifically addressing Nambengele's brother who would not swallow his pride and accept his sister's successful raid therefore occasioning a full

day argument that culminated in his picking of the spear in order to prove her wrong. Through allegory, the artist dissects such human weakness-excess pride-(hubris) by giving a brief anecdote about the state of being a king and slipperiness:

Nyo litungu liareba, bali burerere kumurumba, bali burerere seburia omwami, akhaba omwami ne omiukha wakwa, bapa pole aba wakwile!

Trans

Then the harp asked, that slipperiness is like a mvule tree, it has no respect for a king, even if you are a king you can slip and fall, while they console you, you would have fallen already!

Commenting on the importance of music, Fabian (2006) argues that within music substantive issues are being formulated and political-ideological choices are being made. Fabian's argument coupled with Arnold's (2002) standpoint that songs exist not simply as funds of entire texts but as funds of knowledge in segments, allusions and unframed social expression, in order to communicate and instantiate identities and political positioning allows us read the song as a discourse over the idea that there are certain aspects of life that have little regard for peoples' social and or political standing; a metaphorical example is given of a slippery ground that has no respect for kings; he argues that by the time they console you; already you would have fallen. As Frith (1996) argues, music gives us a way of being in the world, a way of making sense of it; by Nambengele's brother taking on superiority, this could be equated to being a king in masculine parlance among the Babukusu and when he raids unsuccessfully is in line with encountering a slippery ground and therefore even as they mourn and pacify the family, he has already fallen (unsuccessful raid coupled with death). As a social critic, the artist discourages such excess pride that could lead to self-destruction which is in agreement with Afolabi (2004) who reasons that it is the work of the oral artist to teach norms and values of the society. Ideally therefore, the girls was masculinized while the boy was feminized since as Amadiume(1998) notes in reference to the Nobi of Nigeria, boys' socialization just like among the Babukusu stressed masculinity equated with violence, virility, valour and authority.

On the other hand, Wa Musungu engenders the narrative that girls as members of the Babukusu community are individuals who are destined for marriage. This is summarily accounted for in the proverbial construct that: *sikhula sicha enju*- whatsoever matures (a girl) gets married.

As Muleka (2014) notes, literature could be viewed as a reflection of a society's view of life in addition to being an integral part of the culture of a given society and as representing the values of the society, it is bound to have an influence on the people of that society. In song (11) *sikhula sicha enju* (Whatsoever matures has to get married), Wa Musungu articulates the fact that culturally all Babukusu girls ought to get married. Dell Hymes as noted by Anttonen (1994) argues that within Ethnopoetics, semiotically, meaning is studied in terms of the relationship between a sign and its user. Marriage among the Babukusu and with regard to girls is explained in reference to a house; it is known as *khucha munju* literally translating to enter a house. *Enju* is therefore a metaphor for getting married; the Babukusu associate a house with a complete marriage. Marriage as a mark of self-identity therefore was well enshrined within the Lore of the community and each mature member was expected to get married. In the context of the song (11) performed by the artist, it was an explanation for the absence of one of the girls in the home who was missing both in school and at home but mature enough for marriage therefore her absence is justified. The absence of a mature girl in a home therefore should not be a source of worry for once mature; she should be on their way out through marriage:

Nakendile musikimo nanyola chilomo mbalolele, basakhulu baingana, mulala areba owasie ali Namaemba mungo muno, ali Namaemba mungo muno lelo ebusomi semubona lelo kacha ena muno? Oyo wamubolela, rarawe wasala omwana wamubolela, ali Namaemba ee, Namaemba omukhana bali kacha lilia, bali kacha lilia yaya, omundu niye kachakho khakhandu khamasikini busa, khandu masikini, omwana wange obele omusomi wacha khumasikini, kamafuki sekarebanga, akhaba omuyinda ne ocha wa masikini wola, Wele baye, Wele niye owambasia bilamu baye!

Trans

I went to the schemes and found issues, let me tell you, old men were arguing, one asked the colleague that Namaemba could not be traced at school, where is she these days? The other told him, the biological father told him that Namaemba the girl got married, the person she got married to is just poor, just a poor person, my educated child getting married to a poor person? Blood does not ask, even a rich person can reach out to the poor; God is the one that joins the living!

Commenting on the nature of popular music McClaryl (1991) notes that music is fraught with gender related anxieties; within the song, it is argued that girls should get married to any man regardless of status even when they are more educated than the man, therefore, contestations against marriages pegged on materiality do not make any sense. It is argued that falling in love is not pegged on being rich or poor; even poor ones can always access the rich families through marriage.

In song (40) *yomboyombo*, artist Steve Kay makes honest confessions over a female character whom he encodes as the apple of the lover's eyes (possibly himself); a girl as an object of admiration; this reading is in line with Alembe (2002) who argues for a means of interpretation of words and actions that can only be located within the perceptions of the study community. The artist notes:

Niwe bulamu bwange, sangalanga sana nekhubona, khuchakha khwoo khumba afya ye khumoyo, mayi we babana niwe, nakhusima khukhila bintu biosi, umbona chisi ne ngonile, omwana yuno kang'ona yaya!

Trans

You are my life....am happy whenever I see you, your laughter makes me healthy, you are the mother to the children, I love you above everything else, you will ward off flies when am dead, that kid is beautiful mate!

Kay brings out human feelings of affection through a confessional tone; this could receive an elegant explanation in the words of Thiong'o (2015) who observes that songs are confessions of what usually remains concealed in the self and about others. The song therefore brings out the

admirer as sincere and open minded but constructs the girl as an object of admiration. The admiration however is not happenstance; it is earned through her laughter which is therapeutic to the admirer. This kind of construction reminds us of Sharpely-Whiting (2003) argument that artists formulate lexis that distinguish and mark gender; a girl in the position of object of admiration has exquisite beauty and has a future as a beloved wife who will execute the final death rites. The Babukusu therefore as a community appreciate feminine beauty for the song as Alembe (2002) notes serves as infracultural mental model whose meaning can only be explained with context of the community.

6.5 The portrayal of women in the music

In the study's reading about men, it discoursed over *Wambumuli*, a mature male person who is immoral and reckless sexually. Within the Babukusu community, a woman only becomes a wife after marriage, therefore being a woman is not synonymous with being a wife. Artist Kay constructs a female equivalent in song (37) called *Nambumuli*. On her part, she has sexual relations with any man that she comes across. From the choice of the names, artist Kay reasons in agreement with Sharpely-Whiting (2003) who argues that artists formulate lexis that distinguish and mark gender. On the other hand, Ruksana (2014) argues that literary texts should be considered as products of their time, place and circumstances of its composition; before the song ventures into the different actions by *Nambumuli*, it highlights some of her attributes that are typical of the period of composition of the song: painted finger nails, lipstick, eye goggles, mini-skirt, long trousers, the iPad and a very active member on face book. Face book therefore becomes a site for hooking up and identity formation. With regard to circumstances of its composition as argued by Ruksana (2014), the artist demonstrates *Nambumuli's* penchant for immorality through noting that within a record three months, she had caused a lot of marital

disharmony; she had had sexual relations with: school boys, the persona's brother-in-law on a visitation and the persona's new herd's boy among others:

Kimiesi kitaru kiongene kakhola kamakhuwa babana be bikuli Nambumuli kacha nenabo mukhwasi wange, abele kangenie, Nambumuli kacha ne naye! Omwayi wange, Nambumuli kacha ne naye!

Trans

Only three months, she had done a lot, school age children, Nambumuli had sex with them, my brother-in-law who had visited me, Nambumuli had sex with him, my herds' boy, and Nambumuli had sex with him!

From these casual sexual relations, it is encoded that the school boys are infected therefore leaving the community at crossroads because the girls in the community have nowhere to get married to. Just like in the case of *Wambumuli*, *Nambumuli* is advised to keep off other people's marriage lest she is killed. Both characters therefore come through as destructive elements in society through widespread infection of HIV/AIDS to unsuspecting victims. Bhabha (1994) argues that nations are their own particular narratives; the *Nambumuli* narrative ensconces that members of the society have rent out their complaints to no avail, further, they have engaged in derisive laughter about her yet she cannot change her way of life. Eventually the artist wonders why women of such exquisite beauty cannot find a husband within the society. He in fact reads this inability as a form of ritual drama (*kumusambwa*) that has afflicted such people:

Nambumuli banakhuklilanga basecha babene kene bakhwire bandu banakhutanga basecha babene kene bakhwire..... bandu banakhulilanga nambumuli bali kwaba musambwa sina Nambumuli banakhulilanga basoleli be bikuli alunari balwala!

Trans

Nambumuli, there are complaints, people's husbands, you will be killed, people are gossiping about you, peoples husband, you will be killed.....people are complaining about you, Nambumuli, what kind of ritual drama is that...Nambumuli there are complaints about you, school boys presently are sick!

In the process of disentangling the nature of popular music, Hawkins (2002) observes that popular music is shaped and shapes social, political and cultural concerns; the song (*Nambumuli*)

satirically exposes the process that ladies go through before they end up miserable without husbands hence acquiring the *Nambumuli* identity. From the song, *Nambumuli* is among the educated women in the community who in the initial stages prefer men who own expensive vehicles such as Prado, Mark two, Range rover and those who have lots of money. While these happen, they (ladies) have little regard for men who own probox and motorcycles.

As encoded in the song, the lady will drift into some kind of poverty (lack of a husband) and that is when she acquires the *Nambumuli* status. It is this *Nambumuli* state that she will start having casual sex with any man she meets including school boys. This happens possibly after she discovers that she is infected; she is therefore seen in and out of different hotels as she spreads the infection. As Butler (1988) notes, gender is a conscious and deliberate act done first hence performance, but when these acts are repeated ritually and unconsciously they become performative, further in her (1999) standpoint she observes that gender is always a doing and that identity is performatively constituted by the very ‘expressions’ that are said to be its results; *Nambumuli* acquired her identity after going through different stages:

Bakoko befwe basomilekho bekholanga bali benya basecha bali nende epurado, mark two, range rover nende be kamapesa.... bali nende oli nende eprobox nende chi pikipiki amurebakhoo asakula busa..... oli kimiaka kiesenda ne aba nende mumutambo busa kwo omusecha ne nekekelo Nambumuli..... akalukha enyuma acha ne bibiana bititi!

Trans

Our sisters who have acquired some learning reach a point and look for men who own Prado, Mark two, Range rovers and those with money; when one who has a probox or a motorbike shows interest; she shrugsthen she drifts into the poverty of lack of a husband, then she becomes Nambumuli...Then she comes back and starts having sexual affairs with small children!

Nambumuli therefore comes through as a well-educated female who failed to get married due to her materialistic nature in chasing after lavish things in place of marital bliss. Due to her materialistic nature she has been infected by a terminal illness which she now spreads through casual sex with any man she meets. The artist therefore as a social commentator delves into

heterosexual relations and unearths reasons behind immorality through sexual recklessness as witnessed in *Wambumuli* and *Nambumuli* respectively. While contending on identity, sociologist Anthony (1991) argues that a person's identity can be found in the capacity to keep a particular narrative going; indeed *Wambumuli* and *Nambumuli* have kept their narratives going through the different actions they engage in. From the actions of the two, the study is reminded by Kebaya and Wanjala (2016) that there are two kinds of youth identity: foisted identity and referential identity. They argue that foisted identity refers to an identity imposed on the youth such as the criminal identity while referential identity on the other hand involves the intrinsic and reflexive identity for the youth as dramatized through the hustler identity. The identity of both *Wambumuli* and *Nambumuli* could pass for referential identity as the two are driven by their humanly desires that seem untamable hence intrinsic and reflective.

Wa Musungu engages with a different identity of women; he depicts them as pretentious and nagging through song (19)-*Machuma*. As Anthony (1991) has argued, a person's identity can be found in the capacity to keep a particular narrative going but more importantly as Butler (1999) argues gender proves to be performative and is always a doing though not a doing by a subject who might be said to pre-exist the deed; *Machuma's* pretentious and nagging nature is demonstrated thus:

Kumwenya kuno kwo omukhasi bali Machuma niyo nanyola mu busa mathare, mu busa, nanyola Machuma mu busa... khwola ebungoma khwema mustage, khucha mubusa khwacha mandizini khunywa ekimbo ya busa, namuwa kumkimbo kwa busa, omukhasi wakhaya ali Wasike nanya guinness, naye asaba Guinness arie?

Trans

This song is about a woman called Machuma whom I met in a busa den in mathare, I met machuma in a busa den, when we reached Bungoma, we stopped at the bus stage to a busa den, we went to Mandizini to take one kilogram tin of busa, the woman refused saying Wasike I need Guinness, how does she ask for Guinness?

Whereas the artist meets and courts her in a busa den, upon arrival in Bungoma, the lady declines an offer of the same brew on the grounds that she needs Guinness. Initially, she had

refused a lunch offer at Nakuru claiming she only wanted ball gum. The identity of the lady had already transformed from one who takes an illicit brew to one who consumes legalized and bottled beer. Such turn of events in the identity can be accounted for in the words of Butler (1999) when she advances the argument that gender does not remain the same overtime and varies with race, class and region. Apart from rejection of Busaa, Machuma ‘falls’ sick while in the rural home of the artist. The sickness comes upon her after she noticed her co-wife going to the farm to gather greens meant for the midday meal while the artist had gone out to drink Busaa. Being the urbanite she is, possibly Machuma does not envision herself eating the greens (*Murere*-slimy Pottage among the Babukusu) hence silently but saliently devising a mechanism to get herself out of the rural. When the artist takes her to Dr. Marumbu’s Hospital in Bungoma town, she is diagnosed to be suffering from ‘hunger’; the way she ate the food meant for a patient was testimony that she was not ill at all hence discharged. The artist captures this ravenous appetite by likening Machuma’s way of eating the meal to the feeding habits of a rat:

Wacha wa mupima, wayila muwodi namba tatu, ali yuno we enjala, khane omukhasi we enjala..... kaboleta basisista ali muwekho kamanda khumukhake.....khulia khwo mulamu khukabukhana nende omulwale. Wakanyanyila khungaki nga embeba

Trans

She was examined, she was taken to ward three, she was one suffering from hunger, a woman suffering from hunger....he instructed the nurses to try her with some githeri, the eating style of a healthy person is different from that of a patient, and she ate it haphazardly like a rat.

The haphazard manner of eating was a testament that Machuma was not suffering from any attack by pathogens; she was dead hungry but could not eat the food prepared in the home village of the artist. She needed relocation in space to town possibly to have chance to eat a decent meal. From Machuma’s behavior, the artist concludes that he had brought home a mosquito. To show that Machuma was indeed nagging, the artist notes that this ‘Mosquito’ can bite even in the cracks of a cracked heel of a human leg:

Kuluma ne mumakia!

Trans

It bites even in the cracks of a heel.

Machuma's actions would still be explained by Butler (1988) who notes, gender is a conscious and deliberate act done first hence performance, but when these acts are repeated ritually and unconsciously they become performative, further in her (1999) standpoint she observes that gender is always a doing and that identity is performatively constituted by the very 'expressions' that are said to be its results hence our conclusion that *Machuma* as a woman is both pretentious and nagging.

Simiyu Makhanu captures women as sensitive, caring, secretive and protective in times of adversity. The performative act as Butler (1988) notes in reference to gender as a conscious and deliberate act done first hence performance enables us read women as couched above during the historic Babukusu attack on the Barwa banyamulinge (sabaots). This is captured in song (30)- *Wachonge*. Bhabha (1994) while theorizing nation is primarily concerned with stories, as they shape nations and people, he sees nations as their own particular narratives, which he considers in two ways: pedagogical nation and performative nation; among the Babukusu consultations were always done with the community's prophets before any attack on neighboring communities and as indicated in the song, the Babukusu had sought advice on the possible routes to use for attacking and also assess possibilities of a successful raid from one seer Manyi of the *Bakhurarwa* clan. But because the other seers as depicted in the song (*Wachiye wa Naumbwa, Mutonyi wa Bukelembe, Maina wa Nalukale*) had prophesied to no avail, the Babukusu soldiers conspired and set a trap for Manyi who was out of his fort on other errands. The trap entailed having Manyi explain what had happened to a heifer that the Babukusu soldiers had forcibly made to drink six gallons of *busaa* and was then drunk and was 'talking'. If he failed to unravel

it, he was to be speared to death. The woman factor comes in when while this trap was being set, one woman was in the hearing and it is she who ran out when she heard the arrival of Manyi's entourage in the name of fetching firewood then stepped on Manyi's smallest toe and whispered the trap. This single act by the woman is what Butler(1988) speaks of performative in the sense that as gendered act is conscious and deliberate and it is from her explanation that upon being asked, *Manyi* gave an exact account till the soldiers revealed in the fact that he was the right seer they had been waiting for. However, as it were, this was a second hand prophesy with the aid of the old woman hence the Babukusu lost the war miserably till they had to retreat. Through the savior motif, Makhanu constructs women as concerned, secretive and protective of human life as in the case of Manyi. Other accounts may exist in explaining the loss of the war by the Babukusu.

6.6 Conclusion

This chapter has been an attempt at analyzing the different gender dynamics encoded by the select popular musicians. In effort to achieve this scholarly feat, inferences were made from extracts from the select pieces of music that were exposed to performativity, new historicism, Ethnopoetics and partly nation and narration theoretical standpoints. Further, the songs were read as popular culture substrates and popular culture infracultural models in encoding the gender dynamics. The study established different gender dynamics through the actions and words of the characters, the artists' description and self-interpellation by the researcher. Among the identified gender dynamics are: Babukusu wives are cunning, intelligent, caring and responsible individuals. These gender spaces are captured in their execution of their responsibilities as owners of the hearth and in their social relations with their husbands. Further a wife is encoded as the apple of the husband's eye therefore irreplaceable whatsoever the circumstances. More

importantly is that the same wives have to battle with barrenness an identity bestowed upon them within the community. In their barren state they come through as both submissive and assertive in the way they deal with barrenness. Men come through as idlers, rumor mongers, traitorous, irresponsible, immoral, inhuman, malicious, social, generous but also inconsiderate. Women are engendered as materialistic, immoral, pretentious, nagging but also sensitive, caring and secretive especially in times of war. A girl is considered as the pride of a mother, an object of admiration by the opposite sex due to her beauty and is an individual who is destined for marriage. From these findings it is clear that the Babukusu community perceives the different genders differently appreciating virtues and at the same time abhorring vices as it seeks to regulate relations among its members. In the next chapter, the study focuses on language, style and technic employed in the construction of identity within the select popular music texts.

CHAPTER SEVEN

LANGUAGE, STYLE AND TECHNIC IN THE CONSTRUCTION OF IDENTITY

7.0 Introduction

In the previous chapter, the study focused was on the different gender dynamics that the artists have engaged with in their construction of gendered identity. It was established that the Babukusu have both negative and positive images for males and females which emanate from relationality among its members. In this chapter, the research tracks how the artists use language, style and technique in their construction of this gendered identity. To achieve this, the study holds on Harvilahti's (1998) argument that there is need to examine narrative patterns beyond mere concern with stylistic features and other formal elements of the surface structure to using these features to elucidate the theme of the study. By using Harvilahti's standpoint, we do not read language and style per se but we dissect it as a platform for discharging gendered identity (theme of study). The study also ropes in Dell Hymes' (Anttonen 1994) standpoint that encourages use of a structural method and an application of the elementary principle of structural linguistics; the fact that a language is a self-contained relational structure whose elements derive their existence and their value from their distribution and oppositions in discourse. Within the study, the Lubukusu language in which most of the songs are performed therefore has novel linguistic items for couching experiences, feelings and characters and these items occur either in free variation and or complement each other in expressing meaning in this case gendered identity. To Hymes, this is based on the pragmatic study of language in which signs and texts are studied in terms of their use in communication. Semiotically, meaning is studied in terms of the relationship between a sign and its user.

Furthermore, the study hinges its arguments on Hymes' (Anttonen 1994) idea that there is need to focus on the stylistic and grammatical features in order to find the formal poetic structure of a text; the underlying rhetorical form in the texture. The research was therefore be able to as Baumann and Briggs (1990) argue to 'entextualize' the different stretches of linguistic productions into units that are meaningful in so far as the construction of gendered identity is concerned; the words that inform the songs are conceived of as being meaningful in their context of production hence given special attention in construction of identity. The artists have employed different narrative technics deftly as they ensconce identity.

This study proceeds on Shepherd's (1991) premise that music is a text and therefore it can be thought of as an element of culture while at the same time infer from Ryanga's (2011) argument that literary texts should be recognized from their inherent characteristics that define them. On the other hand, Geertz (1984) argues that all cultural behavior has textual characteristics that require an interpretation or reading. It is also noted by Ricouer (1976) that human action is like a text simply because it is inundated with discourse metaphors; metaphors that are pervasive in everyday life not just in language but in thought and action and they are models for understanding the world. According to Greetham (1999), "a text is a tissue of words" and the term is coined from a Latin word 'texere', meaning "to weave, join together, plait or braid and therefore, to construct, fabricate, build or compose".

Additionally, Barber (2007) argues that a text is an utterance that is woven together in order to attract attention and to outlast the moment. On the other hand, Barber and Farias (1989) assert that the 'literariness' of utterances as text or species of social action lies in the old science of rhetoric, persuasion and effectuality, the notion of poetic license that brings out the capacity of utterances to be understood beyond their original meanings. We therefore dissect the select

pieces of music by regarding them as cultural behavior (Geertz 1984); human behavior (Ricouer 1976) and texts (Barber 2007) which have inherent characteristics (textual features) that define them and they are these inherent characteristics that inform their language, style and technic which the artists have deployed in the construction of gendered identity.

7.1 Memory and Return

If we hold on memory in popular song as site for identity, then it is because as Nyairo (2004) argues: ‘Popular song is a palpable site of memory; it is a text that allows both the individual and the community to pile their layers of experience onto its fabric thus acting as a patchwork quilt from which their experiences can be retrieved at a later date simply by listening to the song again.’ The above discourse then implicitly justifies the idea that the popular music of the selected artists is a quilt onto which the identities of the Babukusu are patched. The artists have deployed memory and return differently in their effort to encode identity.

Wa Musungu retreats to memory in song (18) *Lubito* (mentorship) and exposes the fact that the Babukusu sub nation had strong mentorship publics held together by strong kinship ties that would pass as a mark of identity. These mentorship publics were known as *Khubita* or *lubito* meaning giving advice. With regard to the usefulness of these sessions, Egesah (2008) opines that *lubito* is a counseling period in the various taboos amongst the Bukusu people. He additionally argues that *lubito* provides the form and spice for Babukusu initiation into adulthood, turning a child into an adult, history and tradition of the Babukusu. On the same note Wasambo (2016) argues that further learning for initiates takes place during the period of seclusion, this learning (*lubito*) exposes the initiates to the secrets of the society and other matters that would help them be productive members of the community. Wasike wa Musungu

decries the breakdown of not only these mentorship sessions but also the collapse of kinship affiliations. In song (18), the artist tries to come to terms with the erosion of these important cultural spaces:

Khubita khwatiba khurie? Khwakila babana barerana nga chisang'I, Omwana wange kacha echumo, kecha ne omukhasi omuangafu.

Trans.

How did we lose mentorship? It has resulted in children marrying each other like wild animals; my child went for employment and brought back a very old woman for a wife.

Wasike wa Musungu reckons that the *Bakolongolo* and *Bakikwameti* age sets had strong mentorship spaces with useful, culturally prolific and mature advice even when mentoring the girl child. He disappointedly records that presently there is a lot of disrespect from the young people who arrogantly tell off the elderly that they can marry without advice from any quarters.

The artist therefore decries the breakdown of these useful mentorship publics and confesses:

Narebire, narebire omunyange wange kambolela, ali sisionaka lubito busomi ne lipesa

Trans

I inquired from my Omunyange and he told me that what killed mentorship is formal education and money.

He additionally lays claim in the same track that in the initial Babukusu sub nation, brothers would be of great support to each but presently it is money.

Yaba khale efwe Babukusu bali omwana wa mao esimbo ye mkongo, lelo lipesa nilio esimbo ye mkongo.

Trans.

In the olden days among the Babukusu, your mother's child was your strong pillar, presently it is money that is the strong pillar.

The artist takes note of the fact that kinship ties initially were stronger than friendship, but all these ties have broken down and replaced with money. The artist therefore confirms that the Babukusu nation had at one time very elaborate intra-communal systems of training and holding close family links that have now been broken down. Commenting on the import of kinship in the community, Wasambo (2014) argues that kinship fosters goodwill amongst people. The song notes that within the Babukusu sub nation initially, it was possible for a brother to gift a brother a cow but presently it requires a lot of procedure including formal agreements on paper. As a sub nation, the Babukusu have felt the effect of the money economy (capitalism), and this too applies to the rest of the Kenyan nation. Maelo (2014) supports the above assertion by noting that elements of modernity and its attendant effects especially materialism and capitalistic system have ushered in elements of individualism where the main social trend is 'survival' for the fittest; there is breakdown in family ties and relationships.

Wasike wa Musungu therefore stands out as the voice of the community as expressed in the words of Maelo: 'He speaks out the aspirations, hopes, expectations and even fears of the nation'. Additionally, Okot P'bitek(1986) argues that: 'I believe that as a thought system of a people is created by the most powerful, sensitive, imaginative minds that society has produced: these are few men and women, the supreme artists, the imaginative creators of time, who form the consciousness of their time. They respond deeply and intuitively to what is happening, what has happened and what will happen. Their response is expressed, not in form of abstract philosophical treatises, not in the form of legislations or decrees or the law as laid down by judges.' While discoursing on the Babukusu family relations, Wandibba (1985) argues that during the pre-colonial era, family ties in the Babukusu community were strong than today and the roles played by individual members of each family were culturally spelt out. The family ties

that Wasike wa Musungu laments about are the ones that Wandibba relishes. Hall (1994) would easily but lucidly argue that ‘The past continues to speak to us. But it no longer addresses us as a simple factual ‘past,’ since our relation to it, like the child’s relation to the mother, is always-already ‘after the break.’ It is always constructed through memory, fantasy, narrative and myth.’ The artist therefore retreats to memory and reminds the community of the one-time close family links and mentorship spaces that held the community together. Through such memory and return, the artist reveals a form of cultural identity of the sub nation that is couched within initiation ceremonies which is a patriarchal entity hence a gendered identity.

Nyairo and Ogude (2003) argue that memory is consciously built as the very basis of both individual and national identity. Additionally, Ruksana (2014) argues that a literary text should be considered as a product of its, place and circumstances of its production. In song (30) *Wachonge*, artist Simiyu Makhanu sings of the Babukusu massacre at the *Chonge* fort. He therefore through memory and return reconstructs the Babukusu sub nation. Within Makhanu’s text, it is revealed that the Babukusu would not go to war without prior consultation from their prophets. This consultation was about the best way to use in attacking and an assessment of the possibilities of winning the war. In recreating the Babukusu sub nation in terms of relationality, the artist agrees with Homi Bhabha (1994) who concedes that a nation is created, narrated and subsequently constructed by those narratives that constitute a people’s daily existence, both spectacular and mundane. In the case within the song, the artist notes that all the prophets were unable to give appropriate guidance:

Babukusu nga benyokha, cha bang’oosi bamukelekele chingila, bacha banyola Mutonyi wa Bukelembe omuyitu, kang’ola siara ta, bacha Wachiye wa Naumbwa mulukoba lwe marakaru wang’ola siara ta, bacha banyola Maina wa Nalukale omutukwika, wang’ola siara ta!

Trans

Babukusu got up, they were told to check on the prophets for proper guidance on the routes, they met Mutonyi wa Bukelembe from Bayitu clan, prophesied to no avail, proceeded to Wachiye wa Naumbwa at his home in Marakaru, prophesied to no avail, went on and met Maina wa Nalukale from batukwika clan prophesied to no avail.

From the three prophets consulted, there was no possible way out for the Babukusu invasion of the *Barwa Banamulingi*; the owners of the *Chonge* fort. These could have signaled their possible failure or loss of the war but the Babukusu insisted on going to the war after consulting the forth prophet; *Manyi omukhurarwa (Manyi of the Bakhurarwa clan)*. It is this prophet who advised them on how to attack Barwa. It is important to note that the artist is espousing on the Babukusu social organization; during war situations there was first consultation with prophets then one individual would be appointed to lead the pack of soldiers. In the case in the song, it is on record that *Mamai Wamamba* who was reputed for being fiery was appointed to lead the attack on the *Chonge* fort among the Barwa.

As encoded in the song, the Babukusu then under the lead soldier *Mamai Wamamba* felt impatient and conspired and set a trap for *Manyi* the prophet. The group included: *Mamai Wamamba, Khisa wa Weng'ang'a, Kuya wa Naliwa, Namusole omuafu* and *Manyonge wa Wenani*. The trap for the prophet involved unraveling what had happened to a heifer in his absence. Unfortunately for the group as it laid the trap, one old woman was within and it is she who ran out in the pretext of collecting firewood and informed the prophet of what had happened. As Harvilahti (1998) argues, there is need to examine narrative patterns beyond mere concern with stylistic features to using these features to elucidate the theme of study, the artist uses the savior motif in deploying the old woman to save the prophet; therefore bringing into light the role of women during war situations; served as spies and led out secrets that would save individuals or the community.

As argued by Bhabha (1994) nations are their own particular narratives, the seer captured in the song gave the right account of what happened to the heifer. These gave the group impetus and concluded that indeed he was the right prophet though it was a second hand prophesy as he had been tipped by the old woman. The artist notes that the prophet thereafter gave advice on the route to be followed. He gave specific geographical direction leading to rivers *Khamukoya* and *Khanubila* which could offer good ground to round up the enemy and wipe them out. One of them (*Marombocho*) claimed to know the way but made one wrong turning and landed the Babukusu soldiers in the lair of the enemy. A member of the *Barwa* community was thatching his hut when he spotted the approach of the Babukusu army. He on spot called for his spear and threw it at *Marombocho* killing him instantly and unexpectedly. This caused confusion among the attacking Babukusu soldiers who were then indiscriminately slaughtered in the *Khamubila* and *Khamukoya* rivers which were ironically meant to have been their base for attacking the enemy.

Due to the fact that they were dying in numbers, the Babukusu retreated, and it was from this experience that the Babukusu have always sung and vowed that they will never drink the waters of both river *Khamubila* and *Khamukoya* however inebriated they may be, for this would mean drinking the blood of their kin who were slaughtered in the two rivers during their historic attack on the *Barwa banamulingi*. Wasike (2013) arguing about Bukusu historiography notes that past humiliation and trauma that are obviously masculine are considered as collective communal humiliations that should never be allowed to happen again. From the narrative about Babukusu forts and the community's relationality with their neighbors, it is a nation's narration of its own historiography and as Carr (1986) notes; a community exists whenever there is a narrative description of who we are. The narration is in agreement with Bhabha's (1994) concession that a

nation is created and that the identity of a nation is narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane. Therefore memory and return as a narrative technic is deployed to bring to light aspects of Babukusu culture (cultural identity) and relationality. In using memory and return as a narrative technic in reconstruction of the Babukusu sub nation, the artist's standpoints are in agreement with Amutabi (2002) who argues that the Abaluyia celebrate certain parts of their past through music: flora and fauna, their neighbours, food, crops, diseases, heroes and heroines, wars and famines, natural calamities like earthquakes and other historical moments.

7.2 Use of oral Tradition (Babukusu Orature)

The Babukusu have different forms of orature: songs, narratives, riddles, proverbs, tongue twisters among others. Wasike wa Musungu articulates different aspects of the Babukusu oral literature which is a mark of identity for the sub nation. Whereas we analyze songs which are classed as part of orature, it is within this same genre that other aspects of orature sprout in the course of encoding identity. Barber (2007) refers to such phenomenon as quotability; a case of interaction of different genres in many African oral performance where one genre is quoted in the context of another. We argue that the different subgenres that emanate in the reading of the songs too form what Harvilahti (2001) and Alembi (2002) refer to as ethnopoetic substrates, which are culture specific meanings contained in oral texts and infracultural mental models whose meanings can only be read within the confines of the study community respectively. Orature therefore becomes both a site and a platform for construction of Babukusu identity.

While performing song (20) *Enombela* which translates to 'a sprouting sweet potato vine', Wa Musungu takes us through the concepts of patronage and rebirth through riddle play:

Wasike: Namunaii!

Otung'uli: Kwiche!

Wasike: Tondo wafwa Tondo wakobola?

Otung'uli: Enombela.

Trans:

Wasike: A Riddle!

Otung'uli: Let it come!

Wasike: Tondo dies, Tondo comes back?

Otung'uli: A Sprouting sweet potato vine

Harvilahti (1998) argues that there is need to examine narrative patterns beyond mere concern with stylistic features and other formal elements of the surface structure to using these features to elucidate the theme of the study. In this context, the artist uses this riddle to remind the Babukusu sub nation of the fact that Babukusu politician and statesman Masinde Muliro had died but his political products were upbeat. In stating that *Tondo wafwa* (Tondo dying) and *Tondo wakobola* (Tondo comes back), the artist was referring to the death of Masinde Muliro and his coming back being in reference to the upbeat FORD-K leader then Wamalwa Kijana. This song was also composed in memory of the late Dr. Fredrick Masinde. While contending on nations, Bhabha (1994) sees the identity of a nation as narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane. The death of Dr. Fredrick Masinde was a narration of both the Babukusu sub nation and the Kenyan nation as the former mourned its upcoming politician while the latter's political terrain is identified with malicious murder. Through riddle play therefore, the music depicts two forms of social history (Rebirth and patronage) that impact on the re-imagination of the Babukusu sub nation since they ascribe to the patriarchal orientation; the sub nation is therefore masculinized as Kijana

Wamalwa and Dr Fredrick Masinde are political students of Masinde Muliro and Oginga Odinga.

The select artists on different occasions also infuse proverbial language in their song texts. A good number of Babukusu proverbial constructions are deployed in the construction of identity. In song (14), a dirge over Dr. Fredrick Masinde, Wa Musungu infuses Wamalwa Kijana's speech in which he redeploys a Lubukusu saying: *Kaela Kama Khundulo* loosely translating to: 'whatsoever is destined to become extinct starts at the periphery'. This is a borrowing from plant culture that is used in reference to banana plantations among the Bukusu; a banana plantation on the verge of extinction can be detected by looking at the stalks on the outskirts. Read within the ambit of Alembi's (2002) account of an infracultural model in folklore analysis and Mukesh's (2003) argument of repositioning the text in the original discursive reality of the age in which it was produced, Wamalwa Kijana uses this proverb to foretell the political death of the then KANU regime. His analogy was pegged on the fact that Moi was then (1997) weakened politically and the many political delegations to Kabarak that were a common phenomenon at one time were no longer there; indicators that the 'banana plantation' was on the verge of drying up. It was President Moi then who was now on the road moving one area to another in effort to salvage his status which to Wamalwa was impossible. To show that Moi was running about in order to salvage his political status, Wamalwa invokes a Kiswahili proverb that goes: *Kizuri chajiuza na kibayacha jitembeza* (what is good meets ready market, what is bad looks for market). In this political discourse Wamalwa was insinuating that Moi (KANU) was the 'bad goods' that was parading itself around yet worthless while they in FORD-Kenya and other political outfits were the worthwhile 'good(s)' that could be sold without much effort. Wamalwa

uses this proverb not only to state his political stand but to also whip his people into supporting his political ambition then.

Wamalwa's argument was that KANU would have rough time in the then coming elections (1997); the opposition would give it sleepless nights. To show this imminence, he ropes in another Kiswahili proverb: *Mambo kangaja huenda yakaja*. As Makaryk (1993) argues 'forms of discourse, artistic or documentary, popular or elitist interact with and are determined by other discourses and institutional practices in a specific historical moment. This proverb as deployed then captured political inevitability in Kenya. By and large, the Kenyan opposition in politics was able to unite in 2002 and edge out KANU. The Kiswahili proverb has a Lubukusu equivalent that Kijana Wamalwa quotes again: *Enyanga yamabasa, busia buri kabasikhe*, translating to: each day is new and brings with it whatsoever it will. This proverb was a show of the optimism that the opposition had in Kenya in trouncing KANU in politics.

Wasike wa Musungu in the song (20) *Enombela* (a sprouting sweet potato vine), also invokes a number of proverbs. He refers to the perceived formidable opposition of 1997 led by among others Wamalwa Kijana and advises the then ruling party to expect a tough encounter. He uses the proverb: *Okhaulila mbindo welukha omukeni* (Do not be frightened by the footsteps of an advancing visitor). Fabian (1998) while taking cognizance of the importance of folk songs, asserts: 'Individuals who live when key historical events are unfolding often describe them on paper in form of poetry, particularly songs. Although some folk songs may be simple, they provide a rich source of information for the historian since they form a record of how people felt and illustrate how they documented their feelings and positions and opinions.' Within the Babukusu community, visitation would be announced by a possible singing to announce arrival of visitors and this could sometimes cause discomfort to the host. In this context then, the likes

of Wamalwa Kijana with his FORD-K party and opposition parties were raising the dust on the political front hence appearing a threat to then ruling party. As Bressler (2003) opines, people can hardly be extrapolated from the activities of the political or cultural system of which they are part of but rather it is the mundane activities and conditions of daily life that that can tell us much about the belief system of a time period. They were the perceived political threats that made the artist to advise the ruling party to stay put for the tough ride politically and therefore indirectly demonstrate his identity with the opposition.

In the same breath, artist Wa Musungu is quick to warn the opposition to proceed with caution; go it slowly and cautiously. To capture the caution and deliberate planning needed, he deploys two Lubukusu proverbs: '*Mukenda mbola kola aleyi*'- 'whoever sojourns with intermittent rests, covers a lot of ground' and adds that '*Mwaya bwela wanangwe kukhanyola khungila*'- 'hunt cautiously lest the Leopard catches up with you.' In reading folklore, Dell Hymes as noted by Anttonen (1994) notes that meaning is studied in terms of the relationship between a sign and its user, the two cautionary proverbs reflect on and reflect the delicate political terrain within Kenyan politics especially with regard to how the opposition was being handled then. This song had been composed in praise of Wamalwa Kijana, the 'sprouting political sweet potato vine' of Masinde Muliro but in which Wamalwa mourns the death of Dr. Masinde Fredrick who had died mysteriously on the night of the 1994 after a by-election. In fact in the song, Wamalwa valorizes Dr. Masinde whom he describes as having died while fighting the inhuman government of one Moi. Wamalwa states:

Masinde amekufa kishujaa akipambana na serikali dhalimu ya huyu mtu anaitwa Moi
Trans
Masinde has died heroically while dealing with an inhuman government of this person Moi.

It will also be remembered that Masinde Muliro had died under mysterious circumstances on August 8 1992. Indeed as Wa Thiong'o (1981) notes Literature has often given us more and sharper insights into the moving spirit of an era than all historical and political documents treating the same moments in a society's development. As an artist Wasike wa Musungu comes in handy to indirectly remind the opposition that the political terrain then in Kenya was slippery and dangerous hence the need to proceed with moderation and with lots of caution. To demonstrate the need for caution, the artist uses animal imagery and like the prey, the opposition was to be careful to avoid the predator. The proverb '*Mwaya bwela wanangwe kukhanyola khungila*' literally captures the predator-prey drama. The prey in this case the opposition while the predator the ruling party KANU. Such reading only comes through with reference to Mukesh's (2003) note that texts be repositioned in the original discursive reality of the age in which it was produced. The caution espoused by the artist above was a result of the deaths of Masinde Muliro and Dr. Fredrick Masinde which were read as politically instigated. The other proverb about sojourning with intermittent rests was to guide the opposition to avoid making any hurried decisions and steps, in any case every decision needed sober engagement for them to achieve what they wanted (reach far). The artist comes through as a political commentator who would discharge both Babukusu and Kenyan social histories.

Were and Derek (1968) observe that the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. Were and Derek's posit is echoed by artist Simiyu Makhanu who also employs proverbs in reimagining the Babukusu sub nation. In his song (29) *mulimaki sarunda*- a well-grounded farmer does not engage in food gathering, he draws his content from Babukusu folklore to capture the community's strong

agricultural grounding in the saying captured above. The title of the song is a borrowing from the Lubukusu proverb about the same. The Babukusu claim: *Omulumaki sarunda*- A grounded farmer cannot engage in gathering. Additionally, Makhanu makes reference to another proverb touching on agriculture: *Efula nekwa ebanja walia bumicho*- when it rains, it calls to order those who fed on seeds for planting. The artist confirms that farming has been part and parcel of the Babukusu community, a mark of identity for the sub nation. The two proverbs are part of the Babukusu infracultural register in espousing agricultural practices in the community. The artist relates the fact the Babukusu community is quite knowledgeable in weather forecasting; they are able to read the signs of possible rain through an assessment of cloud cover and movement. Changes in the weather therefore are well read and interpreted to enable farming practices to take place:

Namufweli yafwela, namufweli yafwela mungo muno, etuma likwe, etuma likwe, yakwa mumbo, etuma mumbo...ebanja walia mala, bumicho!

Trans.

There is a lot of mist, mist all over the land, it crosses the east, it crosses the east, it rains in the west, and it calls to order whoever ate all the seeds!

Another aspect of Babukusu orature is the use of opening formula in the select music. Finnegan (1970) while commenting on opening formula argues that it serves to rouse the interest of the audience, sometimes eliciting a formal response from them as well as setting the mood for the start of the narrative. Just as noted by Finnegan with regard to opening formula setting the pace for narration, artist Wasike wa Musungu has a characteristic and unique way of beginning his performances that not only call the listeners to attention but also qualify for opening formula. Contending on opening formula, Baumann and Briggs (1990) emphasizes that it is the act of

speaking fostered by performance that demarcates stretches of discourse for special attention as texts. Within his song texts, Wasike wa Musungu, calls the listener to order by announcing that he has begun his performance. In one song he announces: *Neremao, neremao, neremao* (I have taken the floor, I have taken the floor, I have taken the floor), while in another he states: *Narakikhile James* (I have begun James). In several other songs, the artist uses the phrase: *Nerekao lundi nerekao, nerekao lundi nerekao!* Loosely translating to: I have taken the floor. Quite commonly other opening phrases include: *Bona narakikha lundi bana ba baba nga ndi Wasike wa Musungu* (see I have begun again children to my dad, am Wasike son of Musungu), *Bona lundi nelao* (witness again am on the floor), *bona nela mumuse lundi Basakhulu* (witness again am on the floor gentlemen) among others. In calling the audience to order by using the opening formula, first the artist makes an appeal to the consumers to give attention to his music and gives it a unique start in order to distinguish it from the music of other artists. In fact, Barber (2007) argues that a text is an utterance that is woven together in order to attract attention and to outlast the moment. While in oral narratives, opening formula identifies the narrator, the deployment of the same tact by the artist in the music sounds like an autobiographical signature on the music in so far so it is a signifier of a personal composition about the musician and about his society. Such autobiographical signature serves to authenticate his music pieces and possibly serve as an anti-plagiarism device. Achieng (2014) writing about autobiographical signature notes that the name of an author serves as this signature that seals the contract between the reader and the writer. In fact, just like in autobiographical writings, Wasike wa Musungu employs what Achieng (2014) regards as explicit authority in order to tell personal stories in the songs and draw their contents from the artist's (his own) experiences overtime. Whereas this opening

formula occurs in popular music, it may serve to demonstrate how the Babukusu oral tradition as a body of cultural knowledge deploys oral formulas.

7.3 Babukusu Idioms

According to Bortfield (2003) idioms are fixed phrases that mean something other than what a literal interpretation of their individual words would indicate. The meaning therefore as Ayers (2015) notes is contextual rather than literal and one must examine culture in order to discover what these expressions mean. Further Kathryn argues that idioms therefore often require an examination of the cultural and historical background in order to understand the meaning which is often shared between cultures in a variety of expressions. Idioms form a rich language variety within the Lubukusu dialect as they engage with identity in their music. Some of the idioms deployed in the songs include:

7.3.1 *Sikhala Mbako* (An overused hoe among the Babukusu)

Among the Babukusu *embako* makes reference to a hoe while *sikhala* is derivation from the verb *khukhala* meaning to cut. *Sikhala mbako* therefore is an overused hoe; ideally the remnant of a once useful hoe. In this overused status, the hoe is unproductive. In song (18) *Lubito*; equivalent of mentorship/cultural workshops/counseling, in which the artist laments about break down of mentorship publics and the resultant effects within the Babukusu community, artist Wasike wa Musungu relates of a young man who comes back from his place of work and he is heard talking to himself (*Kelung'unya*); possibly voicing his own frustrations, but the mother misreads all that to be that-Wafula-the young man-had come home with a wife only to discover that he had brought home a very old woman past the reproductive age. The artist therefore captures as Harvilahti (2001) a culture specific meaning as contained in the oral text, the song captures the

sense of inability to conceive and give birth (past reproductive age) by likening the woman to *sikhala mbako* an ‘overused hoe’:

Oli Wafula kamile muchumo, ali musimba kelung'unya, mawe ali Wafula wechile ne omukhasi khane omukhasi wayikhola sikhala mbako!

Trans

That Wafula has come back from where he works, he is in the cottage talking to himself, the mother concludes that Wafula has come with a wife; revealingly the wife has turned into sikhala mbako!

Discoursing over meaning in folklore Hymes as noted by Anttonen (1994) argues that signs and texts are studied in terms of their use in communication, contextually Wa Musungu is referring to a woman who was once productive (just like the hoe) but who cannot bear children (no longer productive) possibly having attained menopause. A man who marries such a woman is in a futile engagement as no child would be born from it. The wife/woman acquires a gendered identity (being unproductive yet married to a young man) as a result of age especially with regard to reproductive ability. The eventuality in lack of a child in the marriage accounts for Wa Musungu's lamentation that both the generation and the clan were destined for extinction. He notes:

Ohh! Ohh! Lisaye liabuna ta, ekholo yembiya

Trans

Ohh! Ohh! The generation is designed for extinction, the clan is shortened!

While Bhabha (1994) concedes that a nation is created, he also identifies the identity of a nation as narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane. In this arrangement as Bhabha advances, the artist discourses over the import of marriage in the community; meant to enhance posterity through children without whom its end was near hence the nation being its own narration.

7.3.2 *Khulila khundukhu* (Eating from the hind part of the thigh)

The word *Khundukhu* comes from the Lubukusu word *Endukhu* which is the hind part of the thigh. Wasike wa Musungu uses this idiom in the song (3) *Lia Nebabasio* - ‘eat with your mates’ while imploring members of the Babukusu nation to remain open handed in relating with their mates in terms of sharing the little they have. The song therefore is about relationality in the community. He notes:

Kumwenya kuno kwekhukambila balebe, akhaba nonyola sikekhe James, lia ne basio, ne nawe ne olilanga khundukhu, ne olifwa likhwolakho babasio nibo bakhola sisa!

Trans

This song is advice to relatives, even if you get something small James; eat with mates, but for you who eat from khundukhu, when you die, your mates carry the burden!

The cultural capital for this composition is the fact that we need each other in society and therefore if one remains stingy, they risk losing help that may come from other people:

Ikula emuliango olie ne babasio nyanga baliyaba enje eng'ani, ikula emuliango onywe ne babasio nyanga balikenda ango ao!

Trans

Open the door and eat with mates one day they will bury you, open the door and drink with mates one day they will be available for you!

Wasike wa Musungu notes of a case of a stingy man who upon his demise nobody turned up for his funeral:

Bona Nabukenda kalila wa mawe akholario aunya bubi, Nabukenda ngali kalila wa mawe akholario wechule amukhe khane, ali nakhubolele mwana ewe wa mayi se obona waunya bubi ango ano, ali nakhubolele ne onywa enyungu khayoye eyabe liloo.

Trans

See Nabukenda mourning his sibling meantime emitting a foul smell, Nabukenda truly mourned his sibling meantime lying in state in the living room, that I told you my sibling, can't you see you are now emitting a foul smell in the homestead, that I have told you when you drink alone; let the pot dig the grave!

What the text suggests is the meanness that has come about with the money economy; it is worth noting that most wallets are carried in the hind pocket just above the *endukhu*, so by eating from the hind part of the thigh, the artist constructs the concept of stinginess/meanness with the aim of exposing it as a vice within the Babukusu community which is otherwise known for its generosity. Read within the Babukusu cultural parlance, the song text therefore reads as an ethnopoetic cultural substrate (Harvilahti (2001) with a culture specific meaning and culture specific mental model representing a network of specific multilevel ethnocultural characteristics of each particular tradition; meanness is conceived of as a vice that the community does not encourage and as Bhabha (1994) notes the identity of a nation is narrated and subsequently constructed by those narratives that constitute a people's daily existence, the Babukusu as a sub nation are known for being generous and therefore any member of the society who acts in the opposite(mean) is an 'other'. Meanness therefore as a form of social history is discouraged.

7.3.3 *Sekhufuchikha ta* (We are unspittable)

'*Sekhufuchikha*' is a Lubukusu word that means 'cannot be spat'. It comes from a Lubukusu verb '*fucha*'- 'to spit'. Literally, spitting with regard to ejecting saliva from the mouth does not need much effort and this therefore means it is an effortless process. Anttonen (1994) while making reference to Dell Hymes' understanding of Ethnopoetics argues that the meaning of a text semiotically is studied in terms of the relationship between a sign and its user while Mukesh (2003) notes that interpretation of a text needs repositioning the text in the original discursive reality of the age in which it was produced. Contextually therefore, the late Kijana Wamalwa in the song(20) *Enombela* uses this idiom during the burial of Dr. Masinde Fredrick to remind those present about Babukusu resistance to external aggression with specific reference to the 1894 colonial attack at *Lumboka* fort in Bungoma. He further captures the resolve by Babukusu

soldiers not to abandon the *Chetambe* fort by reminding congregation of the verbal resolve through a metaphor: *Khwatikha khuli enyungu* loosely translating to: ‘we cannot be broken to pieces, we are not a pot.’ The metaphor captures the valor and courage of the Babukusu community in resisting external aggression. Wamalwa valorizes the whole community as courageous and spins out their effort to resist this aggression and acknowledges that many Babukusu soldiers were killed but is quick to note that seven hundred white soldiers too were killed. To crown this historic feat, Wamalwa observes that the Babukusu are ‘unspittable’; meaning they are a courageous lot that is not a push over:

Efwe sekhufuchikha ta
Trans
We are unspittable.

What Wamalwa is vouching for is the fact whereas the colonialist had superior weapons (Machine guns- what the Babukusu call *Kumunyaalasia*); the community was able to put up a formidable defense of its territory. *Lumboka* therefore remains an iconic site within both Babukusu and Kenyan social histories as a site for colonial resistance. Resistance to external aggression (present day oppression) then becomes a mark of identity for the Babukusu sub nation. The Babukusu therefore had their own intra-communal masculine organizational structures in protecting not only its members but also their territory; they were prepared to the level of staying on even if it meant dying in the process (being broken to pieces). ‘*Sekhufuchikha ta*’ therefore is an echo of the community’s sense of masculine pride in handling adversities such as external aggression.

7.3.4 *Esimbo ye Mukongo*- The walking stick at the rear (a reliable fall back)

Within the Babukusu community, relationships between members of the same family especially with regard to children from the same mother were captured variantly. To show interdependence

among the family members, the siblings would regard each other as *Esimbo ye mukongo* literally translating to the ‘walking stick at the rear’ but in the strict sense meaning a reliable fall back in times of need. As a cultural construct and an infracultural model (Alembi 2002) it demonstrates how members of a family rely on each other in times of need. This is a narrative about the Babukusu sub nation but as Bhabha (1994) notes, the nation is always changing and always due for change. In song (18)-*lubito*-mentorship, artist Wasike wa Musungu decries the breakdown of such family relations which to him have been replaced by money. He intones that initially your sibling was always there for one to fall back to but presently when one visits a family member, the first thing one does is to request for money:

Yaba khale efwe babukusu, bali omwana wa Mao esimbo ye mukongo, lelo lipesa nilio esimbo ye mukongo!

Trans

Initially among the Babukusu, your sibling was your fall back, and presently it is money that is the fall back!

From the music, it is evident that the Babukusu community has not remained static but has been affected by the money economies which were initially absent. Wasike wa Musungu further notes that even within the community, when one goes to a funeral ceremony, the first thing that is asked for is money. In essence therefore cultural identities have changed and as Kebaya and Wanjala (2016) note music is a cultural sphere where identities are affirmed, torn apart and reconstructed. The artist therefore is lamenting about the breakdown of the initial close family links (cultural ties) that held members of the family together and would always be available for each other in times of need; the close links have been replaced by capitalistic tendencies.

7.4 Gendered Figurative Language

While contending on the nature of music, Taylor (2012) observes that music is a dynamic mode of gender while Sharpely- Whiting (2003) argues that artists formulate lexis that distinguish and mark gender. In the music of select artists, gendered figurative language has been deployed as a platform to enhance the construction of identity differently.

7.4.1 The *Khalinjola* discourse- ‘You will fit me’

Within the confines of courtship, the Babukusu had a way of expressing affection towards each other. Therefore context generates meaning and Glassie (1995) supports contextual meaning when she notes that context is the source of interpretation, the environment of significance and outside context, there is no understanding. To express the fact that the potential wife or husband would be the right choice, they would refer to each other as *khalinjola* which literally translates to ‘the one who will fit me’. *Khalinjola* therefore was a heterosexual relationship. Treitler (2011) argues that music is a gendered discourse and a marker of identity while, McClaryl (1991) argues that music is fraught with gender related anxieties; Steve Kay sings his heart out through a love song (33) *Khalinjola*. The persona, a man in love, pours his heart out with regard to the woman of his choice, he uses different endearing terms in order to woo the lady. In one instance he refers to her as his ‘heart’ and that she will be available at the point of his death in order to perform the last death rites upon his demise. As his *Khalinjola*, the persona envisions life together as they have children. He refers to her as ‘the mother to my children’. The persona brings on board the American dream and promises that he would get money and take the wife to America. He expresses optimism that their life will improve though presently they are leading a poor life. He has hope and promises his *Khalinjola* that they will be able to eat chicken and go out to Mombasa and even visit England. All these confessions are in agreement with Thing’o (2015)

who notes that songs are honest confessions of what usually remains concealed in the self. To ensure that he protects his marriage from external interference, he advises his beloved that she should not listen to gossip but instead pray for him while he is away on duty. He praises her beauty and notes that it lies in her hair which he promises to take care of at a salon and in addition buy her shoes. Passionately, he appeals that when he has committed a mistake, he begs her to forgive him. Ideally, *Khalinjola* is therefore a show of affection and love in this context to a fiancé and a wife thereafter. It alternately refers to the fiancé or wife as a person.

7.4.2 *Erundo ye Khunungo*-What has been stashed away for future use

Erundo comes from the lubukusu verb *runda* which means to go out in search of the family's basic needs. *Khunungo* comes from *Enungo* which refers to a section especially in the kitchen among the Babukusu where extra firewood is stacked. As argued by both Harvilahti (2001) who lays emphasis on ethnopoetic substrates, which are culture specific meanings contained in oral texts and Alembi (2002) who argues for what he calls an infracultural model in folklore analysis, a means for interpretation of words and actions that can only be located within the perceptions of the study community; Wasike wa Musungu uses the phrase(song 2) *Erundo ye Khunungo* while discoursing over the qualities of the original Babukusu barren wife as opposed to the present one. The original barren wife had the ability to go out in search of basic needs in the home; she was very hard working to the effect what she was able to get would be in excess then it would be stashed away for future use on an *Enungo*. To demonstrate that she was hard working, the artist roll calls what she was capable of achieving: you give a hoe to weed and she brings home first a hen then a goat with its kid, thereafter she would bring home a cow. It is through such hardworking nature that she is able to barter some and stash away others for future use hence *erundo ye khunungo*. The barren woman's hardworking nature is revealed through her actions

from humble beginnings to eventual acquisition of property in excess till some had to be battered but still have others stashed away for future use hence her status of 'erundo ye khunungo'. This gendered metaphor captures the original barren wife as hardworking and foresighted.

7.4.3 *Wambumuli* and *Nambumuli*- Super gendered monikers

Artist Steve Kay employs Babukusu naming practices in coining the monikers: *Wambumuli* and *Nambumuli*. The artist uses the two sobriquets to question and point out the decayed moral fabric both of both the Babukusu sub nation and the whole Kenyan nation. Indeed as Were and Derek (1968) observe, the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. In addition as Althuser (1971) observes every text bears a stamp of its time either in expressing its cultures, values of the time or resisting them. Kay through the song texts (34) *Wambumuli* and (37) *Nambumuli* captures not only the immorality but also the recklessness that comes with certain men and women probably not only within his Babukusu community but also within the Kenyan nation. The different actions of both *Wambumuli* and *Nambumuli* are in line with Butler's (1990) assertion that gender is a performance which shifts and changes in different contexts as times; it is not a fixed attribute in a person, it requires repeated performances of gender-appropriate behavior which can never be fully internalized. *Wambumuli* and *Nambumuli* morph into different gender spaces as the songs unfold. The persona in the song as the artist relates *Wambumuli* took off with his wife-the second youngest and most loved. The same *Wambumuli* took off with the persona's school going daughter. In addition, *Wambumuli* has infected many university students with Aids away from looting different industries financially. To demonstrate *Nambumuli*'s penchant for immorality, it is noted that within a record three months, she had caused a lot of marital disharmony. She had

had sexual relations with: school boys, the persona's brother-in-law on a visitation, the persona's new herd's boy among others. *Nambumuli* comes through as a well-educated female who failed to get married due to her materialistic nature therefore chasing after lavish things in place of marital bliss. Due to her materialistic nature she has been infected by a terminal illness which she now spreads through casual sex with any man she meets. On the other hand, *Wambumuli* refers to men who come through as immoral and irresponsible members of the society. While contending on identity, Anthony (1991) argues that a person's identity can be found in the capacity to keep a particular narrative going; indeed *Wambumuli* and *Nambumuli* keep their narratives going through the different actions they engage in. From the way the artist couches the traits of the two characters, the Babukusu sub nation comes through as one that is keen about its moral fabric hence the condemnation of the two individuals.

7.5 The 'suit' as a site for identity creation

Steve Kay in the song (35) *Kamang'u* (wild dogs) uses animal imagery to construct an identity for 'people in suits'-*Babandu be chisuti*. He laments how these people in suits have messed up not only the Babukusu sub nation but also the whole Kenyan nation. Such construction is in agreement with Anderson (1994) who notes that music is a viable site for imagining the nation. The artist strongly pinpoints that people in suits visited different factories/industries in the former western province and brought them down: Mumias Sugar Company, Kitinda Milk factory, Nzoia sugar and Pan Paper mills. Commenting on the import of music, Barber (1997) argues that music can respond to different issues raised in society.

The study argues that through such clothing imagery (the suit); the artist is able to engage with the different levels of corruption and mismanagement that brought down different industries not only within the Luhya community but also the whole Kenyan nation. The artist therefore

associates the suit with corruption, mismanagement and utter looting of industries; an identity that is in reference to senior administrators of the once well-functioning factories:

Babandu be chisuti bekhilile Namunyu.....babandu be chisuti.....,bekhupile mupanpaper,bakila panpaper yefwe yakwa, be chisuti,bekhupa mukitinda,kitinda yefwe yakwa,be chisuti bano,bekhupa mumalakisi,bekhupa mukahawa,bibiuma bie kahawa biakwa,

Trans

People in suits have become the Hyena...people in suits...they went to panpaper, they brought down our panpaper, those in suits, they went to Kitinda, our Kitinda was brought down, these ones in suits, they went to Malakisi, they went to the coffee factory, our coffee factories went down

In the same song, Steve Kay, through the persona –an observer/witness- claims that the same people in suits were friends to Kijana Wamalwa and Masinde Muliro but they ensured that the two die:

Babandu be chisuti bano, bakenda ne Masinde, Masinde Mulilo wefwe kafwa, be chisuti bano bakenda ne Wamalwa, Wamalwa wefwe kafwa!

Trans

These people in suits, went about with Masinde, our Masinde Muliro died, these ones in suits, went about with Wamalwa, our Wamalwa died!

Ruksana (2014) observes that a literary work in terms of New Historicism should be considered a product of its time, place and circumstances of its composition. Further Alembi (2002) makes reference to an infracultural model in folklore analysis; a means for interpretation of words and actions that can only be located within the perceptions of the study community. While Bhabha (1994) observes that the identity of a nation is narrated and subsequently constructed by those narratives that constitute a people's daily existence, both spectacular and mundane. The argument of the study is that within the Babukusu and Kenyan context, the song through the persona discourses over death and its causes. Within Babukusu Knowledge systems, people of the ilk and stature of Masinde Muliro and Kijana Wamalwa cannot just die; something/body must be behind it. Within the Kenyan context therefore the people in suits could be politicians

who do not brook political competition and or opposition. The suit therefore acquires a different identity; it constructs people in it as politically malicious, evil and out to harm others by causing death. By using the suit as a site for identity creation the artist portrays postcolonial betrayal by present day leaders not only among the Babukusu but also the whole Kenyan nation. He therefore advocates for a corruption free society when he advances that they should shed the suit and serve their people. Kay therefore uses the ‘people in suits’ as a rhetorical strategy (Huddart 2005) in constructing an identity of the Babukusu sub nation. The suit therefore becomes a mark for the corrupt and greedy members of the society out to benefit individuals at the expense of the society.

7.6 The use of Allusion

Schwartz (2023) argues that allusions are generally regarded as brief but purposeful references within a literary text to a person, place, and event or to another work of Literature. Further Schwartz notes that allusions draw connections between text and reader by harnessing them into space where context resides. Allusions are therefore an essential tool for literary artists that often serve to situate their own works within the wider culture and the contexts of literary history. The select artists have employed biblical allusion as well as reference to other musical texts in constructing identity. Within religion and within Christianity parlance for example, it is noted biblically that it is Judas Iscariot who betrayed Jesus; such betrayal has been branded as the prototype to any other forms that may take place. Those who betray others therefore are seen as followers and or descendants of Judas hence the moniker *Bayudah*. Bhabha (1994) concedes that a nation is created and in this arrangement, Bhabha is primarily concerned with stories, as they shape nations and people; he sees nations as their own particular narratives. Steve Kay in song (36) *Bayudah*-‘betrayers’ delves into variant cases of post-colonial betrayal not only with the

Babukusu community but also within the Kenyan nation. He adopts the *Dini ya Musambwa* sect's tune-slow but steadfast rhythm- in rendering the song in order to capture the pain and anguish that comes with post-colonial betrayal. The song is a prayer for God's intervention on the ravages of colonialism in the first place then His Intervention in the post-colonial betrayal:

Wele baba ulila, Ebuluhya basungu bakhupia sibi!

Trans

God the father heed, among Luhyas, whites (colonialists) have made us suffer!

Through the artist, it is revealed that it is partly through Elijah Masinde's prayers that Kenyatta was handed the presidency of independent Kenya but since then, there has been a crop of politicians who have embarked on post-colonialism which the artists lamentably ensconces as betrayal:

Elijah nga kasalilanga bandu, Kenyatta kabukula buruki bwe lirambo lia Kenya, basungu nga bakhacha engelekha...babandu becha bali bayuda, omuyuda sali omundu omulayi, abele baluhya baambana, lakini babandu babandi bechile, bali bayuda, omuyuda niye wera Yesu musialo, Yuda Iscariot niye waana Yesu khu basiku!

Trans

While Elijah prayed for people, Kenyatta took the leadership of the Kenyan nation; whites went back...other people called Bayudah came about, omuyudah is not a good person, luhyas were initially united but when these other people called Bayudah came, omuyudah is the one who betrayed Jesus in the world, Yuda Iscariot is the one who handed over Jesus to the enemies!

It is therefore through betrayal that there is lack of political unity among the luhyas:

Nanu olisalila baluhya, baluhya bange liaba lisala lia Elijah wa Nameme, ne oli omuluhya we buluhya ambanisha baluhya ba mulembe... nanu oliambanisha baluhya? Nanu oliambanisha baluhya? Liaba lisala lia Elijah wa Nameme, nanu olikhuyeta muburuki?

Trans

Who will pray for baluhya, my luhya people, it was Elijah wa Nameme's prayer, if you are a luhya from luhyaland, unite baluhya of mulembe...Who will unite baluhya? Who will unite baluhya? It was Elijah wa Nameme's prayer, who will help us in leadership?

Bayudah therefore is a biblical allusion that refers to present day (post-colonial) betrayers who have taken up the position of the colonialist in advancing and propagating what the colonialist stood for then: regressive political, economic, social and even cultural policies and as such the artist encodes betrayal as a mark of identity for post-colonial leaders both among the Babukusu and the Kenyan nation.

In a different song (39)-*Timania Omusiku* (chase away the enemy) Kay alludes to not only Kenyan pre-colonial life but also to Babukusu initiation ceremony. Contextually and as argued by Mukesh (2003) in repositioning the text in the discursive reality of its production and as noted by Howard (1986) about re-establishing a link between a text with the political and social world that gave rise to it, in the Second World War, the Italians were defeated by the allied forces but within the Babukusu community, the song text is a borrowing from the Babukusu initiation songs originally sang before independence.

As Wasambo (2014) encodes *Mbambile Mutalia* (catch the Italian for me) was composed during the Second World War (1939-1945). During the war, he argues, the British government was fighting against the Germans and the Italians. The song was composed to encourage the initiates to look for the Italian and fight them. For the initiates to find the Italians they had to be brave; this bravery was measured by successfully going through the circumcision ordeal unscathed. The Babukusu way of life had been so disrupted by the war that they wanted to chase away the Italians and maintain their culture. This historical song required the Babukusu to uphold tradition by strengthening circumcision practices as handed to them by Mango. The Babukusu initiates of 1946 as Wasike (2013) observes were named *Kinyikeu sia wamba mutalia* (*Kinyikeu of the catch the Italian*). This naming as Wasike (2013) argues captures in metaphorical terms the aftermath of the Second World War that had just ended. In the war, Wasike notes, the Italians as part of the

Axis powers had been conquered by the allied forces hence the ridiculing and demeaning phrase ‘catch the Italian’. Artist Steve Kay borrows this narrative of *Mbambile mutalia* and redeploys it within first Bungoma county politics and then the whole Kenyan nation politics. The song was released during the campaign period pitting *Azimio* and *Kenya Kwanza* alliances in the 2022 august elections. As composed during the Second World War to valorize the initiates in facing the cut, Kay uses this platform to launch a political feat; the song text had found a different cultural capital in being deployed to politics but specifically to whip support for different camps and individuals. To this end, Fabian (2006) argues that within popular music, substantive issues are being formulated; political –ideological choices are being made. The *Mutalia* (Italian) envisaged is first construed as the political enemy of the Babukusu community who should either be brought under control or be sent packing (*timania*-chase away).It is indeed true as Connell and Gibson (2004) note that music is linked to the economics and politics of the society that gives birth to it. The artist notes that entertaining the *enemy-Italian*, as was in the past had far reaching consequences including unemployment through running down of factories such as Mumias Sugar Company and the Pan paper mills. In addition, the *Italian-the enemy (omusiku)* contributed to the death of both Masinde Muliro and Kijana Wamalwa; Babukusu statesmen. As a result of their death, the artist notes that the political mantle among not only the Babukusu but also the whole of the Luhya community has become a contentious issue due to lack of political unity of purpose:

Mwachekha ne omusiku bana baluhya, bona Mumias sugar eyo yakwa, mwachekha ne omusiku bana baluhya, Panpaper eyo yacha, mwachekha ne omusiku bana baluhya, Masinde Muliro khusilila, mwachekha ne omusiku bana ba luhya bona Wamalwa khusilila, mwachekha ne omusiku bana baluhya bona kitale balimi basilila, mwachekha ne omusiku bana baluhya bona vijana basilila, mwaombelesha omusiku bana baluhya bona kumukasa khekunia! Mwachekha ne omutalia bona balimi be kimiba basilila!

Trans

You laughed with the enemy luhya people, Mumias went down, you laughed with the enemy luhya people, Pan paper was sold, you laughed with the enemy luhya people, we still mourn Masinde Muliro, you laughed with the enemy luhya people, we still mourn Wamalwa, you laughed with the enemy luhya people, farmers in Kitale are still mourning, you laughed with the enemy luhya people, young people are still at pain, you handled the enemy casually luhya people, leadership mantle is contentious, you laughed with the enemy luhya people, cane farmers are still mourning.

It is Frith (1996) who notes that music is a way of understanding the world while Hawkins (2002) opines that popular music is shaped and shapes social, political and cultural concerns therefore as Steve Kay notes presently, entertaining the *Italian (omusiku-the enemy)* will also pave way for other consequences including: lack of basic needs such as food, loss of material property, lack of proper grasp on Babukusu political leadership, general impoverishment and lack of peace:

Mwachekha ne omutalia, enywe babana balayema, mwachekha ne omutalia, bona kimiandu kilatiba, mwachekha ne omutalia, kumukasa enywe kwosi kulatiba, mwchekha ne omutalia, kumutambo sekuliwa, mwachekha ne omutalia, kumulembe kwosi kulitiba!

Trans

If you laugh with the Italian, children will be malnourished, if you laugh with the Italian, you will lose your property, if you laugh with the Italian, you will lose the leadership mantle, if you laugh with the Italian, poverty will never end, if you laugh with the Italian, there shall be no peace.

The 'Italian' (*omusiku*) is constructed as greedy for both materiality and political leadership which may cause unrest (lack of peace) within the community. From this discourse, it is apparent that the artist as a social commentator and political analyst is calling upon the Babukusu as a political entity to play their politics cleverly in so far as electing those leaders who are conscious about the needs of their people on different fronts. He therefore vouches for political unity, economic empowerment, peaceful co-existence and provision of right political advice by those elected through an ethnically defined hit. As it happened during the anti-colonial struggle, the artist reminds the community that unity is paramount in achieving such feats with regard to

fighting the ‘enemy’. Artist *Wasike wa Musungu* in all his song texts does not refer to married men as husbands but instead constructs them as ‘visitors’ to their wives (*Omukeni wo omukhasi*) by attaching the title given to husbands to the clan praise tag of the wife or her surname. In song (9)-*Balebe* (relatives) he illustrates:

Mwana wa Mukanda, Nyongesa, mwana wa Mukanda kwasaba, omukeni wa nabulo wa Nakoko omukangala!

Trans

Child of Mukanda, Nyongesa, child of Mukanda Kwasaba, a visitor to nabulo of Nakoko of the Bakangala clan!

Omukeni is a visitor among the Babukusu. Through such allusion, the artist discourses over the position of a husband in the family establishment among the Babukusu and as Ruksana (2014) observes ‘a literary work should be considered a product of its time, place and circumstances of its composition rather than an isolated creation of a genius.’ Further through Alembi’s (2002) infracultural model in folklore analysis, a means for interpretation of words and actions that can only be located within the perceptions of the study community; the artist engages with the idea of husbands as heads of families in having different responsibilities. *Wa Musungu* gives husbands a different identity from what is normally associated with them. In this arrangement then the husband occupies a special position in the marriage, as a visitor to the wife, he is supposed to be treated with decorum that a visitor is accorded such as being served meals among other services. Meal preparation and more so for the husband is the sole responsibility of the wife, in fact, a husband is not meant to share certain meals with other members of the family or any visitors. Such meals are specially prepared and within the Babukusu knowledge systems called ‘*sikhonya mwasi*’; a special meal prepared for the husband in silent appreciation for his conjugal responsibilities. The husband is supposed to eat alone without interference. In fact, among the Babukusu, certain parts of a hen are reserved for the husband- the Gizzard (*Emondo*) and the

backbone (*Kumukongo*) that is made up of the back and the rump of a hen and held in place by the scapula cannot be served to any other person except the husband. This could explain why the husband is a visitor to the wife; he occupies a central position in the life of the wife. Further, because of the patriarchal nature of the society, the Babukusu man is always the head of the family and centre of authority; his word is law. The death of a husband confers on the wife a different identity-widowhood- which comes with its own challenges.

7.7 Conclusion

This chapter was a reading of the language, style and technic deployed in the construction of gendered identity. The study established that the select pieces of music have a rich artistry that serves as a platform for relating identity. Among the tropes identified include: Memory and return, Babukusu oral tradition, gendered figurative language, Babukusu idioms, allusion and the deployment of the suit as a site for identity creation and negotiation. Memory and return as platform for identity construction brings into focus part of the Babukusu historiography by reimagining the sub nation in patriarchal terms. Alternately, Babukusu oral tradition is ensconced through the artists' deployment of riddles, proverbs and oral formula in reconstructing the identity of the sub nation especially with regard to Kenyan politics. Allusion and gendered figurative language not only capture the identities of the sub nation but also reveal individual identities through aspects as betrayal and being immoral respectively. The suit engenders both the immoral and malicious nature of politicians and individuals holding senior administrative positions in society. In the next chapter, the study draws conclusions and makes recommendations for further research.

CHAPTER EIGHT

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

8.0 Introduction

This study set out to investigate how the Babukusu construct and conceive of their identity through a reading of the popular music of three selected artists: Wasike wa Musungu, Steve Kay and Simiyu Makhanu. Identity was split on a tripartite platform of self, other and nation but as informed by both gender discourses and social histories and expressed through the artistry of the music. Grounds for undertaking this study partly stemmed from an engagement that quite arguably, issues of identity always crop up in different forums and do thereby generate very rich discourses hence the need to engage with it further in this study. Further, Identity is a global concern hence by engaging with it, the study would be contributing to not only nationalism but transnationalism. The abiding argument in the study is that a diachronic reading of the Babukusu popular music as a gendered discursive construct in encoding identity deserves further scholarly attention.

The Babukusu community conceives of gender as 'lusio' a unisex stative noun for maleness or femaleness. Different sexes therefore are expressed variantly: *Omusecha* is man though passes for husband; *Omukhasi* is woman though also passes for wife, *Mayi* is mother, *Baba* is father, *Omuloosi* is wife though passes for an old woman; *Omusoleli* is boy while *Omukhana* is girl. The community also has constructs about bareness (*bukumba*) and impotency (*buchili or khuchiliala*). Different understandings on gender were scholarly spring boards for reading gender, a classic example is Samovar et al (2010), who observe that gender identity is the sum of the expectations that people hold concerning 'femaleness' and 'maleness'. On the other hand

Mohan (2017) observes that gender is no longer considered as the product of genetics or biological truth. She notes that it is perceived as a performative- a doing rather than a being- constituted and maintained as a recognizable subject in a heterosexual matrix.

With regard to identity, the Babukusu say 'esese' to mean 'I' or 'me' for singular references but say 'efwefwe' or 'efwe' to mean 'we' or 'us', in referring to a non-Bukusu, they may say 'ababo' or 'abo' to mean 'others'. Such lexical references indicate that the community has a way of navigating spaces for individuals, the nation and others. Talking of self-identity for example, Parekh (2008) argues that personal identity as form of self-identity defines individuals as unique human beings, distinct, as this person rather than some other. It therefore articulates their defining beliefs and values, the kinds of persons they are, and how they seek to organize their lives while Wendt (1992) argues that personal identity is a reasonably constant, role specific understanding of expectations about one's self. In addition, Woodward (1997) notes that identity marks the ways in which we are the same as others who share that position and the ways in which we are different from those who do not. Additionally, Woodward observes that identity formation is an interactive process; there is interaction between the person and their experiences, person and their environment, person and other characters that are themselves products of an interactive process.

To be able to capture identity of the Babukusu, the study had to locate the community within the larger luhya sub nation and Kenyan nation. The Babukusu are arguably the largest group of the Luhya sub-nation, and as Wasambo (2014) notes, Bukusu is the largest single ethnic unit in Luhya land. As the study carried out a dissection of what constitutes a nation, it also took cognizance of Folkestad's (2002) standpoint that most nations have their 'own' music which expresses unique national identity. Further we also took note of Makila (1978) who contends that

the Babukusu as a Luhya sub-nation are traditionally divided into clan clusters that have clearly defined and emotive historical anecdotes, introductory praises and totems that are proudly acknowledged and regularly expressed to justify their identity.

The study was also able to read about inception of music in the community and it was from this understanding that we established that whereas the Babukusu popular scene is animated by many artists, the study could only focus on select music pieces of Wasike wa Musungu, Simiyu Makhanu and Steve Kay who represent three different generational periods among the Babukusu: first, second and present day generations respectively; they belong to *Nyange*, *Chuma* and *Kolongolo* age sets respectively. Further, the choice of these artists was pegged on the fact they are gifted differently and it is in these variant giftedness that gendered identity was well constructed.

Babukusu music is variantly referred to as: *Bukhana*, *bukhino*, *litungu luengele/chimengele* and *lusia* though there could be other musical terms. The music was played on different occasions among the Babukusu: *Biselelo* (weddings), *sikhebo* (initiation), *siyotelo* (free traditional beer for invites only), *bulala* (traditional come together sessions) *khukhwulukha* (coming out of seclusion after circumcision), *bukhwana* (twin dance ceremonies), *khuyuya/khukwisia kamakubili* (second burial ceremonies), *khukesa* (harvest times), *khutiukha* (child naming occasions), *khuyaya* (hunting), *bukeni* (visitations), *khukhwamia* (installations of chiefs), *khufumia omwami* (praise for chiefs), *khulima&khukhwaka* (work), *eng'anana* (dowry negotiation and payment) as well as love sessions among other occasions. The Babukusu musician is known as *Omupeni* (one who creates) therefore a musician was a creative genius within the community and because of their close association with power right from colonialism, the Babukusu observe that *okenda ne omwamiakhila olima* (whoever goes about-musician- with a king is better than whoever works

on the farm) in reference to the musicians' fringe benefits enjoyed for being close to power. The Babukusu too intone that *litungu limbanga walifua* (the harp will only praise whoever tips it); therefore the musicians and their music have a social public within the community that constructs an identity of one sort or another. Within the community, there are a number of musical bands that include: Tindikiti, Namatete jazz band, Wanjung'ene jazz band, Sinai band, and Webuye juakali band though they have since split into so many other minor bands. The present Babukusu musical instruments include: litungu (harp), silili, chimbengele, manyanga, chisasi, ching'oma, sifuototo, walubende, the acoustic guitar, accordion, microphone among others. The music addresses different issues among them identity which has been discussed in this thesis. The most common dance pattern to Babukusu music is *kamabeka* (shoulder dance). In all these efforts to extract identity markers from the music we were reminded by Frith (1996) who notes that music seems to be a key to identity because it offers intensely a sense of both self and others, of the subjective in the collective.

In order to dissect identity, the study needed a solid conceptual framework whose tenets were borrowed from new Historicism, nation and narration, performativity and Ethnopoetics theories. Ethnopoetics offered a golden thread in discussing the theme of the study (gendered identity) by borrowing ideas from Denis Tedlock, Lauri Harvilahti, Dell Hymes and Ezekiel Alembi. Tenets that were borrowed from Butler's performativity theory included: Gender is an identity that keeps on constituting itself hence should not be interpreted as a stable identity; gender does not stay the same over time, gender is formed through a set of acts and that gender is real only to the extent that is performed. In addition, Bhabha's accounts on nation and narration were employed: A nation's identity is narrated and consequently constructed by the same narratives, nations are constantly changing and are always due for change and nations are their own particular

narratives split into pedagogical and performative nations. Finally the study relied on New Historicists' standpoints that: Interpretation of any literary work should establish a link with the political and social world that gave rise to it, a literary work should be considered as a product of its time, place and circumstances of its composition rather than an isolated creation of a genius.

This study was basically qualitative; this is because it sought an in depth understanding of the concept identity from the points of view of different artists and it is these subjective accounts and multiple meanings they attribute to identity that informed the selection of the qualitative approach. Both the music texts and the artists studied were purposively sampled. The select music pieces were exposed to ethnopoetic transcription then translation in order to facilitate interpretation through self-interpellation, thick description and textual exegesis of the lyrical content in order to elucidate percepts that informed identity. Content analysis was backed up by library research, interviews and complemented by discussions among different informants.

8.1 Conclusions and Recommendations

Throughout the study our intention was to demonstrate that the Babukusu have gendered identities that are socially constructed and expressed by the rich language variety of their music. The study came up with different conclusions on gendered identity as constructed within the select music. In fact, it has established that the Babukusu have unique antecedents that mark their identities. The identity of self in the study was split into: Personal, social and human or universal identities. These identities are marked by: Naming, banding, Marriage, sickness, death and home. The study reveals that personal identity as a form of self-identity is dramatized through naming and banding but as encoded in the music. This study has argued that the names that musicians take on for professional purposes and the titles they give their bands form an entry point in the reading of their music especially their music that deals with identity for the names and titles of

bands speak a lot about their personalities and philosophical standpoints. Naming forms part of their self-identity as it demonstrates not only their attachments to their patriarchal and ancestral affiliations but also speak about their wish to return to their roots thereby re-authenticating themselves. This was the case with Wasike wa Musungu and Simiyu Makhanu who did not take on personal Christian names but retained their fathers' names: Musungu and Makhanu respectively. Steve Kay's naming was both a rejection of ethnic loyalties held on by Wa Musungu and Makhanu and also an avenue of appealing to his youthful audiences that have the same naming tendencies through clipping (Steve for Stephen) and corruption of his surname (Kay for Wekesa). Apart from individual naming practices, artists too construct self-identity through the titles they give their bands. Through such banding, the artists are able to identify with their home places, talk about the nature of the society they live in and also capture the nature of their bands. Wa Musungu and Makhanu name their bands Malakisi jazz band and Milani jazz band respectively. From these two titles, Malakisi and Milani are in reference to their home places which form part of their self-identity while the second part of their titles are in reference to their folkloristic music. On the other hand, Kay calls his band *Wambumuli* dynamic team; *Wambumuli* being in reference to immoral fabric associated with masculine gender hence capturing the immoral nature of the society in which he lives while the second part captures the nature of the team members who are ready to stage performances whenever required hence their dynamism.

The study too revealed that marriage as a form of gendered self-identity is enshrined within social identity. Marriage among the Babukusu with reference to a woman is called: *khutekha* (cooking), *khucha munju* (enter a house) or *khukhwalikha* (to be made love to), while to men it is called: *khutekhia* (to make somebody to cook), *khubeya* (marry) and *khuyila omukhasi* (to get a

wife). Marriage was not happenstance; it was preceded by elaborate courtship before dowry payment. Courtship as part of marital culture in the community was meant to assess the qualities of the prospective wife for the Babukusu say: *Enula yama ng'ana* (whatsoever sweetness starts at childhood). Dowry payment was in appreciation of the girl's upbringing among other reasons. Within the community, polygamy is accepted and that is why the community has different types of wives: *Nabulobe* -the detested one, *Nabukelema* -the beloved wife, *Omukhayeye* –the wife who is always ready to receive and cook for visitors, and *Nafwofwoyo*-the all jack of trade wife, not good at anything and always taking long to accomplish tasks and often in the wrong way. Further the study established that marriage as encoded in the music was ordained by God therefore should not be pegged on the material wealth. Additionally, marriage had its own frictional moments that called for perseverance. Moreso, the study uncovered that marriage was complete only if it had children more so boys for they gave the mother an identity in polygamous settings; their absence (boys) would precipitate displacement of their mothers from such marriages upon widowhood hence the famous proverbial construct about boys: *omwana omusinde sikolonjo, sikolonjo sialinda ekunda*- a boy child is a potsherd, a potsherd that holds the land in place. Finally, we established that marriage conferred on one different gendered identities: husband, wife, fatherhood and motherhood with time.

Away from social identity, the study also established that within the Babukusu music there is human or universal identity as a form of self-identity that is demonstrated through: death, sickness and home. Human identity as demonstrated in the study involves identities that prove that one is a human being and therefore is inescapable. The Babukusu intone that *Lifwa lisani*- Death is a circumcised entity. This captures death's power over all humanity. Death as Wasike (2013) notes among the Babukusu is referred to through euphemism: *khutiba* (getting lost),

kakhulekhile (has left us), *khukona* (sleeping) and *khucha emakombe* (going to the spiritual world). Within the study, we established that death is constructed as imminent and therefore bringing to the fore the mortal nature of human beings. Due to this mortal status, *Ekombe* (the resting place after death among the Babukusu) is described as home; terminal point of return after living on and leaving the earth through death. Through such construction therefore, all human beings have one equalizing factor in death as it is not selective. Further, death is conceived of as a debt for everybody; each individual has a date with death. Additionally, death confers on people different identities for example being an orphan, widowhood, disownment and separation from loved ones. Therefore death has ravaging effects till homesteads are constructed as graveyards thereby conferring on homesteads an iconic identity of sites of memory for moments spent with loved ones.

To be sick among the Babukusu is called *khulwala* while sickness itself is called *bulwale*. The study revealed that some of the sicknesses that afflict the community include HIV and Aids. This sickness is elaborately engaged with through an initial attempt to account for its origins, nature, causes, effects and probable solutions. Through the music the artists reckon that Aids has origins in the western world/ countries (*Engelekha*). In advancing probable solutions, the music vouches for use of protective devices such as condoms but more importantly is seeking solace and intervention from God. All and above, the music advises that there is need to be careful and selective in having sexual relations: *khwiyaye, olia sikwe, okhalia sia namunyu*-be careful, eat like a leopard; do not eat like a hyena!

Another form of human identity within self-identity identified is home. The study established that home as a form of human identity is envisioned as a place of birth and living, a burial site and a house. The house is further split into: the main house (for a man), kitchen (for a

wife/woman) and cottage-*esimba* for boys. From this nomenclature of housing, the study argues that a house is a gendered identity. The presence and or absence of an individual's house speaks a lot about the individual in question for houses construe spatial relations. To confirm that the main house is an indicator of self for a man/husband, the music notes of the challenges that come about with its lack especially in moments of death for culprits. Such challenges include coming up with makeshift structures to house the body as it lies in state for nobody will allow the casket of any other person in their houses; therefore home in the form of main house is a mark of self-identity for men. The main house as encoded in the song text can be grass thatched or even semi-permanent but will serve to mitigate many challenges in death. The music therefore reveals the folly of constructing main houses in urban set ups where people work yet they have no structure back at home. Further, the study revealed that *Esimba*-the bachelor's hut among the Babukusu was a site of identity formation through interactive processes through serving as a socializing point for boys. This house therefore formed a gendered site for identity formation as girls were hardly constructed for *esimba* among the Babukusu. The study too established that the kitchen was a particular kind of gendered task scape for the Babukusu wife in offering her freedom, convenience, ease and pleasure to prepare meals for families and their visitors; it therefore made the home complete thereby serving as a mark of self-identity in this case for the wife. Home is further constructed as a place where one's wife is; wives are therefore home makers and in their absence husbands find it difficult to have a complete home but more so a place to call home, in fact, the absence of a wife in a home makes the husband both an alien and desperate as there is no comfort in home. As such where the wife is with regard to the husband, becomes a definition of home. Additionally, home is constructed as a place of birth and an eventual burial site hence a site of patriarchal self-identity. Home therefore is a geographical construction; Malakisi, Milani

and Muanda are the home places for Wa Musungu, Makhanu and Kay respectively. To crown the concept of home as a form of self-identity, the study agrees with Heidegger (1962) who observes that, it is often said that places tell who you are because a place grows on you and a way of claiming people. In addition, Heidegger argues that a place is not only about getting used to it but it is also about creating and developing a strong relationship with that place and that place bit by bit becomes part of who we are and shapes our identity.

Furthermore, the study too established that the imagination of the Babukusu sub nation was influenced by social histories: rebirth and patronage; greed and materialism; historiography and religion and indeed as noted by Were and Derek (1968) the sort of country that people live in affects the way they live and develop. Further, they note that artists are therefore shaped by their societies and the music they come up with is in a way a reflection of that society. The study revealed that rebirth and political patronage as gendered social histories are key identities of the Babukusu sub nation as they espouse a patriarchal orientation. They are well imbibed through Babukusu orature specifically through riddle play. Orature therefore is both a mark of the community's identity and a platform for identity construction. Of particular mention is the value the community places on political rebirth hence the artists use of the riddle: *Tondo wafwa, Tondo wakobola (Tondo dies, Tondo comes back)* to capture the Babukusu's strong belief that the death of their political icon and statesman Masinde Muliro could not send them into political oblivion because the likes of Wamalwa Kijana (whom he had nurtured politically) were upbeat in taking over his mantle hence both rebirth and patronage. In ensconcing the idea that Wamalwa Kijana was Masinde Muliro incarnate, the music engenders the fact that political rebirth is couched within the masculine descend in the sub nation. Further, patronage is envisioned in Kijana Wamalwa's claims that he learnt his politics at the hands of Oginga Odinga too; in his

considered opinion, combining this political expertise learnt at the feet of Masinde Muliro and Oginga Odinga would receive no match from the then president Moi. The testimony of Wamalwa Kijana about his political expertise speaks of double patriarchal descent; from Odinga and Muliro respectively. Ideally therefore rebirth and patronage as social histories are masculine antecedents that inform the Bukusu sub nation. Additionally, we established that greed and materialism as social histories inform identities for both the Babukusu sub nation as well as the whole Kenyan nation. In the argument advanced in the music, greed and materialism sound more of birthmarks just like witchcraft and thievery which according to the music are ingrained in individuals at conception/birth. To ensconce the idea of greed and materialism further, people in suits are constructed to have the same traits; they are responsible for running down of companies such as Nzoia sugar factory, Mumias sugar and Pan paper mills. The people in suits could still refer to Kenyan politicians who are captured in the music to have caused the death of both Masinde Muliro and Kijana Wamalwa. Eventually as social commentators; the artists disapprove of leaders who are both greedy and materialistic as they advise them to take off their 'suits 'and serve the people.

The study also revealed that historiography and religion formed part of the social histories that were ingrained in the imagination of the Babukusu sub nation. The study revealed how the colonialist was able to rule over the Kenyan colony among them the Babukusu through installation of male paramount chiefs as witnessed in the executive order issued by King George. This reveals the colonizers use of collaborative subjects to stem possible resistance and or rebellion through divide and rule. Further the study revealed the anti-colonial struggle as witnessed in the roles played by both Elijah Masinde wa Nameme and Jomo Kenyatta; the music demonstrates their resolve for attainment of independence. It emerged that it is partly through

Elijah wa Nameme's prayers that unity of political purpose was attained therefore paving way for independence and handing over of power to Jomo Kenyatta. Furthermore, the study uncovered the happiness that came about with the attainment of independence but is also quick to note the disappointment that came with post-independence through reference to the death of Masinde Muliro a Babukusu statesman in 1992 which a section of the Kenyan populace believed was politically instigated. The study too captured the ravages of colonial experience by referring to the forced Babukusu long trek from Kisumu (Wa wanangali) to Kaboto among the Karamajong; the study demonstrates the disruption in the life of the Babukusu as they were set to initiate their boys but were forced to postpone it till they were done with the long trek thereafter naming the initiates *basawa misiko* (*basawa* the luggage carriers).

The study too reports that religion is not just part of the Babukusu historiography but a form of their identity through reference to Elijah Nameme and his *Dini ya msambwa* sect and the role it played in the anti-colonial struggle. It is through such cognition that revelations are made about the community's resistance to external religious aggression through the introduction of Christianity since they had their own traditional religion. On the other hand, the different gender dynamics that were deployed in negotiation of gendered identity were decoded. The music revealed different but engaging identities of: Wives, men, women and girls. We proceeded with the assumption that as McClintock (1995) notes: gender 'is much an issue of masculinity as it is of femininity'. The study came to the conclusion that wives are constructed as: cunning/intelligent, the apple of the husband's eyes/center of affection, caring and concerned about their husbands. Babukusu wives display their cunning/intelligent nature through their drama of welcome and or dis-welcome depending on what the husband would have brought home to support the running of her hearth. It is through such drama that the wife not only

cleverly massages the ego of the husband but also appreciates intelligently the husband's support in ensuring her hearth is active. In displaying the drama of welcome and or dis-welcome, the wife indirectly reinforces both hegemonic masculinity and hegemonic femininity as the husband stands out as the provider while the wife comes through as one to prepare the meal.

The study established that barrenness is an identity bestowed on the Babukusu wife. Whereas the artists are male, they find a cultural substrate that serves as a fund for not only discoursing over the types of barren wives in the community but also use it to evoke a public about their plight. Through the study, it emerged that there are two types of barren wives among the Babukusu: submissive and assertive. The submissive barren wife is demonstrated as hardworking through engaging in farm work, rearing of chicken and animal husbandry. She is in addition shown as pragmatic in her realization that she cannot give birth therefore withdrawing back to her community to bring on board a damsel to give birth therefore salvaging the sub nation from impending extinction. The assertive barren wife is alternately captured as arrogant, mean, and materialistic as she is more concerned about her wealth and which she protects through verbal protests. Wives are also constructed as the center of the husband's lives; they have special responsibilities to execute even after the demise of the husband. By regarding her as the apple of the husband's eye, the music vouches for the fact that she is irreplaceable even in death. Additionally wives are shown as concerned and caring; they are concerned over their husband's security. This is witnessed in the cardinal advice they offer their husbands especially with regard to coming back home early after a drinking spree to avoid being accosted or even killed hence their concerned, responsible and caring nature.

Apart from wives, the study revealed that men are loose tongued idle gossipers, immoral, reckless, irresponsible, inhuman and malicious murderers. The study established that there is a

clique of men who are out to cause spousal friction in marriages through the rumor and gossip that they feed wives to fellow men with regard to having meals away from home and spending money on huge chunks of meat that they consume at markets. Such men as the study reckons are referred to as non-salaried teachers (*babalimu batamba kumushahara*); they ‘teach’ wives to their friends on changed eating habits of the husband and mannerisms of spending family money. The artists therefore reveal return to the power of gossip and eventual husband-wife friction. The gossip spread by the idle gossipers is also responsible for dissolved families, failed business enterprises and unsuccessful farming culture. Further through the gendered moniker *Wambumuli*, men are constructed as immoral, reckless and irresponsible. These are evidenced through their casual sex relations with mothers and their daughters indiscriminately, schoolchildren and university students whom they have infected with HIV/AIDS. Additionally, men are demonstrated as inhuman, inconsiderate and a murderous lot; they plan and clinically execute the murder of a fellow patron at a drinking point through strangulation. Indeed as depicted in the music, the strangulation was a result of a secret, malicious meeting among the concerned men.

On a different platform, the study revealed that girls have their own unique qualities. They are depicted as the pride of their mothers in contrast with their brothers though this construction stems from sibling rivalry. The girl that the mother prides in is on record for having raided successfully and brought eighteen herds of cattle in contrast with the brother who failed miserably and was killed in the process. It was during the post burial ceremony that the mother called upon the harpist to deliver a praise song for the girl and she (the mother) dismissed the boy as worthless by equating him to a mongoose. Further girls are depicted as objects of admiration; this stems from their exquisite beauty. Additionally, they are shown as sources of happiness to their admirers through their smiles and in fact they are said to be the ones upon

which the life of the admirer depends on therefore qualify to be future wives. In addition they are constructed as individuals who are destined for marriage.

The study too engaged with the identities of women within the music. On one front, the study revealed that women are equally reckless and immoral like men through the gendered moniker *Nambumuli* a female equivalent of *Wambumuli*. The study established that she does not spare any man she comes across, in fact her penchant for immorality is demonstrated when in a record three months she had caused a lot of marital disharmony by having sexual relations with: school boys, the persona's brother-in-law on a visit and the persona's new herd's boy. In her recklessness, she has infected school boys with HIV/AIDS. Alternately women are depicted as secretive, caring, sensitive and protective especially in times of adversity such as impending war. Further women are shown as pretentious and nagging; they take 'busa' in town set ups but reject the same on arrival in the village. They therefore put forth untenable demands hence their nagging nature. Finally, the study unveiled different techniques that the artists deployed in discharging identity. The study decoded the use of: Memory and return, use of oral tradition, gendered figurative language, Lubukusu idioms, use of the suit as a site for identity creation and allusion. To demonstrate the rich language variety of the community as expressed in the songs, the study uncovered the use of Babukusu orature. Within this ambit, the artists deployed: use of riddling, proverbs and opening formula. Riddling was employed as a platform for imbibing cultural narratives on rebirth and political patronage among the Babukusu while proverbs were deployed deftly to capture Kenya's political temperatures at some point when Kijana Wamalwa for example uses the proverb *kaelakama khundulo* (whatsoever is destined to be extinct starts from the periphery) to reflect the then weakening political and ruling government KANU, and the use of the proverb *mukenda mbola kola aleyi* (whoever sojourns with intermittent steps covers

a lot of ground) that was used to caution the opposition then to be careful on every step they made or took to avoid possible and plausible mistakes in dealing with their opponents. There was also deliberate use of opening formula typical of oral narrative beginnings, to this study such formulaic openings served to call the consumers of the music to order but more importantly authenticate the music by giving it an autobiographical signature. A number of lubukusu idioms too were employed: *sikhala mbako*, *khulila khuntukhu*, *esimbo ye mkongo* and *sekhufuchikha ta*. For example, *sikhala mbako*-a small over used hoe, is used on a masculine platform to capture a woman who was once productive but who has lost that capability due to not only giving birth to many children but also aged. The idiom is used to underscore the import of marriage within the community; meant for procreation but the present generation as argued in the music gets married like ‘wild animals’; they disregard age and kinship relations therefore ending up marrying ‘*sikhala mbako*’ and occasioning a glaring danger of the community drawing towards extinction. The study also revealed the use of gendered figurative language within the music: *khalinjola* discourse, *erundo ye khunungo*, *Wambumuli* and *Nambumuli* gendered monikers. *Khalinjola* (you will fit me) makes reference to not only the cordial and affectionate relation between lovers or couples but also refers to the partners or lovers themselves. Additionally, the study established that the artists have engaged with the ‘suit’ as a site for identity creation; people in suits are constructed as corrupt, immoral and irresponsible managers who have overseen the running down of companies such as Nzoia sugar company, Mumias sugar company and pan paper mills among others. They are further demonstrated as inhuman and malicious politicians on the Kenyan scene as they depicted to be behind the deaths of Babukusu statesmen such as Wamalwa Kijana, Masinde Muliro and Dr. Fredrick Masinde. The artists have further deployed biblical allusion through reference to the betrayal of Jesus by Judas Iscariot which is then transposed to

the Kenyan political scene where there is rebirth of present day betrayers within political circles who are captured in the music as first the cause of lack of Luhya political unity and perpetrators of atrocities similar to those of the colonialists to present day Kenyans. The study too uncovers the deployment of memory and return as a platform for reconstruction of the historiography of the sub nation through an engagement with the loss of cultural mentorship workshops (lubito) while at the same time ensconces relationality within the sub nation.

In general, the study sought to make a contribution to the study of identity. Of particular import is the intersection between identity, gender and social history overtime and expressed through artistry of the music. All the same, the study signals need for further research to be carried out in: Other popular music texts like from gospel artists in the community that can be studied in their own light to reveal their thematic concerns as expressed in their form and artistry. In addition, the study recommends that a generic study can be engaged to demonstrate the different types of songs that are created by the popular musicians and therefore seek to establish the role of popular musicians as ideologues within the Babukusu community. As a follow up to Ogude's (2007) argument that popular music can reveal the multilayered nature of identity of self and nation, further research can be carried out to demonstrate the veracity of this standpoint. Apart from identity, the same popular music can be studied to reveal other concerns since popular culture is a midwife to new ideas. Additionally, other forms of popular culture apart from music within the community can also be exposed to different scholarly lenses in order to generate different discourses. Finally, studies can be carried out with an effort at generationalizing and or periodizing the Babukusu popular musicians using different parameters for this was one of the major setbacks to the study with regard to selection of artists for the study.

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Discography

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Best of Wasike wa Musungu songs. Andy CJtv Studio.

Dj kasib BUKUSU MIX Wasike wa Musungu.

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Wasike wa Musungu-Omukhasi. Makali International.

Wasike wa Musungu-Jenga Nyumba.The Luhya nation.

Wasike. Chikura. DAT gabbweks.

STEVE KAY-WAMBUMULI.You Tube via torchbrowser.Joseph Walukhu Wanjala.

Jaguar 'kipepeo' Main switch studios, 2013.

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www.jiosaavn.com>Top Artists

www.shazam.com>track>emaliki

music.apple.com>artist>simiyumakhanu

open.spotify.com>track>kumwoyo kunjuna

APPENDIX 1

Interview schedule

A

1. What is your name?
2. When were you born?
3. Name any popular musicians among the Bukusu whom you know?
4. Are you able to rate these musicians?
5. Identify any situations whether cultural, social or economic that allowed the performance of such music.
6. What are some of the issues addressed in the music? Do these issues concern the musicians alone or concern the whole Bukusu and by extension the Kenyan nation?
7. Do you such musicians have any role in the society today?
8. Which characters are common in the music?
9. What styles of rendition are evident in general in such music?
10. Name some of the instruments that accompany the performance of such music. What is the role of each instrument?

B

1. What do you know about: Wasike wa Musungu, Simiyu Makhanu and Steve Kay? Explain.
2. Mention some of the hits that have been composed by each of them.
3. Were you able to listen and or watch Wasike wa Musungu and Simiyu Makhanu perform? If yes, how do they compare?
4. Do you listen to and or watch Steve Kay perform? If yes, rate him with his peers.
5. How factual are the characters/issues that they raise in the numbers?
6. Are we able to relate the issues they raise with what happens/happened generally in Kenya and specifically the Bukusu nation?
7. What styles are dominant in the music? Of what importance are these styles in the creation of the music?
8. What is your understanding by both Wasike and Makhanu holding on their ancestry by linking their names to their fathers?
9. Mention some of the characters that they create? Do these characters have any relation with the actual people the they interact(ed) with?
10. Name the names of the bands that the three musicians formed?

C

1. Are there any songs that capture moments of the musicians' life, the Bukusu nation and the Kenyan nation?
2. Highlight any issues that the artists raise in the music that correlate with both Bukusu and Kenyan history?
3. Do the Bukusu believe in God? How do they regard God in their lives? How do the artists capture this in the music?
4. How did/does the community regard barren women? How is this captured in the Music?
5. What is the Bukusu community's understanding of a home?
6. What is the Bukusu construction about death? Is this evidentially captured in the music of the artists?
7. Briefly describe husband-wife relationship(s) among the Bukusu
8. How was the kitchen space demarcated among the Bukusu?
9. Highlight any instances of patronage in the Bukusu community. How is this realized in the music of Wasike, Makhanu and Steve Kay?
10. How did the Bukusu ensure the security of their people? Is this evident in the music?
11. Did the Bukusu participate in any inter clan wars?
12. How did the Bukusu react towards colonialism? Explain.
13. How do the Bukusu regard unmarried men of marriageable age?
14. Were there any mentorship sessions among the Bukusu traditionally?
15. What types of wives do the Bukusu have? What of husbands?

APPENDIX II

Transcribed tracks

1. JENGA NYUMBA-WASIKE WA MUSUNGU

Haya, haya haya, haya mambo inakuja sasa, hapa ni kushauri tu wafanyi kazi wote wa mjini, dunia nzima, tangulia ujenge nyumba nyumbani, ndio uishi kwa mjini, kwa sababu kifo ikikupata wewe, mambo yanakuwa magumu kwa watu wa nyumbani, watajua nyumba yako ya muda ama watajua nyumba yako ya kudumu, hapo ndio matatizo yanaingia kwa boma sasa.

Nashauri wengi sana wafanyi kazi mjini, jenga nyumba kwako ndugu halafu urudi mjini, hata ikiwa ya machani hiyo ni nyumba yako, nimeonelea mengi sana kwa kijiji yangu, wengi wao wameruka na ndege kwenda ng'ambo, anajenga kule ng'ambo lakini kwake bure, aibu kubwa, aibu kubwa! Kwa watu wako wa nyumbani, aibu kubwa! Faida gani ujenge ng'ambo lakini kwako bure? Maisha yote ni ya Mungu haijulikani; maisha yako kweli kwanza ikaaga sasa, na ukiaga kwa dunia barua sinakuja mbio, kwa watu wako wa nyumbani, mtu wenu amekufa, mtu wenu sasa! Marafaiki wa mjini waananja mchango, ya kufanya geneza, marafiki wetu sasa! Na wewe mwenyewe, umejipanga kwa mochari, umeongoja geneza, aibu kubwa! kwa watu nyumbani, wanaanja mbio sana kwa kujenga nyumba, askari wako inzi inangoja wewe, milolongo ya magari ya marafiki wako, inakuja mbio sana kwa maombolezi, wanafika kwako ndugu wanapata uko nje, na inzi askari, aibu kubwa, jenga nyumba kwako, ndio urudi mjini, ndio urudi mjini, hata ikiwa ya majani hiyo ni nyumba yako, bahati mbaya ukufe kama mvua inanyesa, huku geneza inanyesiwa kweli na maji, wanatoroka wote, wanakuwachia mvua, hiyo ni aibu kubwa, unaonaje bwana? Oh Mr. Wasike, hapo umesema ukweli, kwa watoto wetu ambao wamesoma na kuajiriwa kazi kubwa kubwa wengine wanaruka mpaka Washington DC, lakini nyumba kwao hafikirii ama hafikirii kujenga nyumba, wakati ya kufa, hapo ndio unaletwa maiti, hakuna nyumba, anampa watu ya nyumabani kazi kubwa, huku wanajenga nyumba, huku wanachimba kaburi, saa hiyo mvua ikinyesa, watu wote hutorokana na sisi kimila yetu ya wabukusu kama umekufa unakaliwa na mjane wako awe akifukuza inzi, sasa mvua ikinyesa nani atabakia hapo? Hapo Mr. Wasike, kuna mtu mmoja anapendwa sana anaitwa Haron na bibi yake Sara amesalamiwa na Wasike yule mkisii, endelea!, nikifikiri niseme lakini ni mabaya, na washauri bure ndugu lakini msione mbaya, Maina!, khukhwama Ebutere, akhola mu-BAT.

2. OMUKHASI OMUKUMBA- Wasike wa Musungu

Ne sanyileo lundi khale khale, lelo makuwa niko! Luno lulwimbo lwo omukumba omutayi waba omukhale nende wa lelo, omukhasi omukumba omutayi oyo, abele ne kecha mungo mwoo, kecha nende lubito luangafu, wakhamulomania ali undomanaia umbila wae baba ali se manya kaba ka Wele khulima khwaba khuandalafu, ne ambile embako sewilamo ta! Mbolele bulayi bwo omukumba waba omutayi ne wa lelo! Mbolele bunulu bwo omukumba waba wa khale ne wa lelo, omukhasi omukumba omutayi oyo kabamo erundo ye kunungo! Nichola Skati wa Nabumbo kumoyo kwange kuli ndela, be sikusi nibabo, be sikusi nibabo!

Omukhasi omukumba omutayi oyo kabamo erundo baye enywe, yaba ne kola mungo mwoo kecha ne erundo ye khunungo, omuwa embako kakhulimila warunda khakokho khema, khabele khakokho mungo Jana, khele embusi ye chimeme, ebele embusi ye chimeme yarera khamosi

mungo, oli abona khamosi khemile kela engo wabwe baye enywe, waenjelesia omwana omukhana ali khembile mungo nibebio! Wa lelo yuno omukumba kecha mungo ne ekhanilisia, nanu olima bilio muno? Ndimila nanu mungo muno enywenywe? Oli wira kahkokho khewe, ali lia bio omukumba nibiebio! Khekhwangale!

Okheblinga engo tawe! Se ohea ta Peter! Mbolele kali mungo, mbolele ese wefwe Malakisi ese we lurare niyo oyo, nanyola Saenyi yaya kumwoyo kwange ni kwokwo! Omwana wa Milimo wa Nekoye wa Nabwami wa simbula! Ewabwe bakimweyi silikwa, batolometi nibo abo! khukitabisi okhwo, khukitabisi niye yo, omwana wa mayi, nga Saenyi yaya, yo mwana wa mayi, amulanga Barasa wa Inoka omweneyo. Aah! Aah! Akosi, akosi sindikha!

3. LIA NE BABASIO-WASIKE WA MUSUNGU.

Bona nelao lundi, nelao lundi, kumwenya kuno kwekhukambila balebe, akhaba nonyola sikekhe James, lia ne basio, ne nawe ne olilanga khundukhu, ne olifwa likhwolakho babasio nibo bakhola sisa. Orioo! Wikala emuliango ne onywa wengene munchu nanu olikhuyabila? Wikala emuliango ne olia wengene mungo nanu olikenda ango ao? Ikula emuliango olie ne babasio nyanga baliyaba enje eng'ani, ikula emuliango onywe ne babasio nyanga balikenda ango ao, wikala emuliango nolia weng'ene yaya oli ofwa waunya bubi, wikala emuliango ne onywa weng'ene oli ofwa waunya enamba ndala, bona Nabukenda kalila wa mawe akholario aunya bubi, Nabukenda ng'ali kalila wa mawe akholario wechule amukhe khane, ali nakhubolele mwana ewe wa mayi se obona waunya bubi ango ano, ali nakhubolele ne ewe onywa enyungu khayoye eyabe liloo. Nabukenda kalila wa mawe, nakhubolele ewe nonywa weng'ene enyungu khayoye eyabe liloo, ali nakhubolele ewe nonywa wengene enyungu kheyabe liloo, ikule emuliango Reuben mbole enamba olie ne babasio, ikule emuliango khane onywe ne babasio nyanga bali yaba enje eng'ani, bona Nabukenda kalila wa mawe akholario wechule amukhe khane, Nabukenda walilila munju wakelao walilila enje, Nabukenda kalila wa mawe akholario aba chibomu, ali nakhubolele ewe mwana wa mayi se obona waunya ango ano, ali nganemanye engani namwe lirungeti namwe khukula esuka? Ali nganemanye eng'ani namwe kharungeti namwe khukona mungo?

James obona orie wase omundu ofumilanga bindu ali ese seng'ene omanyile, bolakho khulole yaya!

Omunyange wabiyile, wemile, nemile nemile ndikho mbanya kamabeka wase, niko okholoma kano omundu alamala kaba nasio sikekhe, nekebilila lifwa nyanga nanu oli muyeta, ewe wamwene oli yesikha? Khebabe nge omundu mulala bali James Mufumbila kamenya emateka nende omukhaye wewe bali Yurita nende Getruda omukhana muleyi, khesiakho Jerida, omundu ne ofwile okhoya okhusikha, okhubimba, okhweya chisi, khoche Wasike! Nababolela Wasike wa Musungu khayoye nelocheyo yaya, nababone Reuben ng'ali yaya nababone bakali, nababone balia bongene yaya oli bafwa baunya bubi, nababone balia bong'ene munju oli bafwa waunya eteko, wikala emuliango ng'ali ne olia wengene ewe nanu oli khumanya? Wikala emuliango ng'ali ne olia weng'ene yaya nanu olikhusikha? Baba olia weng'ene munju ne khubolele namba nanu olikhuyabila? Siakhaba sikekhe olie ne babasio nyanga balikenda ango ao, siakhaba sititi Reuben olia ne babasio nyanga bali reba enju, Salim ewe yaya khayoye khesie khunamba, oyo wanatecho waneuni khabarebe, wikula emuliango olie ne babasio nyanga baliyaba enje eng'ani!

4. LULUMBE LWECHILE-WASIKE WA MUSUNGU

Kumoyo khakubolekho engo eee mayi Khasanti wa Namuku wera omoyo, eeeh oyo nanu wera omwibo? Bino biamila engelekha, embeo yosi yamila engelekha, se obona lelo yola, yambukha luluchi nayo yola, khambabolele kanja, khukhola khuriena nyo khurebe oyo? Khakhusaye Wele, khakhusaye Wele, Wele niyo omanyanga ako, Wele niye omwene walinda bandu, khambabolele njaiaya, bandu barenanga, ee bandu barenangaa, ne mukenda babili ng'ali murebanangaa. Kumoyo kwange kwaloma wase enywe, kumoyo kwange kwaloma koyo, eee eeee omukeni wa mayi Nabukwankwa, khambabolelele enywe, omukeni wa Nakhumicha omwene oyo niye, wakaloi omwene oyo, enda ya nakhombe ya Tivan ya nabukweya, omwene oyo mubanianiambi, enda ya Maili ya Manyasi eyewa Simbiri, khakholele! Siechele elala khole ndie baba siekisa siekisa siekisa!, mukhoya mwiya yaya enywe, bwechile bwe khusibala khuno, bwamila engelekha bana befwe, bwecha ne embeo khukholola ne khurera, kumoyo khekubole ee James Otunguli omulonja ese khubolele ewe.

Orioo,

Bandu bosu wa sarifu wanekayi wanabwami enda ya tulienge ya nuni ya simbula, James Otunguli olomanga babolengekho lubukusu nalwo lwenya,

Eeh, Wasike wa Musungu alikholama, basakhulu be musibalaba muno, muche mukanisa ne khusaba, hata yakhaba mutini niyo olimo nile ya misambwa, rura sibuyi ne osaba sibala sibe silayi busa, khukhwama khale efwe, abele likhuwa ne lilio khusabanga mala liwa, ese omukeni wa Juma Nekara tochi, Wasike loma khuche! Kumoyo kwosi kwaloma kurio, kwange kwosi kwaloma kurio, eeh kumwoyo kwange ewee, kekula efactory a kiliniki eyeywe omwene oyo mukanduyi namwo mo, bali Timu omwene niye, wabwe mubuwabukhonyi, kilinikii, victoria kiliniki ii, omwenwe niye osikhila bandu, kumukongo ne kukhaya otimaka mumwenomwo ennywenywe, kwange nakwo chimbiko nacho cha kwama, akhaba ne okholola bana ba mayi, nga ese Wasike kholola silo ne kumusi, kamali nako kelela, ntimaka muklinikii engene eyo niyo ya Jimii ya tela,

Thuu, chabila Wasike chakhila ta, onyola omukhasi waleka mawe ne rarawe wakhuamba sahi khwakhakenda

5. CHIKHAFU CHANGE MUNANE-Wasike wa Musungu

Nelile mumuse lundi khale, khekhole sisa nga okhasoma!

Kumoyo khangobole mungo, khayo nelile enywenywe, khayo nelile enywenywe, mwaba mungo mwange, mwekhola fulati luno, mwakwa kumweyeywe, mwakwa murende busa, chingano chili enjeyi, chikhafu change chosi chatiba, nicho ngonanga ne ndila, nicho chekhola bulwale wase, nicho chekhola malaria, malaria yayindila mungo muno, khubela chikhafu change echo, chikhafu change chosi bana ba mayi, chatiba chosi chaela lwawa!

Mbamba njiyila ebumukoya, chatibilayo, khu Nasike omukhana wa Namatitila, chinkobosia lundi ebutecho ebukaloyi, omukhasi naye khukhukha mungo, khaba sifune tawe, wela wekhola ke lulwana busa, James, abwenao ndilanga lukali sana yekhola lelo embeo! Naam, Wasike, likhuwa nilio obola lie bakahana ba lelo, selili lilayi tawe, bona olila ebumukoya olila ebutecho, kimiandu kioo kiacha, hata onyala wanyola omutecho mulala akhubolela ali ewe otamba, mala niye waya

chikhafu choo,sore,bakhana ba lelo khemukholabubi sana,mulekhe babana munju baunye erobo ne ewe okenda bali osibela? Wasike chichakana!

Waba Wasike khusialo,lelo nekhola khawasike,omukhasi niye narera ali Khawasike,kaba makhuwa sina,elio neli liloko,elio nekili kumikhing,saba Wele we kamani,Wele niye omanyanga kalio,silai ne sibi niye omanyanga, kamakhuwa kamakali ne ndeba wase,ya Nandako ya Nangwa ndima mubalako namubenge namututa, nabukweya, bewe lunani we businde, we bunyolo watima bukhayo!Bufubi bubu, bufubi bubu, mubabukusu khambule namba, noli mulala wenge'ene mumwenywe, okenda khungila naye bakuta, wola mubilwa barakikha khuchakha, wesi omutelwa wamwene wachakha, khane munda wamwene wichekha, butelwa bulinga bukumba, ne oli ne omukhana wowo mungo, ekhabi mbi bali okeniya mungo, wanyola khakofulo khumuliango, wekhala wakwa khureba babira, eeh wakeniya namwe alio? Wamwene munda wabola, mubone ali mubone sibuyi wase, abeleo sibuyi na mapema, eee ne ali ne khakhana, khakhubona wicha, khali khocha kolile namwe senge namwe kuka wolile, wesi munda wasangala, engokho yakwa ne kamani wase, eee mbola ndio, eee khenilile baye ewe, chikhafu change chosi bana ba mayi!

Kumoyo kwatima baye enywe, kwange khakurebereshe, ese Wasike omunyange lumuli, owema kane na munane, khayo ndome bandu ba Nairobi, Simon okhwa Kutolo wee, khakhusiee omwana wa Masibayi nareba, ewenywe mubalonja khondoko, wa mayi wa Namenge, wa Namenge womutila omulonja niye, wechela khu mufunje, wechela khuluusi!

6. KAMAKE- WASIKE WA MUSUNGU

Neremao, neremao, neremao, nyanga bona yakela, nyanga bona yakela, nyanga bona yakela, siswa lelo siamba, siswa lelo siamba, osibonela kamake, siswa lelo sicha, osibonela kamake, siswa lelo ne nesiamba, Reuben osibonele kamake, siswa ne sienya khucha baye, osibonela kamake,

Bali enula yama bwana ta! Eeh!

Babukusu baloma, babakusu baloma, bali yaba khale, nocha no oselela, nocha no oselela, wikhala mungo, mungo mumwabwe, wabona omwana na kenda, nakenda bulayi ne chimbilo, lundi baruma ne atima, omweneyo nyo bapa chacha, okhwa Nanjaya, nyo babakusu baloma baloma bali, enula yama ng'ana, kimima lelo kiaba kimibi, kiechile ne enamba. Nyongesa khwaloma wase, wesi lomakho. Abwenao wapile khubwene Wasike, enula yama bwana, ne chiswa ne wenya omanyanga oli chinacha kabisa ololela khumeso, kamake ne kabwomokha omanyanga busa oli luno khulalia chisisi namwe kamaresi, abwenao se olikhobe ta wapile khubwene

Maurice khwekhale wase, munairobi muno, khukhwama bali ematibo, daktari nakhoya, omwana we baliuli, wa nabwami simbula, enda ya kwaki niyo, alala nende Isaac, bamulanga khaemba, bekhala munairobi, khuolelesha nakhayi, siswa ne siamba, omukhasi nacha echoo, omumanyila lungu'nyo, omukhasi we emayika, omumanyila khulola, omukhasi okhali emayika, omumanyila khukenda, auna wee baasie, auna wee baasie, oli abona lisisi libuya wauana sibuyi, wekhala wapa hodi khane waunyile kumuya, kwe lilisi bayeahaha! Kwe lilisi baye, omukhasi na nasisi, omukhasi nasisi wase! Rokota waya, rokota waya

Aba oli aunyilisha owasie chapati ekheunya, kola munju ne kanja khulomania omusecha, omusecha oli arebakho sindu ali basie kameji kali wae nasaba mumoni, alola bunyisha busa, ata nganaloshelesielakho omusoleli niyo balanga Benard Kundu Wekesa Nyukuri kama ekamusinde kimilili, kalola busa ali khwemile khubu ngali, Dismas Barasa Masungo okhwa Maurice Makanda omukhaye wewe ne ali Elizabeth Mungayo ne ali mukhana muyitu alala nende Jane ne ali omwisukha kamili kabisa khukhwama niyo khwakulanga kamakhese khale, Wasike babolele baulile!

Babukusu mbabolelelenga Nyongesa, ee bakhaya!

Mbara niyo bali barengkhe kumurengkha balikho bakomokha kamabeka.

Khakhubole nakayi, khakhubole nakayi, omwana wa okhwa kanila, Walusuna nola Barasa owa Milimo, omuyundo wa Nakoba, wanalioli mitungu, oyo khamukhesiekho, wa Bapitoni, wa Bapitoni, omukeni wa Rosi, omukhana mukabarasi, we batobo baye ,khukhwama khu chimoyi, khundererwa, sendoma makali, lelo sendoma makali, mukhandolela bubi, fwana omukambisi, ese wo omukananchi.

Watacha wa chimoyi mpaka nakumbuka Christopher Mutobo

7. SABA WELE-WASIKE WA MUSUNGU

Nerekao nrekao lundi nerekao bandu khwingile mukanisa ne okenda saba Wele

Kalaa kalaa Wasike,

Lukendo olwo lwo omwene, saba Wele, lwenya khulia, Saba Wele!

Khwaka bakimbisi saba wele

Wandaye ya John Wanjala

Khusibala khuno ata omufwi yesi asaba Wele, ata omubini, asaba Wele ali nencha bakhandila ta, kakhaba kario Wasike khesiakho Stephen VK Juma, alilanga mayi wewe Joina, kamulekha kapa sibi kalia kamachuka kabisa, endelea Wasike!

Oyo kamenya emateka, ese nareba, oyo kamenya emateka, oyo nareba.

Na ne wola Bungoma kuka Reuben khaemba Wanami nende Alfred Urembo, ne ali omulanda ne omunyala omwana munyala wanyala esialo, kenderesha khangu khwambukhe oluchi,

Eeh, omwene niye okusia balosi chifiuchari

Kumoyo kwola kanduyi, nyola Jamin Watila, Watila kaloma elomo, ali baleebe baloba, bali ewe se oli wekholo, busomi bwosi banyima, ali maayi owa sala, enda yabwe ya nakoya nkengo, oyo niye wakholakho kazi, ali kalima chinyenyi enje, wakusiamo kamapesa ,kanyolamo nyo nacha busomi, kumukunda nikwo baloma, kulimo eng'neni, lelo nikwo baye enywe, kulimo embolela!

Kumoyo kuno baye, yo omutelwa ekona enje, bana ba mayi, omubayi kebaya ya silenge baye, bana ba baba, omubayi kesaba silenge nasio, omundu ne khuchekha, akhuwa chingano, okhuchekha mungo akhuwa bibindu.

8. OMUKAMBISI-WASIKE WA MUSUNGU

Bona nereka mumuse lundi balebe, nereka nga olila kamasika khu musakhulu masinde mulilo owa Makinia omukinyekeu nakibondoli, owafwile nilio khukhamanya ta Wele pole baba andi wakhubelele, nono ka Wele sekamanyikha sekhukhuyingilila ta,

Eenalile, ee enalilile, Wasike enalilile, ee eenalilile eee enalilile, owa Musungu nalila, owa Makinia, owa Makinia kacha uingerenza, bali akobola, abli akobola, wecha omusulunye ,ee boosi baye, ee boosi baulila khuloma khwe, eee boosi baye, beikina bakwa sisa baya, eyatibia wee, khwatibishe omukambisi baye ekhwatibisia,ekhwatibisie omukambisi baye!

Khukhola khurie? Eebaramile muluma kimioyo baye baramile babaramile muluma kimioyo baye, ebaama bona, ebamaasai bosu baye balila Mulilo, balila wa Makinia nauka! EeMutranszioa mutranszioa mwosi bekalao, kimiliango kiosu bekalao, eeHomabay, batimaka balila Mulilo baye, ee Homabay, batimaka balila wa Makinia, be ebungoma, Makhanu ali kabele kosi karie? Kabele karie? Kabele karie omukambisi baye? Nga Michael,nga Michael Wamalwa ee walila, ali baba baye ali baba baye khwatibishe lole , Stenule Stenule Khakina yesi, oyo walila, oyo walila we emiendo walila, oyo omuliuli wa nabwami walilla Mulilo baye wa Nekoye mawe wa Namboko niye, owa Wamoto,be emiendo bosu balila be e miendo be emiendo bokoli bosu balila, ocha ebutesio bateso bosu balila Mulilo bateso,bateso angurai bosu balila, ee apoloi, apoloi, balila Mulilo baye ee apoloi apoloi balila Mulilo baye,eEmmanuel, eEmmanuel wa Milimo walila kaba karie?, kaba karie omuyundo walila koo,etongoren, etongoren balila wa Makinia, etongoren e tongeren,balila wa Makinia,akhaba ndalu, akhaba ndalu, yosi balila baye bali silobile bali sikhaiyile siana mukhwana siasuna wase ,ee Wasike, nalomile khandhoyele, khamuulile khamuulile niko omwene kaloma,

Kabali ndikho mbea basakhulu khemuulile niko omusakhulu oyo omwene kelocha musibala sikilia kaba omukambisi:

‘ Katiba ya Kenya ile katiba hayati Mzee Kenyatta aliweka sahihi, ile katiba, marehemu Ngala na Tom Mboya na Gichuru waliweka sahihi,ile katiba, bwana Oginga na mimi na Ndhenge na bwana Moi waliweka sahihi, inasema hivi, inasema ya kwamba mkenya yeyote, mkenya yeyote, ana haki kuishi, maisha yake,awe na haki yake , alindwe sawasawa kwa kisheria,aa, aa achukue dini yeyote ile anapendani dini yake ya kuomba,awe akisema maneno yake bila kudhulumiwa na mwingine yeyote, aende kwa mikutaano kama hii ya leo, achiingize kwa chama na wengine kama hii ya Ford,(wasi, toboa) bora, hawezi kuziua mwingine kuwa na haki hizi zote za kikatiba, KANU ndiyo inataka kuziua wengine waziwe na haki hizi’’,

Khuli khwetikita, khuli khwetikita, yakamaya mayi, khuli khwetika, khuli khekwoyela yakamaya enywenywe! Khwakama, ekhwakamila okhwo khuloma baye,khwakama ekhwakamila okhwo khuloma bona,ekakwisha, ekakwisha kimikutano baye, bee ebungoma, bee ebungoma bosu bemane, baturukana baturukana bosu bemane, bali khola elomo, khola elomo bona yakamaya eeh, oohh ooh ooh ohh ooh ooh ooh,khayo lubole,khayo nelilile mukhandomela bubi, mukhambolela, mukhambolela ese nalilile,eee Otunguli Otonguli khwalilile baye, bana bero,bana bengo, baluhya khwaesia, ee silobile,ee sikhale siana mukhwana siasuna, khwatibisia, eyakamaya yakwa mwikanya ko!ya kamaya,e yakamaya yakwa mwikanya ko,! Khwamia ena, khwamia eena, kamabele kamabele ka nusu bulaya, kekisikimu kekisikimu, kakhoya no omulindi, ekekisikimu, ekekisikimu kakhoya no omukabaa, ooh Wasike, khane nisio

wenyela elala nisio... , nga bolala bali kolanga amuliango ne katikha, kumoyo okwo ee, kumoyo ewewe James Otunguli, bolamo yaya, bolakhomo elomo eyo baye.

9. BALEBE-WASIKE WA MUSUNGU

Bona lundi nesimikhao khale!

Balebe boo bano, baba nga ne kafwa, baba nga ne kafwa, kumwaka kwa arobaini na nane, balebe bandekha, balebe bandekha bamwata, nekhola omukiayabwaye, balebe bamwata, Reuben ewe Wanami, Reuben ewe Wanami, lukendo lwa nabalee, ngobola engo, Alfred Ndombi, Alfred Ndombi, urembo, Alred Ndombi, omwene oyo omulanda, omunyala we ngelekha baye , wechela khumufunje, omukeni wa nabuechalo, omukikai,...Nyongesa baye, mwana wa Mukanda, Nyongesa baye, mwana wa Mukanda kwasaaba, niko nabira Naitiri jazz band yaloma elomo, omukeni wa nabulo wanakoko omukangala, ee mbulile babole elomo Nyongesa lomakho yaya, omukangala Nyongesa lomakho!

Abwenao wabolile Wasike, mbara baluhya ne babukusu namwe niyo muli ne banyala mwaulile Wasike nge alakananga, kemile khubungali kabisa kabisa khusibala khuno ne wima khubungali ne baloma bali balola bubu

Eeh, ne oli nende mungo mwoo, bona lelo chinyanga chino chabele che khumanyana, khumanya efamili, ne olamala wafwa wenyokha mungo. babana baramiremo, aba wabalekhele chinganakani, ne bekhali babana be liulila ne bamanyana, ne bekhali beliulila aba ne walikhile kimitambo, bana ba nayela bana ba nayela ,khantimake chimbilo, echebukora baye, chebukora baye, mubaliuli, echebukora baye, mpaka Elam Siundu, mwana wa atayi....mwana wa atayi niye, yaba omukeni wa Pirisca mbuka busa, Pirisca mbuka busa omwana mulako omunaluwa, liloba liamumila ko, eeh mubaliluli, echebukora, enamarambi mubaliuli, khandime mubirunda, nyola yo Martin baye, kama eeh, kama lubeka abundu bali emakoselwa mayi, likhuwa nilio nalola, kali enuyima, sina siaba sibi, Reuben sina siaba sibi? Sina siaba sibi? Stephen, sina siaba sibi mubandu? Libuba libi, omundu lelo akhubonela sisio, libuba khane libi nilio!

Liakhaya Daktari

Daktari liamukhaya, kakhasilikha sanyala libuba nilio, lelo likendela munoti, libuba lelo, liolile munoti iii, Rex Simiyu, omungura, Rex Simiyu, kamenya enabing'eng'e, enaitiri, kamenya enabingenge mayi, yangala! Leta raha, leta raha leta raha, aiii!

Wasike oli khwola Tongaren khunyolayo Paulo Kasili

10. MUNJU BALOMANANGA (BUKULO) - WASIKE WA MUSUNGU

Bukulo buli munju, bisuli bili nako omukhasi ne omusecha balomananga, onyola Reuben enje omusani we kamani sana, bikio waboyile ne khane ango alomananga! Onyola Wasike enje omusani we kamani sana, likoti waboyile ne khane munju alomananga, akhaba omukhasi Jerida, omukhasi we kamani sana lirinda waboyile ne khane mungo alomananga, sisionakanga chinju ango bitina ne lipesa bukesi nende bumesi, bionaka bubu, balio babalimu batamba kumushahara nibo babonakanga chingo chefwe, limenya lie munju mvumilia chitabu, omukhasi no omusecha ango wabwe barenanga, James lekha neloche omwana wo omulonja ne oli omulayi mungo khane mulomana murio!

Orioo,

Sisionakanga Chinju ango bitina nende lipesa khukenda nende khumela, ngali ngali khwonaka bubu, namwe mbea James? Bola khubone,

Anano Wasike solikhobe tawe, olabona lukoba lwo omundu lwonekha namwe ebusiness yo omundu efunikha, bulime bwo omundu sebulimikha bulayi tawe, okhaloma oli bifunikha busa tawe, bitina, bitina nibio bibionakanga kamkhuwa ke mungo mwo omundu, nono anano Mr Wasike ndikho khesiakho ebuyofu omundu bali Gabriel Kengo owa Wanjofu ali Busia, omukhaye wewe bali Selina Amunga Nameme, Elika Sikuku ee omukhana namukhula kalasina Atieno nekara niye, lakini bitina omunyange nga ne okanisie khabiwe!

Balio bajirani, jirani bakali engo eyi bosu nembalola balomananga!

Obona omusani busa akhulekha mukendile mwembi,oli ocha khukenda mulia mwembi eyo, akobola engo acha khubolela omulosi wowo ali ee omusecha lelo alia khusoko wase ,ali akulile chikilo chibili che nyama chimufu wase and wesi se olilekho mungo muno,nono omulosi wicha engo, omulosi kumunwa warere khukundi busa wauka nono ese yuno ndoma ne nanu?

Bitina ebio nibio bibi!Bukulo buli munju bisuli bili nako omukhasi ne omusecha balomamnga, nabuala bamanya natela nakutwa mungo nambaya nemanya ango wakutolo bakona meso sakanya namureba natecho wanekhonga neuni khayoy mbole ewabwe bali ekhaweli, Reuben khambule owa Wanami ne omwene engo, omuala omukoyabe natela niye nakutwa, ngobola emakunda engo musirisia ne manye engo, ebukokholo niyo elurare, niyo ebulindwa, yangalanga chiwaya, Wasike nga ndomanga, yangalanga chiwaya, rokota waya!Bukulo bukona ango, bisuli bimenya asi, sibala sino siefwe siakwa mubitina, akhaba omusani mungo omusani we kamani sana nololelela mungo mwewe yesi alomananga, omukhasi Rita omukhasi we kamani sana nololelela munju mwewe yaya kelung'unya bubu!

11. SIKHULA SICHA ENJU-WASIKE WA MUSUNGU

Bona nela mumuse lundi basakhulu, mbabolelanga, okundi bali ali Wasike kafwa, tawe sibabolela! Sikhula sicha enju, bana ba mayi enywe sikhula sicha enju, sikhula sicha enju, mukhasikicha tawe, khane sikhula sicha enju, Wasike baye, nakendile musikimo nanyola chilomo mbalolele, basakhulu baingana, mulala areba owasie ali Namaemba mungo muno,ali Namaemba mungo muno lelo ebusomi semubona lelo kacha ena muno? Oyo wamubolela, rarawe wasala omwana wamubolela,ali Namaemba ee,Namaemba omukhana bali kacha lilia,bali kacha lilia yaya,omundu niye kachakho khakhandu khamasikini busa,khandu masikini,omwana wange obele omusomi wacha khumasikini,kamafuki sekarebanga,akhaba omuyinda ne ocha wa masikini wola,Wele baye,Wele niye owambasia bilamu baye ndekela,okhamwikicha tawe, akhaba wesi ne warera mawe mungo mwenomwo,sewacha wamanya oriena,oli ncha mwo mtajiri namwe masikini,James Otung'uli,bona oyo nga nekaloma omusakhulu naye omwene, mbolele khunamba,noli omulayi bakoki bakhwisa lukiso mungo omwo!

Orio Mr Wasike,kamakhuwa nga ako kario niko khukhoya khukanie Babukusu,omwana wowo nakulupe kakhamala university kapurucha kacha America,nekecha acha khumilimi olekha busa,sekachilekho khubela busomi namwe esura tawe,kamafuki kakhwesile,ne bakhasale omutajiri,ndola ndi Wasike waloma oyo aba kabeya busa,nemalilisha nende Joseph Makanda

wawatako omukeni wa Namarome nende Wesonga, chichakana okhwa Musungu. Yee mubolele eee, bana ba mayi rekeresha mbamonyele, wakhaba eeeh nobira rekeresha ese khambole ako, chianwa baye, ne wenya erekodi ya Wasike wa Musungu oyu, kendakho Bungoma, orebereshe chinamba wa Shariff nimwo engo, ebungoma bareba bubi, bali Shariff Wasike ali ena muno? khamuwe chinamba, kenda bulayi orebe Shariff namwe omwene, ese mbabolela, buli nyanga nelochanga Wasike wa Musungu oyu, kumoyo khakubole, ne buli bulayi khambole khunamba, ewe Reuben, likhuwa likhola khabili mubabukusu, noli ne omukhasi, noli omukhasi wowo muwe khachikoni, khayu khachikoni akha, nikho nibasia niyo esiri yo omukhasi mubandu, nachilekho baye enywe, bali ncha bukeni, bukeni bwe kamani busa, oli khuli khubukeni, chisa chola, chola cha lunch enywe, barera bilio, ee Reuben babira ng'ali khumeza, oli babira khumaeza, oli babibikha yaya, bomola engokho, baki-bakira khusahani, babanala khunywa, bali khuwe esupu khunywe efwe khwanala esupu yaya, omwewne wee, owera engokho, bali achukha esupu ario, bali achukha khusahani, khane watekhelemo khakhele khali mukari omwo, khakhele baye, khama musupu khakalamalilila mungaki, chisoni chema, chisoni chatila bakeni ne kamani busa, chatila baye, omusakhulu bali aunguruma bandii, bali alomania omulosi, efwe khwamanya khuli muchikoni nimwo, echikoni niyo ekhola, bana ba mayi niyo esiri ye mungo, khalukwe balebe! James obona oriena abwenao nao?

12. KUMUSULA-WASIKE WA MUSUNGU

Se obona nerekao lundi nga ndi Wasike omwana wa Musungu, namenya emalakisi, ndomela enairobi, nono kumwenya kuno, kukwonaka chingo. Kumoyo kumubi, mubabukusu baye enywe, kumoyo kumubi, mubabukusu baye enywe, se obona mumusula, lubeka mumuloba, se obona mumusula, lubeka mumuchekha! Omuengele mbole, lubeka bakukana, lubeka bakhukana, ne lubeka baloma. Bana be ebuluhya khuambane enamba, babana be ebujaluo mwesi muambane mungo, bana be eburagoli mwesi ambana enamba, omulayi mumukana, lundi mumuloba. Babukusu babi, khambabule yaya, baamba omulebe bamwata enje wara omurende mumaika! Ekitomboli ne ekioni yonaka mungo, ekitomboli ne ekioni, ekileki yonaka ango, nabea engokho elota ne lukhu! Ekhabi elota na oyo atimania, ekhabi elota James, na oyo atimania!

Orioo, Mr Wasike, babanyange khwemile khu-speech kene oli khwinyokhawo bali sekhwakholanga ekazi ta, ne ndikho mbola bung'ali nga wama khuloma oli, ekhabi yicha mungo nawe osakula, olikho obolelela baluhya abwenao, omuluhya abe meso, aambane, mala khukholele alala, ne khukhwama khale, omundu yaba anyala kanyola sindu sienkila munju ne sakula sicha, ne busia okundi naye asinyola, nyo kemenge luabweni ne alola ali oh sisindu esi siabechanga sisiase!, sendikho mbea ta omunyange, ne kekhalo ndikhomalilishakho nende omundu bali Silverio Opoit, khukwama ebukhayo, okhwa Pakiro, omuluhya niye, kalaa basakhulu khoche!

Kumoyo kumubi Reuben kumoyo kumubi, kumoyo kumubi, khuambane khunamba. Omukhasi ne akhukhaya akhurakho enamba, omukhasi ne akhuloba akhurakho liloko lia amani. Salim, Wesakania, bali omukhasi naye wamuyaya bindu, kamapata mungo, halala ne kamaika kosi wasiula mungo biosi, omwana mutecho welila, akenda nende Alfred, Ndombi omwana mulanda, kamenya mu-urembo, baloosi mwesi chifiuchari che khumaru, nende bie mwikosi mucha mu-urembo, oyo omweneyo omukeni ebuachalo, alala nende ebuengele ebumawe, Alfred, mawe omusala omukhana mumeme, kimilembe kiola!

Khukobole mungo, ebungoma baye enywe, mukhesiokha engo, enyuma ebungoma bareba, bamulanga Nekesa bisiao enamba ya Wasike wa Musungu luno naambile mungo, se obona

bamusula omuengele se obona bamusula,se obona bamusula lundi bamukhaya,balebe be ebung'oma babukusu khane mulimo elomo, balebe bange babukusu ewebuye muboola kenda, khanje kiminini,khanje kiminini,khanje kiminini,Wasike,khanje kiminini!khayo khwangale khwangale kamata!

13. NAKHAMELA-WASIKE WA MUSUNGU

Narakikha lundi bana ba baba nga ndi Wasike, nelile mumuse khabili, khwakhatima khutima khulola wa nanu?

Ese Wasike nga manyile owase, ese niye werurare, khutima khwakhwatima khurio, khucha wa nanu nga ndolela? Khuambane kimioyo baye, ndi yaba khale owase, khwakhwana bulayi, khwamenya khusibala khwamenya nga balebe, nisio olile sisioo wase, sikwile munda sisioo wase, omukhasi okhufukile owowo wase, omwene oyo niye obuyila!

Ese khambole nga nemanyile, omubukusu khale owase, niyo akeleka, niyo akeleka mumuse, niyo kakhonya niyo akeleka mumuse, khambole simwamu elomo eyo, sie mukunda se osimanya, khubela ka Wele sekamanyikha.

Okundi abola bali ali engokho yase yino khalie mudisemba, hee hee, aba disemba omanyile si ne okholeyo ne olie baba? Ne omanyilasi yikhole kumukulukho? Namwe mbea James?

Abwenao Mr Wasike, olikhobola kang'ali, omuchuma ne omumaina yaba ne akhina mumalwa, akeleka niyo kakhonya babasie balia, apana khukhinila ye mwitala, ne luno ruri mwesi basakhulu, ne wikhale nga ne alomanga ali nimwo olile nimwo ofumia, omukhasi wowo kakhaba omumalimali mala ne akhuwa baikhulia ne wikura, omwene niyo obolela mubandu, niye wakhulinda, basakhulu buyila niyo walia! Wasike khoche, mala okhesiakho omundu bali Alfayo Mwanja ne omukhaye wewe Rispa nende Zippora, echenjeni.

Kumoyo khekubole wase Wasike,Masoni obola elomo eyo,Patrick Masoni lole, ese ngenda ne manyile wase, kamenya Harambee baye,rarawe kacha mbuka busa,omwana kamupaka baye,kamupaka wa mwira ebukelema eyo, kumwaka kwa sabini baye,sabini na tatu baye, nga mawe yesi baye, werana nende bafubi baunya elomo, mawe yesi wacha lole, bulwale bwatila omweneyo,bwekhola kumusambwa baye,bafumu batima aluuya balua,ka Wele sekamanyikha,Masoni kalila elomo eyo,ali mayi wacha khale,niye kacha khale baye, ese mayi wa khabili naye,omukhana omunyole wa khabili niye,yangala,yangala, yanagala, yangala, yangala, rokota, sukuma!

Richard Walusuna, omwana wa Barinaba omuliuli nabwami omweneyo, omukeni omuchemwile niye, kamenya mbulile wa Mayi!

14. DR. MASINDE (BALILILE)-WASIKE WA MUSUNGU

Bona lundi nela mumuse ta, mubabukusu, lilio lifwa lilala litundubikha,lia Dr. Masinde, khukhwama Emayanja! Balilile eee balilile yaya, balilile emayanja balile bereba!Khukhola khurie babukusu khukhola khurie?Khukhola khurie,khukhola khurie khwetila?Baelanga bandu baelanga, bafwichangaa baye,bufubi lelo bubi,bafwichanga Reuben,bafwichanga ng'ali, bafwichanga mwana wa Wanami bafwichanga enywenywe,bandu balila beumba,bandu bauka

busa, bandu balila beumba,bufubi lelo bubu!Khukhola khurie enywe nyo kuuwilile,khukhola khurie Wasike nyo kuuilile elomo eyo?

Bafwichanga James Otung'uli mbole, omusinde wa Lukisoyi, bafwichanga enywenywe! Mbolelesha owase, mbolelesha eee, mbolelesha Wasike, mbolelesha owase, kaba kariae baye? Kaba kariae? Kaba kariae kumulambo khulota engo kumufume? Bafwichanga baye, eee bafwichanga, chinombela cha Mulilo yaya eee nalila netila, James Otung'uli yaya bandu bafwichanga, bafwichanga emayanja bola elomo ebweneyo!

Wasike niye okholoma oyu balebe, khulio khufwa khulalala basakhulu, nikhwo olwasia omundu wamanyakho nga oli ndikho ndwasia, ne sisindu sikhwichilanga busa mungo busa sibimbilile, sikhumalanga kamani sana,sikila mukholo wikhalanga ne omanya oli aba ndi khola ndiena aba wasiwasi, Masinde kaba oli kama Nairobi bakali khwicha kuuilila mbobali Dr Masinde amalile khufwa,oli khucha khukhebulila likhola khabili khubona kumulambo kwola mungo bandu khweumba sana,lakini Wele wamwene omubikhe niye omanyile!

Bona Wasike,khuli munairobi,okholila Fredrick Masinde,abele omundu omukhongo mubungoma district namwe mukenya,ne lifwa selilakanga tawe mwana wa Musungu,buli mundu nende lulwewe,efwe khwafwisha lelo khwanala lakini khwalila Dr Fredrick Masinde khwalila ne bakekhe,sesili sindu tawe,khusabila Wele amubikhe abundu ali embeo endayi!

Khukhola khurie baye?Khukhola khurie baramire?Khukhola khurie,ambana kimioyo nanywe muramire,mukharekeya musibala,mukharekeya murie,mukharekeya mutindibala muriena aaa? Nga ndomile eee,nga ndomile, muluma kimioyo murio bafubi,Nyongesa!Nyongesa wa Nakaoya, Nyongesa! Nyongesa wa Nakaoya.

Orio Mr. Wasike,esese Nyongesa wa Nakaoya,ndikho khesia ne kamani omukhaye wewe, Anyesi Musabi,nende Tereza omwisukha,Jones Wangwe,Agnes Namusonge nende Josephine omuala,khulila kamasika ka Dr. Fredrick Masinde!

Khulilile baye, khulilileee, khulilile Wele khulilile khwetila, bafwichanga khusibala bafwichanga, bafwichanga khulala khubolelesha owase!

15. EKOMBE-WASIKE WA MUSUNGU

Kumuyo khakubole baye, kumoyo khakubole baye, liloba liamanya khulia bandu! Ekombe khane engo baye, Barasa wa Musungu mbuka busa, ekombe yalia bandu! Akhaba ne wesinga oli fwa, akhaba ne weng'ona oli fwa baye, lifwa liamala sialo! Kumoyo khakukende ekiminini, lifwa lia omusakhulu ee baye Makokha katiba ario!

Anoo Mr Wasike olikhokachula khu Makokha wafwa,kafwa kumwaka kwa elefu ndala na tisaine na mbili,disemba, lifwa lia Makokha,ekholo omusekese,alafu omukhaye wewe kecha katiba kumwaka kwe elfu ndala na mia tisa thamanina na nane omukhana bali Anna Nafula Malaba bafubi niko kalekha nibo bano: Tunayi Nabwile,halafu George Moses Musumba mwalimu Jackson Nalyanya Mbakhila,Nakhumicha,Christopher Nalyanya Mbakhila,nende Rose Nekesa namaafu,Mary Nasimiyu, Richard Machapile Makokha,halafu, Everlyn Namusonge Biketi,James Sisinja Makokha, Namusasi Makokha Musumba, Agnes Namuyemba Mamai and Samson Webii Makokha, Webii nalila, ee kumoyoo kwa Makokha khwalila, kombe niyo elia bandu!

Mwana wee kaloma, kamenya mu baye,...eee, babolaa ee, khayo ngende ne manyile,baye ee ekombe sereba ngali, mwana wa Makokha omusekese, akhola etamulega baye, ee nareba ndio, eee erurare mbole elomo, ee Patrick baye...eee, omwene oyo omuakhamini niye, omusoba we engelekha baye, oyo niye omulia sondo, omukeni wa Jane ii omukhana wa Jackson urembo iii, eee nareba ndio, omukeni wa nakimwei silikwa, enda ya Temba niyo baye kimilembe kiola eyo, ahoo James Otung'uli, ewenywe ebulonja ekhelela.

Eee!

Khayo mbole nga nemanyile...

Eeee! Khwemile khemile, khwemile, khwemile, okhebilila Nekara ta!

16. BULWALE- WASIKE WA MUSUNGU

Bona lundi nerekao lundi mumuse mumuse nga Wasike wa Musungu, namenya emalkisi, omunyange kane na munane. yaba wandayo bali esimbo ye mukongo lelo yekhola enoti, omwana wange wacha wakhochawe muambila khakokho, ngeba lelo kenyelamo lipesa,bulebe buli enje eyi, bulwale buli enje eyi, bali bwa ukimwi bukhali na daktari ta, balulanga yaba lululmbe balulanga lukhenene sifuba siangalala, basungu nga becha khungo omuingereza baluona ne kamani, bosi bakhwaya ndi,khusilikhwa wa nanu,kumkongo kwakhalaka embosi, khubele khuambana kamafuki kekhola namba teke,kekhola ukimwi wakona asi bubi,James Otung'uli oli sina, khwiyaye olia Sikwe luno okhalia sia Namunyu,sibala sino kamakhuwa akosi,yaaa abwenao Wasike obolile kamakhuwa kabili ne kasha khumawana, ne akhuboela ekhafu,kakhubona ne oli makono matupu sakuwa tawe,likhola khabili bulwale bwa ukimwi, balio balala balia mumakhuwa ako,kumoyo kubole khangobole engo omunyange wema kane na munane khangobole mumakunda,engo oyo niye wa miti shamba Festo Mamuli, omukhoma nawanga,oyo wa Nasenya.

17. KUMOYO KUSIUKA-WASIKE WA MUSUNGU

Kumoyo kusiuka,kwange kusilola,kwange kusimanya, ya nasimba elila, kona khwasie alila, kona khwasie aloma,bindu bakabana, wecha mukaba,rora bichi baye reba kitimule wanyoa ebuyumbu,wanyoa ebuyumbu,kabona kamakali,kabona kamakali,omundu wabukaba,kaba omuingereza,wecha ne ndege, wakwa Nairobi, kakwa Nairobi,wanyola king George, wamubolela elomo, ali yikha kumwikha, okabe bubwami,wekha kumwikha, wola naikuru, wasimikha liema,wekha six four,mueldoret wasimikha liema, wekha kumwikha,wacha murureko wanyola yoo Mumia,wacha ebutere mayi,eeh warayo Chilingi,wakaba bubwami,emwalo ebuchaluo,laurenti ongoma,wecha ebukhayo warayo kitwi,wecha ebubukusu,warayao Namachanja,wambukha lwe ebunyala, warayo Ndombi,wecha muwebuye, warayo Mayeku, wacha ekimlili, mungaki muluteka bana befwe,warayo bana befwe,khambule lubula,naloma tekete,wakobola emwalo,ebutesio baye,warayo Inkisaka,warayo Munjaru,wecha abila,lubeka lwe esirisia,eeh omwami Makhaso,omwene omumusomi,nantoboso baye,yaya khukabana khwesa kumukoye uuuwi,uuuwi,khambole lubula,kwola kumwaka okwo,kwa sitini na tatu,Kenyatta walila, ali bubwami bwefwe bwe bamali,sebukabwa ne omusungu wase,fwabene khukabane, kenyosha siasa,bamuboa bamuboa kapenguria,kiminyololo baye kie ekhafu ye khwichoki, Kenyatta waloma, mwakhaba ngali ne mumboa,akhaba ne mumboa,mumboela khubwami bwe bamali, endakano yama khale,yaba yomurume,yaba yo murume,sitina na tatu,khwanyola

madaraka wase,khwekhala bukhwikhala,Kenyatta waloma,ali khukhwikhale asi,khukabane esang'i,esang'i bakira asi wase,omusungu webaya,wakhulekhela mayi,khubabamo libuba, khukhabomo libuba,khukhabamo khulomana,khulomana khwa sina wase?Kumoyo kusiuka, khwesa kumukoye,uuwi!Kenyatta watima,wema khu Nyanja,wacha nende siya,warao sie omubese mu mayi,omubese mu wema sikeleka,yesi wema sikeleka,karao endakano,ye bubwami bwe bamali nende omusungu,Kenyatta waloma khendo khalimuno,khe bubwami khali munyanja,ese wanabulobe mayi,engo wase busa,ngona mumasanja wase,khendo khakhina, khendo khakhina wase....!

18. LUBITO- WASIKE WA MUSUNGU

Khwarakikhe khale nende Wasike chana lundi, kuno kwe lubito,basie sibala sionekhe, wicha khulola buli mwana wakwile kunyanywa saria mawe ta saria rarawe ta, butinyu bukali sana,yaba khale khwaba nende buri bukali khu rarawe nende khumawe, khubita khwatiba khurie khwakila khombakha ya bwenya, khubita nga khwa tiba mubandu, khwakila khwarera lirangio,khukambilana khwatiba yaya, khwakila babana barerana nga chisang'i, mwana wange wacha echumo,akobola munju wecha ne omukhasi omuangafu!Ndi yaba bakolongolo ne bakikwameti baba ne lubito,yaba nabita akhaba omwana omukhana, kecha ne lubito luangafu,lelo bunyanywa bwema,omwana akhulola mumbafu, ali khuloma wakhulekelesia baba narera omukhasi wange, oli Wafula kamile muchumo, ali musimba kelung'unya, mawe ali Wafula wechile ne omukhasi, khane omukhasi wayikhola sikhala mbako! ohh ohh lisaye liabuna ta, ekholo yembiya!ese Wasike ndoma ndi moyo niko kwamanyile kwemile oli ndoma ndio bali kheloma,khane chingano chawele mubandu!Festooo wee, basoseli bama mchengo, wanakhabi kema khuyanga, wakila wombakha lukoba, nge ese Wasike narebire,narebire omunyange wase wambolelela, ali sindu sisionaka lubito, yaya busomi ne lipesa baye!ali lubito lwatiba khwipesa, yaba khale efwe Babukusu,bali omwana wa mao esimbo ye mukongo!Lelo lipesa nilio esimbo ye mukongo! Ndi ese omukeni wa Nakhumicha, omukaloyi omutecho wee, enda ya maili ya manyasi yasimbiri ya Sikolia chingano! Khayo khwangale chiwaya basakhulu, aahh aah aah sakula, sindikha, sukuma, khuruuu paaa!

19. MACHUMA –WASIKE WA MUSUNGU

Nerekao!Nerekao!Nerekao!nerekao!siloma nanywe Babukusu,khemundekhele Wele, kumwenya kuno kwo omukhasi bali Machuma niyo nanyola mu busa mathare,mu busa, nanyola Machumamu busa namusima busa nga omundu ne osima omukhasi tu, ndi Machuma, ali eeh, nandi moyo kwa khukanile khucha fwembibungoma?,ali bulayi busa, ali wamwene niyeokhalaka etikiti ye khukenda,kumoyo kumubi, kumoyo kumubi Machuma,kumoyo kumubi,Machuma namunyola mathare,wafukilila,nakhalaka etikiti, khunina ligari,khwekha kumwikha,khwabira kangemi khwabira kabete, khwola Limuru, nabolele omundereva pilot ndi sena khu mafura, ndi nende omwea,ndi ne omwea mukari muno,khane nicha ne sing'eng'eengo, bali ndi nicha ne omukhasi Reuben,bana ba mayi khane niche ne sing'eng'e,esio nisio sing'eng'e, nisio omusungu omubese mualanga ali okwo mosquito,aaah kuluma ne mwikia wase!bali ndi nakhaya,khwekha kumwikha, mt longonot etima nga esang'ikhwola kijabe, khwabira kijabe,khwola gilgil,khwama naivasha khwola gilgil khucha naikuru yola Nakuru yema ndi machuma ikhalasi khunywe echai was khusili ne lukendo enje eyi ,Machuma wambolelala badala ye echai asaba Big-g, ee ali bi big g nag omwibo, ali ese nanya big-g,ali big-g nga omwibo,alia big-g nga omutoro,kumoyo kwanjuana nebasia ndi khane omukhasi niye,omukhasi

we mutown akila wapa owowo chingumi wamulila khungila,chabila!,orio muno khesia Justus nakitare ekholo omulako sirekrere sichei omukhaye wewe nali Grace namarome ekholo omumeme, nakenda nola mungo mwa Hanington wafula Wasike,khesia kha khukende khayono nono khwafule nende machuma,khwambukha kiphkaren,khwama kiphkaren khwola elwandeti,khwola khu chimoi khungaki,kabona ewebuye machuma wandeba ali wasike eyo ebungoma,nabubolelea ne oli omukhasi wasoma bwa kumbaro,omwo mukaratasi omwo nimwo ewebuye, khwola ematulo enje kwasileie khulola lwe ebungoma,mwana we basakali, asanti sana bwana wasike,kamakhuwa kano olabolelanga bantu nikhwikhale mutown muno,manya nisio ocha nasio ocha nasio engo basoleli,nga ne omanyile efwe bana ne lolakho wacah khurengaka busa oli nanyolile, khutubania kumunyu ne kukundi lumalisiin kwonake chinyenyi ,orio muno ,khayo khwikhe naye, khwola ebungoma khwema mustage, khucha mubusa khwacha mandizini khunywa ekimbo ya busa,namuwa kumkimbo kwa busa,omukhasi wakhaya ali Wasike nyena guinness,naye asaba Guinness arie?kwakininaa matatu ya asubuhi, khucha emalikisi mungo mwase,nola mungo nabulolela ndi yuno wangoyo, khwola emalakisi,omutecho walinda engo ali karibu musakhulu,kalaa lukendo nende omukeni, nanja khunywa busa,wabona omutecho acah khukwaa kumurere, Machuma welwasia,nama khunywa ngobola omukhasi mwirungeti nga esangi,omukeni chana afwana omulwale mungo muno, ngambolela ali omukeni chana afwa omulwale,ali khoyela ebungoma, omusilikhilamo,nabonakho omulwale bali arobora ehospital,bwasia khwauna, khukobola ebungoma Reuben,wa Dr Marumbu,yaba omukhulu we mubongoma,wechile oriena mungo muno, omulwale mungo muno, wacha wamupima ,wayila muwodi namba tano ali yuno wenjala,khane omukhasi we enjala,ali wapandia namwe omukhale,ali mukhale mukhake kamakanda khumumanye khulia khwo omulamau nende omulwale khukabuna, bamurakho kamakanda wakanyinyala khukangi nga embeba,Marumbu wamufuta,marumbu wambolela ali yuno wenjala,Marumbu wamufuta ali amalila balwale bilio,eyo niyo ekhalikilo namulekha ebungoma ngorwa kela Nairobi namwe kalola lwe ebungoma,,.abwenao niye machuma...pole Wasike, sinya sinya, se obola mukhana mumeme, ese bali Helen Naliaka, omukhana mumeme,neala mitungu milele omukhasi muala,omukoyabe nakutwa nambaya, eyo niyo ekhalakilo, khakhukhesie Nasambu engo eyo, omwana musabi, bali khasiro!hhehe kwenya kho kamakhakha.

20. ENOMBELA-Wasike wa Musungu

Wasike: James?

James: Eeh!

Wasike: Ewe wo mukolongolo?

James: Ese wo omukolongolo!

Wasike: Wakonangakho musimba?

James: Nakonamo Sana!

Wasike: Namunaii!

James: Kwiche!

Wasike: Tondo wafwa, tondo wakobola?

James: Tondo wafwa, tondo wakobola, enombela!

Namanyile khulola, sibala sino wee, silimo nende ekhoyo, silimo nende ekhoyo! Namanyilekhumanya Wa Musungu ndoma Reuben naloma nyokha fwesi khukhine, baluhya naloma inyokha mwesi mukhine, bachaluo nalomainyokha mwesi mukhine! Ebulogoli nakenda mwesi inyokha mukhine, enombela yenyokha, mwesi inyokha mukhine! Namanyile khulola ese wa Musungukhanelome, omwana omunyange wema kane na munane khanome! Ngobola ebung'omaewefwe mulurare, ngobola ebungoma ewefwe elurare nimwo, ngobola erurare George wambaya alio, omukeni wa Felista omukhana omulonja khandome, okhaulila mbindo khwelukha omukeni,okhaulila mbindo welukha omukeni! Nibasiasia kumoyo kukhubolela khane, mukenda mbola kola aleyi khandome, mukenda mbola kola aleyi khane, mwaya bwela wanangwe khane kukhamunyola engila, Babukusu naloma, nyokha mwesi mukhine, Babukusu naloma nyokha mwesi mukhine! James naloma khandome nge manye engo, khakhurebe omwene niko kaloma yesi khalome, nonoabwenao rekeresha omwene khulosia khwewe enombela!: '1994 and 1995, is the centenary anniversary of the Babukusu struggle against colonialism', enywe Babukusu mwaloba khunyayaswa khukhwama khale, semwanja luno ta, kumwaka elfu moja mia nane tisaina nne, basungu becha khukolonaisa sibala sino, becha mulukoba lwe lumboka, se ali ambi busa ano? Eeh! Omubukusu sekaloba? Eeh! Khwama khirana, bakhwira, lakini kumwaka okwo fwesi khwera basungu mia saba, efwe sekhufuchikha ta! kiyama khwama eno kiyatima mpaka wa Chetambe lukoba lwo chief omutachoni, bali elumboka bafwile sio, enwyenwe mumwiklishe mulukoba lwo omutachoniluno, eeh mumanye muli bali bano bali nende silaha embi balamumala, kimisosreri naitiriani kili eeh, khucha waena? Khwatikha khuli enyungu? Sie kiarama mulukoba? Eeh! Moi akhoya amanye aline abona kamasina bali mianga, neabona kamasinabali mabanga, kecha sikila omubukusu kaloba khunyanyaswa kema mala kafwa karunga nende maisha kewe omwene, nono omundu okhasoma history ta nga Moi ne omubolele kano abona bimwemwe busa, FORD Kenya! Simba! FORD Kenya! Simba! Efwe khwenya Moi amanye ali kumusilisili nikwo alakholanga chimbenga chichindi, omwana we lirango lie enjofu se afukilila kumusilisili okwo ta, ndio toboa! Esenakhaba waena manyile nandi Moi sali kula omubukusu ta! Njokeshe, njokeshekho mbone kimikhono! FORD Kenya! Simba! , FORD Kenya! Simba! Efwefwe khukhaliakho bindu bia Moi ta, namwe enywe mulichanga wakana? Hapana! FORD K! Simba! Efwe khwama khale ba nabulobe, khukonanga khu maafu, khulia che kumukheleka, lukanile khulia bitete bibisi ne khukona, balichanga khuminawa kia Moi nibo barenga ne baulila lisina lie, kaba bali, kaba bali, sekhulichanga bia Moi mala khukhafwa ta, ne chikorokoro nicho arera sahi chilakhunesia efwe? Tawe! Chilakila khurure khu maafu khukone khubitanda bia spring? Tawe! Lukhupa ela! FORD Kenya! Simba! DR. Fredrick Masinde afwile in the struggle, Masinde amekufa kishujaa akipambana na serikali dhalimu ya huyu mtu naitwa Moi, sisi tukisema tunakata haki kwa wananchi, hakuna kitu sisi tunataka, hatutaki pesa ya Moi, tunataka serikali itimizewajibu wa serikali ya wote ambayo inajiheshimu yenyewe, na wajibu wa serikali ni kuona wananchi wote bila ubaguzi wanapata maendeleo na wanapata maisha nafuu, ahh! Ahh! orio mno, FORD Kenya! Simba!, FORD Kenya Simba! ne kakhoyele kabe kario sikila esese, ese siasa yase yoosi nasomela mubikele bia Mulilo, ne khuli khucha high school, nasoma muhigh school ya Mulilo, oli nja university, nacha university ya Odinga, nono omusungu abola ali: 'I am in the position of the proverbial man who enjoyed the best of those worlds, a Muliro education and an Odinga degree'. FORD Kenya! Simba! Sasa Siasa aina hio nikimchangia Moi haoni chochote, anaona mazingaombwe, haelewi chochochote, babola bali kaela kama waena? Khundulo! Khale belekhwamenyela khuulila bali

chiedelegation ya waena khecha kabarak, buli ichuma, buli jumapili, buli jumamosi, lelo muchiulila? Tawe! Omwenelelo niye okwile khungila amangamanga, luno aliano muchuli ali yi, busia ali iyi, ne omuswahili ali kizuri cha chiuza na Kibaya che? Chachitembeza! Si mnaona kinachitembeza sasa?, siasa eli mukenya luno luri, seli siasa yo omundu khuyimila enda tawe, khaye khembole hata bali muno bali musiamama esesio, demokrasia khufukilila omundu khucha musiamama nisio Kenya, ese sendasimisia omundu huba musiamama siase tawe, lakini noli omwana mubukusu ominyile muno obona chitabu ne kumukheleka nikwo Moi kama khunywesha babasio mala newongakho oli, nyayo, nyayo, aba oli ne bukesi emurwe kweli?, FORD Kenya!, Simba!, enyanga ya mabasa, eeh! Enyanga eyi ya masaba, busia buri kabasikhe, eee! Omuswahili ali mambo kangaja huenda yakaja, chindalo cholile, Moi alobile akanile bubwami bulikho busalwa, ekekile ne yenya khupa asi emosi wakarera basoleli baaambilila bali elobe khusala, banyala? Ford Kenya! Simba! Ford Kenya! Simba! Bubwami buya bwe khuruka bandu ne lisafu badala ye rungu bwolile, bubwami nibwo okhwa Nameme kabola bwo mubukusu naye khurukakho bwolile, Moi akanile alobile these are forces above him, he cannot do anything about it! Efwe nga khulakendanga musibala muno, ata lukanile nireba nandi efwe baluhya balebe khwamela khurie, buli omundu ali omundu wa mulembekharukekho wakana sifuki siakama khuchichukha, omundu wa mulembe ali ne kumoyo kumulayi naye kharukekho wakanababana sebakona enjala ta, omundu wa mulembe naye kharukekho wakana babana basoma sikila ali ne sisa! nibasia khuloma niyo wakenda manya,,nibasia khulola,namanya khulola mukenda mbola kola aleyi khanome,babarama mulukoba babamenyamo baberochwa,khayombole ndole,khayo mbole, sibala sino,khayo mbola manye engo, alila,ngobole emakunda khambole ngobole emakunda musirisia, niye owasala niye engo,omukimwei niye!

21. Omukhasi Omukesi-Wasike wa Musungu

Kumoyo khakubole bana befwe omukhasi omukesi, akhubona wama enje yaya wicha khu luyia, okula sukuma weikina mbilile omukhasi aluyia, onyola omukhasi wafumbile kumunwa bukhikha nga embeba, khubele khukhulola akhulola nga enjusi,oli akhubona wicha ne khakilo khe enyama khubolele, wafumbukha asi yaya nga esang'i mubunyasi, wapa pole,webasia pole ye lukendo khane enyama.Kamakhuwa ke bakhasi lelo khwakamanyile alamala kakhubona wicha ne sikekhe siri, wasangala wakhila ta!

22. KUMULIUNGO-WASIKE WA MUSUNGU

Omundu neoloma, noloma wasio, oil kumuliungo, oli kwa mukhaya, nawe nibio olia bitima wa nanu, nawe nibio omila, bitima wa nanu,ne obona lebe bali amilia,amilia khulia,anerera khulia,enda ya makana,ya sala balosi alala ne babefwi,kumoyo khakubole,ewefwe malakisi naloma,James lomakho khubone, asanti Wasike onyola omundu abola ali lebe kumuliungo,ali kumunyasi,Fwesi khukhoyela khulia!

23. LULUMBE- Simiyu Makhanu

Eeh!,Kamakhuwa niko ako kecha chimbilo,ndomela Munairobi,Steven Sakwa kasilile khuduramu,kamakhuwa kabiyile hii,omwana khukhwama kakumega nende Yusufu a,alikhubesi khebucha khekhuche,abwenao bamenya nende Doris Okwiri,babana befwe ba luhyia bali be khuluhya,khakhuche wase Yusufu,eeh,lulumbe lubi yaya,lulumbe lubi yaya,lulumbe lubi khane,mwana omusinde sikolonjo,sikolonjo, mwana omusinde sikolonjo khana sikolonjo, omwana omusinde sikolonjo,nabone Isaac omwana omukhana nachile lilia akhoya kanyoanga

omwana omusani amuliango, eeh chitabu chingali sana Babukusu, sisa siabele khu mama mulala, kanyoa omwana omukhana mala omusecha kekhupile asi kakona, wamulekha bawangoye mala bebula basoreri, naye kasala omukhana yeng'ene omusoleli twa khacha lilia, babele oli bakabana kamaloba khacha lilia, ne bakabana kamaloba benya khumwata omulosi enje eeh sikila sali nende omusoleli ta, omukhana yeng'ene, ebulili ne ebuyemba mpaka ebuya, afukanaga nendia ne nikura mbulolelela, sikolonjo omwana omusinde sikolonjo khana bantekhelanga nendia omukhulu omwene nali Gladys, omukhana muechalo, afukakanga nendia ne nikura, alua kakhupilekho chikofi nende Centrine wanyoyo khatiti khari kane hee, sikikha bwana sikikha, lulumbe lubi lulumbe lwera kuka lulumbe lwera baba, lulumbe lubi khane, ne lwira rarao eeh bolakho wase Isaac, kamene ako simiyu mbaboleklanga kha wandayo khakhaba khatiti okharekeresha, sikila kimisango kiosi aba nikho khali khukholelea, ne bili bitekho ne chili chinyinja, nikho khali sikha mao, wiche ne olilikho, khembolela omukhaye bali Catherine Naliaka nende baba Dickson, oyo ali busia, Sophie nende Paulo nende senge Judith Nasaba musheraki Juma abolelea father Francis Opondo muparish ng'eneyi wakila bamenyilekho bulayi orioo! Juma abolelea father Opondo.. Wakila bamenyile bulayi!

24. NAMBENGELE- SIMIYU MAKHANU

Mbuka busa enyanga yola, mbuka busa nyanga yola, khane balayi bali mwima, khane balayi bali mwima, olimo embilo nga omulange, Nambengele Naburuchu, waabina ne busiele, wecha nacho ekhumi na munane, wasera wakhila wandaye omusani, mala baingana enyanga yakwa, Nambengele warura wasera, omwana we sikhasi busa, wasera oli wachilotia, wachilotia mungo mwabwe, mala lukalakala lwaka, lukwila omwana omukhana, mala omusoleli wabelela, mala omusoleli wabelela, ali sesi nja khusera, bali keyika khu mukhana, walibanula ne kurima, arekukha acha ebulang'o, mubarwa banamulingi, oli kolayo bali achifumbe, bali achuale cho omurwa, chabakale che, omusoleli wachaula, bali nyo achifumbe ache engo omurwa wamila enyuma wapa omusoleli bali ne achifumbe, wapa omusoleli wakwa, wakwa mukhafu abwene busa, engo balola lichuma liawa, sebabona omusoleli nalotia, bakakoya, bakakoya ke lufu, basoleli nyanga lwo, omuchuma ne omumaina, mala bakarengkha, balanga omukamabisi we litungu, oli wecha wekhala babukusu, nyo mayi wa Nambelenge wetacha, ali yimbila omwana wange, omukhana wasera walotia, ali khane kusoreri kuno kuyusi, baseya omusoreri, nyo litungu liareba, bali burerere kumurumba, bali burerere seburia omwami, akhaba omwami ne omiukha wakwa, bapa pole aba wakwile, mbuka busa enyanga yola, nasietuba wesitiubanda, atuba eng'ina watuba omwana, titingole akona khwasie, bali alia emoni ne chili enje, khechi khangu na maango, ne okhambukha okela esimbo, nyo wambukha wola angelekha, owa Wangamati wa Wabwile, mbuka busa enyanga kindi, kaba emitoto wa Wangusi, baunana bakona lukona, bwasia kumuchuli babarura, omubukusu lirango lie enjofu, nyo kumukhuyu kwasinya enjusi, kwa nandere kukwasinya, yalia kekhungaki yekha, oli yekha yalia musisina, yaluwilila yasumulamo, mala yakelao yanja khusama, omusecha aba kwakile, Wakusuchuru wa Kasembeli, omusoreri we muluuya, bali kamenya mungalasia, wa Lubukaya wa Makhukho, kaba omulunda omunandika, babayaba efukho khulwanda!

Mbuka busa nyanga yola, mbao omulayi okhila okundi, baba omuro soli baba, okaba enyama ne nekhale, wambelesha kamakumba, bali ninyokha enjakho yakwa, nalilila moyo munda, ndulandula chiba khafu, andi babaya ne babana, mayi omuro sali mayi, akhulangila mubakhana, kakhubikhile bukhalange, wama mubakhana wecha wasia, ocha musimba lwekhorire, wasikama wanja khusia, osia busa ne kamonya, kamonyela moyo munda, wabusia mala wabuliakho, oli mayi omuro

soli mayi,eei!kamakhuwa ako,kamakhuwa ako kechile wakhatieli,lwanyuma mpaka babukusu bareba,khuli ne babana babukusu,lwanyuma babukusu efwe khwesaya,khwesaya kimirongoro saba, khu namwima kichakho kimirongoro kirano,khu namwima khuno.

25. KUMOYO KWOLA- SIMIYU MAKHANU

Khakhuche ebweni, kumoyo kwola,kumoyo kwola, kumoyo kwolile, kumoyo kwolile, hii hii mayi weee!omusinde wa Makhanu ndii,kumoyo kwola,ewefwe mubilindwa kumoyo kwola, khandime mu barefu naberu,kumoyo kwola,mubokoli mungo mwefwe kumoyo kwola,enju ya musala ya wamukota,kumoyo kwola,enju ya wasilwa baye,kumoyo kwola,barefu naberu nabatuma kumoyo kwolile,muche mukhesiele babuya, kumoyo kwola,enju ya matumbufu kumoyo kwolile,khesia khaemba nende Barasa,alio Juma Dismas simakulu wa Makinia, omukhana mukwankwa,hii hii enywenywe wase, cha mukhesheshe Nasong’o omurefu niye, enju ya makali basoreri,enju ya makaraya ya sibwakula,enju yasala baye,Kenya makwa yatima yasala ewe PC,Ken wana bachoe nabria,kumoyo kwolile,baba baye enywe kumwoyo kwola wasala wasilwa ne wanjala nabachoe khekhesie makaraya omukasa kumoyo kwolile, bona nolile, chingano nicho,mubalunda nandika mabuka ya watiekela enju ya basala,nolile chimbilo,eeh kumoyo kunchuna Simiyu wa Makhanu,kumoyo kunjuna,lelo oli ngobola engo bandu bawa lelo oli ngobola engo,babandu bawa,hiiii mayi wee!Kachulakho Isaac wase kamakhuwa kakhyile katima chimbilo,lelo Simiyu efwe khale khwachichanga echebukwabi bali khucha khubona bakhocha,khuli khekhuchekho ebukhocha,ne khocha Khaemba nga kafwwile lelo khuloma khuli khakhuche ebilindwa,badala ye khuloma khuli khekhuche ebukhocha,mayi marcela Sara,Truphena Frida ne pirisila, wandati wabola ali nono nasikala omutelwa ta,tawe khocha kalaa! orioo,hii hiii mayi wee,kumoyo kunchuna munda ndii ngenda nibasia,oli ndola bange bawa,ngenda nibsasia, ngobola engo lelo wekesa kacha, oli ngenda ngobola mungo baba kacha niye khwalangana omusale yesi kacha,nenja mubakibeti ya munyelele bosi bawa,nanyoa Changalwa ni yoyo omukuka yesi kacha,nanyola Robert Juma omusoleli yesi kacha,walekhwa baye wa omukolongolo yesi kacha,owaba omusale wa Nabusefu yesi kacha,hiii hii mayi wee,eee Isaac kamakhuwa kakhayile chimbilo wase khakhulile bandu befwe engo,yabele nyangesio simiyu, omusoreri munzoia skimu bali Kefa, okhwa Wamalwa Jocktan,kakona wase,bandu ebwene eyo balila,bana basefu banga wekesa, Yona,barasa ne magazeti balila sana,nende Buchunwe,hiiii Simiyu,soreri wa nasioya,kha mubolele,mayi Paulina Namalwa wa njukhilile,senibilila ba mayi,James wekesa omukeni wa nabwala niye,mulamwa niye,omwana wa Aseli chingano cholile,natima wa Mukhebo,Misiko,wase mzee nganikhale nikhale nende misiko niye simakulu ne khamulati, kumoyo kwolile,baala nibo,babangura,chingano cholile mubabukusu kumoyo kwaloma,nekhale nende Isaac,omwana wa Jerida omukeni wa Nekoye, kumoyo kwaloma ne doctor wa Nyongesa yesi kalila ali baba wase kafwa kumwaka kwa tamanina sita ali ne omukhaye kafwishe baba wewe kumwaka kuno omusakhulu Simatwa,ali lelo nenja mungo nga baba nekafwa chingokho chawa ali nima busa khuche, timaka mukitali muche mulole omwana muumba!

26. BASAWA MISIKO- SIMIYU MAKHANU

Kumwenya kuno, kwe basawa Misiko, lakini akhaba omukolongolo niyewarakikha khusuta kimisiko kino,kakimia ekisumo wa wanangali,kasuta kakirera erureko,nyo walekhela omusawa misiko,nyo babeberu bano balasimisia omusawa misiko akho kengila,walekha embalu,wela khubasutula kimisiko,nyo Namachanja waloma ali,bano babandu base,ali mukhabapia lubi ta,ali

khembaroborere chingoba,ali becha bakonele ekabula,babukusu nga benyokha,babukusu nga benyokha,barura erureko wa Mumia,bakendelesha,bakonela ekabula,bakonela ekabula,wa Namachanja,omukhone omuriti,bakona oli liakheba,namunyu naye auma,bakonela enalondo,oli bama mukabula, bakendelesha,bakonela enalondo,mubwene omwo mubamuki bacholinjo bamalenge,bakona oli liakheba,benyokha ne kimisiko,bakendelesha,babira mubokoli wa Wesisi,bakonela emaeni,mukimilili,omo mwa Muome!

Babukusu nga benyokha,bakendelesha,Namunyu naye auma,oli bama mumaeni,basoreri bakonela ekisawayi,mumukhuyu,mumwene omwo wa baba namunyu auma,benyokha ne kimisiko bacha bacha ye esaboti,bakonela mundebe muendebesi,mundebesi babukusu nga bakona,Namunyu naye auma,bama mundebe namunyu naye auma,bakendelesha bakonela emuberi,na tietie nakho khaloma omusawa na misiko,benyokha ne kimisiko,bakonela emaliki,bama emaliki,bakonela emukhwa,oli bama mumukhwa omusawa na misiko,bakonela ekaboto,ekaboto mumuyekhe,sisiakamo sie omubukusu,nga bola mukaboto!Babukusu nga benyokha,barura,nyo babalolela basame,babarushakho kimisiko besia khu mukurumoyo,nyo omubukusu wababolela,ali enywe babukusu ali mwakama ano,mala wakhala lulwakhwa wakhala lwacha mpaka naivasha,lwama naivasha lwacha mpaka naikuru lwama naikuru lwakobola ejinja,ali mukabukhaila khuno omubukusu ne omukaramoja,omualakha omuoyayo,basiliolela abwenao muluyekhe mukabotoleso ekana khumwira basiolela abwenao, kamechi kekhuonywa katakha,banyukanyuka siara,bamwisaba mukhanwa nyo ewenyokha wakenda abele akana khusumbukha,basawa kakobola,nyo basawa bakobola,becha ne bengila,oli babakheba bawa nyo babatiukha basawa misiko,khambabolele chingano,khakhutimake chimbilo,wa Khatieli wee, khakhutimake chimbilo,kachulakhoma wase Isaac,asanti sana Simiyu,ese khekhesiekho bandu be ekitali,bakilanga ne khukenda bulayi mpaka ne khwola ano khwiulila busa khuli sawasawa:Gladys Khalayi ali mustage ao,orio,omwana muechalao,omulosi wa Wanjala,nende Centrine omukhana munalinge ne Florence, oyo ali kiminini,ne Wanyonyi senibilila bana bayemba bali ano banga Benard wanyonyi ,Judith, Rachel nende Eliya balila baba wabwe,Nakoli Wanyoyi,ebokoli eyo, kakona balila sana!

27. KHAPWONDI WA NAMBALU-SIMIYU MKAHANU

Kumwenya kwa khapwondi wa Nambalu,kaba omubulo,omumumwaya,namboko mbokoli,ngili mundu,ekokwa etakha owowo,ekokwa etakha owowo, okenda ne bakuta,okenda ne baloma, Khapwondi wa Nambalu omubulo,ekokwa etakha owowo,okenda omukutane,okenda ne baloma,Simiyu wa Makhanu oloma,ndomela Babukusu,omukhasi amubolela,abolela Khapwondi,ali ewe musecha wange, ali ne nonywa kamalwa,naulile chilomo,balikho bakhukuta, nyoa ne olota mungo,Khapwondi saulila,mala bamukutile, arekukha acha emalwa, arekukha acha emalwa,anyola bakarengkhe,bamubona kecha,mala barundukha bachakha,yesi omwene wachakhakho,khane alikho kechakha,Khapwondi wa Nambalu,oli wacha wekhala mubandu,banywa bwelabula,chola chisa chirano sita chiri,bandu balota bawa,balekha Khapwondi munju, bandu balimo barano bari, bataru banyoa ebweni,bamwikutile chana,basikala babili bachunga,bamanye achila khuli,nga soleli arura,babili bamulonda munyuma,alikho alota engo wee,khane enyuma bamutekanie,akenda omutekanie, akenda omutekanie,Khapwondi wa Nambalu,ekokwa etakha owowo,okenda na bakuta,oli kembiya asikalukha,embi ango wee, embi ango wewe,enyuma bamulanga,ebweni bakhobecha,akenda batekanie, bali ali nekhebukha, embi asikhalukha,bebweni bamutila,bali kekhebukha benyuma,basoleli barekana nenaye,bamurasi basakhulu,bamuyusisa likosi, bamuyusia kharano,mala bamukhurura,bayila musimaramara,mala

bamwalisia asi,babuta lisafu musikalukha,bamubimba mumoni,omukhasi engo walola bwasia,se abona omusecha ne alota ta,Khapwondi wa Nambalu yuno,ekokwa etakha owowo,Khapwondi wa Nambalu,Khapwondi wa Nambalu,bamulia kumuemo,bamulia kumuemo,omukhasi acha emalwa,bwasiele kumutikhinyi basakhulu,arekukha acha emalwa,anyola balotile khale,bali oyo kalotile,omukhasi wakwa khulung'anyo alota,khwicha wola basoreri,abona kamamonywe,oli kola musikalukha,abona kamamonywe,hiii hiii hii,ali Khapwondi wa Nambalu,bali Khapwondi wa Namabalu omubulo,ekokwa etakha owowo,Khapwondi wa Nambalu omubulo,okenda ne baloma,ne becha bamba kumweya kuno.

28. WABOMBA WA NAULIKHA-SIMIYU MAKHANU

Babukusu,nga bama kukumayi ne bauyia,kwaba kumwatikho,Wabomba wa Naulikha omusibembe,nende Marango wa Wotimo omulako,bama kukumayi babolana bali ah bakirimoja ne barakikha lie,efwe kimiandu kiefwe kibe ne kechile engo,mala babolana,bapa chikhafu chabwe charura,chindalachakekile ne chichindi chikha,chi,chi chibola!Babukusu nga benyokha,bama kukumayi,abosi benyokha barura,lola Wabomba wa Naulikha,lola Wabomba wa Naulikha ne Marango wa Wotibo,bapa chikhafu charura,echosi charura checha,echosi chambukha Tabasia,checha mukiriki,oli chambukha kiriki,echosi checha basoreri,checha mutabasia,oli chama mutabasia,echosi chola etabakoyi,chama etabakoyi,bapa chambukha charura,echosi chola cherereni,oli chola cherereni,nga chola cherereni Babukusu ekhafu yabwe yasala,nga yasalila cherereni,nga chola cherenyi,ekhafu yabwe yasala,Marango kareba Wabomba ali ah yaya,yakela mubarende ne yasala?Khe khukilekhe khuche,nge alomario,eeh!Mala Wabomba waloba,mala Wabomba waloba,kabolela Marango,ali Marango,ekhafu yase yino niyo yimalanga engisa,ali nono khupa chisikale oche kane khunyole,nga naloma ario,Marango wapa chikhafu chisikale wacha.

Oli warekukha ario,nga karekukha,khane soreri silo esio khane bakendile khukhwama kukumayi bebe,wekhala asi lilo liatila, wachaka khukona,nga wachaka khukona,barwa balikho balota,bali bataru,nga balola bali,ekhafu elikho yaya,basi baloma bali ekhafu eli yong'ene namwe omundu alio?oli babola bona omundu alio khakona,besenda ambi,babolela omurwa mulala bali yima ekongo,bali omundu niye,okundi wema ebweni,okundi wema mumbafu,mala babolela we ekongo bali mpe lirurire munda,omurwa wapa liamilia ekongo basakhulu liatabula omusoleli kesindukha mwilo ali ekombe,uaa!Omusoseli waulila burafu bali alila!

Wabomba wa Naulikha kafwa ne alila,Wabomba wa Naulikha kafwa nalila,Wabomba wa Naulikha kafwa nalila,kafwa nalila ali Marango omubi,kafwa nalila ali Marango omubi,wandekhela chetoto wandia,wandekhela chingosia chandia,wandekhela Namunyu wandia, omusoleli waulila burafu walila,aah,Babukusu,oli Marango wamenya kimiaka kibili,kamaroro kamwicha,bali oche ouye omulebe,kamaroro bona kera babana,akhonya musilo,wakoya kamalwa,wabukula ekhafu ne balebe,endalo kayila barura musilo mpaka cherereni,khukhwola cherereni,wacha wekesia niyo kalekha Wabomba, bakhonyelao ekhafu, balekhao lisombo,bali lisombo bali olekhela walinda silindwa,yani chetoto omwene abwenaa babandu mbakho ta,oh nebamao babukulayo libale nebara omwana we khana omukhana wacha lilia,wakhobwa, bamuboa emukongo mungobo ye mbusi,kasuta kukawe ne bamayo ne kumwenya bali khwauyauiyia,bali khwauyauiyia,nga becha nenaye ne beasa,oli bola ango,bali chabuyabuya aba chikhafu kimiandu,owaba omubayi,owaba omubayi omwenoyo,becha nebeasa bali

chabuyiabuyia,oli becha bola engo,bola anamwima,owayile khasala amwata abwenao,amwata abwenao.

29. MULIMAKI SARUNDA- Simiyu Makahanu

Sila busa nerebe, sila busa muchuma sila busa nerebee,loma busa khuche engo,loma busa khuche engo,loma busa khuche engo,lwa sembelela, abosi bafunana lwa sembelela, omuchuma nachoki omulimaki sarunda,khuche engo,e banaloma khuche engo,loma busa, sila busa omuchuma sila busa nemboteleshe,sila busa Isaac,sila busa basiange,sila busa khuche engo wefwe,eee Isaac wase obona oriena? Simiyu, professa Henry Mukonambi Bwisa,bali li bali lininga liliaya atayi mala lialota nende omurasia, ne alio okhwa marehemu Bwisa Sitati, omwana musioya wandaye ambassador Sudan bali Edward Namasaka Bwisa, babolele! orio yaya khucha mpaka wa Aron Wakochwe nende Jestmore bafwa baela wase lelo balila engunyi yongene,lukali nge ndolanga Isaac,hata mbolelanga Francis wanjala na wandaye ndi khukendele alala, Babukusu, khenicha mpaka mukimilili,ese omuchuma nenoma,mbolela Babukusu ndi,khwicha mpaka wa Rajab angelekha kamakhuwa kalio,kamakhuwa kabeleo babichachi babele basikhana,Bwisa walila sana,enju ya chaka ya Kharemwa,mpaka mungo mwa Elijah wa Nameme,hata Cosma alila sana subchief mukhwewe ya Barasa,mubeste omwomwo,mukimilili,bandu balila,sila busa khwechile ,sila busa basosereri bafunana lwa sembelela,basoreri,bachuma bafunana lwa sembelela, mubamaina,khwechile khanomalome, yaya kumoyo kuno nechile lola yafwela,lola yafwela namufweli yafwela,lola yafwela yafwela bona ya fwela namufweli yafwela mungo muno, kuronyire,kuronyire khusoko,kuronyire eeh efula ne yipa Isaac,erebanga walia bumicho wamala,aba khekubolela Edward Wachiye khukhwama mukhasolo nende Gibson Muse omwiwana mubichachi khukhwama elukusi,asanti sana,khwechile,kha nomalome nachoki mulimaki sarunda,khamubolele chingano,bona yafwela namufweli yafwela,etuma likwe, etuma likwe yaya yakwa mumbo,etuma mumbo,yaya erebanga walia wamala,bumicho,yakhaba khalosi khabiale,bumicho, khabiale esaka ebumbi, ne liindi litayi,liliene elio nilio liliakanila babana amuliango, bakheba tawe,yaya khupa busa khwechile,efula eyo,yaya yama likwe echa mumbo, eeh khakhuche Isaac,Simiyu okhesiakho nende Raphael okhwa Tibini,khukhwama mukananchi, kiminini omwiwana mubichachi ta,orioo,nga khwikhale khuri,khuli munairobi,khubolela babukusu khuli musimane,nende Yusufu nende Mzee nende Stephen Sakwa khakhuche ebweni, khembolela Okwiri ndi chirekodi chechile chimbia ne chola mustudio upangakho, khakhuche ebweni, yaya wee, nachoki mulimaki sarunda,khakhubolele chingano,nachoki mulimaki sarunda!

30. WACHONGE-SIMIYU MAKHANU

Omuchuma narakikhe,mbolela babukusu,kumwenya kwewa Chonge,babukusu nga bacha mulukoba lwo omurwa banamulinge, mulukoba lwa chonge babukusu babunilamo,omuchuma ne omumaina bakarengkha barebana,bali bona barua banamulinge bechela ekhamubila,chaba chinjichi chibibili,barebana mamayi wamamba,kabaa omurafau sana,baloma bali ewe khobe commander wemelele babasio omanyega mukenda,babukusu nga benyokha pebe,nekhachacha wa chonge,bali cha bangoosi bamuroborire chingila,muche bamulake bulayi,mutonyi wa Bukelembe omuyitu wang'ola siara ta,bacha khuwachiye wa Naumbwa lukoba lwe namarambi siara ta,bacha banyola maina wa nalukale omutukwika,wang'ola siara ta,bwasia barura bacha bacha banyola omung'osi niye balanga bali Manyi omukhurarwa,niye wang'olela Babukusu wachonge,kabolela ali bona mwechile, ne chisa chino chaweke khe muulekhe, khencha mubakaramoja mbile Babukusu babndi oli ngobola ne mulake nga mucha busa

bamumala,warekukha wacha ebakrimoja,walekha Mamai wamamba,manyonge wa manana,khisa wa Weng'ang'a,kuya wa naliwa,Namusole omuafu,basoreri bamonyana bali ahh bali yuno wachile,ne bang'osi bano boosi bakhililwe, khukhola khurie,nisio khukhola khakhukoye kamalwa,khumwikute,babukula kamamlwa,kamaemba nabukimbi nende namafummo,bakoya kamalwa,endalo kayila pebe bali kali wanandala,kumutikhinyi barera kumwendo kubitanga basani,barera ekhafu enimbo emosoti,bakilanga bali enimbo bakiamba bakilenga kimiendo sita kamalwa,eeh,abwenao babukusu,bakilenga yachaka khuchakha nga omundu yakachala kamakhuwa,ne babukusu,babola bali basine akhabola nisio elile ta,khumuunaka khumaye khukoboleyo,khane bekuta Manyi ne khaloosi khekale kharekesishe khakhatikhila kamechi,bana befwe uua,ne khanywa sinaka,khe khale amaika,bano bekhala asi oli liamba pebe oh, oli basili kumwenya kwaata, khano kharura oli kharenya bisanju,khaselenyendanya khacha khabakanana esilibwa,Maanyi seabanyilekho ta bakona,khamusena khulwala lukhumwa khamumonyela, khali ewe bakhutile,wabone ekhafu echakha eyi,walekhakhubola niso elile ta luno bakhwira, mala manyi wabola kobolayo,cha wekise bakhakhumanya ta,khakobola munju khekelesha mumechi lilisi liaboela pebe,Manyi kuli ewewe,ewe okhitusilia lilisi liasina? Ne khakhola khali hee enywe mukona,nkela manyi kechile khale,uua ewe omanyile orie,basoreri bacha bafumbukha asi,baamaba chingabo, barura balanga manyi manyi,oli kecha bamureba bali manyi efwe khwalulile,wachonge khucha khurie,ne okhakhulaka ta,bona ekhafu eyo elikho echakha,ekachula chilomo,oli basoleli bakele engeya yarobabalila kamasika,oli basoleli bakele engeya yaroba balilakamasika,bali wachonge nabiliki ebumuyonga ebukikayi,babukusu, khabolela khali pebe ekhafu eyi mukiele kimiendo sita kamalwa yanywele yamelile,ne mamayi wamamba beasa basuna mungaki bali khwachelewa khane yuno niye omung'osi,khane yesi bamunywilelo busa,nyo khabola khali ko nemucha wachonge cha kumukhono kumukhasi,engila ya kitaria,oli muyukha mwichila kumusecha,aba mwabakhalile muluchi khamubila ne khamukoya mubaunakila mubwene omwo,babukusu nga bacha,Marombocho omubulo,ali ese manyile engila,bacha oli bola katikati wabatimia,wabesia kumukhuno kumusecha,khane omurwa omumali ali khunju khunkangi wabayile nga becha,wase walekhula liecha lie baruwa,liatabula maraombocho litondo,Babukusu besindukhanga enyuma babona marombocho ebweni mbayo ta,kamala kali nje esi ebokhelela,kamala kamasasake,basoreri basalanila bali khubirire wo omulakusinabiinda siara ta, khane babakhalile muluchi khamukoya,basoreri balila kamasika, bali omubukusu atume khamukoya bapa kakwa mumechi,omubukusu bali atume khamubila bapa kakwa mumechi,eeh bona omutenyo omulomela walomela esiilila,bona mutenyo omulomela walome esiilila,ee kamakhuwa kakhaya,abwenao omubukusu bakhalikha bakobola enyuma,bali nanu okhalile okundi,oli bakobola enyuma basakhulu,ne becha bakoya kamalwa, nyo ne bechuba bali babefwe babunila muluchi khamubila bali kamechi kafwana kamafuli yaba kafwana kamabele,sikila yaba bafunana ekhafu,nyo bakalanga bali kafwana kamafuli yaba kafwana kamabele,eeh nyo bakarengkha,lituungu liakwa,oli nakhanywa nakhamela senywa ekhamukoya,na khanywa nakhamela senywa ekhamukoya,nyo babukusu bechuba,nono litungu likwa,ne bakhina, yaba kamechi kamawanga kafwana kamabele,baloma bali kafwana kamabele lakina sekafwana kambele ta kafwana kamafuli,nyo bechuba, bali sekhuywa kamechi ako ta akhaba nenwele namela,nenywa kamechi ako aba nanywele balebe base nibo nakenda nabo,nyo bechuba ne bakhina litungu liakwa, enchori kheyinyokhe, bali enchori kheyinyokhe,bali enchori khayinyokhe,omuchuma ne omumaina, bali enchori khainyokhe,balibasoreri nebenyokha benyosha enchori yabwe, bali bisinyo bisikhumyukha maina ne omuchuma,bali bisinyo bisikhunyukha maina ne omuchuma, babukusu ne bakhina bario wachonge becha na bakarengkha,neomuchuma ne omumaina belieba,oli nakhanywa nakhamela senywa

khamukoya, oli nakhanywa nakhamela senywa ekhamukoya,hata Isaac wabwene nga wikhale obona oriena nga basoreri ne baumiya,simiyu basoreri baumiya khubolelangakho batangasachi ba kbc Kisumu banga Lenox Etale, Michael odiba ne Doris Okwiri nende fundi wa mitambo bali wekesa makhonge, asanti sana,nga khwikhale khurio,nga,ese omuchuma ne ndoma ndio,ndima khesiekho basoreri be munairobi, obakhesiangokha wase khekhwale nabo,Stephen Sakwa nende Yusufi, Yusufi ali khubesi ne Stephen sakwa ali khuduramu nende Mzee ali khu solo!

31. ONGEA NAYE POLEPOLE

Bana befwe,bana befwe,bana befwe,bana befwe,ongea naye polepoole,ne olia weng'ene mayi nanu oli khusikha,ne olia weng'ene mayi nanu oli khuyabila,ne olia weng'ene mayi nanu oli khusikha, bana befwe,bana befwe,ese omuchuma yaya ngachula chingano,khemubolele ndi,ese omukeni wa namubuya engo khumilani yaya okhwo khubilindwa,ese ndoma ndio yaya,mayinasioya kelembe,omukhana omubichachi omusioya oumukelembe,kumoyo kuchuna ne nkenda,khemubolele,aliyo mutaki oyo simakulu Wafula James Wekesa kumoyo kuchuna kurio khisa wee, kumwoyo kwolile bana ba mayi ngano chola,kumoyo kwolile,khemubolele, ese omuchuma mayi khe nola kitale,ne nola mukitali musitechi bandu bauka, ese khola wafula wee okhwa nambuba,wafula omwana wa nambua niye,ese mubolelela kumoyo kumulayi wafula,ese khola ndiena bana befwe,eeh chingano nicho, ese nimbanga Fredrick Wafula yuno, munairobi yaya ewe mulunda kimilembe kiola mulunda niye,basoreri babalinda esitechi mukitali,bakenda nende wakhateli bana befwe,polepole,polepole,polepole,polepole,polepole,ongea naye polepole,nola umoja bana befwe chingano chiliyo,mumitume yaya nanyolayoaliyo sajenti Waswa omusinde wa Rajabu,kumoyo kumulayi umoja abwenao,mungo mwa john,John sekiriko omukeni wa magreti nafula omukhana muumba,kimilembe kiola umoja yaya,natima chimbilo bana befwe,natima chimbilo nola mufuraha,Nikola,kumoyo kwolile Nikola omwana mwisaba niye,okhalila lukali ta,khukhwama khale yaya kumoyo kuchuna,ngenda ne wakhatieli,oyo omusale wa Wanjala khukenda mwembi yaya,ese khola ndiena yaya,wandaye ya Isaac mutuluweti,chingano cholile,ese mayi florenji Nekesa khemubolele ali ese omulako mayi, amenyile mukitaliomukhana muechalo wa mayi chingano chiliyo Alice,yaya wee kumoyo kumulayi,ongea naye polepoole,hapana shitua yeye,polepole tu,ukiongea nayeye hata akiwa ni bibi yako mpaka umulize polepole usibabaishe,ongea naye polepole polepole polepole,eeh,kamene ako bana befwe,wase Isaac omwene newikhale obona oriena mustage omwo ali sendebilila omusoleli alio bali john kabilile,sitini kabilile,ali kiunganai,ali khustering'i,ali khustering'i Kapenguria ne wenya erekodi ye Makhanu

32. MBE OMUKHASI-Steve Kay

Eeh mwana wa mayi, ese nakhwenyile, kumwoyo kwakhusimile, buli lwosi khubonanga ne ocha kamechi mukewa eneno, nenya wiche obe omukhasi wange, khwibule babana.

Mbee mbe omukhasi!

Mbee omukhasi wange

Sweetie we kumoyo kwange, mayi we babana bange

Nitaishi naye nimtunze, nitaishi naye nimtunze, nimvishe pete la upendo, nimvishe pete la upendo !

Busiime bwange bwe kumoyo

Mbe omukhasi wange oyo! Mbe omukhasi wange oyo!

Khusale babana.khusale babana

Ee baba mbee omukhasi wange oyo! Mbe omukhasi!

Ee mayi mbe omukhasi wange oyo! Mbe omukhasi!

Ngeba senareba bureba, mbo omukhasi, ngeba senaoya buoya! Mbe omukhasi

Mpenzi wangu nimuenzi,mbe omukhasi, milele mimi nimulimde mbe omukhasi, ,Mzungu ni zunguke naye,mbe omukhasi mubukusu ni busubusu,mbe omukhasi,mjaluo ni mjalejale,mbe omukhasi!mumeru ni marry marry,mbe omukhasi, mkikuyu nimkuyukuyu,mbe omukhasi,mkisii ni nimkiss kiss,mbe omukhasi Mgishu ninguzeguze,mbe omukhasi,mganda nimugandegande mbe omukhasi!

Busiime bwe kumoyoo! Sweetie we kumoyo kwange, mayi we babana bangee eeh!

Nitaishi naye nimtunze, nimvishe Pete la upendo, busiime bwange bwe kumoyo eeh!

Mbee omukhasi wange oyo! Mumenye mala mwibule bandu, mumenye mala mwibule bandu, mumenye muneema ya Wele,mumenye mala musomie babana,muoye mala osale omusinde,muoye mala osale omukhana,khinakho mala osale omusinde,khinakho mala osale omukhana,raunda mala osale omusinde,raunda mala osale omukhana,tikitia mala mwibule bandu,tikitia mala musomie babana,mukoshe mala okhinge lulwiliki,mukooshe mala mwibule bandu,busiime bwange bwe kumoyo kwange eeh!mbe omukhasi mbe omukhasis wange oyo, Mayi we babana bange eeh! Nitaishi naye nimtunze, Nitaishi naye nimtunze, mbee mbe omukhasi wange oyo, nimvishe Pete la upendo, nimvishe Pete la upendo busiime bwange bwe kumoyo eeh! Omusani nawe kosha omukhana! Omusani nawe kosha omukhana, mbe! Omukhana nawe kosha omusecha mbe! Sweetie wase oyo, omukhana nawe kosha omusecha mbe! Sweetie wase oyo, mbe sweetie wange oyo! Mbe! Mbe sweetie wange oyo,

Mbe, mbe, mbe sweetie wange oyo! Mbe, mbe, mbe sweetie wange oyo! Mbe, mbe, mbe sweetie wange oyo! Omusani nawe kosha omukhana mbe mbe sweetie wange oyo, mbe mbe sweetie wange oyo,

33. KHALINJOLA-Steve Kay

Khalinjola wa Mayi, malaika we kumoyo kwange, khalinjola wa mayi, Khalinjola wa baba! Chaguo la moyo wangu, you are the queen! Khalinjola wa mayi, khalinjola wa mayi, Khalinjola wa baba, khalinjola wa baba! Khalinjola! Niiwe, khalinjola niwe! Mayi wee, mayi! Mayi ewee, niwe busa oli mumoyo kwange.ewewe niwe busa omusale wange, mayi we babana base.Ewe niwe okhambone chisi nengonile, Kumoyo kwange usutile, sesi kumoyo kwowo khusutile,

omwana mukhana wang'ona! Omwana mukhana busemwa, omwana mukhana lidoto liange khudotole! Omwana mukhana lisasari, omwana mukhana limotole, Omwana mukhana sikio siange, sie kumoyo, omwana wa mayi busangura, omwana mukhana niwe, Omwana mukhana swala! Khalinjola wa mayi, khalinjola wa mayi, Khalinjola wa baba, khalinjola wa baba! Khalinjola niwe, khalinjola niwe! Ewe mayiwe mayi!! Mwanawe mwana! Hashi! Kwa moyo wangu mama nimekuweka we mrembo, nimekuweka! Tunalala njaa Leo, engokho khulalia, bususma khulalia! Muchuli mayi khulalia, Tuishi fukara, kwa bidii na maombi, chochote change ni chako, nitatumia pesa inizoe, Khuche musaluni bakhung'one, ewe mayi! Biraro biosi khukulile, chisendi chane khusipende! Babana befwe khubalinde, khubayile esikuli basome, Kumoyo kwange swala, mayi wee kenda, Ewe mrembo kenda, mayi wee mayi! Mukhana wee kenda, Mayi wee kenda, mayi wee swala! Kumoyo kwange kenda, Rhumba za wa luhya, bana ba ingo, unacheza polepole, Chochote changu ni chako, Tuende Mombasa tukule raha, tupande ndege tuende Amerika, Tukule raha, raha tele, nikukiss kisile! Nikupembeleze pembele! Nikushike, shikile! Ewe rembele, Tembea mama tembea, Afrika tutembee, uingereza tutembee, hashi! Khalinjola wa Mayi, khalinjola wa baba, Khalinjola wa mayi, khalinjola wa baba! Khalinjola niwe, khalinjola niwe! ee Mayi weee mayi! Khalinjola wa mayi, khalinjola wa baba, Ke Khusibala okhaulila, ne njile khukasi usabile, ne ngosile umbele, chingubo change usingile, bulayi bwoo lichune! Khuche musaluni bakhung'one, babana befwe khubalinde, khubayile esikuli basome, hii rhumba ya waluhya bana aba ingo, unacheza polepole!

34. WAMBUMULI-Steve Kay

Ese Steve Kay omwana mukunga nechile nende kumwenya kukundi bali Wambumuli, kamalile bakahasi babene! Wambumuli balakahulilanga, Wambumuli, Bandu banakhuchakhanga, WambumuliWambumuli kene bakhwire, WambumuliWambumuli balakhulomanga, WambumuliOmukhasi wange, omukhasi wange wa Kwanza, Wambumuli kelukha naye, Wambumuli! Omukhasi wange, omukhasi namba mbili, Wambumuli kacha ne naye, Wambumuli! Omwana wange, omwana we sikuli, Wambumuli kacha ne naye, Wambumuli Kipenzi changu, kipenzi cha roho, Wambumuli kacha ne naye, Wambumuli, Mubung'oma khunakhulilanga, Wambumuli, Wambumuli balakhuchekhanga, Wambumuli, Kimilili balakhukutanga, Wambumuli! Khu bikuli biefwe, babana balaesianga, oli khureba bali Wambumuli! Vijana wetu leo waoe wapi? Wambumuli wamala babana! Emuanda balakhulilanga, Wambumuli! Bandu banakhuchekhanga, nayila okundi, omukhasi, Wambumuli kacha ne naye! Omukhasi wange, my lover, Wambumuli kelukha naye, Wambumuli

35. KAMANG'U-Steve Kay

Ese Steve Kay, omwana mukunga, nechile nende kumwenya kukundi bali 'Babandu be chisuti'. Babandu be chisuti bano-kamangu, basoleli khuchuma wae? Babandu be chisuti bekhulile Namunyu, khane bandu babi nibo, babandu be chisuti, babandu be chisuti, bekhupile mupanpaper, bakila panapaer yefwe yakwa, be chisuti, bekhupa mokitinda, kitinda yefwe yakwa, be chisuti bano, bekhupa mumalakisi, bekhupa mukahawa, bibiuma bie kahawa biakwa, be chisuti bano, bakenda ne Masinde, Masinde Mulilo wefwe kafwa, be chisuti bano bakenda ne Wamalwa, Wamalwa wefwe kafwa, sisiuma siefwe sie kimiba sia Nzoia siyumba yumba aah, ne ocha mumias, balebe sisiuma siefwe siyumbayumba, khuchila ena! khuchila ena? basoleli khuchila ena, Khukhola khuriena? khukhole khuriena Babandu be chisuti, vijana be mucollege, kamangu, nemumalile muchuma ena, mukitali muchuma ena, mukakamega muchuma

ena,kamangu,babandu be chisuti kamangu balebe ese mbukanga,babndu be chisuti, bakwisia bibiuma biefwe, babandu be chisuti, baneranga bandu befwe,bana befwe,yabkhaba ne khulila khuli babandu be chisuti,lakini omusoleli nga Wycliffe wafula Wangamati alayetanga, Christopher Khaemba ne ali minister munairobi muno, Prof. Ngome, Amos Simiyu Makokha ne ali wakili ebungoma eyo,noli lawyer, Bonnie Nyongesa Kutore bana befwe alolamanga wakana sibala sichechakho,, babami befwe muufule chisuti khukholele Wanachi Ekazi, Wetagula okoya ochunge, Lusweti we kabuchai, kamangu okhoya ochunge luno,Majimbo wa Okumu, kamangu okhoya ochunge ,babandu be chiusti,Wabwoba Mukhamule mubo,kamangu ebungoma okhoya ochunge,babalimu nende ba daktari khabeloacha,be chisuti,Catherine Wambilianga,bachile mubiama biabwe,khubekutakhubikuli,be chisuti balile chisendi cha CDF bachilile chawa,chibasari khnyola wae,be chisuti bachilile chawa.papa Wele okhuyete Dr. Walela,Simon Kokonya,chunga bandu be chisuti,Papa Sam,producer omubofu

36. BAYUDAH- STEVE KAY

Oyuno bali Steve Kay, omwana muala, khukhwama emuanda, kumwenya kuno, Elijah wa Nameme kasibilanga baluhya ali bakhakupia sibi ta

Wele baba ulila aah, Wele baba ulila, Ebuluhya basungu bakhupia sibi, Wele baba ulila, Wele baba ulila, oiii, oiii basungu bakhupia sibi.Be buluhya, liaba lisaba lia Elijah wa Nameme!ba luhya bange, Joz Walumoli naye kaba omung'osi, batimaka bacha khulukulu lwa elgon khungaki, Wele nosima ulila, kuka omuafu nende Israel Khaoya omukitang'a nebaba ne lisaba nanu oli khuyeta nanu oliambanisha baluhya,liaba lisala lia Elijah wa Nameme,baluhya bange,Wele baba ulila,oii,oii,basungu bakhupia sibi,Ebuluhya,basungu bakhupia sibi,Wele baba ulila,oii,oii,Wele baba ulila oii,oii,basungu bakhupia sibi, basungu bakhupia sibi,Elijah wa Nameme kaba omungosi we kamaya,abele ne akenda khusibala khuno,baluhya muambane,enywe mumbanae mala mube sindu silala,khayo mbakanilekho chinganao,kakamega muliao,kitale nende Bungoma,khukhola khuriena buambani bunyolekhe? Nanu olisalila baluhya, baluhya bange liaba lisala lia Elijah wa Nameme, ne oli omuluhya we buluhya amabanisha baluhya ba mulembe, wa kuka khaoya nende Israel Khaoya khucha mukhono sina balebe? Bana beru bapa sibi, nanu oliambanisha baluhya? Nanu oliambanisha baluhya? Liaba lisala lia Elijah wa Nameme, nanu olikhuyeta muburuki? Liaba lisala lia Eljiah wa Nameme, Wele baba ulila, Ebuluhya, basungu bakhupia sibi! Wele baba ulila wooii woi, basungu bakhupia sibi,

Bana ba luhya,Elijah nga kasililanga bandu,Kenyatta kabukula buruki bwe lirambo lia Kenya,basungu nga bakhacha engelekha, , ,babandu becha bali bayuda,omuyuda Sali omundu omulayi,abele baluhya baambana,lakini babandu babandi bechile,bali bayuda,omuyuda niye wera Yesu musialo,Yuda Iscariot niye waana Yesu khu basiku,kabolele basiku ali omundu ndiye nda khesiakha mala mukhiniakhinie,omwene oyu niye nanya, wera Yesu khusialo.

Wele baba ulila, bayuda bakhupia sibi, Wele baba ulila, Wele baba ulila aah,Wele Baba ulila,woi woi, bayuda bakhupia sibi,bandu bano ebuluhya.Senda,balekha ta,mpaka muambane,kabarasi sendabalekha ta mpaka mube sindu silala,Kabras,sendabalekha ta mpaka mube sindu silala, Mt.Elgon,sendabalekha ta,mpaka muambane,batesio,sendabalekha ta mpaka muambane,sendabalekha ta mpaka mube sindu silala,lugari,Transzoia,kimilili,Bungoma,Kitale,balebe,Bungoma,kitale,Kakamega,oioiii.

Baluhya, senda balekha ta, paka muambane, Tachoni sendabalekha paka muambane, baluhya senda balekha ta paka muambane, kimilili senda balekha ta paka muambane, balebe, senda balekha ta, mpaka muambane mube sindu silala!

37. NAMBUMULI- STEVE KAY

Steve Kay eeeh! Steve kay ee oli sina wase Dominic khaemba wase! Ewewe wemba wambumuli, luno wichile mustudio khukhwimba mwenya sina! Wase bandu bakhaile bali omukhana ali enje eyi bali Nambumuli Kafunile chinkoba babandu eeeh!

Bakhulilanga nambumuli, munairobi ne omukhaye wewe Rita kimiesi kirano kiongene nekecha ne omukhana bamulanga nambumuli chirangi khumatere nende khuminwa chi mini skati macho nne nende ipad sa tamba, ipad satamba khu facebook kimiesi kitaru kiongene kakhola kamakhuwa babandu be mu area besindukha, babana be bikuli nambumuli kacha nenabo mukhwasi wange omwayi wange abele kangenie nambumuli kacha ne naye, omukeni mungo bakhaye befwe nambumuli kene bamwire nambu nambumuli nambu, nambumuli, bandu banakhulilanga nambumuli bali kwaba musambwa sina Nambumuli banakhulilanga basoleli be bikuli alunari balwala, chifamily bayila waena wandaye wange nambumuli kamubukula omusecha, muchihoteli sowamao tawe, wasichana wetu waolewe na nani bulwale bwa ukimwi bwakhuamba Nambumuli okhomala bandu, bali kwaba musambwa sina, ne okhanyola omusecha wabela, Nambumuli, banakhulilanga, Nambumuli banakhulomanaga Nambumuli kane bakhwire, bakoko befwe bolanga abundu babakho nende bayima basecha bali nende chirange rover oli nende eprobox amurebakhioo akhsakula busa aba owe pikipiki akalukha enyuma nende kumutambo kwo omusecha ne achaka khucha ne bibiana bititi okwo Nambumuli, Nambumuli balakhulilanga basecha babene kene bakhwire bana banakhukutanga bandu basecha babene kene bakhwire Nambumuli basecha babene kene bakhwire Nambumuli, basecha babene kene bakhwire, Nambumuli basecha babene kene bakhwire Nambumuli, mumutambo busa kwo omusecha, Nambumuli banakhulilanga basecha babene kene bakhwire bandu banakhutanga basecha babene kene bakhwire Kakamega belomanga Nambumuli basecha babene kene bakhwire nambumuli, basecah babene kene bakhwire nambumuli

38. BULWALE-STEVE KAY

Malaria wase enywe yekholile slim mubandu bulwale bwa ebola gonorrhoea wase TB yino yekholile slim mubandu bulwale bwa khayile bambima daktari kambima kambolela waumia musoleli waumia muchina kambima kambolela wafwa khale nakwa asi nesindukha na feinta ese kumukongo kwanjuna mala mayi wase kanjinyosha kanjikhasia, ahh yaya hypertension yekholile slim mubandu tuberculosis niyo slim mubandu diabetes yino wase niyo slim mubandu, basomi abo balwala, bulwale buno bubi typhoid yanjuna, kumukongo kwanjuna khane bulwale bwambabile, bwakili bosi mwirambo amos simiyu makokha Edward sifuana nende speaker john makali, nende joseph wangamati mala bachukha bulwale buno bwawao sebunyamanga omwana sebunyanga omwami, kuka wase ne ocha Mombasa buliyo busia border buliyo kanduyi bukhilile sebumanyanga omukhulu sebunyanmaga omutambi, omundu bali jj ali bana befwe rumikhila chikodomu. Okheyira tawe oche khumalesi fuata maagizo ya daktari kamebasio sebulu buleme tawe, profesa balwala president balwala ba MCA bali nabwo basomi bali nabwo engineer bali nabwo, Mwambu Mabonga. Nacha emisikhiu bambima Moi referral bambima mayi kambolelela musoleli wamuiya daktari Walela nende Dan Kolikho mukhoya Benard Wabuyela khuche Justo Misiko, bali nende ebar bali

39. TIMANIA OMUSIKU- STEVE KAY

Aahh yaya wanawamumbuli dynamic team,bana baluhya liye ne laba muno bali second world wara,omitali ne a kolonaisa sibala sia Kenya, bakuka baruara bakona nyo batimania omusiku,khekhurure khutimanaie omitalia,eeh wabona ta bali nankenda khusikulu sia sayuni shetani kema ne siyula,shetani wema sichula,khwasalana ne kwakuchayo ne liye liecha,kimirundu kiecha kimirundu kirundukha mulukulu wa chetambe kimirundu kirundukha, yaba ne ocha emabanga kamabanga,amba mutalia bira khutimanie omusiku bamaina muli ee,timania omusiku,banyange muli eee,amba mutalia,kananchi muli eee muambe omutalia,,aah,amaba mutalia,mbambile omuttalia,omutalia omundu omubi niye,niye omusiku,mwachekha ne omutalia,babana balayema, mwachekaha ne omutalia,kimiandu kilatiba,mwachekha ne omutalia kumulembe kwosi kulitiba,mwachekha nende timani mutalia wakanan babana basomakho,timania omutalia wakana chitenda khunyolakho,timania omutalia wakana ekimocho ebomba,oooh wee amba mutalia,mwachakha ne omusiku panpaper eyo yacha,bona wamalwa khusilila,mwachekaha ne omusiku bona balimi kitale basilila,mwaombelesha omusiku kumuksasa khekunanania,enywe mwachekha ne omutalia, kamaloba kefwwe kacha,balimi be kimiba basilila,mwachekaha ne omutalia bibiuma bie kahawa ne mwachekha ne omutalia omutalia bandu befwe,umasikini sebuliwa,oooh wee ,amba mutalia timanai omusiku wakana chibararaenywe mtimanie omuisku,ahh, chihospitali chombakhwa,amba mutalia,enywe mutimanie omuisku ahh, wakana bubwami busalwa,amba mutalia,omusiku niye omutalia,muimanie omusiku ,omusiku niye omutalia, oooh wewe amba mutalia,aah yaya bana baluhya lie nga liaba khusibala khuno kakhulekhela,nono omitali akasalilwe mubaluhya ne mpa ekura viongozi barera kumulembe muloma chikhwe chongene mbambile omutalia bira khutimanie omusiku,enywe mutimanie omusiku,vihiga muli ee bana befwe ne mpaka ekura, amuleshe heshima, arera khukhwonaka kumulmbe khutimanie omutalia kane atimanie omusiku,mutililisha,omwana yuno kene munyolemo sindu,mbambile omutalia,amba mutalia!

40. YOMBO YOMBO-STEVE KAY

Steve Kay! Bulayi bwe enjuku baluhya, ni kula mojamaja yaya, bulayi bwe enjuku baluhya, ni kula mojamaja yaya, omwana yombo yombo niye mayi wee, omwana yombo yombo niye mayi wee, ahh yaya! Hii ni ya watu wa ndoa, bali mumenya bulayi bana befwe, ne musimane mukhalomana ta! Eeeh! Wana wambumuli dynamic team! Omwana yuno, yomboyombo niye mayi wee, ne akenda, yomboyombo niye mayi wee! Omukhana yuno, yomboyombo niye mayi wee, ne akenda! Yomboyombo niye mayi wee! Lukondo lwewe! Yomboyombo niye mayi wee! Ne omulola, yomboyombo niye mayi wee! Omukhana yuno! Yomboyombo niye mayi wee! Omukhana yuno! Yomboyombo niye mayi wee! Ne akenda! Yomboyombo niye mayi wee! Omukhana yuno, Yomboyombo niye mayi wee! Lukondo lwewe, Yomboyombo niye mayi wee! Ne omulola, Yomboyombo niye mayi wee! Omwana yomboyombo niye mayi wee! Omwana yomboyombo niye mayi wee! Niwe bulamu bwange mayi wee! Niwe bulamu bwange mayi wee! Obanga lipwoni liange mayi polepole nikhisila musoka mayi, obanga kumukwo kwange mayi taratibu nikhisila murere yaya, obanga kumukhenye kwange mayi abele nywela khachai khangwe, khusaba ukhole sisiangu sioo, ne wisingaumbisile khumoyo! Bulayi bwe enjuku baluhya, ni kula mojamaja yaya, bulayi bwe enjuku baluhya, ni kula mojamaja yaya, omwana yuno! Yombo yombo niye mayi wee! Omukhana yuno! Yombo yombo niye mayi wee! Ne akenda! Yombo yombo niye mayi wee! Ne akenda! Yombo yombo niye mayi wee! Omukhana yuno! Yombo

yombo niye mayi wee! Omukhana yuno! Yombo yombo niye mayi wee! Ne omulola! Yombo yombo niye mayi wee! Ne omulola! Yombo yombo niye mayi wee! Omwama yuno! Yombo yombo niye mayi wee! Omwama yuno! Yombo yombo niye mayi wee! Ne omulola! Yombo yomboniye mayi wee! Ne omulola! Yombo yomboniye mayi wee! Sangalanga sana nekhulola mayi wee! Khuchakha khwoo khumba afya ye khumoyo! Sangalanga sana nekhulola mayi wee! Khuchakha khwoo khumba afya ye khumoyo! Nakhusima sana khukhila bintu biosi bie khusialo! Mayi we babana mulukoba lwange niye ewe! Nakhusima sana khukhila bintu biosi bie khusibala! Mayi we babana mulukoba lwange niye ewe! Okhambone chisi ne ngonile aba ewe! Mayi we babana mulukoba lwange niye ewe! Okhambone chisi ne ngonile aba ewe! Omwana yuno wang'ona yaya! Omwana yuno wang'ona yaya koye! Omwana yuno wang'ona yaya ko! Omwana yomboyombo niye yaya! Bulayi bwe enjuku baluhya, ni kula mojamoja yaya, bulayi bwe enjuku baluhya, ni kula mojamoja yaya, ahh yaya! Omwana yuno! Yomboyombo niye mayi wee! Omukisa! Yomboyombo niye yaya! Omutura! Yomboyombo niye yaya! Kabras! Yomboyombo niye yaya! Maragoliyomboyombo niye yaya! Omwisukha! Yomboyombo niye mayi wee! Omusamia! Yomboyombo niye mayi wee! Omunyala! Yomboyombo niye mayi wee! Bukusu! Yomboyombo niye mayi wee! Tachoni! Yomboyombo niye mayi wee! Omuwanga! Yomboyombo niye mayi wee! Omumarama! Yomboyombo niye mayi wee! Omutsotso! Yomboyombo niye mayi wee! Oyuno! Yomboyombo niye mayi wee! X10.

41. LIKOB!-Steve Kay

Ahh yaya, wana wambumuli dynamics, ekombe niyo engo, khakhulile bana befwe, Mubili likobi! Mubili likobi! Ndirunga Mubili likobi! Mubili likobi! Ndirunga! Mubili likobi! Mubili likobi! Ndirunga! Mubili likobi! Mubili likobi! Ndirunga! Ne oli amukhe wa mayi,bantu bakahalile ewewe se olomaloma,ne oli amukhe bantu bakhalile,bantu bakhalile, kumubili likobi oli runga, ne oli amukhe bantu baomboleza ne ewe seotitukha, bantu bakhalile ne ewe seotitukha eeh eeh kumubili likobi oli runga, kumubili likob oli runga, kumubili likobi ndirunga,kumubili likobi ndirunga, engila echa wa Wele semanyikha,selumanyikha, bantu bacha mwiukulu ne semabanya tawe, engila echa we Wele se manyikha, ne oli omulamu, bonakho neoli amukhe khane kamapesa sekalila, lisina libofu selila, ne oli amukhe, bantu bacha emakombe ne semabanya, bantu kakakmega bakhalile,bantu Nairobi baomboleza, yakhaba omufubi ekombe ebukula,yeta omutambi, yeta namulekhwa, yeta owasio, yeta omutambi nyanga alikhulila, ahh!Ahh!Bantu baukanga bali seballi fwa!Kumubili likobi ndirunga,kumubili likobi ndirunga,kumubili likobi ndirunga,kumubili likobi ndirunga!Bonakho Bantu balila!

APPENDIX IV

Translated songs

1. BUILD YOUR OWN HOUSE

Haya, haya, haya, haya! Words are coming now! Here it is just advice to all employees in urban areas in the whole world, start by building a house at home before you settle in town, because if you meet death, the situation will be difficult for those at home, will they know if too construct your temporary house or the permanent house (grave)? That is where problems emanate from in a home!

I advise many employees in towns, construct a house at home before going back to town, even if it is grass thatched, that is your house, I have witnessed a lot in my village, many have flown abroad, he builds a house abroad but nothing at his home, big embarrassment, big embarrassment to your people back at home, big embarrassment, of what benefit is it to build abroad yet there is nothing at your home? All life belongs to God hence unpredictable; supposing you lost your life now, then when you die letters are sent fast to your people at home, your person has died your person now! Your friends in town start raising funds, to make a coffin, our friends now! And you, you are lying in the morque, waiting for a coffin, big emarrasment, to your people back home, they begin earnestly to construct your house, your police, a fly protects you, a fleet of your friends' vehicles comes fast during the funeral, they arrive at your place and find you outside with the police fly, big embarrassment! Build a house at your home before relocating to town; even if it is grass thatched, it is yours! Bad luck you die when it is raining, as it is the coffin is rained on, all of them run away, leaving you to the rain, that is a big emarrasment, how do you see it mister?

Oh Mr. Wasike, you have said the truth here, to our children who have learnt and employed in big positions, some fly in planes to Washington DC, but to them a house is not thought about, at the point of death, that is when your corpse is brought in, there is no house, giving your people back home a lot of work, on the while, they are putting up a house, digging a grave, so when it rains, all people run away and yet in our Babukusu culture, if you are dead, the widow sits by to ward off flies, but when it rains, who will remain there? Here Mr Wasike, there is one person who is loved, he is called Haron and his wife Sara, he has been greeted by Wasike that Kisii, play on!

I think of speaking up but it is not good, I just advise freely, do not feel offended, Maina! From Butere, works with the BAT!

2. A WIFE

I have already taken the floor, presently there are issues! This song is about the original Babukusu barren wife and the modern day one, when the original barren wife gets married to

you, she came about with sound advice, her weeding was phenomenal, whenever she worked no one could do a repeat !

Tell me the goodness of the original barren wife and that of the modern day one ! Tell me the sweetness of the original barren wife and that of modern day ! The original barren wife had *erundo ye khunungo* ! Nichola Skati wa Nabumbo my heart is not at peace, those from Sikusi are here ! Those from Sikusi are here !

The original barren wife had *erundo* you dear mates, when she got married to you, she would come with *erundo ye khunungo*, you give her a hoe to weed and she would acquire a hen, the hen would morph into a goat, from the goat she would get a cow, upon getting the cow, she would retreat to clan, look for a damsel and brings her over to her home ! The modern day barren wife, she comes to the home with a lot of complaints, who can farm in this home ? Whom do i farm for in this home ? When you slaughter her hen, she rants that you came at what belongs to a barren one ! Let us play on !

Do not forgetting about home !

You are not lying Peter !

Tell me what is in the homestead, tell me, Malakisi is our home, Lurare is close by, i meet Sawenyi, that is my heart ! Child of Milimo, wa Nekoye, Nabwami simbula ! He comes from the Bakimweyi clan, the subclan of Tolometi, at Kitabisi, at Kitabisi, my mother's child, Saenyi mate, that of mother's child, he is called Barasa son of Enock !

Ah ! Ah ! there they are ! Push on !

3. EAT WITH YOUR MATES

Witness I am there again! I am there again! This song is for counseling of relatives! Even if you earn very little James, eat with your mates, and for you if you eat from *Khuntukhu*, and when you die, it is your mates who feel it!

Thanks!

You lock the door and drink alone in the house, who will bury you? You lock the door and eat alone in your home, who will walk about in your home? Open the door and eat with your mates, one time they will dig a grave, open the doors and drink with your mates one day they will walk about in the homestead, you lock the door and drink alone then when you die you emit a number, look at Nabukenda who mourned his sibling who is emitting an a bad smell, Nabukenda mourned his sibling presently filling the sitting room! That I told you my mother's child ,you can see you are emitting a fowl smell, that I have told you if you drink alone, let the pot dig the grave, that I have told you if you drink alone, let the pot dig the grave, open the door Reuben I call out a number you eat with your mates, open the door and drink with your mates one time they will dig a grave, look a Nabukenda who mourned his sibling who is presently throwing about bombs, that I have told you child of my mother, see you are emitting a fowl smell here at home, that will I know the grave or the blanket or to buy a bedsheet? Will I know the grave or a blanket or to keep vigil in your home?

James how do you perceive of a person who locks up everything and claims he/she is the only one who knows, give your opinion mate!

Omunyange you are determined, you are on your feet! Am on my feet, am on my feet! Am dancing the shoulder dance, what you are saying now, once a person has something little, they forget who will help them during death, will you bury yourself? Let them be like one person James Mufumbila he stays in Mateka with his wife Yurida and Getrude, daughter of Baleyi, greetings to Jerida, a dead person needs somebody to bury them, to cover you, ward off flies, play on Wasike! I tell you, Wasike wa Musungu let me cry out, I have seen them Reuben truly I have seen many of them, I have seen them eat alone mate the when they die, they emit a fowl smell, I have seen them eat alone in the house, when they die they smell eteko, you lock the door and eat alone, you who will know you? You lock the door and eat alone who will bury you? Even if it is little eat with your mates one day they will walk about in the homestead, even if it is little Reuben, eat with your mates one time they will ask for your house you Salim let me greet you on this number, that one is from Batecho, waneuni, am asking them, open the door and eat with your mates, one time they will dig a grave!

4. A DISEASE HAS COME ABOUT

Let the heart call out home, eeh mother Khasanti wa Namuku the one that is at the centre of the heart, eeh whoever killed a woman who has recently given birth? All these came from abroad; the 'wind' (Aids) also came from abroad, you can see presently it has arrived, crossed the river and arrived, let me tell you openly, what can we do to ask that one? Let us pray to God! Let us pray to God, it is God who knows that, it is God who protects people, let me tell you openly, people court each other, eeh people court each other, when you go about two of you, you court each other!

My heart speaks you mates, my heart speaks that way, eeh eeee am a visitor to mum Nabukwankwa, let me tell you, a visitor to Nakhumicha, that one is from the Bakaloi, the cluster of Nakhombe ya Tivan, ya Nabukweya, that is omunianiambi, the family of Maili ya manyasi cluster of Simbiri! (coughing is heard from the background) ,let me cough! It has come with finality, what do I do? It is deep seated, deep seated! Take care of yourselves, it has come that is worldly, it came from abroad our kin, it came with the wind, we cough and it goes about, the heart calls out, ee James Otung'uli omulonja I tell you!

Thanks!

All people of Sarifu wanekayi wanabwami, the family of Tulienge, ya Nuni ya Simbula, James Otunguli you talk, tell them some Lubukusu as it is!

Eeh, Wasike wa Musungu is talking, old men of this world, go to church and pray, even if your church is Misambwa, come out in the morning and pray so that the world becomes okay, from time immemorial, whenever there was an issue, we always prayed and it went away, am a visitor to Juma Nekara tochi, Wasike speak on as we move!

The heart also says so, my heart also says so, eeh my heart, opened a factory, a clinic, his at Knanduyi, that one is called Timu, their home is at Wabukhonyi, Clinic, Victoria Clinic, it he who treats people, when you have a backache, you rush there, mine, the nefron went down, even when

you cough my kin,like me Wasike I cough night and day,when strength goes down,I run to that clinic,it is for Jimmy ya Tela .

Thuu! They have become hot Wasike! If you can get a woman who has no respect for the father and the mother to hold you now, we could do a substantive jig!

5. MY EIGHT CATTLE

I have taken the floor again; let me suffer like on who never went to school

Let my heart call out in the homestead, let me comfort myself, let me comfort myself, what was initially my home, it is flattened,has become bare,has become alien,there are tales out there,all my cattle got lost,they are what I bemoan as I sleep,they became a sickness dear,they became malaria,am attacked by malaria in this home,because of those cattle of mine,all my cattle my mother's children,they got lost completely!

I took them to bamukoya they got lost there, for Nasike daughter of Namatitila,I picked and took them to batecho bakaloyi,my wife left home unceremoniously,without any tangible reason,behaved childshily,James,at that point I cry a lot,it has become a 'wind'(disease).

Okay, Wasike,what you are raising about present day girls,is not good,can see you bemoan bamukoya,you bemoan batecho,you lost your wealth,in fact you can get an omutecho claiming that you are poor yet it is he who herds your cattle,sorry,present day girls are behaving badly,you abandon your children in the name of still getting married,Wasike,go ahead!

Once I was Wasike presently am khawasike, I became khawasike, the wife I married calls me khawasike, what was it? If it is withcraft,if it is black magic,I pray to God who is powerful,it is God who knows what is there,what is good and bad it is He who knows,too many words I query,the family of Nandako ya Nangwa,I run to balako,namubenge, nabututa,nabukweya,from lunani we businde,we bunyolo who ran to bukhayo!

Being an orphan is bad, among the babukusu let me call out a number, if you an only child in your family, you walk about and they gossip about you, you arrive at a beer party then they laugh,as an only child you also join the laughter,unknowingly you laugh at yourself,being an only child is like being orphaned,if you have a sister,by bad luck you go visiting,then find a padlock on the door,you go about asking passers-by,did she visit or she is around? Silently you assure yourself,that I saw her in the morning ,she was there in the earrly morning,eee if she had a child,upon seeing you,would report that uncle has arrived,or an aunt or grandfather has arrived,then you silently become happy,then a hen is slaughtered happily,I speak so,eee let me comfort myself,all my cattle my mother's children!

My heart reaches out,let it query,am Wasike,nyange lumuli,circumcised in 1948,let me talk to people in Nairobi,Simon son of Kutolo,let us greet the child of Masibayi,you descend from balonja khondoko,to mother Namenge,Namenge womutila from balonja,came though the sisal like bridge,came on a thread!

6. RED ANTS

I am on the floor! I am on the floor! I am on the floor! See the sun is up there,the sun is up there, when a termite mound is about to let out white ants,when a termite mound is about to let out white ants,you notice from the red ants,a termite mound that will let out white ants,you notice it from the red ants!When a termite mound is about to let out white ants, Reuben, you notice it from the red ants, when a termite mound is ready to let out white ants mates, you notice it from the red ants!

That whatsoever sweetens starts from childhood!

Eeh!

Babukusu said,Babukusu said,that in the olden days,when you go for courtship,when you go for courtship,you stay in the home,their home,you see how the child(girl) walks,when she walks in a good way and runs,then when they sent her she runs,that one then you can pay dowry,son of Nanjaya,then Babukusu said that whatsoever sweetens starts at childhood,these days a lot of misbehavior,ill mannerdness has come with a number! Nyongesa, we speak mate, also say something!

At that point Wasike, you have spoken the truth, Wasike, whatsoever sweetens starts at childhood, and white ants when you want to know if they come out or not, you check the openings on the mound, when red ants come out in large numbers then you know that today we shall eat chisisi or kamaresi, here you are not cheating, you have hit it right!

Maurice we are seated mates,in Nairobi,you come from Matibo,Doctor Nakhoya,a child of baliuli,of Nabwami simbula,the line of Kwaki,together with Isaac,he is called Khaemba,they stay in Nairobi,we comfort Nakhayi,when a termite mound want to let out white ants,when a wife attends to a long call,you notice her from constant complaints,a wife who is attached to the hearth,you notice her from her looks,a wife who has no attachment to the hearth,you notice her from her walking,she goes quite early to other wives houses,she goes to other wives houses,when she sees smoke,she comes early in the morning,seats and knocks,she has been driven by the smell from the smoke ahaha! From the smoke mate, a wife that likes smoke, a wife that likes smoke mate! Pluck the wires, pluck the wires!

When she senses the smell of Chapati at her co-wives,she reaches the house then wages a war against the husband,when the husband asks for anything,that where is water I wash my face,she answers with a frowned face,even when I sharedwit a youngman called Benard Kundu Wekesa Nyukuri from Kamusinde,Kimilili,he agreed that we are saying the truth,Dismas Barasa Masungo son of Maurice Makanda,his wife is Elizabeth Mungayo,a girl child of Bayitu together with Jane a member of the Isukha from where we used to buy sheep from,Wasike tell them so that they understand!

Babukusu I tell them Nyongesa but they are adamant!

I think where soever they are, they have organized a drinking forum, dancing the shoulder dance!

Let us make Nakayi,let us make Nakayi,a child who receives you,Walusuna I have arrived Barasa wa Milimo,Omuyundo wa Nakoba,wa nalioli mitungu,that on greet for me, at papaton,at papaton,a visitor to Rose,a girl child of the Kabras,of the subclan Batobo,from Chimoyi,on the

slope,cant say much,presently I don't say much,do not feel bad about me,am like a counselor,am a child of omukananachi!

You have mentioned Chimoi till I have recalled Christopher Mutobo!

7. PRAY TO GOD

Again I have taken the floor,the floor,Wasike let me speak up,we are starting to question, a child of Bamonja,we are in an argument,when a wife defeats you in a house,she becomes wordy,when you say something,she engages in arguments,present day girls,they have different shades,the world speaks truthfully,there are those of different shades,Nyongesa wa Muganda,we are at it,we are questioning issues among the Babukusu you mates,you Bakangala!

Feel comforted, feel comforted Wasike!

That journey has the owner, pray to God, it demands eating, pray to God!

On this Earth even a thief too prays to God, even a night runner too prays to God that when I go out, let me not get arrested! Be as it may, Wasike greet Stephen, VK Juma, he mourns his mother Joina, she left him and he suffered and fed on bad sweet potatoes, go ahead Wasike!

That one stays in Mateka, for me I ask, that one stays in Mateka, that one I ask!

And when you reach Bungoma,grandfather Reuben Khaemba Wanami and Alfred Urembo,who is a member of the Balanda clan and Omunyala child of Omunyala who managed the world!Walk on faster we cross the river!

Eeh, he is the one that sells to women jewellery!

The heart has reached Kanduyi, I meet Jamin Watila, Watila spoke out an issue, that his clanspeople refused, that he was not of that clan, they denied him education too, mother who gave birth to me, their line of Nakoya Nkengo, that one is the one who worked, that she grew vegetables then sold and got some money then paid fees for me to access education, the farm that was claimed to have weeds, presently it is the one mates, that is fertile!

This heart mates, that of an only child sleeps out, children of my mother, the farmer breeds one that has hooves, children of dad, a farmer requests the leg of a cow from himself,when a person laughs at you,they give you issues,the one that laughs at you gives you wealth!

8. AN ADVISOR/ COUNSELLOR

See I have taken the floor again kin; I have taken the floor as one mourning old man Masinde Mulilo child of Makinia, *omukinyekeu nakibondoli*, who died mysteriously, God the Father you would have spared us!but what God does is unpredictable,we cannot force you!

Ee I cried ee I cried,Wasike I cried,ee I cried,ee I cried,child of Musungu I cried,child of Makinia,child of Makinia went to England,while coming back,while coming back,came back mum,ee all mates,ee all heard his speech,eee all mates,those who relied on him were perturbed,we lost wee,we lost an advisor,we lost,we lost an advisor!

What do we do? Those who have remained be strong hearted, those who remained be strong hearted, all the Maasai mourned Mulilo, they mourned child of Makinia, Ee in Trans nzoia, in Trans Nzoia, all doors were locked, ee Homabay, they ran about mourning Mulilo, ee Homabay they ran about mourning child of Makinia, those in Bungoma, Makhanu wondered what had happened, what happened? What happened an advisor *baye*? What happened? What happened an advisor mates? Like Michael Wamalwa ee he cried, that dad *baye*, see we have lost, Stanley, Stanley Khakina too mourned, that one mourned, from Miendo mourned, that one is omuliuli, from the line of *Nabwami*, he mourned Mulilo, wa Nekoye, his mother is a child of Namboko, child of Wamoto, those from Miendo also mourned, those from Miendo, those from Miendo Bokoli also mourned, you to Teso, the Teso also mourned Mulilo, Bateso, Bateso ang'urai also mourned, ee apoloi, apoloi they mourned Mulilo ee apoloi apoloi they mourned Mulilo ee Emmanuel, e Emmanuel wa Milimo mourned and wondered what happened? What happened omuyundo mourned, in Tongaren, in Tongaren, in Tongaren, they mourned child of Makinia, even Ndal, even Ndal, they also mourned, that whatsoever that has refused, it can drop from the mouth, Wasike, I have said, let me be happy, let you hear, hear what he said himself.

If am cheating old men, hear what that old man said himself in this nation that made him an advisor:

'The Kenyan constitution, that constitution, the late Mzee Kenyatta appended his signature, that constitution, late Ngala and Tom Mboya and Gichuru appended their signatures, that constitution, bwana Odinga and I and Ndhenge and bwana Moi we appended our signatures, it says, it says that, every Kenyan, ee every Kenyan has the right to life, live their own life, have their rights, be protected accordingly as per the law, aa, aa choose the religion he likes for prayer, have the right to speak up without being undermined by anybody, go for public gatherings like today's, join a political party with others like this of Ford, (it okay, lay it bare!), and should not block others from accessing all these constitutional rights, KANU is the one trying to block other people from accessing these rights'.

While we were revelling, while we were reveling, it died mysteriously, while reveling, while making merry, it died mysteriously you people! We stopped, we stopped at talking, we stopped, we stopped at talking, he held, he held public rallies, those from Bungoma, those from Bungoma were up in arms, the Turkana, the Turkana too were up in arms, that coin an issue, coin an issue, witness it has died mysteriously eeh, ooh, ooh, ooh, ooh, ooh, ooh, let it speak out, let me console myself, do not utter negativty at me, do not tell me, do not tell me I have consoled myself, eee, Otung'uli, Otung'uli, we have mourned, children from home, luhyas we have exterminated, ee what has refused, ee what has adamantly refused can drop from the mouth, we have lost it died mysteriously, it fell into the abyss ko! It died mysteriously ee it died mysteriously, it fell into the abyss ko! Where do we get another one? Where do we get another one, milk, milk from the grade cattle, from the schemes, from the schemes, it needs a caretaker, ee, from the schemes, ee from the schemes, it needs one who can give you, ooh Wasike, seemingly whay you desire most... as it was said that it reaches the door step before breaking, that heart ee, the heart you!

9. RELATIVES

See again I have taken the floor already!

These relatives of yours,when dad died,when dad died in the year nineteen forty eight, relatives abandoned me,relatives abandoned me,threw me away,I became rootless,relatives threw me away,Reuben Wanami,Reuben Wanami,the journey of nabalee,I come back home,Alfred Ndombi,that one is the balanda clan,omunyala from across,came around through khumufunje,a visitor to Nabuechalo,omukikai.. Nyongesa child of Mukanda baye, Nyongesa baye, child of Mukanda kwa saba, I passed by and Naitiri jazz band raised an issue,a visitor to Nabulo wa Nakoko omukangala,ee I hear they raise an issue for me to understand,Nyongesa say something mate,omukangala Nyongesa say something!

At this point Wasike,I think the luhya and Babukusu or where you are with Banyala you have understood Wasike's narration,he has been firm with the truth,on this earth,when you are firm with the truth,then they say you are biased!

Eeh,when you your have your home,see these days are for knowing each other,knowing the family,once you die and leave the home,the children who remain,you would have left them with a lot of thoughts,if they are children who can listen then they will know each other,if they cannot listen,then you would have left them in poverty,children of nayela,let me run,at chebukora,chebukora,among baliuli,at chebukora, till Elam Siundu,child from a far..a child from a far he is, was a visitor to Prisca am disturbed,Prisca am disturbed,a child of balako of the line of banaluwa,the soil swallowed her ko! Eeeh among baliuli, at chebukora, at namarambi among baliuli, let me run to birunda, I meet Martin there, he comes from eeh, he comes from a place called makoselwa mum, the issue that I observed, they are yet to come, what was wrong? Reuben what was wrong? What was wrong? Stephen, what was wrong among the people? Jealousy is bad, these days when people see what you have, jealousy is indeed bad!

It defeated the Doctor!

The Doctor was defeated,even if they treat,they cannot manage jealousy,presently it walks among notes,Rex Simiyu,a clan member of Babangura,Rex Simiyu,he lives in Nabing'eng'e,in Naitiri,he lives in Nabing'eng'e mum,play on! Bring about happiness, bring about happiness, bring about happiness! Aiii!

Wasike, when we arrive in Tongaren we meet Paul Kasili!

10. SPOUSAL FRICTION

There is Bukulo within marriages, roof tops have it, wife and husband have fall outs,you meet Reuben out here,a man of means,spectacled, but then within the home there are fall outs,you meet Wasike a man of means,wearing a coat but within the home there are terrible fall outs,even wife/lady Jerida,a woman of stature,wearing a good frock,but within the home there are fall outs,what spoils our homes are unsubstantiated tales,money,search for traditional herbs and drunkenness spoil a lot.There are non salaried teachers who spoil our homes,life within a marriage calls for perserverance of problems,wives and husbands have their frictional moments,James allow me call out,child of balonja when you are okay at home it is given that you have fall outs!

Thanks!

What spoils our homes is unsubstantiated tales, money, search for herbs, and drunkenness truly spoils, or am I lying James? Speak out I see!

At this point Wasike, you are not lying, when you witness somebody's home/marriage breaking, or somebody's business coming down, farming going down, do not say it is for no reason; unsubstantiated tales are the cause of the issues in somebody's home. At this point, Mr .Wasike am greeting somebody at Buyofu called Gabriel Kengo child of Wanjofu, he is Busia, his wife is called Selina Amunga Nameme, Elica Sikuku ee daughter of Namukhula Kalasina Atieno she is from the family of Nekara, but as you said Omunyange, bitina should end!

There are neighbours, many neighbours at home who also have fall outs! You find a man,leaves you, yet you have been in company the two of you,you share meals, he goes back home and tells your wife that your husband these days eats at market centres,that he bought two full kilograms of beef,wont you have had a share of the same at your house? Then when you come back home, you find your wife mum till you wonder whom you will talk to!

Those unsubstantiated tales are bad!

Bukulo resides in houses,rooftops have it,wife and husband have fall outs,nabuala I know natela,nakutwa at home,nambaya I know home of wakutolo they are awake,sakanya I query natecho nekhonga neuni,let me talk,their home is at Khaweli,Reuben,let me reveal the truth, real son of Wanami from home,from baala,bakoyabe natela niye nakutwa,I come back to my homeplace at Sirisia I know home,bukokholo at Lurare at the graveside,pluck on the strings,Wasike as I speak it,pluck the strings,pick up the strings!

Bukulo shelters at home, rooftops stay on the floor; this world of ours is full of unsubstantiated tales, even a mature man in a home, a man of means,when you analyzehis home,they also fall out,wife Rita,a wife of means,too when you check her home,she complains a lot!

11. WHATSOEVER MATURES MUST GET MARRIED!

Just see am on stage again gentlemen! I always tell you, another one observes that Wasike died, no, iam still talking to you!

Whatsoever matures must get married,my mother's children,whatsoever matures must get married,do not blame it,truly whatsoever matures must get married,Wasike dear,I strolled through the schemes, I got taletales to share with you,old men disagreed,one was asking the colleague,that he had not seen Namaemba in the home,that I don't see her in school,where did she go to? The colleague told him, the father to the child told him, that Namaemba ee! Namaemba the girl got married, she got married,the person she married is a poor one,just a poor person,my child who is learnt married a poor person,blood does not ask,even when you are rich you may find yourself among the poor,God dear,it is God who joins the living,do not blame Him,even you when you married her mother, you never went about establishing if you were engaging a rich or a poor one,James Otung'uli, see what this old man advanced,call out a number,in your goodness my agegrade member,you ought to be given lukisoi in that home!

Thanks Mr. Wasike, issues such as these are the ones we should dissuade Babukusu from, when your child completes university and goes to America, upon coming back and marries a farmer, let her alone, she has not married due to education or beauty, it is blood that attracted and they

will give birth to a rich person, I think Wasike whoever said that was lying as I finish with Joseph Makanda wa Watako a visitor to Namarome, play on Wasike!

Yeee, let me tell you, my mother's children let me whisper to you, even when you are a passer-by, listen I speak out,if you want Wasike wa Musungu's vinyl discs,visit Bungoma,ask out for the address to Sharriff,that is home,in Bungoma they ask a lot,that Sharriff where is Wasike? Let me give you an address,walk about and ask Sharriff, for me am telling you,everyday I call out,Wasike wa Musungu,let my heart speak out,if it is okay let me call out a number,you Reuben,the second issue among the Babukusu,if you have a wife,if you have your own wife,give her a kitchen,that kitchen house,I think it carries the wife's secrets,I went on a visitation,a big visitation for that matter,while still in the visitation,lunch time came about,foods were brought,ee Reuben,the food was put on the table,when it was put on the table,then set thereafter,chicken was served and placed on the table,those used to soup requested for it to drink it, the one who prepared the chicken,while serving the soup onto the plate,unknowingly she had prepared a frog in the chicken,a frog emerged from the soup in the upside down position,it was embarrassing,it was extremely embarrassing the visitors,when the husband began complaining and tried to admonish the wife,for us we knew it was the kitchen,it is the kitchen that works,my mother's children that is the secret of a home,let it play on kin!

12. YOU NURTURE HIM

See again I have taken the floor as Wasike child of Musungu, I live in Malakisi, I am speaking from Nairobi, and now this song is for those who spoil homes!

The heart is bad among the Babukusu you people,the heart is bad among the Babukusu you people,see you nurture him on the side you detest him,on ther hand you laugh at him,omuengele let me tell it,on one side they welcome you,on another they gossip. Luhya children, come together on a number, luo children also unite in your community, maragoli children also come together, a good one you accept again you detest him. Babukusu are bad let me ope up,they pick a relative and throw out and put an alien in the hearth,utter discrimination and biasedness destroy a home,utter discrimination and biasedness,undermining spoil the home,if am lying a hen can home with a piece of firewood! Luck is coming home and this one sends it away, luck comes about James and that one sends it away!

Thanks Mr Wasike, we babanyange we are firm on the speech, it will come a time when we are not there and claims made that we were not doing our work, am speaking the truth, as you have said, luck comes to your home and you throw it away, you are telling the luhya at this point, the luhya should be alert, unite, then work together,and from time immemorial,a person may encounter something that enters his house but lets it go away,then the following day,somebody else gets it, but then he will want to stand in front to try and say that this thing was mine! Am not lying omunyange,but then am winding up with a person called Silverio Opoit from Bukhayo,son of Pakiro,is a luhya, slowly old man go on!

The heart is bad Reuben,the heart is bad,the heart is bad,let us unite on a number,when a wife is bend on rejecting you,she will assign you a number,when a wife rejects you,she will plant on you strong witchcraft,Salim,Wesakania,that for him the wife picked households,ducks in the home,together with cooking stones which she uprooted,a child of Batecho consoled himself,he walks with Alfred Ndombi,a child of balanda,he stays in urembo,all women jewellery for the ear

plus necklaces, you to urembo,that one is a visitor to baechalo,together with in Baengele,that is where his mother comes from,Alfred,the mother who gave birth to him,a girl from the bameme clan.

Let us come back home,it Bungoma you people,greetings to back home,they are asking,they call her Nekesa,pass Wasike wa Musungu's hit for today I have control of the home,cant you see on one side they nurture omuengele, can you see they nurture him,cant you see they nurture him then detest him,relatives in Bungoma,Babukusu seemingly you have an issue,my Babukusu relatives in Webuye what do you say as I walk,let me go Kiminini,let me go to Kimilili,let me go to kiminini,let me go to kiminini.

13. EVEN IF I GET DRUNK

I have begun again my father's children as am Wasike,am back on the floor for the second time,even if we run,we run in whose direction?

I Wasike as I know mate, it is me from Lurare, running, even if we ran so, whom do we run to as I see? Let us unite whole heartedly,as it were those days mate,we intermarried successfully,we have lived on this earth,we have lived as relatives,what you have eaten is what is yours,what has dropped in the stomach is yours mate,a wife who has prepared ugali for you,that is the one you brag about!

Let me narrate the way I know,a Bukusu those days,what mimics,what he mimics on a dance floor,is the one he slaughtered,what he mimics on a dance floor,let speak out this issue authoritatively,what is on the farm you cannot tell,because what God has is unknown.

Another one claims that I will eat this hen of mine in December, hee, hee, how do you know that you reach there and eat it dad? How can you tell, supposing it became kumukulukho? Or am I cheating James?

At this point Wasike, you are saying the truth, omuchuma and omumaina, when they could dance at a beer party, he mimics what he slaughtered and ate with mates,do not dance because of what is in the cow shed,presently,old men,while seated,as he is saying that where you have eaten is where you brag about,even if your wife is untidy but gives you food to eat to your full,she is the one you tell people about,she is the one who takes care of you,old men brag about what you ate! Wasike go on, and pass my greetings to Alfayo Mwanja with his beloved wife Rispa and Zippora at chenjeni.

Let the heart speak mate Wasike, Masoni raised an issue, Patrick Masoni see,I walk about as I know,he lived in Harambee,his father died am disturbed,a child beat him upbeat him to death,at bukelema,in nineteen seventy,nineteen seventy three,like the mother too,she struggled with orphans ,the mother too went away,she was afflicted by a sickness,it became kumusambwa,seers ran about,what God has in store is unknown,Masoni cried out that issue,that mum went early,she went early,for me a step mum,a girl from Banyore was my step mum,play on,play on,play on,play on,pick up,push!

Richard Walusuna, child of Barnabas, an omuliuli nabwami, he is a visitor to an omuchemwile, he lives, let me hear mum!

14. DR. MASINDE- THEY MOURNED

Witness again am on the floor, among the Babukusu, there is a kind of death that is abrupt, the one of Dr. Masinde from mayanja!

They mourned, eee they mourned mate, they mourned at mayanja and asked themselves, what do we do Babukusu? What do we do? What do we do so that we hold on something? People die,people die,they die,being an orphan is bad,they die Reuben,truly they die,they die child of Wanami,they die you people,people mourned,people wondered,people mourned,presently orphanhood is bad,what do we do so that we understand,what do we do Wasike so that we understand that issue?

They die James Otung'uli let me tell it,uncircumcised boy of lukisoyi,they die you people,I speak on mate,I speak on eee,I speak on Wasike, I speak on mate,what happened?what happened? What happened a corpse was brought home covered?They die,eee they die,sweet potato vines for Mulilo,mate I cried painfully,James Otung'uli mate people die,they die at mayanja bring out an issue from there!

It is Wasike talking relatives, there is a kind of death old men which you nurse a person till you become aware that am nursing, but when something comes to your home covered, it drains your energy a lot, because in the clan you live while aware that what will I do with these qualms, Masinde was coming from Nairobi, many came to hear that Dr. Masinde had already died, then when we recalled the second issue, we saw a corpse arriving home, people were really taken aback,but God on your own keep him where you know!

See Wasike, we are in Nairobi, you are mourning Fredrick Masinde, was a senior person in Bungoma district or in Kenya, but death does not knock child of Musungu, everybody has their own, for us we have lost till we are used but we mourned Dr. Fredrick Masinde plus the young ones, it is not an issue, we pray to God to keep him at a place where there is good air!

What do we do? What do we do those who have remained, what do we do? Be united wholeheartedly those who have remained, do not be shaken in the nation, do not be shaken, why are you unsteady aaa? As I said eee, as I said, be strong in the heart orphans, Nyongesa! Nyongesa wa Nakaoya, Nyongesa! Nyongesa wa Nakaoya!

Thanks Mr Wasike, am Nyongesa child of Nakaoya, am strongly greeting his wife Agnes Musabi and Tereza from Isukha, Jones Wangwe, Agnes Namusonge and Josephine omuala, we are mourning the demise of Dr. Fredrick Masinde.

We mourned, we mourned, we mourned God, they die in the world they die, they die continuously we speak mate!

15. EKOMBE-RESTING PLACE AFTER DEATH.

Let the heart speak, let the heart speak, the soil knows how to eat people, Ekombe is but home, Barasa wa Musungu am disturbed, Ekombe has eaten people! However clean you are, you will die,however smart you are, you will die,death is all over the world,Let the heart walk at Kiminini,the death of old man Makokha,he died that way!

Here Mr. Wasike, you are talking about Makokha who died, he in the year in nineteen ninety two, December, the death of Makokha, the clan baseskese, then his wife came to die in the year nineteen eighty eight, a girl called Ann Nafula Malaba, orphans that were left behind are: Tunayi Nabwile, then George Moses Musumba, teacher Jackson Nalyanya Mbakhila, Nakhumicha, Christopher Nalyanya Mbakhila, and Rose Nekesa from baafu, Mray Nasimiyu, Ricahrd Machapile, then Everlyn Namusonge Biketi, James Sisinja Makokha, Namusasi Makokha Musumba, Agnes Namuyemba Mamai and Samsom Webii Makokha Webii I cried, ee the heart of Makokha we cried, Ekombe is what eats people!

A child we spoke, he stays at... ee they said ee, let me walk as I know, aa Ekombe does not ask truly, a child of Makokha omusekese, was working at Tamulega, ee I asked that way, ee at lurare I raise an issue, ee Patrick... ee... that is an omuakhamini, omusoba from across, that one is one of those that eat the foreskin, a visitor to Jane iii a daughter of Jackson, Urembo iii ee I ask that way, a visitor to Nakimwei the line of silikwa, the family of Temba , greetings have reached there, aho James Otung'uli, your home is among Balonja at Khelela.

Eee!

Let me tell it the way I know.....

Eeee! We are upbeat, we are upbeat, we are upbeat, do not forget Nekara!

16. SICKNESS

See again I have taken the floor as am Wasike wa Musungu, I live in Malakisi, omunyange nineteen forty eight, once upon a time, it was that your sibling was a walking stick for the back, but presently is a note (money), my child visited his uncle and was gifted this hen, presently he needs money for it, blood relations are out there, there is a sickness out there, it is called ukimwi, it does not have a doctor, it is called, initially we had a sickness called syphilis, whooping cough, when whites came to our nation, the white sent it packing, all took it, where do we get treatment, backache spoke it all, what was coming together has become a disease, blood became ukimwi, you go down badly, James Otung'uli what do you say? Let us be careful, eat like a leopard, do not eat like a hyena, this world, issues are there, yaaah, at that point Wasike you have spoken two words, could gift you a cow..... with empty hands, they wont give something, the second issue is the disease ukimwi, there are others who make a living through such methods, let the heart speak, let me come back home, omunyange who stood the knife in nineteen forty eight, let me go back to my homeland, that home is where we have traditional herbs, Festus Mamuli, from Bakhoma nawanga, child of Nasenya.

17. MY HEART IS STILL UNSETTLED

My Heart is still unsettled, mine is still on the look out, mine is still aware, that of *Nasimba* is still crying, he sleeps with an open doot talking, they share things, they come to hand over to you, ... ask Kitimule who sojourned among the Bayumbu, he saw a lot, the perso who shared it was a Briton, came by plane and landed in Nairobi, landed in Nairobi, met King George and gave him a word, that travel down country and share power, he came down slope, reached Nakuru, put up a tent, went to sixty four in Eldoret erected a tent, went downslope, went to Lureko, met Mumia, went to Butere mum, installed Chiling'I, shared power, down in Luoland, Laurent

Ongoma,came to Khayo,installed Kitwi,came to Bukusuland ,installed Namachanja,crossed to Bunyala,installed Ndombi,came to Webuye,installed Mayeku, went to Kimilili upslope our kinspeople,installed....let me speak it out,I speak plainly,went back down country among the Teso,installed Inkisaka,installed Munjaru,came to bila,the sides of Sirisia,chief Makhaso,an omumusomi by clan,the nantoboso line,mate we share,tighten the rope,uuuwi,uuuwi,let tell it openly,it reached that year,nineteen sixty three,Kenyatta cried out,that the power of the black cannot be shared out by a white,we share it ourselves,he began politating,he was detained at Kapenguria using the oxen chain,Kenaytta spoke out that even if you are imprisoning me,you are imprisoning me due to the power of the blacks,there was an agreement for those ready to sacrifice,nineteen sixty three,we attained independence,we reveled in it,Kenyatta said that we sit down and share the ‘animal’,the animal was put down,the white took a wide berth and left it for us,let us not be jealous,let us not be jealous,let there be no fall outs,fall outs are for what reasons? My heart is still unsettled, tighten the rope, uuwi! Kenyatta ran, stood by the lake, put their a beacon for the white, the white stood across, put their an agreement for power of the blacks and the whites, Kenyatta said there is a reed in there, a reed for power is in the lake, iam from the line of the detested, my home, I sleep on banana fibres, the reed danced, the reed danced!

18. MENTORSHIP/CULTURAL WORKSHOPS

We have already began with the same Wasike again,this is for mentorship/cultural workshops,seemingly the world is messed up,you come to see every child is disrespectful,does not resepect the mother,does not respect the father,a lot of trouble,initially we had a lot of respect for the mother and the father,how was mentorship lost leading to construction of bwenya,as mentorship got lost among the people,it let to the bringing of lirangio,advising each other got lost mate,leading to children marrying each other like animals,my child went out for employment,he comes back home with a very old wife,when *bakolongolo* and *kikwameti* had cultural workshops,when mentoring even a girl,he came with a mature advise,presently there is a lot of disrespect,a child upbraids you,when he talks to you he underrates you saying what if I married my own wife dad,that wafula has come back from the work place,he is in his cottage talking to himself,the mother concludes that Wafula has come home with a wife but the wife has become sikhala mbako,ohh,ohh,the generation is on the verge of extinction,the clan has become shorter,I Wasike I speak out, my heart is steadfast,when I say this,they claim am also verbose,but then there no lessons among people, Festoo weee!young men came from a construction site,Wanakhabi stood on khuyanga therefore facilitating construction of a fort,like me Wasike I asked, I asked my omunyange and he told me that what killed mentorship was formal education and money,that mentorship was lost on account of money,initially we Babukusu,it was your sibling who was your fall back, presently it is money that is a fallback,am a visitor to Nakhumicha,omukayi omutecho wee,the family of Maili,the family of Manyasi,the family of Simbiri,the family of Sikolia

19. MACHUMA –WASIKE WA MUSUNGU

I have taken the floor! I have taken the floor! I have taken the floor! I have taken the floor! I am still talking to you Babukusu, leave God to me, this song is about a woman called Machuma whom I met at a busa den in Mathare, at a busa den, I met Machuma at a busa den and loved her the way a person can love a woman, I told her that Machuma, she said ‘eeh’, I told her that my heart had liked her, would she mind coming with me to Bungoma? She said it is okay and that it

is me to pay for the ticket to travel! My heart is at pain,my heart is at pain Machuma,my heart is at pain,I met Machuma in Mathare,she accepted me,I bought a ticket,we board a vehicle,we came downslope,we passed Kangemi,we passed Kabete,we reached Limuru,I told the driver-pilot to increase the speed for I had a newly married wife,I have a newly married wife in this vehicle, but then I was bringing a mosquito at home,that I was coming with a wife Reuben! My mother's children but then I was bringing home a mosquito that is a mosquito, the one that white people call Mosquito, aah! It bites even in the cracked heels mate! That I remained firm, we came downslope, Mt Longonot, it was running like wild animal! we reached Kijabe,reached Gilgil,from Naivasha we reached Gilgil enroute to Nakuru,it stopped at Nakuru,I told Machuma to have a seat and take tea for there was still a long journey,Machuma told me that in place of tea she wanted Big-g,eeh,she eats big-g like a newly delivered woman! That for me I need big-g, she eats big-g like a young one, I felt pain I my heart and thought that she was a good wife, an urbanite woman can make you beat up your wife nearly to death! They are hot! Thanks , I greet Justus Nakitare from balako clan,sichei village,his wife is Grace Namarome from bameme clan,I take a walk and reach the home of Hannington Wafula Wasike,let us walk,let us now crawl with Machuma,we crossed kipkaren,from kipkaren we reached Luandeti,we reached Chimoï at the apex,she saw Webuye then asked if that was Bungoma,I told her that a woman who attended adult literacy classes should know that, that was panapaper mills,we reached Matulo at early dawn, you are advising people as we are in town now,know what you take home young men,as you know,we men when you see such,you begin trembling hoping that I have gotten a catch,you will end up mixing up the soup and end up spoiling the vegetables,we reached Bungoma bus stage,we went to a busa den,we went to Mandizini to take a one kilogram tin of busa,I gave her the one kilogram tin of busa,the woman refused claiming that she wants Guinness, how would she ask of me Guinness? We boarded a morning matatu enroute to my home in Malakisi,I arrived at my home and found my omutecho wife,I told her that here was her co-wife, omutecho welcomed us with the visitor, I went to take busa,she saw omutecho goind to gather *murere*, Machuma 'fell' sick, when I came back from drinking,I found the woman in a blanket like a wild animal,omutecho told me that seemingly the visitor was unwell,I said we wait till morning I would take to malakisi for check up,she insited that she wanted Bungoma,I have never seen a patient choose a healthy facility,even under atree you can administer medication,early morning we went back to Bungoma Reuben,at Dr. Marumbu's,he was a senior medic then in Bungoma,Marumbu asked me,Wasike what brings you here? I told him that my wife Machuma was unwell; he examined her and admitted her in ward five saying that she was a patient of 'hunger', but then the she was a wife suffering from hunger, he asked me if she is a fake one or the true one. I dilly-dallied and he said that he knew the true one, he instructed the nurses to give her a plate of beans and observe her, the way a normal person eats is different from that of a sick one, they gave her beans and she ravenously them like a rat. Marumbu discharged her on grounds that she would finish food meant for patients, that is the cutting edge, I left her in Bungoma,I don't know if she went back to Nairobi or is still in Bungoma, that is Machuma! Sorry Wasike! Press on, press on, press on, press on! Say somtheing daughter of Bameme, iam Hellen Naliaka, daughter of Bameme, *neala, mitungu, milele!* A wife among *Baala, omukoyabe nakutwa nambaya!* That is the cutting edge; let us greet Nasambu, a child of basabi clan, Khasiro! Hehehe! It needs Kamakhakha!

20. A SPROUTING SWEET POTATO VINE-Wasike wa Musungu

Wasike: James?

James: Eeh!

Wasike: Are you a child of Omukolongolo?

James: Yes am a child of Omukolongolo!

Wasike: Did you ever sleep in a cottage (Musimba)?

James: I did indeed!

Wasike: Namunaii!

James: let it come!

Wasike: Tondo dies, tondo comes back?

James: Tondo dies, tondo comes back, a sprouting sweet potato vine!

I have learnt to see, this world wee! It has happiness, it has happiness! I have come to know, Wa Musungu I speak, Reuben I say, let's all stand up and dance, I speak to luhyas, stand up and dance too, luos I say stand up and dance too! Among the Maragoli I take a walk, you too stand up and dance, Enombela has stood up, you too stand up and dance! I have learnt to see, I, Wa Musungu let me speak, an omunyange child who stood the 1948 cut let me speak! I go back to Bungoma, our home is lurare, I go back to Bungoma, our home is lurare, I go back to lurare, there is George Wambaya, a visitor to Felistus daughter of balonja I call out, do not hear footsteps and run away from the visitors! Do not hear footsteps and run away from the visitors! I think the heart can speak to you, whoever sojourns intermittently covers a lot of ground, go about your business carefully lest the leopard catches up with you, Babukusu I call out, stand up all and dance, Babukusu I call out, stand up all and dance! James I speak out, let me talk the way I understand it, let us ask him what he spoke himself so that he can say it, so at this point listen to his talking Enombela! : '1994 and 1995, is the centenary anniversary of the Babukusu struggle against colonialism' You Babukusu rejected mistreatment from long ago, you did not begin today, the year eighteen ninety four, whites came to colonize this part of the world, they came at Lumboka fort, is it not quite near here? Eeh! Didn't Omubukusu resist? Eeh! We killed each other, they killed us, but that year we also killed seven hundred whites! We are unspittable! Some people ran up to Chetambe, the fort of the tachoni chief, informed that there was a massacre at lumboka, all of you hiding in this tachoni fort, be aware that they have superior weapons and will wipe you out, the strong youngmen retorted, where do we go? We cannot be broken to pieces, are we a pot? Didn't they remain in the fort? Eeh! Moi should know that when he sees names like Mianga, when he sees names such as Mabanga, they came about because Omubukusu refused mistreatment, stood firm, died and paid with his own blood, but then a person who never learnt history like Moi when you tell him such he only sees fireflies! FORD Kenya! Simba! FORD Kenya! Simba! We want Moi to know that the nonsense he is parading in other areas, the child of the thigh of the elephant cannot agree with it! Yes speak out! For me wheresoever am, I know that Moi cannot buy omubukusu, show me, let me see by show of hand, FORD Kenya! Simba! , FORD Kenya! Simba! For us we have never eaten anything from Moi, or may be you people have ever? No! FORD Kenya! Simba! We have been those of Nabulobe immemorially, we sleep

on skins, we eat greens prepared with costic soda, sometimes we eat green grasshoppers and sleep, those who eat the fat from Moi are the ones who tremble when they hear his name, if that be, if that be, if that be that we have not been eating the fat from Moi and we have not died, so will the two kilogram tins he is dishing make us grow fat? No! Will they make us leave the skins and sleep on metallic beds? No! May it strike you! FORD Kenya! Simba! DR. Masinde has died heroically while dealing with this inhuman government for one Moi, when we say we want justice for the citizens, there is nothing we want, we don't wan Moi's money, we want the government to meet its mandate for all and respect itself, and the responsibility of the government is to esnsure that all citizens access development and get affordable life, ah! Ahh! Thanks a lot! FORD Kenya! Simba! FORD Kenya Simba! It shuld be so because of me, for me, I learnt politics at the feet of Mulilo, if it is going to high school, I went to Mulilo's high school, then when I went to university, I went to Odinga's university, therefore the whiteman says that: 'Iam in the position of the proverbial man who enjoyed the best of those worlds, a Mulilo education and an Odinga degree'. FORD Kenya! Simba! Therefore when I play such politics with Moi, he doesn't comprehend anything, he sees fireflies only! Can't understand anything! They say that what is destined for extinction begins from where? The periphery!Initially you would hear of delegations from some places going to Kabarak, every Friday, every Sunday, every Saturday, do you hear them presently? No! It is he himself who is going around, today he is here, tomorrow he is there, and then the Swahili say: A good product finds ready market, what of a bad one? It parades itself! Cant you it is parading itself? Present day Kenyan politics do not call for selfishness, let me tell those who are members of that party, democracy involves allowing people to join political parties of their choice, I cannot force somebody to be a member of my party, but if you are amember of the Babukusu who has been staying here witnessing the problems and the costic soda that Moi has made your fellows and yet you are still following him chanting: Nyayo! Nyayo! Then do you have any brains in your head? FORD Kenya! Simba! Every day is unique! Eeh! Each day is unique; each dawn brings about whatsoever it will! Eee! The Swahili say: Mambo kangaja huenda ya kaja! Days have come, whether Moi likes or not, new leadership is being born, an incalf cow that is on the verge of delivery, even if you brought about strong men to stop it, will they manage? Ford Kenya! Simba! Ford Kenya! Simba! New leadership involving ruling people with a leaf in place of a club has come, leadership that was prophesized by son of Nameme about a Bukusu leading has come, whether Moi likes it or not, these are forces above him, he cannot do anything about it! As we have been going around, sometimes I ask myself, how are we luhyas constructed? Everybody is saying that let the person of mulembe lead may be blood shed will cease, a person of mulembe to lead because he is good hearted may be the children may never lack food, a person of mulembe to lead may be children can access education because he is sympathetic! I think of talking, where you took a walk I know, I think of taking a look, whoever sojourns with intermitment steps covers a lot of ground, those who remained in the fort were baberochwa, let me call out, let me speak, this world, let me speak I know home, I go back to my homeland, I go back to my homeland in Sirisia, that is where I was born, he is an omukimwei!

21. A WIFE IS CUNNING/INTELLIGENT

Let my heart call out my comrades a wife is clever, she sees you coming towards the yard, you acquire greens hoping to take them to the wife, you find the wife with a twisted mouth like that of a rat, in looking at you, she looks at you like one looking at a mongoose, when she sees you come with a kilo of meat I tell you, she springs to her feet like a wild animal in the grass, she

sooths you, then you think the sooth is due to the travel home, but then it is for the meat. Issues to do with wives we have known them these days, once she spots you coming with something little, she will be quite happy.

22. GREED

When a person says, when a person tells a colleague, that greed, that he is very greedy, what of what you eat? Whom do they serve?and what you eat,whom do they serve,when you see somebody with a heathy body,the health is due to eating,they grow fat due to eating,the womb is a complex construct,it gave birth to witches and thieves,let the heart speak out,our home is malakisi I say,James speak abit,thanks Wasike,you find a person saying that somebody is greedy,that he is extremely greedy! We all need to eat!

23. SICKNESS

Eeh! Issues are here coming very fast, am speaking from Nairobi, Steven Sakwa is playing the drum, issues are hot hii, a child from Kakamega with Joseph who is playing bass that is mowing our children from the same yard, let us go on Joseph, sickness is bad,sickness is bad,sickness is bad, a boy child is a potsherd, a boy child is a potsherd, I have seen Isaac, when a girl child gets married,she should begin off by giving birth to a boy,a husband died and she had only given birth to a girl only,no boy,she was married,when they were sharing land,they nearly threw her out because she did not have a boy child,only a girl..a boy child is a potsherd,..they have been cooking for me ,the eldest is called Gladys,a girl from baechalo clan, she gets tired of you and nearly slaps you ,with Centrine Wanyonyo a small one like this,a disease is bad,it killed my grand mother,it killed my dad,those ones Simiyu,I have been telling them,all rituals will be performed by him,if it is sitekho or chinyinja,you come ..Catherine Naliaka and dad Dickson Sophie and Paulo and aunt Judith Nasaba at msheraki,juma tells father Opondo that he caused a good stay,thank you!

24. NAMBENGELE- SIMIYU MAKHANU

I just wonder a day has come,I just wonder a day has come,seemingly the good ones have a behavior, seemingly the good ones have a behavior,Nambengele Naburuchu,she raided in day time and brought home eighteen herds of cattle,she raided more successfully than the brother,then they argued till dusk,Nambengele went out to raid,just a female child,she raided and brought them in their home,then ululations were heard,ululations for the girl child,this annoyed the boy,this annoyed the boy,that I will also go on a raid,he was equating himself to the girl,picked the spear out of anger,left for the land of barwa banamulingi(sabaots),when he reached there and wanted to hive off the cattle,in an effort to hive off cattle of the barwa,when he turned to start the return journey,an omurwa came from behind and hit him killing him,at home they waited in vain for a week,they could not see the boy return,beer was prepared,beer for the post burial was prepared,youngmen the other day,omuchuma and omumaina,started drinking,they called the counselor owner of the harp,when he came and sat babukusu,that was when Nambengele's mother called out,that sing for my for my child,my girl child who raided successfully,that the boy is a mangoose,the boy was admonished,that was when the harp asked,that slipperiness is like the mvule tree,that slipperiness knows no king,even if you are a king you can slip and fall,when they sooth you ,you would have already fallen,I just wonder a day has come,one who does not care mixes up,he will mix mother and daughter,the nightingale

sleeps in an open place,that she eats while the eyes are on the look out,a small river has challenges,before you cross,use a walking stick to check its depth before you cross and go across,owa Wanagamati wa Wabwile,I just wonder another day,there were issues at mitoto home place of Wangusi,they killed each other till day after,following day they were rounded up,a Bukusu is the thigh of the elephant,that is when the mangoose got fed up with the figs,it was that of Nandere that got it fed up,it ate those at the top then came down and ate those at the stem,it got tired and defaecated there, then it later resorted to barking,a man will be satisfied,Wakasuchuru wa Kasembeli,a young man from Luuya,that he stays in ngalasia, at Lubakaya wa Makhukho,he was a member of balunda clan,the line of nandika,those that dug up a mole on a rock!

I just wonder a day has come, there is no one better than the other, step father is not a father, you share meet while I look on, gave me a bony one, when I stood up there was laughter, I cried silently, if sodom apples were cows, they would have been reared by children, a step mother is not a mother, she calls you among girls, she has kept for you very dry ugali,you come among the girls to go and grind,you go to the cottage with a coiled penis,you kneel and start to grind, you grind as you cry,the tears drop silently,you grind and have a bite,that a step mother is not a mother eei!,those issues,those issues have come about Wa Khatieli,till the Babukusu asked,we have Babukusu children,eventually we Babukusu we revere,we revere seven trees,on the shrine we use five trees,on that shrine...!

25. THE HEART HAS REACHED OUT- SIMIYU MAKHANU

Let's move on, the heart is reaching out, the heart is reaching out, the heart has reached out, the heart has reached has reached out,hii hii,oh mother!an uncircumcised boy of Makhanu,that the heart has reached out,our home place is the grave yard,the heart has reached out,let me to barefu naberu,the heart has reached out,in bokoli oue home,the heart has reached out,the family that gave birth to him is Wamukota's,the heart has reached out,the house of Wasilwa truly the heart has reached out,barefu nabre nabatuma the heart has reached out,go and greet for me babuya,the heart has reached out,the family of Matumufu,the heart has reached out,greet Khaemba and Barasa,there is Juma,Dismas the first born of Makinia,a girl of bakwankwa clan,hii hii you mates,go and greet for me Nasong'o of the barefu clan,the family of Makali boys,the family of Makaraya ,the line of sibwakula,the family that gave birth to Kenya Makokha,it went about and gave birth to PC,Ken wa Nabachoe I pass by,the heart has reached out,my dad you mates,the heart has reached out,wa Nabachoe,let me greet Makaraya the village elder,the heart has reached out,check out I have arrived,issues are there,among balunda nandika Mabuka ,the line of Watiekela is the one that gave birth,I have come fast,my heart aches,Simiyu wa Makhanu my heart aches,these days when I come home,people have died,these days when I go home people have died,hiii oh mother! Say something Isaac, there are many issues, these days Simiyu, initially, we used to go to Chebukwabi that we are going at our maternal uncles, but since the death of uncle Khaemba, these days we say let us go to the graveyard in place of saying we are going where we are uncled, mum Marcela, Sara, Truphena, Frida and Priscila Wandati, said ia hve remained an only child,.. no problem uncle pole,orioo,hii hii oh mother!the heart aches,as I walk about I think,when I check my kin,they are all gone!i walk about thinking,I go back home presently Wekesa died,I go to bakibeti family of Munyelele,she also died,I get Changanalwa one of the grandftahers he also died,I get Robert Juma a youngman he aslo died,Walekhwa mate child of omukolongolo also died,the one who was a friend to Nabusefu also died,hoii hii oh

mother!wee eeh Isaac issues are overwhelming,let us mourn our people,it was the other day Simiyu,a youngman in the schemes trans nzoia called Kefa,son of Wamalwa Jackton,died mate,people those ends cried,children of basefu clan like Wekesa Yona,Barasa and Magazeti cried a lot with Buchunwe,hii,Simiyu,son of Nasioya,let me tell you,mum Pauline child of Njukhilile,cant forget those of mum,James Wekesa vistor to Nabwala,she is a sister-in-law,child of Aseli,issues are here,I run to Mukhebo mate as I sit am sitting with Misiko he is the first born with Khamulati the heart has reached out,they are baala clan,the babangura tree,issues are here among the Babukusu,the heart has spoken out,child of Jerida,a visitor to Nekoye,the heart speaks and doctor for Nyongesa also cried that my dad died in the year nineteen eighty six and my wife lost her father this year old man Simatwa,presently when I go to tha home since the death of my father-in-law,hens are over,I just stand,I run to Kitale!

26. BASAWA MISIKO- SIMIYU MAKHANU

This song is for basawa the luggage carriers,but also omukolongolo is the one who started carrying the luggage from Kisumu wa Wanangali,carried and brought it to erureko,then handed over to omusawa,then the colonialist forced omusawa the luggage carrier being circumcised,abandoned the circumcision to carry the luggage,then Namachanja said that these are my people,let me choose for them forts,then they came and slept at Kabula,when Babukusu woke up, when Babukusu woke up,they left erureko,walked fast and slept at kabula,they slept at kabula at Namachanja's of bakhone bariti clan,they slept till early morning,then the Hyena was howling,they slept at Nalondo,there among bamuki bacholinjo bamalenge clan,slept till early morning,woke up with the luggage,walked faster,past Bokoli at Wesisis's place,they slept at Maeni in Kimlili at Muome's.

When Babukusu woke up, they walked faster, and then the Hyena was howling, when they left Maeni,the young men slept at Kisawayi under a fig tree...the Hyena was howling,they woke up with the luggage,they went up to saboti,they slept at mundebe,Endebesi,at Endebesi the Babukusu slept,the Hyena was howling,from mundebe,the Hyena was howling,they walked faster and slept at muberi and Tietie the bird was calling out omusawa the luggage carrier,they woke up with the luggage,slept at Maliki,from Malikithey slept at Mukhwa,when they left Mukhwa omusawa the luggage carrier,they slept at Kaboto,at Kaboto in the sandy soil,the end of the Babukusu trek when they reached Kaboto!

When the Babukusu woke up,they left,then they were told,offloaded the luggage and handed over to the Karamajong,then Bukusu told them that you Babukusu you stop here then demarcated a boundary up to Naivasha,it was drawn from Naivasha up to Nakuru,from Nakuru it went up to Jinja,a member of the baalakha clan was about to die to thirst while they were still resting there,water for drinking was unavailable,they looked around in vain,they urinated in his mouth before he got up and walked,otherwise he was about to breathe his last,basawa came back,then basawa were circumcised,when they were all circumcised that was when they were named basawa the luggage carriers,let me narrate issues,let us run,wa Khatieli wee,let us run,talk abit mate Isaac,thank you Simiyu,I greet kitale people,they always cause us to travel well,till when we reach here we feel okay,Gladys Khalayi,she is the car stage,a child of baechalo,wife to Wanjala with Centrine daughter of banalenge with Florence.. then Simiyu I cannot forget children of bayemba clan who are here, the likes of Benard Wanyonyi, Judith,Rachel and Eliya,they mourn their dad Nakoli Wanyonyi from Bokoli,he died,they mourned a lot!

27. KHAPWONDI WA NAMBALU-SIMIYU MKAHANU

The song of Khapwondi wa Nambalu, was an omubulo, from the bamwaya line, namboko mbokoli, a rhinoceros like person, ekokwa that does not have your spy, ekokwa that does not have your spy, you walk around as they gossip about you, you walk about as they talk about you, Khapwondi wa Nambalu of babulo, ekokwa that does not have your spy, you go about being talked about, you walk about as they talk about you, it Simiyu Makhanu talking, speaking for Babukusu, the wife told him, that Khapwondi, that you my husband, that when you take beer, I have heard rumours, they are talking about you, come home early, Khapwondi could not heed yet they had gossiped about him, he left for the beer drinking session, he left for the beer drinking session, he found them already drinking, they saw him approach, then they burst into laughter, he laughed to but he was laughing at himself, Khapwondi wa Nambalu, when he had sat among the people, they drunk till evening, till between five and six, people retired, they left Khapwondi in the house, around five people were in the house, three went ahead, those who had talked about him, two remained in the house to monitor him his route, when he left, two stalked him from behind, he was retiring to his home, but he was stalked from behind, he walked a stalked one, he walked a stalked one, Khapwondi wa Nambalu, ekokwa that does not have your spy, you walk about as they gossip about you, when he reached the junction to his house, those behind called him, those in front were coming, he walked a stalked one, when he looked back near the junction, those in front got hold of him, when he checked those behind, they wrestled with him and brought him down, they twisted his neck, they twisted him five times, then dragged him and put him in the foliage, then laid him on the ground, plucked a leaf at the junction and covered his face, the wife at home waited till dawn, did not see the husband come home, this Khapwondi wa Nambalu, ekokwa that does not have your spy, Khapwondi wa Nambalu, Khapwondi wa Nambalu, they conspired against him, they conspired against him, the wife went to where the beer was, early morning the following day, she went where the beer was, she found people had already retired, that that one went home, that that one went home, the wife followed the foot path back home, when she reached, she saw red ants, when she reached the junction, she saw red ants, hii, hiii, hii, that Khapwondi wa Nambalu, that Khapwondi wa Nambalu of babulo clan, you walk about as they talk, that is how they came to sing this song!

28. WABOMBA WA NAULIKHA

When Babukusu came from kukumayi while migrating, it was a fall out, Wabomba wa Naulikha from basibembe clan with Marango wa Wotimo from balako clan, they left kukumayi and agreed that eeh when the karamajong begin the war, our property should already be at home, then they agreed, collected their cows, some were in calf and others....yet to be served.

When Babukusu woke up, they left kukumayi, there they are woke up and left, see Wabomba wa Naulikha, see Wabomba wa Naulikha with Marango wa Wotimo, collected their cows and left, they left on their way, they crossed Tabasia, reached Kriki, then when they crossed kriki, there they came boys, reached Tabasia, then from Tababsia, there they reached tabakoyi, from tabakoyi, they collected them and crossed, they reached cherereni, when they reached cherereni, Babukusu, one of their cows calved, when it calved in cherereni, Marango asked Wabomba, it waited till we are in enemy land before calving, let us leave and proceed, when he said that eeh! Then Wabomba refused, then Wabomba refused, he told Marango, that that cow is

the one that takes away desire for anything,so collect the others and go,I will catch up with you,when he said this,Marango collected the other cows and left.

When he had left,seemingly they were tired from walking from kukumayi,bebe,he sat down and fell a sleep,he begun sleeping,when he he begun sleeping,barwa were on their way home,three of them,upon checking,a cow was grazing,then they said,is the cow alone or there was a person? Upon checking, they saw a person sleeping; they moved closer, they told one omurwa to stand behind him, that it is a person, another one stood by the side, then they told the one behind that spear him so that it comes out through the stomach, omurwa hit him piercing him from his backside old men, it tore through the youngman, only for him to be roused from sleep while at Ekombe, uua! The young man felt pain and cried.

Wabomba wa Naulikha died while crying, Wabomba wa Naulikha died while crying,Wabomba wa Naulikha died while crying, he died while crying that Marango was bad,he died while crying that Marango was bad, he abandoned me to vultures to eat me up,he abandoned me to vultures to eat me up, he left me to be eaten by hyenas, the young man felt pain and cried, aah, Babukusu, when Marango had stayed two years, he dreamt,that you go and bring your relative home,dreams see they are strangling children at night,he brewed beer,picked a cow,on the day the beer was to be ready,they left at night up to cherereni,reaching cherereni,he showed the spot he left Wabomba,they slaughtered a cow at that spot,they left innards there,that innards you leave for whoever took care of the grave,at that point vultures,people were not there,oh,when they left that palce they picked a stone and gave it to a girl child who was married and her dowry paid,tied it on her back in a goatskin to carry her grandfather,while coming back they sang, that we are moving,that we are moving,that we are moving,as they came with him,they shouted intermitmently,when they neared home, they sang chabuyia buyia for one who had cattle,one who was a cattle farmer,one who was a cattle farmer,upon reaching home,when they reached the shrine,any who had gone for grazing dropped the twig at that point.

29. A WELL GROUNDED FARMER DOES NOT ENGAGE IN FOOD GATHERING!

Keep quiet I ask,keep quiet omuchuma I ask myself,just talk we go home, just talk we go home,just talk we go home,lwa sembelela,they fought over lwa sembelela,omuchuma nachoki, a grounded farmer cannot gather food,let us go home,e they say we go home,just talk,just keep quiet omuchuma,just keep quiet I talk,just keep quiet Isaac,just keep quiet my mates,just keep quiet we go to our home,eee Isaac mate how do you see? Simiyu Professor Henry Mukonambi Bwisa,it is said that a dove that went grazed far and brought home a Russian,then there is a son to the late Bwisa Sitati,a child of basioya, his sibling ambassador Sudan called Edward Namasaka Bwisa, tell them that mate,we go up to Aron Wakochwe and Jestmore they died mate,presently they cry desertion only,presently as I see Isaac,I tell Francis Wanjala and his sibling that we walk together,Babukusu am coming up to Kimilili,iam omuchuma speaking,I tell Babukusu that up to Rajab's across,there are issues,there were issues among the babichachi, they were burying each other,Bwisa cried out,the family of Chaka,the one of Kharemwa,up to the home of Elija wa Nameme,even Cosma mourned his subchief,brother-in-law to Barasa in Best at Kimilili,people mourned,just keep quiet we move on,just keep quiet youngmen fought over lwa sembelela,youngmen bachuma fought over lwa sembelela,among bamaina,we have come sibling,this heart I have come,check its assembling,is assembling mist,check it is assembling,is assembling,mist assembling in this home,it has dropped,at the market is has dropped,eeh when it

rains Isaac it calls to order whoever ate the seeds,meaning we are telling Edward Wachiye from Khasolo with Gibson Muse uncled among babichachi from lukusi,thanks a lot,we have come,let me talk,nachoki a grounded farmer does not gather food,let me tell you issues,check it is assembling,mist is assembling,it skips the east and rains in the west,skips the west,sibling it querries whoever ate completely,seeds,even an old woman to plant,seeds she plants esaka at the composit pit,and the first maize,that one is that welcomes children at the door step so that they do not steal,sibling play on we move,that rain,sibling it comes from the east and goes to the west,eee lets us go Isaac,Simiyu greet Raphael son of Tibini from Kiminini,uncled among babichachi,thanks,as we sit like this in Nairobi,we are telling Babukusu to love each other,wit Joseph and Muse and Stephen Sakwa,let us move on,am telling Okwiri that new songs are out,when they reach the studio,play them,let us move on,sibling wee,nachoki a grounded farmer does not gather food,let us tell out issues,nachoki a grounded farmer does not gather food!

30. WACHONGE

Omuchuma I have begun, iam telling Babukusu the song of Wachonge, when babukusu went to the fort of omurwa banamulinge, in the fort of chonge, babukusu perioshed from it, omuchuma and omumaina brewed beer and started drinking and quizzed each other and noted, Mamayi Wamamba was a tough one, was given the mantle to lead others, when babukusu woke up, they were instructed to seek for counsel from the prophets.

They went and met a prophet called Mutonyi wa Bukelembe,he prophesied to no avail,they went and met another prophet Wachiye wa Naumbwa prophesied to no avail,they went and met another prophet Maina wa nalukale omutukwika prophesied to no avail,they went and met another prophet Manyi omukhurarwa,who told excused himself of another errand with the babukusu to the Karamajong,they can kill all of you, Mamai Wamamba,Khisa wa wenganga, Namusole omuafu,the men silently agreed that since this prophet was away and all others had failed,what we do, we brew beer and set a trap for him,they picked sorghum of the type nabukimbi with namafummo,the following day they brought a gallon meant for cultural workshops for the circumcised,they got hold of a heifer that has never calfed(Enimbo) and forcefully made it drink six gallons, at that point,Babukusu, after forcefully making it drink,began to laugh as it talked out issues like a human being,that is when Babukusu agreed that if he could not tell what it had eaten,we spear him to death,while this conspiracy was going on,there was an oldwoman who was privy to it while boiling water,our kin,as she smoked her pipe,seated at the hearth, a song broke out,she came out like one gathering firewood,walked stealthily and stepped on his(Manyi's) smallest toe/big toe,whispered to him,they have conspired against you, you see that cow if you cannot state what it has eaten,they will kill you today, go back,why are you producing alot of smoke for us? She answered saying: hee, you are asleep; I thought Manyi has already come, they got hold of shields, and they came out and called Manyi and told him that they were tired, how do we get to Chonge? But before you direct us that see that cow is laughing and talking out issues, tell us what is wrong with it? He told them that the cow had been given six gallons of beer and therefore it was drunk, they got excited and went wild it claiming that was the prophet when infat he had just been tipped, they shed tears, they shed tears, that wachonge nabiliki ebumuyonga, ebukikayi, babukusu, then he told them that enrout to wachonge, use the route on the left handside the route to kitaria, the right handside, while enrout back use the path on the right hand side, as the babukusu went,Marombocho omubulo claimed knowledge of the route but tooka wrong turning and followed the path on the righthand side,meantime an omurwa

was atop his house thatching and spotted them approaching,he threw the barwa spear which pierced Marombocho's protruding navel,the intestines came out,they had been waylaid in the river and slaughtered from there, see Mutenyo omulomela spoke it esiilila see Mutenyo omulomela spoke it esiilila, eeh oldmen,issues were complex, they retreated wondering who will bury who, and came back and brewed beer,that is when it was claimed it looked like blood buty it was like milk,as they drunk,the harpist played,then sang that even if I get drunk,I cannot drink at Khamukoya,even if I drink and get drunk,I cannot drink at Khamukoya,that is when babukusu vowed as they danced,initial white water was like milk,they said it resembled milk but it resembled blood,that is when they vowed that they would not it,if they drunk,they would br drinking their relatives,that let war break out,let war break out,omuchuma nad omumaina,men were out to fight,when strong men start a war,they have their won war,grassmounts are still coming off the ground,maina and omuchuma,that grassmounts are still coming off the ground manina and omuchuma,as babukiusu dance like that at wachonge and made fun,that even if I drink and get drunk I will never drink khamukoya, even if I drink and get drunk I will never drink khamukoya,how do you see as men suffered?

Simiyu the men suffered, let us tell some news anchors of Kisumu kbc like Lenox Etale and the technician OKwiri in Nairobi, salute Stephen Sakwa and Yusuf, Yusuf is playing the bass while Stephen is on the drums with mzee

31. TALK TO HER SLOWLY

Our kinspeople, our kinspeople, our kinspeople, our kinspeople, talk to her politely, when you eat alone who will bury you? When you eat alone who will dig a grave for you? When you eat alone who will bury you? Our kinspeople,our kinspeople,I omuchuma am talking out issues,a visitor to a daughter of babichachi,omusioya kelembe,I am relating tales with Wafula James Wekesa my heart aches Khisa weee! The heart is reaching out my mother's children; I am omuchuma, when I arrive in Kitale at the bus stage, people get surprised what do I do? I sing, I tell you, a good heart Fredrick Wafula is in Nairobi mate you Mulunda,receive greetings, Mulunda youngmen who have taken control of the Bus stage,they are in company of Wakahateli our kinspeople,slowly,slowly,slowly,slowly,I reach Umoja,our kinspeople,tales abound in Mitume,mate I meet seargent, uncircumcised child of Rajab,a good heart in the home of John Securicor,a visitor to Margaret Nafula,a daughter of Baumba,receive greetings in Umoja,mate I run our kinspeople, I run up to a petrol station,I meet Nicholas,my heart is reaching out,Nicholas do not cry a lot,it aches as walk with Khatieli,that is a friend to Wanjala we walk in Nairobi,mate a sibling to Isaac in Tuluwet,my mother Florence Nekesa a wife among the Balako,mum lives in Kitale,a daughter of Baechalo,Alice, a good heart,talk to her slowly,when talking to her even if she is your wife,talk to her slowly,slowly,slowly, these issues my kinspeople, mate Isaac while seated,how do you rate that stage? That I cannot forget a boy called John Kabilile, he is on the steering wheel in Kapenguria, if you want a vynil disk of people

32. GIVE ME A WIFE

Eeh,child of my mother,I want you,my heart has liked you,every time I see you going to fetch water at the meadow, I want you to come and be my wife,we bear children!

Give me a wife!

Give me a wife!

Sweetie of my heart, mother to my children!

I will live with her and take care of her, I will live with her and take care of her, adorn her a love ring! Adorn her a love ring!

The love of my heart!

Give me that wife of mine, give me that wife of mine!

We give birth to children! We give birth to children!

Eee dad give me that wife of mine, give me a wife!

Eee mum give me that wife of mine! Give me a wife!

Unless I did not court her, give me a wife! Unless I did not court her! Give me a wife!

My lover I love her! Give me a wife! Forever I take care of her! Give me a wife! A white one, I go round with her! Give me a wife, a Bukusu one I kiss! Give me a wife! A Luo one nimjalejale! Give me a wife! A Meru one I marry her! Give me a wife! A Kikuyu I kuyukuyu her! Give me a wife! Kissii one I kiss her! Give me a wife! A Gishu one I caress her! Give me a wife! A Ugandan I massage her! Give me a wife!

The love from the heart! Sweetie of my heart, mother to my children eeh!

I will live with her and take care of her, I adorn her a love ring, the love of my heart eeh!

Give me that wife of mine! You live and give birth to people, live and give birth to people!

Live in the grace of God, live and educate the children, court her and give birth to a son, court her and give birth to a girl! Dance a bit and give birth to a son, dance a bit and give birth to a girl, do a round dance and give birth to a son, do a round dance and give birth to a girl, tickle and give birth to people, tickle and educate the children, pet her then close the door, pet her and give birth to people, the love of my heart eeh! Give me a wife; give me that wife of mine, mother of my children eeh! I will live with her and take care of her, I will live with her and take care of her, give me, give me that wife of mine, I adorn her a love ring, I adorn her a love ring, the love of my heart eeh! A man pet the girl! A man pet the girl! Give me! A girl pet the husband! Give me! That sweetie of mine, the girl now pet your husband, give me! That sweetie of my heart! Give me that sweetie of mine! Give me! Give me that sweetie of mine!

Give me, give me that sweetie of mine, give me, give me that sweetie of mine, give me, give me that sweetie of mine!

33. KHALINJOLA- YOU WILL FIT ME!

Khalinjola of my mother, the angel of my heart, Khalinjola of my mother, Khalinjola of my dad, the choice of my heart, you are the queen! Khalinjola of my mother, Khalinjola of my mother,

Khalinjola of my dad, Khalinjola! It is you! It is you Khalinjola! Mum wee, mum it is just you who is in my heart,it is just you who is my friend,mother to my children,it is you who will ward off flies when am dead,carry for me my heart,I also carry for you yours,girl child you are beautiful,a girl child busemwa,a girl child my lidoto I pluck it,girl child a honey comb,girl child a ten cent coin,girl child the mirror of my heart,a child of my mother busangura,it is you girl child,girl child take a walk,khalinjola of my mother, khalinjola of my mother,Khalinjola of my dad, Khalinjola of my dad,it is you Khalinjola, it is you Khalinjola,it is you mum...hashi! I have put you in my heart beautiful one,we go hungry today,chicken we shall eat,Ugali we shall eat,tomorrow mum we shall eat,we live poorly,with hardwork and prayer,everything mine is yours,I will use money till it gets used to me,we go to a saloon they beautify you,you mum!i buy shoes for you too,we spend my money,we take care of our children,we take them to school,my heart walk about,mum take a walk,you beautiful one walk..girl child walk,mum walk,my heart ake a walk, luhya rhumba,children from home,you dance slowly,anything mine is yours,we go to Mombasa and have fun,we board a plane and go to America,we have fun,lots of fun,I kiss you,I lull you,I caress you,you the beauty,take a walk mum,we walk aroud Africa, we go to England,hashi!Khalinjola of my mother,Khalinjola of my dad, it is you Khalinjola,ee mum wee mum!Khalinjola of my mother,Khalinjola of my dad,do not listen to what other people will say,when away on duty pray for me! When on the wrong pardon me, wash for me my clothes, your beauty lies in you hair! We go to a salon for hair therapy, we take care of our children, we take them to school to learn, this is rhumba of the luhya, children from home, you dance slowly!

34. WAMBUMULI

Am Steve Kay, a child of Bakunga,I have come with another song called Wambumuli,he has finished peoples' wives!Wambumuli there are laments about you,Wambumuli,people are laughing at you,Wambumuli! Wambumuli they will you, Wambumuli! Wambumuli they are gossiping about, Wambumuli! My wife, my first wife,Wambumuli ran away with her,Wambumuli!my wife,my second wife,Wambumuli ran away with her,Wambumuli! My child, my school going child, Wambumuli went with her, Wambumuli! My lover, my heartfelt lover, Wambumuli went her, Wambumuli! In Bungoma they are lamenting about you, Wambumuli! Wambumuli they are laughing at you! Wambumuli, Kimilili they are gossiping about you, Wambumuli! On our schools, children are getting pregnant, when we ask they say it si Wambumuli, Our teenagers today where will they marry?Wambumuli you have finished all children!At muanda they are lamenting about you,Wambumuli!people are laughing at you,I married another one, a wife,Wambumuli went with her,my wife,my lover,Wambumuli ran away with her,Wambumuli!

35. WILD DOGS

I am Steve Kay, a child of Bakunga clan; I have come with another song called 'people in suits'These people in suits- wild dogs, where do we youngmen work? People in suits have become Hyenas, seemingly they are bad people, people in suits, they invaded Kitinda, our Kitinda went out, these people in suits, they invaded Malakisi, invaded coffee factories, our coffee factories came down!these fellows in suits,they went about with Masinde,our Masinde Mulilo died,these ones in suits, they invaded panpaper, they made our panpaper go down,those in suits,they went about with Wamalwa,our Wamalwa died,our Nzoia sugar factory is unstable ahh,when you to Mumias,kin,our factory is unstable,what is the way out? Which direction

youngmen? What do we do? What do we do? These people in suits! College students, wild dogs, when you complete college where will you work? In Kitale where do you work? in Kakamega,where do you work? Wild dogs, these people in suits, wild dogs, my kin I am surprised,these people in suits,they ran down our factories,these people in suits,they are killing our people,our children, even if we are crying about people in suits,but a young man like Wycliffe Wafula Wangamati is warming up,Christopher Khaemba who is a minister in Nairobi county,Prof. Ngome,Amos Simiyu Makokha an advocate in Bungoma ..Bonnie Nyongesa Kutore, our kin, is saying if the things have to change, our leaders must take off the suits and serve our people, Watangula you must be careful,Lusweti of Kabuchai,wild dogs,be careful,Majimbo wa Okumu,wild dogs,be careful,these people in suits,Wabwoba Mukhamule,wild dogs,in Bungoma you have to be careful, teachers and Doctors are complaining,these ones in suits,Catherine Wambilianga,they have invaded our saccoes,we are gossiping about them in schools,those in suits have squandered all the money,where do we get bursaries,those in suits have squandered all,God the Father help us,Dr. Walela,Simon Kokonya,be wary of people in suits,Papa Sam,a powerful producer!

36. BAYUDAH-FOLLOWERS OF JUDAS

This one is Steve Kay, a child of Baala clan from Muanda, this song is the one Elijah wa Nameme was praying for the Luhya that they should not be made to suffer!

God the Father heed aah, God the Father heed, in Luhyaland the whites have made us suffer, God the Father heed, God the Father heed, oiii, oiii, the white made us suffer. Luhyas, this was Elijah wa Nameme's prayer! Joaz Walumoli was a prophet; they ran to the mountain, God please heed, my grandfather of the baafu clan and Israel Khaoya of the bakitang'a clan while praying who will help who will unite the Luhya,it was Elijah wa Nameme's prayer,my luhyas,God the Father heed,oi,oi,oi,the whites made us suffer,within luhyaland,whites made us suffer,God the Father heed,oi,oi,oi,God the Father heed,oi,oi,oi,whites made us suffer,whites made us suffer,Elijah wa Nameme was a prophet with magic,while he was walking on this earth,luhyas unite and be one thing,let me narrate some issues,Kakamega you have your place,Kitale and Bungoma,what do we do achieve unity?Who will pray for luhyas,my Luhyas,it was Elijah wa Nameme's prayer,if you are a luhya from luhyaland,unite luhyas of mulembe,at my grandfather's Khaoya and Israel Khaoya,which direction do we take kins? Our kinspeople have suffered, who will unite luhyas? Who will unite luhyas? It was Elijah wa Nameme's prayer, who will help us in leadership? It was Elijah wa Nameme's prayer, God the Father heed in luhyaland, whites made us suffer! God the Father heed,woii woi,whites made us suffer!Children of the luhya nation,when Elijah was praying for people,Kenyatta took the leadership mantle of the Kenya country,when whites went back abroad.....people came about called bayudah,omuyuda is not a good person,luhyas were united then,but these other people called bayudah came around,omuyudah is the one who killed Jesus,Judas Iscariot is the one who handed over Jesus to the enemies,he told them that the person I shall greet and hug,that is the one,he is the one killed Jesus!

God the Father heed! Bayudah have made us suffer, God the Father heed, God the Father heed! God the Father heed! woi, woi,bayudah have made us suffer,these people, I will not leave you till you unite,kabras you are there,I will not leave you till you unite and be one thing,Mt Elgon,I will not leave you unite,the teso, I will pot leave you till you unite,I will not leave you till you unite

and be one thing,Lugari,Transzoia,Kimilili,Bungoma,Kitale,kins Bungoma,Kitale,Kakamega oii,oii!

Luhyas,I will not leave you till you unite,Tachoni,I will not leave you till you unite,luhyas,I will not leave you till you unite ,Kimilili I will not leave you until you are united,kins I will not leave you till you unite and be one thing!

37. NAMBUMULI

Steve Kay eeeh! Steve Kay ee mate, people have pesterd me that there is a girl out there called Nambumuli who has wrecked peoples' marriages!Nambumuli with his wife in Nairobi, called Rita, only five months and he came with a girl called Nambumuli, painted finger nails and lipstick, eye goggles and IPAD she can't lack, on facebook, three months only, she had caused a lot of havoc, school children Nambumuli had sexual affairs withy them my brother-in-law who had visited me, my herds boy who was still new, Nambumuli had sexual affairs with him, our wives will kill you Nambumuli, nambu.. Nambumuli...Nambu... Nambumuli people are lamenting about you, Nambumuli which musambwa was this? Nambumuli they are lamenting about you, presently school boys are sick, where do they take their families? My sister, Nambumuli took away the husband; you can't miss in hotels, whom will our girls get married to? You have been affected by the AIDS disease, Nambumuli you are finishing people, our girls reach a point and look for men in Range rovers, when one in a probox approaches them they sneer, they turn about and have affairs with small boys, they are lamenting about you, Nambumuli, they are gossiping about you Nambumuli, they will kill you, Kakamega they are saying Nambumuli peoples' husbands will kill you, Nambumuli, peoples' husbands will kill you, Nambumuli!

38. SICKNESS

Malaria you mates has become slim among people,the eboa disease,gonorrhoea mate this TB has become slim among people,am down with a disease,,the doctor examined me and told me you have suffered,youngman you suffered,he chinese examined me and told me you are already dead,I fell down with surprise I fainted I had a backache,then my mum helped to sit,ahh mate,hypertension has become slim among people,tuberculosis is slim among people, this diabetes is slim among people,those students are sick,this disease is bad,typhoid pained me,my back ached, but then I was infected,all lawyers in this land,Amos Simiyu,Edward Sifuna with speaker Makali with Joseph Wangamati then dismiss this disease completely it odes not know a king, my grandmother when you go to Mombasa it is there, Busia border it is there,Kanduyi it is all over,it doess not kow the aged,it does not know the poor, somebody JJ notes that please use condoms do not kill yourself,go for treatment,follow the doctor's directives,s it is not physicl impairment , professors are sick presidents are sick,MCA's have it, students have it, engineers have it, Mwambu Mabonga,. I went to Misikhu and was examined,Moi refereal I was examined, I was told,young man you have suffered, Dr Walela with Dan Kolikho, be blessed Benard Wabuyela we go on, Justo Misiko they ahv a bar called...

39. CHASE AWAY THE ENEMY

Ahh mate, Wanawamumbuli dynamic team luhya children there was a war in this world known as second world war,grandfathers came out and took positions before chasing away the enemy,let us come out and chase the enemy,eeh you see that he walked on the mount sion, satan came out in a sisal skirt,satan came out naked,we gave birth and became a good number when

war breaks out guns came out,guns were shot in the mountain, at Chetambe guns were shot, then if you went to Mabanga,blood,get hold of the Italian,come we chase away the enemy, where are the maina agesest members, chase away the Italian,where are the Nyange ageset members,get hold of the italian,where are the Kananachi age set members to get hold of the italianah,get hold of the Italian,get hold of the Italian for me,the Italian is a bad person,is the enemy,if you laugh with the Italian children will be malnourished,if you laugh with the Italian, our property will get lost,if you laugh with the Italian, there shall be no peace,if you laugh with the Italian, chase the Italian so that children can learn, chase away the Italian may be we can get tenders, chase away the Italian may be being undermined can be brought down,ohh wee get hold of the italaian,you laughed with the enemy,there went panapaer, you laughed with the enemy we are still mourning Wamalwa,you laughed with the enemy see farmers in Kitale are still crying, you sweettalked the enemy,see leadership is problematic ,you, if you laugh with the Italian,we shall lose our land,you laughed with the Italian,cane farmers are still crying,if you laugh with the Italian,our factories for coffee won't stabilize.if you laugh with the Italian, the Italian our people poverty will never end,ohh wee catch the Italian,chase away te enemy may be roads can be better,chase away the enemy may be hospitals are built,chase away the enemy may be leadership is born,the enemy is the Italian,chase away the enemy,the enemy is the Italian,ohh wee catch the Italian,aah luhya children,when there was war in this land,.. ..Now an Italian has been born among the luhya, while voting, vote for leaders that will bring about peace... you talk obscenities only..catch for me the Italian come we chase away the Italian you,you chase away the italian, people of vihiga where are you?, our children when you vote,to respect you,not to disrupt peace, we chase away the enemy,get hold of this child, you will get something out of him,catch the Italian for me,catch the italian!

40. YOMBO YOMBO-STEVE KAY

Steve Kay! The sweetness of a groundnut luhyas is eating it one by one! The sweetness of a groundnut luhyas is eating it one by one! A yombombo child mother wee! A yombombo child mother wee! Ahh yaya! This is for the married, that you live peacefully our children, if in love do not quarrel! Eeeh! Wana wambumuli dynamic team! This child is a yomboyombo one mother wee! When she walks, she is a yombombo one mother wee! This girl is a yomboyombo one mother wee! When she walks, she is a yomboyombo one mother wee! Her beauty is a yomboyombo one mother wee! This girl is a yomboyombo one mother wee! When you look at her, she is a yomboyombo one mother wee! This girl is a yomboyombo one mother wee! This girl is a yomboyombo one mother wee! When she walks, she is a yomboyombo one mother wee! This girl is a yomboyombo one mother wee! Her beauty is a yomboyombo one mother wee! When you look at her, she is a yomboyombo one mother wee! A yomboyombo child mother wee! You are my life mother wee! You are my life mother wee! If you were my sweet potato mum, slowly I would down you with *musoka*, if you were my cassava mum, slowly I would down you with *murere yaya*, if you were my pounded mixture of beans and sweetpotatoes mum, I would have taken tea using you, I beg that you make me your body scrubber, as you bathe run across your tummy! The sweetness of a groundnut luhyas is eating it one by one! The sweetness of a groundnut luhyas is eating it one by one! A yombombo child mother wee! This girl is a yomboyombo one mother wee! When she walks, she is a yomboyombo one mother wee! When she walks, she is a yomboyombo one mother wee! This girl is a yomboyombo one mother wee! This girl is a yomboyombo one mother wee! When you look at her, she is a yomboyombo one

mother wee! When you look at her, she is a yomboyombo one mother wee! A yomboyombo child mother wee! When you look at her, she is a yomboyombo one mother wee! Iam happy whenever I look at you mother wee! Your laughter gives me good health! Iam happy whenever I look at you mother wee! Your laughter gives me good health! Ilove you beyond everything on Earth, the mother to the children in my home is you! Ilove you beyond everything on Earth, the mother to the children in my home is you! It is you who will ward off flies when I am dead! This child is beautiful yaya! This child is beautiful yaya koye! This child is beautiful yaya ko! A yomboyombo child! The sweetness of a groundnut luhyas is eating it one by one! The sweetness of a groundnut luhyas is eating it one by one! Ahh yaya! A yomboyombo child mother wee!Omukisa!A yomboyombo child mother wee!Omutura!A yomboyombo child mother wee!Kabras!A yomboyombo child mother wee!Maragoli!A yomboyombo child mother wee!Omwisukha!A yomboyombo child mother wee!Omusamia!A yomboyombo child mother wee!Omunyala!A yomboyombo child mother wee!Bukusu!A yomboyombo child mother wee!Tachoni!A yomboyombo child mother wee!Omuwanga!A yomboyombo child mother wee!Omumarama!A yomboyombo child mother wee!Omutsotso!A yomboyombo child mother wee!

This one! A yomboyombo child mother wee! X10.

41. A DEBT

Ah mate, Wana Wambumuli dynamics, ekombe is home, let us mourn our kins, the body is a debt! The body s a debt! I will pay! The bdoiy is a debt! The bdoiy is a debt! I will pay!The body is a debt!The body is a debt!I will pay!The body is a debt!The body is a debt!I will pay!when lying in state mother,people will mourn,you will not be able to talk,while lying in state,people will mourn,people will mourn,the body you will pay,why lying in state,people will condole but you will not come back to life,people will mourn but you will not come back to life,eeh,eeh,the body is a debt that you will pay,the body is a debt you will pay,the body is a debt you will pay,the body is adebt I will pay,the body is a debt I will pay,the way that leads to God is unknown,it is unknown,people ascend to heaven but do not know,the way to God is unknown,while a live, witness while lying in state,seemingly money cannot mourn,a big name does not mourn,while lying in state,people go to ekimbe and do not know,people of Kakamega mourned,people of Nairobi mourned,even an orphan ekombe takes,help the poor,help the widowed,help your mate,help the poor one day they may mourn you,ahh,ahh,people are believe that they wont die,the body is a debt I will pay,the body is a debt I will pay,the body is a debt I will pay,the body is a debt I will pay, witness people mourned!

APPENDIX V: PERMISSION FROM THE COUNTY GOVERNMENT

COUNTY GOVERNMENT OF BUNGOMA



OFFICE OF THE COUNTY SECRETARY AND HEAD OF PUBLIC SERVICE

Telephone: 055-2030144
E-mail: csbgmcounty@gmail.com

Municipal Building
P.O Box 437- 50200
BUNGOMA

Our Ref: CG/BGM/GEN/CS/VOL.II (32)

DATE: 14th August, 2023

KASILI GEORGE WANJALA.

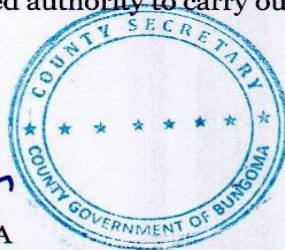
RE: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN THE COUNTY

This is in reference to your request to carry out a research undertaking, as a Doctoral student of Literature from Masinde Muliro University of Science and Technology for a period ending December 2023.

The research is on popular music among the Babukusu of Bungoma County.

You are hereby granted authority to carry out the research in Bungoma County.


MONICAH S. FEDHA
Ag.COUNTY SECRETARY & HEAD OF PUBLIC SERVICE



APPENDIX VI: AUTHORITY FROM MINISTRY OF INTERIOR

REPUBLIC OF KENYA



THE PRESIDENCY

MINISTRY OF INTERIOR AND COORDINATION OF NATIONAL GOVERNMENT

Telephone: 055-30326.
Fax: 055-30326.
E-mail: ccbungoma@yahoo.com
When replying please quote

Office of the County Commissioner
P.O. Box 550-50200
BUNGOMA.

REF: ADM.15/13/VOL.IV/72

10th August, 2023

ALL DEPUTY COUNTY COMMISSIONERS
BUNGOMA COUNTY.

RE: RESEARCH AUTHORIZATION - MR. GEORGE WANJALA KASILI.


Reference is here made on the research license letter Ref: 876391 dated 6th December, 2022, License No. NACOSTI/P/22/22101 signed by Director General, National Commission for Science, Technology and innovation.

The student is hereby granted authority to conduct research in Bungoma County on the topic "Gendered Identities and Imaging the Nation in The Popular Music of Selected Bukusu Artists" for the period ending 6th December, 2023.


The student responsible for this project is Mr. George Wanjala Kasili of college number LIT/H/01-55141/2017.


Kindly support him accordingly.

COUNTY COMMISSIONER
BUNGOMA


LYSANIA MBATU
FOR: COUNTY COMMISSIONER
BUNGOMA COUNTY.


APPENDIX VII: RESEARCH LICENSE


REPUBLIC OF KENYA


**NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY & INNOVATION**

Ref No: **876391** Date of Issue: **06/December/2022**

RESEARCH LICENSE




This is to Certify that Mr.. GEORGE WANJALA KASILI of Masinde Muliro University of Science and Technology, has been licensed to conduct research as per the provision of the Science, Technology and Innovation Act, 2013 (Rev.2014) in Bungoma on the topic: GENDERED IDENTITIES AND IMAGINING THE NATION IN THE POPULAR MUSIC OF SELECTED BUKUSU ARTISTS for the period ending : 06/December/2023.

License No: **NACOSTI/P/22/22101**

876391
Applicant Identification Number

Walter Wanjala
Director General
**NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY &
INNOVATION**

Verification QR Code



**NOTE: This is a computer generated License. To verify the authenticity of this document,
Scan the QR Code using QR scanner application.**

See overleaf for conditions

APPENDIX VIII: AUTHORITY FROM STATE DEPARTMENT OF BASIC EDUCATION



REPUBLIC OF KENYA

MINISTRY OF EDUCATION
STATE DEPARTMENT FOR BASIC EDUCATION

When Replying please quote
e-mail: bungomacde@gmail.com

County Director of Education
P.O. Box 1620-50200
BUNGOMA

Ref No: BCE/DE/19/VOL.III/47

Date: 10th August, 2023

TO WHOM IT MAY CONCERN

RE: AUTHORITY TO CARRY OUT RESEARCH

NACOSTI/P/22/22101

This is to confirm that **Mr. George Wanjala Kasili of Masinde Muliro University** has been authorized to conduct research on **'Gendered Identities and Imagining the Nation in the Popular Music of Selected Bukusu Artists in Bungoma County'** for the period ending **6th December 2024**.

Kindly accord him the necessary assistance

CHRISTINE OWINO
FOR: COUNTY DIRECTOR OF EDUCATION
BUNGOMA COUNTY

