



**Dissertation By**  
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**THE CONSTRUCTION OF GENDERED  
IDEOLOGY IN ALCOHOL, BHANG,  
AND SEX REFERENCED KENYAN  
POPULAR MUSIC**

**NOVEMBER, 2016**

**THE CONSTRUCTION OF GENDERED IDEOLOGY IN ALCOHOL, BHANG, AND  
SEX REFERENCED KENYAN POPULAR MUSIC**

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Linguistics in partial fulfillment of the requirements for the Degree of Master of Arts in  
Journalism and Mass Communication**

**EGERTON UNIVERSITY**

**NOVEMBER, 2016**

**DECLARATION AND RECOMMENDATION/APPROVAL**

This research is my original work and has not been submitted or presented for examination in any other university, either in part or as a whole.

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## **DEDICATION**

This research project is dedicated to my parents, my brothers, my extended family members, and my friends who gave me support throughout my research and writing of the research project. May the almighty God bless you all.

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## ABSTRACT

The purpose of this research was to understand construction of gender ideology and power relations in alcohol, bhang, and sex referenced Kenya popular music. The study described the role and the characteristic of alcohol, bhang, and sex referenced Kenyan popular music in construction of gendered representations, examines the modes of representation of men and women in the music, and explain textual strategies of composition in music that have been used to construct and legitimize gendered representations. This is a descriptive qualitative study because it analyses data without trying to establish the relationship between listening to the music and the consumption of the substances and involvement in sex. Fairclough's strand of critical discourse analysis was used, both as a theory and as a method of analysis because it provides theoretical foundation and specific methods for analysis of discursive practices. Purposive sampling was used to select 17 alcohol, bhang, and sex referenced Kenyan popular songs sang by artists Jua Cali, DNA, Jimwat, Pilipili, Mejja, DNG, Kenrazy Kaya and Le Duq, Shuttle, Prince Moroko, Chelele, Camp Mulla, Idris, Jones, Fujo Makelele, Rich, POP, and Lavati, that have been played on Kenyan FM stations between from 2000 to 2015. The 17 popular songs were selected expressly on the basis of their gender representations, or the way they construct relations between men and women. The period in which the music was sang was chosen because it was the time when there was a burst of alcohol, bhang, and sex referenced music. The focus was mainly on lyrics composed by male artists. Two songs that were composed by female artists were analysed to see if they also construct gender ideology. Data collection was done by using the internet to search for and download music lyrics (both audio and transcribed lyrics). Though CDs or DVDs of alcohol, bhang, and sex referenced Kenyan popular music could be bought, internet was used as a tool to search and download MP3 (defined as audio of a song that has been compressed into a very small place, to enable digital storage and transmission) versions of the songs because most Kenyan popular songs are available on the internet and they can be accessed with ease. The songs were then transcribed and analysed. The findings of this research revealed that alcohol, bhang, and sex referenced Kenyan popular music, through articulation of a variety of discourses legitimize alcohol, bhang, and commercial sex, and in the process construct gendered ideologies and power relations. The findings also reveal various modes of gender representations and certain textual strategies used to construct gendered representations.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

This research analyses alcohol, bhang, and sex referenced Kenyan popular music played in Kenyan FM radio stations, for construction of gender ideology. Much Kenyan popular music refers to alcohol, bhang, and sex in a manner that tends to legitimize the consumption of alcohol and bhang, and at the same time constructing and affirming existing gender ideologies.

According to Chiapollo and Fairclough (2002, p. 187) gender ideology is a system of ideas, values and beliefs oriented to explaining gender power relations, legitimizing existing gender hierarchies and power relations and preserving gender identities. Traditionally, family, peers, education, religion, laws, and cultural traditions have been known to be the factors that influence construction of gender ideology. However, the burst of FM stations and the new media has significantly changed the ways in which such ideologies are constructed. Through music, young artists have continued to construct gender ideologies, going even as far as discussing topics that were once considered a taboo to be said in public.

Kenyan popular music that refers to alcohol, bhang, and sex tends to elevate and legitimize alcohol, bhang, explicitly refers to sex, and constructs and legitimizes ideologies that devalue and subordinate women in relation to men. Such music tends to represent men as physically and emotionally solid, as wealthy and powerful, and as knowledgeable, while representing women as subservient and dependent on men, always grateful for their generosity, emotionally and physically feeble, sexual objects for men's pleasure, admiration but also as men's exploiters, and as annoying.

Remarkably, the foregoing manifestations of gender ideology, where popular music often affirms and reinforces a worldview in which men are elevated above women, is not unique only to males who dominate music industry but also to some extent to women (Faludi, 1999 and Wagner, 2012). Mulvey (1975) and Glannino and Campbell (2011) observed that domination of the airwaves with music that bears gender ideology would mean reproducing and affirming dominance over women. However, while popular culture may affirm and reinforce gender biases, the foregoing illustrations raise some questions as to whether, on the one hand, popular songs influence the men's attitude towards women, or on the other hand,

whether women who love and listen to the popular songs buy the idea that they are always inferior to men.

The focus of this research are alcohol, bhang, and sex referenced Kenyan popular songs sung by male artists between 2000 and 2015 because it was during this period when the artists increasingly recorded this kind of songs. It was also during this period when this type of songs were the most visible and liberally available, much so because of the burst of FM radio stations and the advancement in new media technologies that also serve as outlets for FM radio stations. The proliferation of Kenyan FM radio stations, the wide reach of the Internet, access to cheap sophisticated IT software, and a growing music consumer culture have extended the possibilities for the creation, publication, and consumption of popular culture. There has also been an ease of access to internet through smart phones that has created unprecedented prospects for publication and unrestrained access to aspects of culture whose audience would have been quite meticulously controlled through the censorship of procedures of pre-new media era.

The unrestrained access to consumption of music has served well to spread and construct gendered ideologies and power relations. Though there is link between popular music and construction of gendered ideologies, most studies have focused on how alcohol, drug, and sex referenced popular music lead listeners to consume the substances and get involved in sex, often leaving out the examination of gender ideology and power relations. Therefore, there is need to examine modes of representation of men and women in alcohol, bhang, and sex referenced, Kenyan popular music and explain strategies of composition in the music that construct and legitimize gender ideologies and power relations. This research analyse songs by Jua Cali, DNA, Jmwat, Pilipili, Mejja, DNG, Kenrazy, Kaya and Le Duq, Shuttle, Prince Moroko, Chelele, Camp Mulla, Idris, Jones, Fujo Makelele, Rich, POP, Lavati, and Wahu that have been played frequently on Kenyan FM stations.

## **1.2. Statement of the Problem**

Though there is a link between popular music's production and airplay and gender ideologies and power relations, most studies have focused on how alcohol, drug, and sex referenced popular music lead listeners to consume the substances and get involved in sex, often leaving out the examination of gender ideology and power relations. Therefore, there is need to examine modes of representation of men and women in alcohol, bhang, and sex referenced, Kenyan popular music and explain strategies of composition in the music that

construct and legitimize gender ideologies and power relations. This was the focus of this research.

### **1.3. Objectives**

The objectives of this research were:

- i. To describe the role and the characteristic of Kenyan popular music in the construction of gender representations.
- ii. To examine modes of representation of men and women in Kenyan popular music that refers to alcohol, bhang, and sex.
- iii. To explain compositional textual strategies in alcohol, bhang, and sex referenced Kenyan popular music that serves to construct and legitimize representations of men and women.

### **1.4. Research questions**

- i. How does the characteristics of alcohol, bang, and sex referenced Kenyan popular music contribute to the construction of gender representations?
- ii. How are men and women represented in alcohol, bhang, and sex referenced Kenyan popular music?
- iii. What music textual strategies are used to construct representation of men and women in alcohol, bhang, and sex referenced Kenyan popular?

### **1.5. Justification**

This research describes the role and the characteristic of alcohol, bhang, and sex referenced Kenyan popular music in the construction of gender representation, examines modes of gender representation in the music, and explain textual strategies in alcohol, bhang, and sex referenced Kenyan popular music that serves to construct and legitimize representations of men and women. The findings will help media scholars and popular music consumers understand the representation of men and women in the music, and understand how composers of the music construct and legitimize gender ideology and power relations. It will also help media scholars and popular culture consumers develop critical skills of identifying and discussing ideologies in popular culture. In addition, the study will help relevant government agencies, employers, and other organizations to come up with ideologies that counter gendered ideologies.

## **1.6. Scope and Limitations**

This research is interested in the lyrics of alcohol, bhang, and sex referenced songs that were recorded by male artists between 2000 and 2015 because it was during this period when the music artists increasingly composed and record this kind of songs. It was also during this period when these kinds of songs were heavily played in Kenyan FM radio stations and their Internet outlets. A study of one or two songs by female artists were conducted to find out if there are women who construct and legitimize gendered representations that subordinate women in relations to men. The study focused on the role and the characteristic of the music in the construction of gendered representations, on the mode of representations of men and women in the music, and on uncovering textual strategies that have been used in the music to construct the representations. The study does not analyse the video versions of the songs. Therefore, the study is limited on other possible representations that would have been uncovered if video versions of the songs were analysed. Because the study analysed few songs sung by female artists, the study is limited on the other possible ways of representations of gender that would have been uncovered. Lastly, the study is also limited in other possible gender representations because the songs that were analysed were those sung only between 2000 and 2015.

## 1.7 Definition of Terms

**Alcohol:** Alcohol, as used in this study, is defined as chemical compound with an active ingredient known as ethanol produced by the fermentation of sugars using yeast (NACADA, 2006, P. 1).

**Bhang:** Bhang, as used in this work, is defined as the leave, flowering shoots, seeds, and other parts of a plant known as *Cannabis Sativa* (NACADA, 2006, P. 1).

**Alcohol, Bhang, and Sex Referenced Kenyan Popular Music:** As used in this research, alcohol, bhang, and sex referenced Kenyan popular music is defined as Kenya popular music that refers to alcohol, bhang, and sex in a manner that tend to legitimize consumption of alcohol and bhang and the existing perception of gender and power relations.

**Discourse Practice:** Discourse practice, as applied in this research, is defined analysis of the process of the production and consumption of cultural products, also described as articulation of various discourses (Fairclough, 1995b, p. 57).

**Gendered Ideology:** Ideology is defined as a system of ideas, values and beliefs oriented to explaining a given political order, legitimizing existing hierarchies and power relations and preserving class, group, and gender identities (Chiapollo and Fairclough, 2002, p. 187). Therefore, gendered ideologies, as applied in this research, are systems of ideas, values and beliefs oriented to explaining gender power relations, legitimizing existing gender hierarchies, power relations, and preserving gendered identities (adapted from definition of ideology by Chiapollo and Fairclough, 2002, p. 187).

**Gender Identity:** As used in this research, gender identity is what men and women think of whom they are by rejecting or affirming cultural gendered ideology prescription of whom men and women are (Nakumura, K, 2001).

**Gender Power Relations:** Gender power is defined as a structure of social relations both in society as a whole and in specific institutions (Fairclough 1992b, p. 64). As used in this research, gender power relations is defined as a structure of gender relations (adapted from Fairclough 1992b, p. 64).

**Popular Music:** Popular music as used in this study is defined as music genres that have wide appeal and is distributed to large audience through music industry and channels of mass communication (Popular Music, 2015; Richard, Middleton and Manuel, Peter, 2001).

**Representations:** Representations as used in this research refers to the language, social practices, events, social and ecological conditions, and objects that have been used to assign meaning to women or men (Fairclough, 1989).

**Sex:** Sex as applied in this study refers to physical, psychological, and emotional activity between a male and female, often involving penetration of a penis into the vagina.

**Sexuality:** Sexuality, as used in this study refers to the expression of sexual identity, through sexual activities, or the projection of sexual desire or attraction (Ungaretti and Etchezahar, 2013, p.233).

**Social Practice:** Social practice as used in this study refers to what is happening in the larger socio-cultural context (Fairclough 1995b, p.60).

**Textual Analysis:** Textual analysis as used in this study is the analysis of vocabulary, grammar, semantics, the sound systems, and cohesion above sentence level (Fairclough 1995b, p.60).

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## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

In this Chapter, we review important literature based on the tenets of theoretical framework. This includes the role of the characteristic of alcohol, bhang, and sex referenced Kenyan popular music in the construction of gender representation, modes of gender representation in alcohol, bhang, and sex referenced Kenyan popular music, the development of Kenyan popular music, the literature on gender ideology, the literature on theory, and the theoretical framework.

#### **2.2 The Role of Popular Music's Characteristics in the Construction of Gender Representation**

Popular music is defined in this study as music genres that have wide appeal and is distributed to large audience through music industry and channels of mass communication (Popular Music, 2015; Richard, Middleton and Manuel, Peter, 2001). Existing scholarly works describe popular music as often explicitly referring to alcohol, drugs, and sex. For example, Primack et al. (2008), in a study of 720 songs from Billboard's most popular songs of 2009 – 2011; found out that 23 per cent referenced alcohol, while in another study of 279 most popular songs of 2005, found out that 33 per cent referenced drugs or alcohol. Similarly, Siegel et al. (2013) add that alcohol brand owners influence popular music artists to refer to their drugs when they are composing their songs. These music that refers to alcohol, drugs and sex, often elevate and legitimize alcohol consumption, drug use (for example smoking of bhang), and commercial sex, and in the process constructs gender representations.

#### **2.3 Modes of Gender Representations in Kenyan Popular Music**

The finding of this study is in agreement with other studies that show the existence of popular songs that portray women as sexually available, for example, Primack et al., (2008), Barkley (2007), and Gakahu (2010). Primack et al., (2008) and Barkley (2007) found out that songs often articulate alcohol drinking discourse and sex discourse through references alcohol, drinking places, women, and sex and in the process represent women as sexually available to be used by men. Moreover, Gakahu (2010) adds that there is existence of Kenyan popular music that is graphic about sex and often encourages casual sex.

## **2.4 Evolution and Development Kenyan Popular Music**

The composition of songs that bear gender representations picked up in 2000s, mainly because of the liberalization of the Kenyan airwaves, and unfavourable economic conditions which resulted in unemployment, and the removal of government control on prices of commodities. In addition, there was increased exposure to western music, access to cheap production technologies and a robust media (Englert, 2008), and commercialization of music (Wallis and Malm, 1984; Stapleton and May, 1989; John Collins, 1985; and Ronnie Graham, 1992, as cited in Nyairo, 2004). There were also the rise of corporate social responsibility programmes in companies and Non Benefit Organizations (NBOs). The companies and NBOs funded music talent competitions while liberalization of the Kenyan Airwaves led to the opening of many radio and television stations that acted as a platform “where controversial issues such as sexuality, and gender roles were publicly discussed” (Mwangi 2004). Exposure of African America popular music to Kenyan music artist resulted in Kenyan popular music artists borrowing from popular American musical trends (Ewens, 1991; Barkley, 2007; Martin, 1991), resulting in popular music that praises alcohol, explicitly mention sex, and bears different representations of men and women.

## **2.5 Modes of Representations of Men and Women in Popular Music**

The analysis of alcohol, bhang, and sex referenced Kenyan songs agrees with observations found in existing scholarly works that popular music construct gender representations and tend to subordinate women in relations to men. Dibben (1999) observes that popular music represents women as submissive and sexually available while Leonardi and Dickinson (2007) observe that popular music represents women as passive, shallow, and unengaged. Calhoun (2010) presents a wide range of observations about popular music and construction of gender representations. He said that popular music represents men as always in control, as strong physically, as having control over women, as achievers, as adventurers, and as heterosexual performers (Calhoun, 2010). Other scholars have observed on gender roles and power relations. Mwangi observes that popular music assigned different roles to men and women, portraying men as superior to women while Otieno (2014) observes that popular music reproduce or challenge gender ideology.

From the foregoing literature on representation of men and women, only Mwangi (2004) and Otieno (2014) touched on the representation of men and women in Kenyan popular music. Therefore, more studies are needed to examine construction of gender ideology in Kenyan popular.

## 2.6 Gendered Ideology and Power Relations

Since gender is defined as practices, beliefs, representations and social prescription based on the interpretation of biological differences between men and women (Sanchez & Diaz – Loving, 2005), gendered ideology then would refer to system of ideas, values and beliefs, emanating from biological difference between men and women, oriented to explaining gender power relations, legitimizing existing gender hierarchies and power relations and preserving gender identities (Chiapollo and Fairclough, 2002, p. 187). Shitemi (2009) says that gendered ideology is a system of beliefs about men and women that people use to explain account for and justify their gender based behaviour. Since “Language is the key instrument and medium by which gendered ideologies are constructed, perpetuated and propagated (Shitemi, 2009), song texts in popular music has been shown by this research and by scholars before this research, construct gendered ideologies (Click and Kramer, 2007; Mulvey, 1975; Mwangi 2004). It should be noted that this ideological construction goes beyond textual elements of a song to include voice inflection, beat, and rhythm (Sheppard, 1999).

This study reveals that the construction of gendered differences is not only done by male artists who dominate the music industry, but also by women (Faludi 1999; Wagner 2012). This is because the composition of songs is shaped by traditions, social life, and cultural values that are in turn reshaped by the songs (Hawkins, 2002).

Though sexuality “refers to the expression of sexual identity, through sexual activity, or the projection of sexual desire or attraction” (Ungaretti and Etchezahar 2013, p.233), sexual identity is also ideological since gender identity is derived both from the sex of an individual, and attitudes and beliefs regarding sex roles and the nature of gender relations. Since ideologically, power saturates almost all aspect of gender, even a male’s sexual activity serves as an exhibition of the male’s power, as this study points out. Similarly, alcohol consumption symbolizes and enhances men's greater power relative to women (McClelland et al., 1972), as is also demonstrated by this study through songs that represented men as having economic power, commanding power or aggressive behaviour, and physical power.

Male consumption of large quantities of alcohol does not only enhance men’s greater power relative to women, but it is also an emblem of male superiority - a privilege that they have often preserved for themselves and deny women (Martin, 2001, Nicolaidis, 1996; Purcell, 1994; Suggs, 1996, 2001; Wang et al, 1992; Willis, 1999). Male alcohol consumption “may affirm the privileged status of being a man rather than a woman” (Campell, 2000; Hunt and Laidler, 2001; Nghe et al, 2003, Taillon 2002), and their ability to

consume large amounts of alcohol without being greatly affected “may help to demonstrate that the drinker is manly (Neff, Prihida, & Hope, 1991; Robert, 2004). Alcohol's enhancing of aggressive behaviour, often of men over women, point out alcohol's power representation in popular music. Popular music also constructs gender roles, as this study proves through songs that represent men as the ones who have money and who pay the bills. Gender roles are ideologies regarding appropriate roles, rights and responsibilities of men and women in society, which have been constructed through cultural influence and socialization (Fischer, Reuber, and Dike, 1993 as cited in Ungaretti and Etchezahar, 2013) and reproduced by popular culture. These roles are ideological since they advance men's power over women (Fairclough 1992b, 1995b).

Though ideologies have developed in culture almost unnoticed, ideological gender difference can be manufactured in order to support gendered power hierarchies (Shitemi, 2009). Since the cultural industry often comes up with formulas for popular music, as is observed in this study, they are involved in the process of manufacturing ideology. Gendered ideology and power relations include the structure of gender relations and interactions, access to economic resources, and political power. Though many popular songs may not explicitly mention politics, they communicate politics through their narratives, their heroes and villains, personalities, and the values they promote (Street 2001). For example, the findings of this study that alcohol, bhang, and sex referenced songs promote men's superiority over women are salient political issues that can be contested socially and in the corridors of a country's competitive politics.

Popular music is located within popular culture, defined in one of the definitions listed by Barker as culture, which is liked by many, as evidenced by the demand of its products (Barker, C., 2008). Though linguistic authenticity of popular culture may determine its popularity and commercial viability (Sergeant, 2005) across a wide range of social strata, popularity and commercial viability may lie in how listeners perceive its creators as attractive, powerful, and successful. Frith (1987) observed that “popular music is popular not because it reflects something or authentically articulates some sort of popular taste or experience, but because it creates our understanding of what popularity is” (p.137). Audience often comes to accept music as popular after perceiving the music's composers as popular and successful. Though many popular songs say negative things and subordinate women, women still listen to, buy their CDs, and dance to their songs (Yocum, 2010).

The use of popular culture has continued to dominate scholarly discussions. Scholarly discussions on use of popular culture have focused on culture and ideology (also the focus of

this research, since the focus of this research is gender ideology), entertainment or informative value, its cultural and social value, understanding ones identity and political issues. Some scholars believe that popular culture is used by the elite to control those below them, for example, people of high class using popular songs to control people of low class or men using popular music to control women as is suggested by representations of men and women in this study (Gurevitch et al 1982), while others believe it is used by non elite as a vehicle both for control and as a tool for resistance against dominant ideology<sup>1</sup> (Kellner, 1995; Fairclough, 1995; Nicola, 1999). This research concurs to some extent with the foregoing positions about use of popular culture. However, this research does not take an exclusive position as is indicated by these positions. This is because this research acknowledges the existence of popular songs that tend to suggest men's use of popular songs to control women and popular songs that tend to suggest youths' use of popular music to control or resist adults and policy makers who often disapprove what they say in the songs. Even men who may control women through use of songs may be controlled by a group that is above them, for example music producers, the media and brand advertisers. Gurevitch et al (1982) observe that media professionals only enjoy the illusion of autonomy while they internalize the norms of the dominant culture through socialization and serve to relay interpretive framework of the dominant ideology. Gurevitch et al (1982) paints a helpless situation of media audiences by adding that though media professionals sometimes negotiate and contest the frameworks of the dominant class, they 'lack ready access to alternative meaning systems that would enable them to reject the definitions offered by the media in favour of consistently oppositional definitions' (Ibid, P.1).

Both this study and other existing research acknowledge that there are other uses of popular culture besides the ones already discussed above. Miklitsch (2006) observes that popular music is useful because it generates excitement about normal life activities, that it is valuable in all social ways, and helps individual listeners to create their own listening experience and understand themselves and the world around them. Zeisler (2008) also observes that popular music helps inform people's understanding of political issues, pointing out that something meant as pure entertainment can have everything to do with politics.

## **2.7 Literature on Theory**

This study is located in the area of media and culture. Research on media and culture may employ Critical Theory, Critical Cultural Theory, Cultural Studies Theory or Critical

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<sup>1</sup> Dominant ideology: beliefs of ruling class or groups.

Discourse Analysis, a theory that originated from linguistics but has been used in other disciplines. Marcuse (as cited in Griffin, Em, 2000, p. 44), a proponent of Critical Theory, observed that since some groups in society tend to be muted, language is used to perpetuate power imbalance. He claimed that “the avenues of entrance are closed to the meaning of words and ideas other than the established one - established by the publicity of the powers that be, and verified in their practices” (Ibid, p. 44). Proponents of critical theory also believe that mass media dull sensibility to repression. Adorno ( as cited in Griffin, Em, 2000, p. 44) noted that “with populations becoming increasingly subject to power of mass communications, the pre – formation of people’s minds has increased to a degree that scarcely allows room for awareness of it on the part of the people themselves” ( Ibid, p. 44). Hall (1980), a proponent of cultural theory believes that the mass media functions to maintain dominance of those in power besides exploiting the poor. Critical Cultural Theory has some similarities with Critical Theory and Cultural Theory. However, Critical Cultural Theory differs from the other two theories when it goes further and describe popular culture as debased, as propagating false consciousness, as standardized, formulaic, repetitive, superficial, trivial, sentimental, and immediate (Mc Quail 2005, and Strinati 1995).

The above theories are similar to some extent on their claim about the use of ideology to maintain one’s position of power, but Critical Discourse Analysis is different from the others in that it defines and explains how ideologies develop. Chiapello and Fairclough (2002) define ideology as “a system of ideas, values and beliefs oriented to explaining a given political order, legitimizing existing hierarchies and power relations and preserving group identities” (p. 187). Proponents of Critical Discourse Analysis do not only believe that ideology and power relations are socially constructed through language use but they have precisely tried to show how the discursive construction of cultural forms is achieved in everyday life (Barker and Galasinski 2001 p. 27). Critical Discourse Analysis does not only acknowledge that popular culture is used by those in power to perpetuate power imbalance but also acknowledges that popular culture can also be used to correct social, political, and economic power imbalances ( Faircough, 2010 ).

Critical discourse analysis has borrowed from critical theories and language theories, emerging as a cross - disciplinary theory used also in disciplines outside linguistics, namely: Communications, Sociology, Law, Politics, and Religion. Of particular relevance to this study are works in journalism and media that employed Critical Discourse Analysis. Zhang (2012), in an MA thesis in Mass Communication, used Fairclough’s strand of Critical Discourse Analyses both as a theory and as a method. Zhang employed Fairclough’s

methodology (made up of textual analysis, discourse practice and social practice). Under discourse practice, she investigates how gender roles on stage and positions in real life affects interpretation. On textual analysis, she endeavoured to find out who sets the conversational agenda; how identities are constructed through words; politeness strategy; metaphors; word meaning; wording; and grammar. She finally discussed social practice as it impacts on discourse practice and text, in the discussion section of the thesis. Another researcher known as Chandler in his MA in Communication thesis used Critical Discourse Analysis as one of the methods of analysis to investigate ideologies of the First World problems and Third World success. Chandler investigated how “text and images features memes that are ideologically salient and discursively construct oppositional binaries between ‘us’ and ‘them’ in terms of wealth disparity” (Chandler, 2013). Moreover, another researcher, Youssef in his MA thesis on Global Journalism used Frame Theory and Fairclough’s strand of Critical Discourse Analysis both as theories and methods of analysis. He used Fairclough’s strand of Critical Discourse Analysis to explicate and demystify discourses by illuminating ideologies. He did this through textual analysis at both micro and macro-levels, analysing both discourse practice and social practice. At micro - textual level, he paid attention on words and phrases; syntax, transitivity, presuppositions (hidden and presupposed meaning to texts, rhetorical tropes such as hyperboles, metaphors, metonyms and neologism). At the macro - textual level, he paid attention to narrative and rhetoric, the thematic structure and discursive schemes. At the discourse practice level, he investigated both internal and external intertextualities. Finally, at social practice level he endeavoured to find out who lost from the coverage, to establish relationship of the text and the government, and to see if anyone was ‘othered’ (creation of ‘us’ verses ‘they’ relationship).

Critical Discourse Analysis (CDA) was officially acknowledged as a theory in 1991(Tracy, K; Martinez-G., Robles, J.S., & Casteline, K. E. (2011). CDA is often credited to a symposium among a small group of linguists (Wodak, Fairclough, Van Dijk, Kress, and Van Leeuwen) that occurred in Amsterdam in 1991 (Ibid, 2011). This is based on the premise that discourse and language construct ideologies that are often not questioned because on the surface they appear as common sense and natural. Fairclough (1992) observed that ‘discourse practice contributes to reproducing society (social identities, social relationships, systems of knowledge and belief) as it is, yet it also contributes to transforming society’ (p. 65). About gender relations, Fairclough (1992a) observed that discourse and language in everyday life may function ideologically by portraying unequal relations between men and women as

common sense and natural. Fairclough (2009) further observed that 'ideologies are most effective when its workings are less visible' (p.71).

There are many weaknesses labelled against CDA, key among them is criticism of CDA as being subjective, unusable scientifically and politically (because it "cannot determine what is true among many other possible stories about reality" and "politically unstable because it cannot determine what is good and bad" (Jorgensen and Phillips, 2002, p. 175)). CDA proponents responds to the criticism that it is subjective by declaring that their endeavour is not politically neutral but is a critical approach committed to social change (Jorgensen and Phillips, 2002). Behind the criticism that CDA is unusable scientifically and politically are the issues that CDA promotes relativism, what is true, bad or good. Jorgensen and Phillips (2002) respond to criticism of relativism by theorizing that "some representation reflect reality more loyally than others according to some external measure" by observing that in "every discursive situation, certain standards are implied as to what is right and wrong, useful or not" (Jorgensen and Phillips, 2002, p. 197). On the criticism of CDA as being unable to determine the truth, Chouliaraki and Fairclough (1999) observe that truth is what has been decided by public, democratic debate, and that the "aim of science is to contribute to public debate" kinds of knowledge that people do not have at their disposal (1993, p.33). Breaking away from other ideology critiques, Chauliaraki and Fairclough (1999) circumscribe discourse relativism by viewing all representations "as socially constructed (a relativist position), but seeing some as more loyal to reality than others (a non-relativist position) (p. 33).

Because of common perspectives and general aims of CDA, overall conceptual and theoretical frameworks of various CDA strands are closely related but may have differences in detail because of research interests of various CDA practitioners. Practitioners of CDA argue that language and discourse construct reality, that there is a dialectical relationship between discourse and society. They observe that discourse constitutes and is constituted by society, that discourse emanates from a historical context, that social actors can change discourse, that discourse functions ideologically, and that it is critical because it aim at contributing to a fairer and more just society (Fairclough and Wodak, 1997, p.271 ff).

Notably, three CDA theoretical strands that have come to dominate critical discourse analysis, are the ones by Fairclough, Van Dijk, and Wodak. Though Fairclough, Van Dijk, and Wodak share overarching principles, they may have some distinguishable or subtle differences. They may have subtle differences on how they define discourse, ideology, on the



relationship between discourse and text, on their view of intertextuality, and on their analytical and methodological frameworks.

Van Dijk defines discourse as a particular form of language use and social interaction (van Dijk 1989, 1997a). This definition is closely related to Wodak's definition and view of discourse. Wodak defines discourse as both a "context dependent linguistic practices that are located between the fields of social action" (Reisigl and Wodak, 2001). Fields of social action, as defined by Wodak, for example, politics and education, are equivalent to what van Dijk described as "particular forms of language use and interaction. In addition, borrowing from Van Dijk's socio-cognitive concept of discourse (1989), Wodak described discourse as "structured forms of knowledge and memory of social practices" (Reisigl and Wodak, 2001). What Wodak did to van Dijk's concept of discourse was to develop it further by combining mental and historical components, hence introducing new dimensions of seeing discourse. Fairclough defines discourse as ways in which people interact to produce social life (Fairclough, 1999). Fairclough's definition of discourse places more emphasis on uses of language at both the levels of text (vocabulary, grammar, semantics, the sound systems, and cohesion above sentence level) and discourse practice [process of production and consumption] (Fairclough, 1995b) - also described as articulation of certain discourses (Fairclough, 1992), to construct and legitimize social, cultural, and economic and less emphasis on particular form of language use and interaction, or particular context dependent linguistic practices. In addition, social context for Fairclough is not confined to some particular communicative event or social field as seen by Wodak, but the general happening in the larger socioeconomic and cultural realm (Fairclough 1995b, p.60).

The difference between Van Dijk, Wodak, and Fairclough's view of the relationship between discourse and text is subtle. For Fairclough, discourse is what mediates between text and socio-cultural practice or social structures and subjective social actors. Van Dijk theorizes that socio-cognition – defined as systems of mental representation and processes of group members" mediate between between text/discourse and socio-cultural practice (Van Dijk, 1995, p. 18). Fairclough theorizes that discourse practice mediates between text/discourse and socio-cultural practice (Fairclough, 1995, 1995b). Wodak, whose analytical focus is historical context informed both by socio-political and socio-cognitive aspects, theorizes that memory mediates between social structures and subjective social actors resulting in different readings of text (Wodak and Meyer, 2001).

The difference in the way Van Dijk, Wodak, and Fairclough view of ideology is also subtle. Van Dijk defines ideology as mental social representation shared by members of a

group (van Dijk, 2008) – emphasizing socio-cognitive aspects. Wodak define ideology as what serves the purpose of establishing and maintaining unequal power relations (Wodak, 2001) – emphasizing social structures in explaining ideology. Chiappolo and Fairclough (2002), define ideology as system of ideas, values and beliefs oriented to explaining a given political order, legitimizing existing hierarchies and power relations and preserving class, group, and gender identities. Fairclough also defines ideology as the construction of reality, which contribute to the production, reproduction or transformation of domination (Fairclough 1992).

Though intertextuality and interdiscursivity feature in both Wodak's and Fairclough's theoretical framework and methodology, there are some subtle differences in how these scholars view intertextuality and interdiscursivity that make Wodak's analysis of intertextuality and interdiscursivity to be more rigorous. However, Fairclough's view of intertextuality and interdiscursivity was sufficient for the focus of this study, which was to analyse construction of gender ideology and power relations in alcohol, bhang, and sex referenced Kenyan popular music. Resigl and Wodak (2001, as cited in Atanga, 2010) observed that Fairclough "concentrates on intertextuality, looking at features of other texts (or assumptions) within the text (usually one) under analysis where as Wodak explores intertextuality across different texts looking at intersection between different specific text often from different genres. Similarly, Wodak, citing Fairclough, has observed that although Fairclough has proposed a chain model in which media texts 'transform and ember other texts', this chain reaction has not been understood in terms of a continuum of transformation beyond texts immediately adjacent in time of production (Fairclough 1995b as cited in Wodak and Meyer, 2009).

The foregoing discussion of Van Dijk's, Wodak's, and Fairclough's strand of critical discourse analysis proves Fairclough's strand of critical discourse analysis to be more useful to this study compared to other CDA strands. Though van Dijk, Wodak, and Fairclough share overarching CDA principles, their subtle differences in the way they define and conceptualise discourse and ideology, and in the way they view the relationship between discourse and text, are what has made Fairclough's strand of Critical Discourse Analysis more attractive as a theoretical framework to guide this study that seeks to examine and explain construction of gender ideology in Kenyan popular music. Fairclough's strand of Critical discourse analysis was also chosen as a theoretical framework because it provides methodological guidelines and specific linguistic techniques for linguistic analysis (Jorgensen and Philips, 2002).

## 2.8 Theoretical Framework

This study employs Fairclough's strand of Critical Discourse Analysis (distinguished from other strands in the foregoing discussion on literature on theory), to analyse Kenyan popular music for the construction of gender ideology and power relations. Fairclough argues that discourse (form of social practice) function ideologically by constituting the social world and by being constituted by other social practices (Fairclough 1992, 1993, and 1992b). According to Fairclough (1993, 1995a), this construction of the world involves the reproduction or change of knowledge, identities, and social relations including power relations (Fairclough 1993, 1995).

According to Fairclough, Critical Discourse Analysis involves analysing ways in which people interact to produce social life (Fairclough, 1999). People produce social life for example when they use language to construct different representations of men and women, to construct society and reproduce unequal relations of power between different social categories. Since the way in which people use language often portrays relations between men and women as common sense and natural, the main task of Critical Discourse Analysis is to uncover gender ideologies, and develop critical skills to critique and analyse discourse and social relations (Fairclough, 1992a).

The term 'critical' in Fairclough's strand of Critical Discourse Analysis operates on the premise that society and social relations are socially constructed (meaning discursively produced in a way that society and unequal relations between social categories such as gender are portrayed as common sense and natural). This approach to discourse analysis follows from Fairclough's understanding of discourse as doing ideological work – representing, constructing society, and reproducing unequal relations of power. Fairclough (2009) observed that 'ideologies are most effective when its workings are less visible' (p. 71).

Fairclough also provides a methodology for analysing discourse. This methodology is composed of textual analysis (involving the analysis of vocabulary, grammar, semantics, the sound systems, and cohesion above sentence level) (Fairclough, 1995b, p. 57), discourse practice (involving analysis of process of production and consumption), and social practice (involving analysis of the larger socio-cultural context) (Fairclough 1995b, p.60).

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

This chapter introduces the methodological arguments that provide the rationale for the choice of methods and for analysis. These methodological arguments include important tenets of methodology – research design, population, sampling procedure, data collection, and data analysis.

#### **3.2 Research Design**

This study is a descriptive qualitative research employing Fairclough's strand of Critical Discourse Analysis as a theory and as a method of analysing. It is a descriptive qualitative study because it analyse data for the construction of gender ideology without trying to find out if alcohol, bhang, and sex referenced Kenyan popular music lead listeners to consume the substance and get involved in sex (Gay, Mills, & Airasian, 2006). Popular music, like all other types of popular culture, is a social construct because "all knowledge is discursively produced and is therefore contingent" (Jorgensen and Phillips, 2002, p.175). This research highlights the tendency in some genres of popular music to represent gender as based on natural differences. For instance, such types of popular music tend to represent financial independence as inherently male while women by nature dependent on men, because women lack the capacity to make money.

This study employs Fairclough's strand of Critical Discourse Analysis both as a theory and as a method of discourse analysis. Rogers (2004) says that Critical Discourse Analysis can serve both as a theory and as a method because it "offers not only a description and interpretation of discourse in social context but also offers an explanation of why and how discourse works (p. 2).

Because Fairclough claims that discourse shapes and is shaped by society, that discourse does the ideological work of reproducing unequal relations of power, it was apparent for him and those who use Critical Discourse Analysis that discourse analysis is interpretive and explanatory, requiring a systematic methodology and investigation of context (Fairclough 1992, 1995b, Fairclough and Wodak, 1997). This systematic methodology, as applied in this study, has three analytical focuses offered by Fairclough, namely: text (In the case for this study lyrics), discourse practice (for example process of production and consumption), and socio-cultural practice [for example social and cultural processes which

give rise to the communicative event] (Fairclough 1995b, p. 57; Chouliaraki & Fairclough, 1999, p.113).

Jorgensen and Phillips (2002) asserts that Fairclough's strand of Critical Discourse analysis 'present a theoretical foundation and specific methods for the analysis of discursive practices' (Jorgensen and Philips, 2002, p 28). Because of Faircloughs theoretical conceptualization and his specific methods for discourse analysis, his strand of Critical Discourse Analysis was utilized in this study. Fairclough's strand of Critical Discourse Analysis is composed of textual analysis [analysis of vocabulary, grammar, semantics, the sound systems, and cohesion above sentence level] (Fairclough, 1995b, p. 57), discourse practice (process of production and consumption), and social practice (context) (Fairclough 1995b, p.60). The findings of this study supports Fairclough's observation that the construction of gender ideology and power relations can be achieved through various strategies, such as drawing from various discourses, modality focus<sup>2</sup>, and metaphors when composing songs. The analysis of discursive practice (articulation of a variety of discourses) proved useful in identifying discourse practices that were utilized in the composition of alcohol, bhang, and sex referenced Kenyan popular songs to construct gender ideology and power relations. Finally, the analysis of social practice (context) proved useful in this research because it enabled the researcher see how the overall social trends influence the discourses utilized in the songs, hence shaping song texts.

### **3.3 Target Population**

The population of this study was all alcohol, bhang, and sex referenced Kenyan popular songs recorded and played between 2000 and 2015 because this was the period in which this kind of music were heavily recorded and played in Kenyan Fm radio stations and their Internet outlets.

### **3.4. Sampling Procedure**

The study applied purposive sampling to select 17 Kenyan popular songs that have been played in Kenyan FM radio stations, notably Kiss FM, Jambo Radio, Classic 105, Radio Citizen, Pwani FM, Citizen, Ghetto Radio, Milele FM, Radio Maisha, Kass FM, and Change. This research applied purposive sampling because the researcher was interested in a specific kind of popular songs, those in which alcohol, bhang, and sex are either central topic/theme, or are conspicuous and inform to some extend at least the prominent gender

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<sup>2</sup> Modality focus: refers to speaker's affinity with his statements.

celebrated in the songs. The 17 songs were selected expressly on the basis of their gender representations, or the way they construct relations between men and women. The main focus was on lyrics composed by male artists in order to highlight the prevailing consciousness of masculinity in music.

Because Critical Discourse Analysis is an in-depth analysis of text, discourse and social practice, 17 songs that refer to alcohol, bhang, and sex were chosen, to study variation in the ways the songs construct gendered ideologies. In Critical Discourse Analysis, a smaller sample size can yield sufficient variation in the ways the songs construct gender ideology (Potter and Witherell, 1987).

Scholarly works on qualitative research by Creswell (1998) inform the choice of the 17 songs. Creswell recommends a sample size of 5 to 25 for qualitative studies that does not use interviews to generate data, and a sample size of 1 to 10 if interviews are used to generate data. The lower sample size for the interviews is because time is needed for interviewing, recording, and transcribing. As for the 17 songs chosen in this study, the data were already recorded in audio form, needing only to be transcribed for analysis. Because of the level of analysis, some studies that are not interview based may also chose a sample size as small as 5.

### **3.5. Data Collection**

The data in this research was alcohol, bhang, and sex referenced Kenyan popular music composed between 2000 and 2015 because this was the period in which this kind of music were heavily recorded and played in Kenyan Fm radio stations and their Internet outlets. This kind of music is played on both Kenyan FM stations and on the internet. Such music is also available in shops as CDS and DVDs, but for the purpose of this research, the songs were collected using the Internet because it is cheaper and more convenient. The songs were downloaded from ([www.metrolyrics.com](http://www.metrolyrics.com), <https://www.ghafla.co.ke>, [genius.com](https://genius.com), [www.wapinda.inmusic/music/wapinda.html](http://www.wapinda.inmusic/music/wapinda.html), <https://www.reverbnation.com>). Information on whether a song has been played on a Kenyan FM radio was based on the researcher's prior knowledge and Internet search to know about each popular song play history on FM stations.

The data that was transcribed using the modification of Gail Jafferson's transcription conventions (Atkinson and Heritage 1984; Hutchby and Woffit 1988, as cited in Edwards, Jane, A.). This conventions pay attention to capitalization, to the use of the right spelling, right contractions, right conventions for hyphenated words and compounds, right presentation of abbreviations, right capitalization of acronyms, right punctuation, and right handling of

disfluent speech (for example repetition, partial words, hesitation sounds, filled pauses,). The other Jafferson's convention that were followed in the transcription include the use of the right convention for presentation of partial words (for example breaking in the middle of the word), applying the right convention of word restarts, right handling of mispronounced or non-standard words, application of the right convention of handling of unclear or unintelligible speech, and using the right convention to present unclear or unintelligible speech.

### **3.6. Data Analysis**

The focus of analysis in this study was to explore modes of representation of men and women and to explain strategies of construction of gender ideologies. The objectives were studied based on Fairclough's three-discourse framework – namely text, discourse practice, and social practice. These analytical dimensions have been elaborated in chapter two and three. The first objective was to describe the role of and characteristic of alcohol, bhang, and sex referenced Kenyan popular music in construction of gender representation. The second objective was to examine how the music represents men and women, while the third objective was to explain the strategies that have been utilized in the composition of the music that constructs and legitimizes construction of gender representations. Because of the fluidity of urban/sheng words, the online Urban Dictionary ([www.urbandictionary.com/define](http://www.urbandictionary.com/define)) and English Sheng Dictionary ([sheng.co.ke](http://sheng.co.ke)) were referred to during the transcription of the urban/sheng words. Transcription was also guided by the way the urban/sheng words were used in the songs.

## **CHAPTER FOUR**

### **GENDER REPRESENTATIONS IN ALCOHOL, BHANG, AND SEX REFERENCED POPULAR MUSIC**

#### **4.1 Introduction**

This chapter presents representation of gender. Guided by Fairclough's Critical Discourse Analysis, it analyses alcohol, bhang, and sex Kenyan popular music for characteristics of the music that serves to construct gender representations. Secondly, it also analyse the music to examine modes of representations of men and women.

Fairclough theorizes that discourse functions ideologically by constituting the social world and by being constituted by other social practices (Fairclough 1992, 1993, and 1992b). In the case of this study, this construction of the world involves reproduction or change of gender identities (Fairclough 1993, 1995, 1995a). Fairclough also provides a methodology for analysing discourse. This methodology is composed of textual analysis (involving the analysis of vocabulary, grammar, semantics, the sound systems, and cohesion above sentence level) (Fairclough, 1995b, p. 57), discourse practice (process of production and consumption), and social practice (involving analysis of the larger socio-cultural context) (Fairclough 1995b, p.60).

The analysis carried out in this chapter is discourse practice and social practice. Alcohol, bhang, and sex referenced Kenyan popular music were analysed for examination of a variety of discourses (for example sex discourse, and socioeconomic discourse) that construct gender representations. Analysis of social practice involves analysing discourses to see if there is maintenance of the status quo in the larger social context or to see if there are changes. According to Fairclough (1993, 1995, 1995a), the construction of the social world by discourse practice involves reproduction or change of knowledge, identities, and social relations including power relations.

To aid reading of the songs in the translation tables in this chapter and the chapter that follow, English words found in the Kiswahili lyrics in the excerpts translation tables are underlined while Sheng words are italicised. However, all the words used within the paragraphs that are not English have been italicised. Likewise, the excerpts tables have been numbered for ease of reference. Following APAs in-text citation, the title of songs have been italicised.



## 4.2 Representation of Gender through Legitimization of Alcohol Consumption

Similar to observations advanced by Primack et al. (2008) and Siegel et al. (2013), this study observes that Kenyan popular songs that praise and legitimize alcohol. Such legitimization of alcohol is evident in the claims of alcohol consumers that alcohol consumption is beneficial. Consumers of alcohol often claim alcohol consumption has some benefits that include use of alcohol to quench thirst, to feel happy and drunk, to give people a sense of prestige (for example by portrayal of consumption of expensive alcohol brands), to make people relate with ease, and to enable men to make women give in to their sexual appeals.

Through K Cous recording of *Thirsty* (Camp Mulla and Idris Jones, 2011 song), and eventual airplay, the song articulates alcohol drinking and sex discourses, and in the process construct gendered representations. In excerpt 1 below, the song says “now we sip Champaign when thirsty, uh” (line 3 of chorus), “red cup in my hand sipping on Claymore” (an alcohol brand) (line 4 of Verse 1), “see a sexy bitch I guess I will leave it better” (line 10 of verse 1), “Oh, that is your girl? Then I get a redder” (line 11 of verse 1). Through articulation of the aforementioned discourses, the song legitimizes alcohol drinking by portraying it to be useful in making men happy and attractive to sexy women, who will then yield to their sexual appeal. The song portrays men’s drinking of alcohol, especially expensive brands, as happy, as financially endowed, and as men of high class, in the process constructing gender representations that subordinate women in relations to men.

Excerpt 1

**Song: Thirsty**

**Artist: Camp Mulla and Idris Jones**

### **Chorus**

When we thirsty...when we thirsty...  
birthdays was the worst days  
now we sip champaigne when we thirsty, uh

### **Verse 1**

4. red cup in my hand *sippin'* on Claymore  
10. see a sexy bitch then I guess I'll leave it better  
11. oh, that's your girl? Then I get a redder

This study also reveals that there are Kenyan popular songs that articulates alcohol drinking discourse, socioeconomic discourse, and advertisement discourse, constructing gender representation in the process. For example, Shuttle’s recording of *Classic Kaplong* (Shuttle,

2011 song), and eventual airplay of the song, articulates these discourses, and in the process constructs gender representations that subordinates women in relations to men. For example, in excerpt 2 below, the song says, “*Aibu 50 000 sweeti*” (I am bringing 50 000 sweeti - line 3 and 4 of verse 1), “*Ngemi Classic Kaplong baby*” (When at Classic Kaplong – line 5 of verse 3), “*Ngibur keikun free*” (Lets feel free – line 6 of verse 3), “*Teb tuguk chekemach ooh sweeti*” (Ask whatever we want sweeti – line 7 of verse 3), “*Nenyun bilit iman ooh sweeti*” (The bill is mine sweeti line 8 of verse 3), “*Classic komiten korik chekeruei*” (There are sleeping rooms at Classic - line 4 of verse 4), “*Burdeen beek en yoton mokoititen*” (Water is warm there, it is not cold – line 5 of verse 4), “*Chama anan okwer okwer Penasol maronye inatore saisiek*” (Whenever I go there I drink Penasol and time passes quickly – line 5 of verse 5), and “*Keketen Penasol, oyeioyei*” (We drink Penasol – line and 4 of verse 6).

Through articulation of the foregoing discourses, the song elevates and legitimizes men’s buying of a lot alcohol as something desirable to do, both for themselves and their women, who will then totally and freely submit to them. It does this by portraying men as carrying a lot of money to the clubs to buy alcohol and meat, and to pay for rooms where they will spend the night with their women.

Excerpt 2

Kipsigis	English
<p><b>Song: Classic Kaplong</b>  <b>Artist: Shuttle</b></p> <p><b>Verse 1</b>  <b>(Shuttle)</b></p> <p>1. Keebu siling ata ooh <u>baby</u>?  2. Keebu siling ata ooh <u>baby</u>?</p> <p><b>(male friend)</b></p> <p>3. Aibu 50 000 sweeti  4. Aibu 50 000 sweeti</p> <p><b>Verse 3</b>  <b>(Shuttle)</b></p> <p>5. Ngemi Classic Kaplong <u>baby</u>  6. Ngibur keikun <u>free</u></p>	<p><b>Song: Classic Kaplong</b>  <b>Artist: Shuttle</b></p> <p><b>Verse 1</b>  <b>(Shuttle)</b></p> <p>1. How much money did you bring baby?  2. How much money did you bring baby?</p> <p><b>(male friend)</b></p> <p>3. I am bringing 50 000 sweeti  4. I am bringing 50 000 sweeti</p> <p><b>Verse 3</b>  <b>(Shuttle)</b></p> <p>5. When at Classic Kaplong  6. Lets feel free</p> <p><b>(Male friend)</b></p>

<p><b>(Male friend)</b> 7. Teb tuguk chekemach ooh sweeti 8. Nenyun bilit iman ooh sweeti</p> <p><b>Verse 4</b></p> <p><b>(Shuttle)</b> 4. Classic komiten korik chekeruei 5. Burgeen beek en yoton mokoititen</p> <p><b>Verse 5</b> <b>(Shuttle)</b> 5. Chama anan okwer okwer Penasol maronye inatore saisiek</p> <p><b>Verse 6</b> <b>(Shuttle)</b> 3. Keketen Penasol, oyeioyei 4. Keketen Penasol, oyeioyei</p> <p><b>(Shuttle)</b> 5. Ngemi Classic Kaplong <u>baby</u> 6. Ngibur keigun free</p>	<p>7. Ask whatever we want sweety 8. The bill is mine sweety</p> <p><b>Verse 4</b></p> <p><b>(Shuttle)</b> 4. There are sleeping rooms at Classic 5. Water is warm there, it is not cold.</p> <p><b>Verse 5</b> <b>(Shuttle)</b> 5. Whenever I go there I drink Penasol and time passes quickly</p> <p><b>Verse 6</b> <b>(Shuttle)</b> 3. As we drink Penasol 4. As we drink Penasol</p>
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Similarly, Clemo's recording of *Under 18* (Jimwat, 2004 song), and eventual airplay of the song articulates alcohol drinking discourse, socioeconomic discourse, and women body discourse. Through articulation of these discourses, the song constructs gender representations. In excerpt 3 below, the song says that life is stressful (line 1 of verse 1), that it is a blessing to be alive (line line 2 of verse 1), that every Friday he must make himself happy (line 3 of verse 1), that he is punctual at the club (line 4 of verse 1), that his pockets cannot hold all the money and therefore he carries some other money in a basket (line 5 of verse 1), and that while in the club, he is happy to find beautiful women (line 7 of verse 1), that the women are approaching him, and that he must deal with them (line 9 of verse 1). Alcohol is legitimized in the song as a drink that serves to make men happy and that embolden and prepare men to approach women. Jimwat goes to the club carrying a lot of money, apparently to buy alcohol, and when he becomes drunk, he notices a beautiful woman, and women approaching him, and he is exited to deal with them.

Excerpt 3

Kiswahili/Sheng	English
<p><b>Song: Under 18</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b></p> <p>1. <u>life</u> ni <u>stressing</u> sikatai 2. lakini ni <u>blessing</u> kuwa hai 3. ndio maana kila <i>furahiday</i> yanibidi nafurahi 4. sa hii siku mi nishaingia klabu 5. pesa hazitoshei mfuko ziko kwa kikapu 6. <i>dame ashawika</i> 7. <u>hi there</u> supuu 8. haiya hii ni ile klabu ya ajabu 9. nahanywa acha nikuonyeshe venye hao hufanywa</p>	<p><b>Song: Under 18</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b></p> <p>1. life is stressful I don't dispute 2. it is a blessing to be alive 3. that is why every Friday I must be happy 4. at this time of the day I am already in the club 5. that is why my money doesn't fit into my pocket I have it in a basket 6. dame has arrived 7. There, beautiful 8. wow! This a wonderful club 9 they are approaching me let me show you how you deal with them</p>

As with the foregoing song, DNA's recording of *Banjuka* (DNA, 2006), and eventual airplay of the song, articulates alcohol drinking discourse, sex discourse, and women body discourse – objectifying women in the process. He says in excerpt 4 below, “*maisha fupi kwa ni nini?*” (why do you say life is short – line 12 of verse 1), “*wanauliza tutasifu hepi mpaka lini?*” (they are asking till when will we glorify happiness – line 13 of verse 1), “*tunajua leo watu lazima watu wabanjukeeee* (and today people must dance - line 11 of verse 1), “*watanishika nikishika warembo hivi?*” (I want to grab drinks and touch beautiful ladies – line 15 of verse 1), and “*life n fupi na mi si jifungi*” (life is short. I won't miss out” – line 28 verse 1). The discourses articulated in the foregoing portions of the excerpt elevate and legitimize alcohol drinking as useful in making a man happy, besides emboldening him to approach and to touch beautiful women. DNA wants his listeners not to dwell on the difficulties of life, but to be happy by dancing, grabbing drinks and touching beautiful ladies. The mentioning of touching beautiful ladies is a case of objectification – whereby women are treated as sexual objects.

Excerpt 4

Kiswahili/Sheng	English
<p><b>Song: Banjuka</b> <b>Artist: DNA</b></p>	<p><b>Song: Banjuka</b> <b>Artist: DNA</b></p>

<p><b>Verse 1</b></p> <p>12. maisha fupi kwanini?  13. Wanauliza tutasifu <i>hepi</i> mbaka lini?  15. Watanishika <u>drinks</u> nikishika warenbo hivi?  28. life ni fupi na mi <i>sijivungi</i></p>	<p><b>Verse 1</b></p> <p>12. Why do you say life is short  13. they're asking when will we glorify happiness  15. I want grab drinks and touch beautiful ladies  28. life is short. I won't miss out</p>
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This study also noted the existence Kenyan popular songs that elevates and legitimize alcohol consumption by articulating alcohol drinking discourse that positions men above women. Chelele's recording of *My Beer* (Chelele, 2013), and eventual airplay of the song, elevates and legitimates alcohol consumption through the use of male titles and pronouns to refer to alcohol brands, and through the use of bandwagon techniques. The song, in excerpt 5 below says, "Ooh, ooh, my beer" (line 1 of verse 2), "A million and one people on this ((fire")) (line 3 of verse 2), "I am on my way searching for you" (line 4 of verse 2), "will I really find you" (line 5 of verse 2), "hope you are not two, three in total (line 6 of verse 2), "You are so sweet, that is why I am a drunkard" (line 14 of verse2). Through the foregoing portions of the excerpt, a female artist known as Chelele, elevates and legitimize alcohol through the use of a male term, a male pronoun, and a bandwagon technique (for example by mentioning participation of many people), normally used in advertising and political communication to suggest that everyone desires to drink alcohol because many people drink it. In the opening line of verse 1, Chelele says, "Hi Mr. Beer" (line 1 of Verse 1), and then goes on to say "Is Tusker, "brother Guinness," Cousin Pilsner, and all the relatives on the counter?" (Line 6 of verse 1). The song glorifies drinking alcohol further by mention beer for the second time (Line 2 of verse 2). Chelele addresses beer as she would address her male lover. This address of beer by Chelele demonstrates women's dependence on men, both emotionally, physically, and materially.

Excerpt 5

**Song: My Beer**

**Artist: Shuttle**

**Verse 1**

1.Hi Mr. Beer

6. Anyway is Tusker, brother Guinness or cousin

## Verse 2

1. Hello, Hello my beer
3. A million and one people languish for you
4. Because you make us feel so high
5. Am on my way now searching for you.
6. Will I really find you on the counter
14. And you know that I will try to get back home

### 4.3 Representation of Gender through Legitimization of Bhang Smoking

Agreeing with Siegel et al. (2013) observations, this study revealed existence of popular songs that articulates bhang smoking discourse, biblical discourse, medical discourse, and legitimize smoking of bhang. These discourses have been articulated through references to smoking weed, to some biblical narratives, and what bhang “does not do”. This kind of Kenyan popular music has been played in some Kenyan FM stations, for example, Ghetto Radio. The Kenyan popular songs that refer to bhang seem to be few compared to Kenyan popular songs that refer to alcohol, probably because the public less accepts them.

Moroko’s recording of *Weed* (Moroko, 2012), and eventual airplay of the song, articulates bhang smoking discourse and biblical discourse, and in the process construct gendered representations. In excerpt 6 provided below, Moroko says, “*Eve akakaribia akamshoshi Adam hii ni gode*” (Eve went closer and pointed to Adam, this is weed – line 6 of verse 1), “*Adam akamshow zii hii ni weed si mi ndo mode* (Adam told her this is weed, am not the teacher – line 7 of verse 1), “*Eve akamshoshi hii ni weed si tuivute*” (Eve says so it is weed, lets smoke – line 8 of verse 1), “*Adam akamshoshi hii ni weed nisikukute*” (Adam told her it is weed, let me not find you smoking it – line 9 of verse 1), “*Mzee Sir God akawatoke Awa*” (That’s when Sir God appeared to them unaware – line 14 of verse 1), “*akamsho shid mshavuta hiyo shada*” (And told them shit, you have smoked that bhang – line 15 of verse 1), “*si niliwambia msivute hiyo sheed itawamada*” (Did I not tell you not to smoke that shit, it will kill you – line 16 of verse 1). The song also says that you are always hopeful when under bhang (line 2 of verse 3), that you are more creative when you use bhang (line 3 of verse 3), that when you are unproductive and you use bhang, you become productive (line 4 of verse 3), that bhang cannot destroy liver like alcohol does (line 1 of verse 3), that bhang take a person to another level of consciousness not possible without it (line 10 of verse 3). In some of the verses of the song, men are represented as knowing and obeying rules, while women are represented as disobedient and temptresses. However, women have been represented in some of the verses as having the taste of good things. This is because the song says that it was

a woman who convinced a man to join her in smoke bhang - a substance that the song claims ha having a lot benefits (line 8, 12, and 13).

Excerpt 6

Kiswahili/Sheng	English
<p><b>Song: Weed</b> <b>Artist: Prince Moroko</b></p> <p><b>Verse 1</b></p> <ol style="list-style-type: none"> <li>1. Mi napenda <i>weed</i>, mimi napenda <i>weed</i></li> <li>2. <u>Yes yes sir yes indeed</u></li> <li>6. Eve akakaribia <i>akashow</i> Adam hii ni <i>gode</i></li> <li>7. Adam <i>akamshow zii</i> hii ni <i>weed</i> si mi <i>ndo mode</i></li> <li>8. Eve <i>akamshow</i> ka ni <i>weed</i> si tuivute</li> <li>9. Adam <i>akamshow zii</i> na nisikukute</li> <li>10. Eve akangoja Adam aishie akatoa kirizla</li> <li>11. Adam kurudi akapata za Eve <i>zimeshika</i></li> <li>12. Eve kiujinga akatolea Adam Rizla</li> <li>13. Adam akatoa <u>lighter</u> <i>akaseti</i> hio <i>shada</i></li> <li>14. <i>Sir Gody</i> akawatokea ka hawakua rada</li> <li>15. <i>Akawashow</i> <u>shit</u> mshavuta hio <i>shada</i></li> <li>16. Si niliwaambia msiivute hio <i>shit itawamada</i></li> </ol> <p><b>Verse 2</b></p> <ol style="list-style-type: none"> <li>1. Mtaani si huitanga <u>cannabis sativa</u></li> <li>2. Yaani <u>life giver</u></li> </ol> <p><b>Verse 3</b></p> <ol style="list-style-type: none"> <li>1. <u>Unlike alchohol</u> <i>weed</i> haezi choma <u>liver</u></li> <li>2. Ukiwa <i>weed</i> hakuna siku utachora giza</li> <li>3. Ukiwa <i>weed</i> unakuwa <u>more creative</u></li> <li>4. Na ka ulikuwa <i>pro</i>, unakuwa <u>procreative</u></li> <li>10. <u>With weed you can be here with weed you can be gone</u></li> <li>11. Naskia ilipatikana kwa <u>grave</u> ya <u>king</u> Solomon</li> </ol>	<p><b>Song: Weed</b> <b>Artist: Prince Moroko</b></p> <p><b>Verse 1</b></p> <ol style="list-style-type: none"> <li>1. I love weed I love weed</li> <li>2. Yes yes sir yes indeed</li> <li>3. I have heard I have heard I have heard</li> <li>4. It started with Adam and Eve</li> <li>5. They found it on the way</li> <li>6. Eve came close to it and told Adam this is bhang</li> <li>7. Adam told her this is weed, am the teacher</li> <li>8. Eve told him if it is weed, let's smoke it</li> <li>9. Adam told her no, let me not find you</li> <li>10. Eve waited for Adam to leave and took out a lighter</li> <li>11. When Adam came back he found eve already high</li> <li>12. Eve jokingly gave Adam the lighter</li> <li>13. Adam took the lighter and smoked the bhang</li> <li>14. That's when Sir God appeared to them unaware</li> <li>15. And told them shit, you have smoked that bhang</li> <li>16. I told you not to smoke that shit, it will kill you</li> </ol> <p><b>Verse 2</b></p> <ol style="list-style-type: none"> <li>1. Locally we call it cannabis sativa</li> <li>2. Meaning life giver</li> </ol> <p><b>Verse 3</b></p> <ol style="list-style-type: none"> <li>1. Unlike alcohol, weed does not destroy the liver</li> <li>2. And if you are high on weed you don't see darkness</li> <li>3. If you are high on weed you become creative</li> <li>4. And if you are pro, you become procreative</li> <li>10. With weed you can be here, with weed</li> </ol>

you can be gone. 11. I have heard it was found on King Solomon's grave
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The study also shows that there are Kenyan popular songs that articulates bhang smoking discourse and construct representation of gender. K Cous' recording of *Fresh All Day* (Camp Mulla, 2012), and eventual airplay of the song, articulates sex and bhang bhang smoking discourses that serves to construct gendered representations. In excerpt 7 below, the song says "we be on that weed from early" (line 10 of verse 1), "OG (original gangster) smoking on that oz (ounce)" (line 11 of verse 1), and "and all she wanna (want to) see is a couple more Gs". OG is a man while oz (a measurement for bhang) in this song is a woman who only wants a couple more Gs (thousands) (line 12 of verse 1) in exchange for sex. Through the foregoing portions of the excerpt, the song draw a comparison where enjoyment from bhang smoking is equated to enjoyment from having sex, legitimizing both bhang smoking and commoditization of sex. Camp Mulla further legitimizes both bhang smoking and commoditization of sex by talking of a weed from early, suggesting that the weed (bhang) and sex has been enjoyed from generations to generations and has been found to be beneficial.

Excerpt 7

**Song: Fresh All Day**  
**Artist: Camp Mulla (K Cous)**

**Verse 1**  
**(K'Cous)**

10. and we be on that *weed* from early
11. OG smoking on that Oz
12. and all she wanna see is a couple more *Gs*

#### **4.4 Representation of Gender through Legitimization of Sex as a Commodity**

Similar to Barkley (2007) and Gakahu (2010) observation about popular music and sex, this research reveals how songs articulates sex discourse and construct gender representations. Musyoka's recording of *Keroro* (Nonini, 2006), and eventual airplay of the song, articulate sex discourse. The articulation of sex discourse with its accompanying construction of gender representation is evident in excerpt 8 below. Nonini says, "*wanukia*



*poa kwani umejipaka nini*” (you smelled nice, what have you applied on yourself – line 7 of verse 1), *“na umepaka huko chini*” (Have you applied down there – line 8 of verse 1). when he says, *“ebu simama kwanza nikague hizo vitu*” (stand up, I want to inspect those things (breasts) – line 11 of verse 1), *“nikiona zimesimama lazima jo ntakutibu*” (If I see that they are firmly straight, I will treat them – line 12 of verse 1). The song elevates and legitimizes commoditization of sex by representing women as sexual objects to be purchased and enjoyed by men, especially if a woman smells nice and has an attractive physical appearance

#### Excerpt 8

Kiswahili/Sheng	English
<p><b>Song: Keroro</b> <b>Artist: Nonini</b></p> <p><b>Verse 1</b></p> <p>7. wanukia poa kwani umejipaka nini 8. mmm, na <i>na-hope</i> hiyo umejipaka huko chini 11. ebu simama kwanza nikague hizo vitu 12. nikiona zimesimama lazima <i>jo</i> ntakutibu ('i' has been left out between 'n' and 't' in the word because 'i' is not pronounced)</p>	<p><b>Song: Keroro</b> <b>Artist: Nonini</b></p> <p><b>Verse 1</b></p> <p>7. you smell nice, what perfume have you used 8. I hope you have applied it down there 11. can you stand so that I can inspect your breasts 12. if I see that that they are straight I will treat you</p>

Similarly, Clemo’s recording of *Under 18* (Jimwat, 2004), and eventual airplay, articulates sex discourse that serves to construct gendered ideologies. In excerpt 9 below, taken from the same song that had been analysed previously as excerpt 3, the song says *“akaniampia badala ya kumpiga makumbo* (instead of boxing her - line 13 of verse 3), *“twende home kwao nikampiga manyundo* (I go with her to their home to hammer her (line line 14 of verse 3), *“nikacheka tu*” (I just laughed – line 15 of verse 3), *“nikaweka tu*” (I just insert – line 16 of verse 3), *“Kwa kitanda hadi saa saba nikafyeka tu* (in the bed, I went on having sex upto 1 o’clock – line 17 of verse 3. The song in the foregoing portions of the excerpt of the song legitimize having sex with anybody, and in the process represent women as sexually available, while representing men as having sexual prowess.

Excerpt 9

<i>Kiswahili/Sheng</i>	<i>English</i>
<p><b>Song: Under 18</b> <b>Song: Jimwat</b></p> <p><b>Verse 3</b></p> <p>13. akaniambia badala ya kumpiga makumbo 14. twende <u>home</u> kwao nikampige manyundo 15. nikacheka tu 16. nikaweka tu 17. kwa kitanda hadi saa saba nikafyeka tu</p>	<p><b>Song: Under 18</b> <b>Song: Jimwat</b></p> <p><b>Verse 3</b></p> <p>13. she told me instead of boxing her 14. I should go with her to her home so that I could hammer her 15. I just laugh 16. I just laid her on bed until 17. in the bed until 1 pm I just went on slashing</p>

#### **4.5 Modes of Representation of Men and Women in Alcohol, Bhang, and Sex Reference Kenyan Popular Music**

Click and Kramer (2007) observed that songs articulate alcohol-drinking discourse, bhang smoking discourse, and sex discourses that serves to construct gender representations. This construction of gendered representations is not only done by males who dominate music industry, but also to some extent by women (Faludi, 1999; Wagner, 2012). This is because the composition of these songs is shaped by tradition, social life, and cultural values that are in turn reshaped by the songs (Hawkins, 2002). As a result, artists through the songs end up representing men differently. Men are represented as strong, emotionally stable, financially endowed, and independent, while women are represented as emotional, available for sex, beautiful or ugly ( their other attributes like intelligence and strength are overlooked), as objects for men’s enjoyment, as submissive, as exploiters, and as naggers.

##### **4.5.1 Gender, Wealth, and Power in Kenyan Popular Music**

This study revealed that alcohol, bhang, and sex referenced songs often articulates discourses that reproduces gender ideology and power relations. The songs often represent men as wealthy and powerful and women as submissive and dependent on men. This construction of gendered ideologies are reinforced by the cultural understanding that “man, ideologically and ontologically, is the definition of power, person, and selfhood” (Kapasula, 2010 p. 29). The songs represent men as financially endowed and powerful. Men are also

reeprented as powerful because they have power over the women for whom they pay bills. Shuttle’s recording of *Classic Kaplong* (Shuttle, 2011), and eventual airplay of the song, articulates alcohol drinking discourse and socioeconomic discourse, and in the process constructs gendered representations that subordinates women in the relationship to men. In excerpt 10 below, Shuttle asked her male friend how much money he had brought (line 1 and 2 of verse 1) and he tells her that he was bringing 50 000 Kenya shillings (line 3 and 4 of verse 1). Shuttle also asked her male friend about the vehicle he drives (line 3 and 4 of verse 2) who then replied that he was driving a black KBQ (line 5 of verse 2). She tells him “*Ingemi Classic Kaplong baby*” (When we are at Classic-Kaplong – line 3 of verse 3), “*Ingibur keikun free*” (Lets stay free – line 4 of verse 3), “*Classic komi korik chekeruei*” (there are rooms for sleeping at Classic – line 4 of verse 4). Then the male tell Shuttle to ask whatever she wants (line 5 and 6 of verse 3) and he will pay the bill (line 7 of verse 3). The foregoing portions of the song represent men as wealthy and generous to women while it represents women as dependent and submissive to their generous men. In the song, Shuttle submits to her male friend after learning that he has brought a lot of money that they were going to spend together, by telling him that they be free with one another.

Excerpt 10

Kipsigis (Kalenjin dialect)	English
<p><b>Song: Classic Kaplong</b>  <b>Artist: Shuttle</b></p> <p><b>Verse 1</b>  <b>(Shuttle)</b></p> <p>1. Keebu siling ata ooh <u>baby</u>?  2. Keebu siling ata ooh <u>baby</u>?</p> <p><b>(male friend)</b></p> <p>3. Aibu 50 000 sweeti  4. Aibu 50 000 sweeti</p> <p><b>Verse 2</b>  <b>(Shuttle)</b></p> <p>3. Ibunu karit ainon ooh <u>baby</u> wee?  4. Ibunu karit ainon ooh <u>baby</u> wee?</p>	<p><b>Song: Classic Kaplong</b>  <b>Artist: Shuttle</b></p> <p><b>Verse 1</b>  <b>(Shuttle)</b></p> <p>1. How much money did you bring baby?  2. How much money did you bring baby?</p> <p><b>(male friend)</b></p> <p>3. I am bringing 50 000 sweety  4. I am bringing 50 000 sweety</p> <p><b>Verse 2</b>  <b>(Shuttle)</b></p> <p>3. What vehicle are traveling in baby?  4. What vehicles are traveling in baby?</p>

<p><b>(male friend)</b></p> <p>5. Abunu KBQ netui ooh sweeti</p> <p><b>Verse 3</b></p> <p><b>(Shuttle)</b></p> <p>1. Unee oh Salendo Rono en Mombasa?  2. Iyomunei, ani Dominic en Garisa  3. Nam kokotiet  4. Ngemi Classic Kaplong <u>baby</u>  5. Ngibur keikun <u>free</u></p> <p><b>(Male friend)</b></p> <p>5. Teb tuguk chekemach ooh sweeti  6. Teb tuguk chekemach ooh sweeti  7. Nenyun bilit iman ooh sweeti</p>	<p><b>(male friend)</b></p> <p>5. Am travelling in a black car sweety</p> <p><b>Verse 3</b></p> <p><b>(Shuttle)</b></p> <p>1. How is it Salendo Rono in Mombasa?  2. How are you and Dominic at Garisa  3. Receive greetings  4. When at Classic Kaplong  5. Lets feel free</p> <p><b>(male friend)</b></p> <p>5. Ask whatever you want sweety  6. Ask whatever you want sweety  7. The bill is mine sweety</p>
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The study reveals that there also Kenyan popular songs that articulates alcohol drinking discourse and sex discourse that serves to construct gender ideology and power relations. K Cous recording of *Thirsty* (Camp Mulla, 2011), and eventual airplay of the song, articulates alcohol and sex discourse, and in the process construct gender representations that subordinates women in relations to men. In excerpt 11 below, Camp Mulla says, “now we sip Champaign when thirsty, uh” (line 3 of chorus), “red cup in my hand sipping on Claymore” (line 4 of Verse 1), “got my mind on my money” (line 8 of verse 1), “poppin' bottles, super models every night” (line 2 of Verse 2). In the foregoing portions of the song, men are represented as wealthy, powerful, attractive, and as consuming high-class products. These representations are evident in the use of the following words and phrases “Champaign,” “Claymore,” “my money,” “popping bottles,” and “super models.”

Excerpt 11

**Song: Thirsty**

**Artists: Camp Mulla and Idris Jones**

**Chorus**

When we thirsty, when we thirsty  
birthdays was the worst days  
now we sip champaigne when we thirsty, uh

**Verse 1**

- 4. red cup in my hand *sippin'* on Claymore
- 8. got my mind on my money nigga *coz* amma

**Chorus**

Birthdays was the worst days  
 Uh, birthdays was the worst days uh  
 now we sip champagne when we thirsty, uh

**Verse 2**

- 2. *poppin'* bottles, super models every night

Similarly, Kenyan popular songs in this study have been found to articulate alcohol drinking discourse, socioeconomic discourse, and sex discourse, and in the process represents women as submissive and as proud of their generous men. This construction of representation is evident in Clemo's recording of *Kamata Dame* (Jua Cali and Pilipili, 2004). In excerpt 12 below, Jua Cali says, "*Kaa ni bia anataka mnunulie*" (If it is beer she wants, buy for her – line 3 of verse 3), "*We mfuraishe kesho akuringie kwa beste zake*" (make her happy so tomorrow she boasts about you to her friends – line 8 of verse 3), "*Haja gani kubani ganji*" (why be mean – line 5 of verse 3), "*na mkirudi kejani atakupatia bila wasiwasi*" (yet when you go to your house she will freely give in to you – line 6 of vere 3). The song suggests the availability of the woman who is at the beck and call of the man. Once he buys alcohol, the woman, who has been playing unavailable suddenly yield and flings herself to his mercy to be used as he desires and as he has the capacity to.

## Excerpt 12

Kiswahili/Sheng	English
<b>Song: Kamata Dame</b> <b>Artist: Jua Cali and Pilipili</b>  <b>Verse 3</b> <b>(Jua Cali)</b>  3. Ka ni bia anataka mnunulie 5. Haja gani kubania <i>ganji</i> 8. we mfuraishe kesho akuringie kwa <i>beste</i> zake	<b>Song: Kamata Dame</b> <b>Artist: Jua Cali</b>  <b>Verse 3</b> <b>(Jua Cali)</b>  3. If she wants beer buy for her 5. Why be mean with money 8. Make her happy so tomorrow she boasts about you to her troop

This research also shows that there are Kenyan popular songs that articulate discourses that represent men as having no physical or financial limitations compared to women. This is because, traditionally, men have been socialized not to accept any limitations before women. Therefore, men often end up denying their real ability or status before women. In excerpt 13 below, extracted from Clement's, Clemo's, and Rapudo's record of the song *Landlord* (Mejja, 2011), the song says, “*Kuna matha ako mbele yangu amejibeba* (There is an attractive lady in front – line 6 of verse 2), “*ashaanza kudhai imagine sijakula*” (Immediately, she says imagine I have not eaten – line 8 of verse 2), “*Sitaki ajue mi hukula mandazi surua*” (I do not want her to know I eat mandazis – line 9 of verse 2), and “*tunakula steers nanua beer*” (we eat meat I buy beer – line 10 of verse 2). The foregoing portions of the song articulates women body discourse, socioeconomic discourse, alcohol drinking discourse, and sex discourse that serves to construct gendered ideologies by representing men as always having money and women as always dependent on men.

Excerpt 13

Kiswahili/Sheng	English
<p><b>Song: Land Lord</b>  <b>Artist: Mejja</b></p> <p><b>Verse 2</b>            6. kuna <i>matha</i> ako mbele yangu amejibeba            8. ashaanza kudai imagine sijakula            9. staki ajue mi hukula mandazi surwa            10. tunakula <u>Steers</u> nanunua beer</p>	<p><b>Song: Land Lord</b>  <b>Artist: Mejja</b></p> <p><b>Verse 2</b>            6. in front of me is an attractive lady            8. then she claimed that she has not eaten            9. I don't want her to know that I eat mandazi            10. we ate steers and drink beer</p>

It was also found out that there are Kenyan popular songs that articulate alcohol drinking discourse and sex discourse, and in the process challenges men's superior position in relation to women, but at the same time reproduce gendered representations that assign more power to men. Ogopa DJ's recording of *Sitishiki* (2005, Wahu), and eventual airplay of the song, articulate socioeconomic discourse and sex drinking discourse that serves to challenge, but at the same time reproduce gender ideologies. In excerpt 14 below, Wahu says, “*sitishiki wewe huntishi na hizo hela zako hazinitishi*” ( I am not threatened, and you can't make me afraid with your money; ooh can't threaten me – line of the chorus), “*sizubai hunizubaishi na hizo hela zako hazinitishi*” (I am not confused, and you can't make me confused with your money; you can't threaten me – line 2 of the chorus), “*Anicheki chini na juu asema I'am fine*”, (He looks at me from the head to toe and says that I am fine – line 1 of verse 2), “And

sexy too so he buys me a drink or two” (line 2 of verse 2), “And you expect me to go home with you (line 3 of verse 2), “*Songa nyuma take a good look*” (Move a step back take a good look – line 4 of verse 2), “*Songa mbele pole pole*”( Move forward slowly slowly – line 5 of verse 2), “*Chunga brother usiteleze*”( Take care brother so that you don’t trip – line 6 of verse 2), “*Sikiza basi nikueleze*”( Listen then so that I explain to you – line 7 of verse 2). The uncovering of the challenge of men’s superior position in the foregoing portions of the song, is not only revealed through analysis of song lyrics, but also through analysis of voice inflection, beat, and rhythm (Sheppard, 1999). Through fierce and passionate vocals and lyrics, Wahu construct ideologies that represent women as self-assured, independent, and authoritative (Otieno, 2004). However, she seems to contradict her representation of women as self-assured, independent, and authoritative in the same lines where she challenges men’s status quo. Her talk of man’s money and man’s buying a drink for her, though said in a way meant to change myth of man’s superior position, ends up representing men as having a lot of money, and as the ones paying the bills.

Excerpt 14

Kiswahili/Sheng	English
<p><b>Song: Sitishiki</b> <b>Artist: Wahu</b></p> <p><b>Chorus</b></p> <p>1. Sitishiki wewe hunitishi na hizo hela zako hazinitishi 2. Sizubai hunizubaishi na hizo hela zako hazinitishi</p> <p><b>Verse 2</b></p> <p>1. Anicheki chini na juu asema <u>I’am fine</u> 2. <u>And sexy too so he buy me a drink or two</u> 3. <u>And expect me to go home with you</u> 4. <u>Songa nyuma take a good look</u> 5. <u>Songa mbele pole pole</u> 6. <u>Chunga brother usiteleze</u> 7. <u>Sikiza basi nikueleze</u></p>	<p><b>Song: Sitishiki</b> <b>Artist: Wahu</b></p> <p><b>Chorus</b></p> <p>1. I am not afraid, and you can’t make me afraid with your money; ooh can’t threaten me 2. I am not confuse, and you can’t make me confuse with your money; ooh can’t threaten me</p> <p><b>Verse 2</b></p> <p>1. He looks at me from the feet upto the head and says that I am fine. 2. And sexy too so he buy me a drink or two 3. And expect me to go home with you 4. Move a step backward take a good look 5. Move forward slowly slowly 6. Take care brother so that you don’t trip 7. Listen then so that I explain to you</p>

This research also reveals the existence of Kenyan popular songs that articulate bhang smoking discourse, and discourse of liberation, and in the process construct gendered ideologies. These discourses are evident in Quincy’s recording of *Burn Dem* (Fujo Makelele, Richi Rich, POP, and Lavasti, 2006). The artists in line 1 of verse 1 of excerpt 15 below, shouts to Kum Kum Babbaz, a man colleague, alerting him for war. Kum Kum Babbaz is a nickname of an old man – described as a ‘triple original gangster’ (described as so propably to emphasise her manliness) in Mtwapa neighbourhood of Mombasa (Barkley, 2007). By alerting an old man, described as a ‘triple original gangster’ and not a woman, that Uko Flani soldiers (Uko Flani is the name of the band that Fujo Makelele is a member) were coming (line 2 of verse 1), “We have fighter jets and tankers” (line 3 of verse 1), “We have a desert storm army” (line 4 of verse 1), “And SS marine soldiers” (line 5 of verse 1), the song also ends up excluding women by representing men as able to handle tough tasks such as war as opposed to women. The song further excludes women by associating a male known as Kum Kum Babbaz and his war colleagues with modern warfare (modern because it is a war waged with jets and sophisticated weapons).

Excerpt 15

Kiswahili/ Sheng	English
<p><b>Song: Burn Dem</b>  <b>Artist: Fujo Makelele, Rich, POP, Lavati</b></p> <p><b>Verse I</b></p> <ol style="list-style-type: none"> <li>1. Kum kum Babbaz</li> <li>2. Uko Flani <u>Soldiers twaja</u></li> <li>3. Na ndege tujiami na vifaru</li> <li>4. Tuna majeshi wa desert storm</li> <li>5. Na SS <u>marine</u></li> </ol>	<p><b>Song: Burn Dem</b>  <b>Artist: Fujo Makelele, Rich, POP, Lavati</b></p> <p><b>Verse 1</b></p> <ol style="list-style-type: none"> <li>1. Kum Kum Babbaz</li> <li>2. Uko Flani soldiers are coming</li> <li>3. We have fighter jets and tankers</li> <li>4. We have a desert storm army</li> <li>5. And SS marine soldiers</li> </ol>

#### 4.5.2 Alcohol Consumption, Strength and Power Relations

This study found out that male’s consumption of alcohol is a sign of power over women, while women are seen as emotional, and readily available for sex, and thus as sexual objects. The study supports other scholars’ observations about gender and alcohol consumption, that men’s consumption of alcohol is a sign of male power. Scholars have observed that males’ consumption of large quantities of alcohol has been taken by cultural tradition as a sign of male superiority over females (Martin, 2001, Nicolaides, 1996; Purcell,



1994; Suggs, 1996, 2001; Wang et al, 1992; Willis, 1999). The ability of men to consume large amounts of alcohol without being greatly affected “may help to demonstrate that the drinker is manly” (Neff, Prihida, & Hope, 1991; Robert, 2004).

K Cous recording of *Thirsty* (Camp Mulla, 2011), and eventual airplay of the song, articulates mythology discourse, in the process constructing gendered ideologies by representing men as strong, powerful, and in charge while representing women as passive. This construction of gendered ideologies is evident in line 10 of verse 2 of excerpt 16 below. The song says, “get knocked down and *Imma* (meaning I am going to) make a comeback like *Jojo* (Jojo refers to a character known as Vampire in Jojo’s bizarre encyclopedia that has great strength and is capable of regenerating), “yo Cous get the bitches round, its nine o’clock and I just got a knickers gun” (line 11 of verse 2). “*Imma* (I am going to) make a comeback means regaining strength and control. In the foregoing portions of the song, men unlike women are portrayed as being able to regain their strength even though they are drunk while women are portrayed as passive and under men’s direction and control. This representation of men also portrays male’s drinking of alcohol as an emblem of male’s power over women.

Excerpt 16

**Song: Thirsty**

**Artist: Camp Mulla and Idris Jones**

**Verse 2**

10. get knocked down and *Imma* make a come back like Jojo

11. yo Cous get the beaches round, it's nine o'clock and I just got a knickers gun

This study also reveals that there are songs that articulate discourses that suggest that men remain physically strong and would want to get involved in physical activities even after drinking a lot of alcohol. Clemo’s recording of *Mpaka Che* (Pilipili and Jimwat, 2006) and subsequent airplay of the song articulate these discourses and represent men as strong because they are able to drink a lot of alcohol without losing their strength while representing women as sexy. Excerpt 18 below, says that men would like to drink for the whole night (lines 15 and 16 of verse 1 and the chorus) and go to the gym the following morning (line 17 of verse 1), while damsels want game (sex) for the whole night (line 18 of verse 1) and wake up in the morning with hangovers. The foregoing portions of the song portray women as

desiring sex more than men, while portraying men as being more drawn to physical activities that are less emotional like sex.

Excerpt 18

Kiswahili/Sheng	English
<p><b>Song: Mpaka Che</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b> <b>(Pilipili)</b></p> <p>15. <i>maboys</i> wanataka kupewa mpaka che 16. asubuhi waamke waende <u>gym</u> tizi 17. <i>madame</i> wanataka game mpaka che 18. asubuhi waamke na <i>Jimwizy</i></p>	<p><b>Song: Mpaka Che</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b> <b>(pilipili)</b></p> <p>14. what do you want 15. boys want to be given till dawn 16. in the morning they wake up for the gym 17. ladies want sex till dawn 18. in the morning they wake up with hangovers</p>

While men are represented as able to regain their strength even when they are drunk, women are often portrayed as emotional and readily available for sex. Clement's, Clemo's, and Rapudo's recording of *Landlord* (Mejja, 2011), and eventual airplay of the song, articulates alcohol drinking discourse, socioeconomic discourse, and sex discourse. These discourses serve to construct gendered ideologies. Excerpt 17 below, taken from the same song that had been analysed before under the topic of gender and wealth as excerpt 13, says, "*tunakula steers nanua beer*" (we eat meat I buy beer – line 10 of verse 2), "*kisha zikabamba anaanza kuniambia*" (she became emotional and says – line 11 of verse 2) "*sikujui lakini nakutaka*" (though I do not know you, I desire you nevertheless - line 12 of verse 2). Through these portions of the song, men are portrayed as powerful because they are able to control their emotions, as opposed to women who are emotional, thus giving in easily to generous men's sexual advances.

Excerpt 17

Kiswahili/Sheng	English
<p><b>Song: Land Lord</b> <b>Artist: Mejja</b></p> <p><b>Verse 2</b></p> <p>10. tunakula <u>Steers</u> nanunua beer 11. kisha zikimbamba anaanza kuniambia 12. sikujui lakini nakutaka</p>	<p><b>Song: Land Lord</b> <b>Artist: Mejja</b></p> <p><b>Verse 2</b></p> <p>10. we ate steers and drink beer 11. she gets carried away and says 12. I don't know you but I desire you</p>

#### 4.5.3 Representation of Women as Objects for Sex and Admiration

This study also shows that there songs that articulates bhang smoking discourse, and commercial discourse, and in the process represent women as sexual objects for men's enjoyment. In K cous recording of *Fresh All Day* (Camp Mulla, 2012), and eventual airplay of the song, articulates bhang smoking discourse and commercial discourse that represent women as sexual objects to purchased for sexual enjoyment. In excerpt 19 provided below, and that had been discussed in excerpt 3 under representation of gender through legitimization of bhang smoking, says, "we be on that weed from early" (line 10 of verse 1), "OG (original gangster) smoking on that oz" (oz is ounce, defined as a measure of bhang) (line 11 of verse 1), "and all she *wanna* see is a couple more *Gs*" (line 12 of verse 1), "well I got money to blow, and shawty I ain't trippin so you already know" (line 13 of verse 1). By saying, "we be on that weed from early," Camp Mulla implies that weed, used here to refer to sex, has been enjoyed from generation to generation and has been found to be beneficial and desirable. OG is a man who is described as a gangster while oz defined as a measure of bhang is used in this song to refer to a woman who only wants a couple more *Gs* in exchange for sex. *Gs* in this song mean thousands amount of money. This song also takes sexual objectification of women to another level by portraying them as goods that men purchase and consume.

Excerpt 19

**Song: Fresh All Day**  
**Artist: Camp Mulla (K Cous)**

**Verse 1**  
**(K'Cous)**

10. and we be on that *weed* from early
11. OG smoking on that Oz
12. and all she *wanna* see is a couple more *Gs*
13. well I got money to blow, and *shawty* I *ain't trippin* so you already know

This study also reveals that there are Kenyan popular music that articulates women body discourse that serves to represent women as either beautiful or ugly. This representation is evident in K Cous recording of *Party Don't Stop* (Camp Mulla, 2010). In excerpt 20

provided below, Camp Mulla says, “but I'm a little bit too bubbly” (line 7 of verse 3), “so all the ladies look lovely” (line 8 of verse 3), “but can't tell if they ugly” (line 9 of verse 3). The foregoing song represents women in terms of their physical attributes as opposed to other qualities, such as intellect and creativity. Camp Mulla in this song, represents women as either beautiful or ugly, ignoring other possible women attributes like intelligence and hardwork.

Excerpt 20

**Song: Party Don't Stop**  
**Artist: Camp Mulla**

**Verse 3**

- 7. little bit too bubbly
- 8. so all the ladies look lovely
- 9. but can't tell if they ugly

Women are also represented in terms of their physical appearance in *Banjuka*, discussed in excerpt 4, under legitimization of alcohol. DNA's recording of *Banjuka* (DNA, 2006) articulates alcohol and women body discourse, and in the process constructs gendered representations. In excerpt 21 below, the song says, “I want to grab drinks and touch beautiful ladies” (line 15 of verse 1). By talking of touching beautiful women, the song represents women as objects for men's admiration and sexual enjoyment. This representation of women in terms of physical appearance overlooking other possible attributes such as intelligence and multitasking abilities that are often associated with women.

Excerpt 21

Kiswahili/Sheng	English
<b>Song: Banjuka</b> <b>Artist: DNA</b>  <b>Verse 1</b> 15. <i>Watanishika</i> <u>drinks</u> nikishika warenbo hivi?	<b>Song: Banjuka</b> <b>Artist: DNA</b>  <b>Verse 1</b> 15. I want grab drinks and touch beautiful ladies

4.5.4 Gender, Exploitation, Honesty, and Kenyan Popular Music

This research found out that there are Kenyan popular songs that articulate discourse of exploitation, alcohol-drinking discourse, and women body discourse that serves to represent women as exploiters and dishonest, and as taking pride in their looks. Kengun's

recording of Chokoza Reply (Influx Swagga, 2011), and eventual airplay of the song, articulates the aforementioned discourses, and in the process represents women as exploiters and as dishonest. In excerpt 22 below, the song says, “*Kuna manzi ameniharamia*” (there is a woman who has exploited me – line 2 of verse 1), “*amekunywa beer na akadisappear*” (she has taken beer and disappeared – line 3 of verse 1), *ewe manzi isione wewe tu ndio msupa we* (you girl don’t think that you are the only one beautiful – line 1 of verse 2), and when u smile at me unadhani wewe tu do unaexist (when you smile at me you think you are the only one who exist – line 2 of verse 2). These lines of the song constructs gendered ideologies that represent women as men’s exploiters, dishonest, and as taking pride in their looks. Influx Swagga in the lines of the song, by talking about a woman who exploited him by taking his beer and disappearing, apparently, because she thinks she is beautiful.

Excerpt 22

Kiswahili/Sheng	English
<p><b>Song: Influx Swagga</b>  <b>Artist: Influx</b></p> <p><b>Verse 1</b></p> <p><b>Influx</b></p> <p>2. kuna <i>manzi ameniharamia</i>,  3. amekunywa beer na <i>akadisappear</i>,</p> <p><b>Verse 2</b>  <b>E-jay</b></p> <p>1.ewe <i>manzi isione wewe tu ndio msupa we</i>,  2. <u>when u smile at me unadhani wewe tu do unaexist</u>,</p>	<p><b>Song: Influx Swagga</b>  <b>Artist: Influx</b></p> <p><b>Verse 1</b></p> <p><b>Influx</b></p> <p>2. there is a dame who has con me  3. she drunk beer and disappeared</p> <p><b>Verse 2</b>  <b>E -jay</b></p> <p>1.you girl don’t think that you are the only one beautiful  2. when you smile at me you think you are the only one who exist</p>

This study also reveals that Kenyan popular songs also represent women as prone to anger by articulation of discourses that represent women as prone to anger. This representation is evident in Clemo’s recording of *Jana Kuliendaje* (Mejja, 2008). In excerpt 23 below, the song says, “*Nakutana na jirani yangu huo Mkamba*” (I meet my Kamba neighbor – line 12 of verse 1), “*Nikienda loo namsalamia habari mama*” (As I went to the loo, I greeted her, how are you mum – line 13 of verse 1), “*Kwa hasira anajibu atahama*” (In anger she answers, he will move to live elsewhere – line 14 of verse 1). In the foregoing lines of the song, Mejja represent women as prone to anger by narrating his encounter with a

woman who is irritated by him, probably because of his actions, respond to his greetings with anger and threats.

Excerpt 23

Kiswahili/Sheng	English
<p><b>Song: Jana Kuliendaje</b>  <b>Artist: Mejja</b></p> <p><b>Verse 1</b></p> <p>11. Nakuta nimesota kwa meza tu ni <i>mablu</i>  12. Nakutana na jirani yangu huo mkamba  13. Nikienda <u>loo</u> namsalimia habari mama  14. Kwa hasira anajibu atahama</p>	<p><b>Song: Jana Kuliendaje</b>  <b>Artist: Mejja</b></p> <p><b>Verse I</b></p> <p>11. I found myself broke, only twenty shillings on the table  12. I meet with my Kamba neighbor and I greet her  13. As I go to the loo I greeted her, how are you mum  14. In anger she answers, he will vacate the place</p>

The foregoing analysis has established that Kenyan popular songs that refer to alcohol, bhang, and sex articulates alcohol drinking discourse, bhang smoking discourse, sex discourse, socioeconomic discourse, commercial discourse, women body discourse, discourse of exploitation, liberation discourse and the discourse of gender of women’s anger. The recording playing of the songs that articulate the foregoing discourses serves to construct and legitimize gender representations that subordinate women in relations to men. In Chapter Five, the songs will be analysed to identify and explain the textual strategies that have been use in the composition these songs.

#### 4.6 Social Practice

Fairclough theorizes that discourse (a form of social practice) functions ideologically by constituting the social world and by being constituted by other social practices (Fairclough 1992, 1993, and 1992b). A particular discourse practice, for example, the discourses that are articulated in the composition of Kenyan popular music has a link with the larger social context (social practice). Therefore, it can be argued, as found out in this study that Kenyan FM radio talk shows and media advertisements influence the composition of Kenyan popular music since similarities could be drawn between them. It can also be argued, based on the same grounds, that Kenyan popular music influence choice of topics that are talked about in Kenyan FM radio shows and media advertisements and vice versa

According to Fairclough (1993, 1995, 1995a), the construction of the social world by discourse practice involves reproduction or change of knowledge, identities, and social relations including power relations. Basing on the findings of this study, it can be argued that most Kenyan popular music that refers to alcohol, bhang and sex reveals both change and permanence. It seems to reveal change mainly in the way popular music talk of women going to the club and freely drinking as opposed to the past when cultural frameworks of conservative African societies excluded the possibility of women drinking alcohol or even visiting drinking places. The music also seems to reveal change by pointing to the presence of conversations and topics such as sex that were once considered a taboo in many African societies. However, apart from a few songs that construct gendered ideologies that tend to challenge men's dominant position, most of the songs remain largely patriarchal and reproduces ideology, devaluing women while assigning superior social positions to men.

Musyoka's recording of *Keroro* (Nonini, 2006), and airplay of the song reveals change in the attitude towards women going to clubs, apparently to look for men who would give them money or buy them what they need. In excerpt 24 below, taken from the same song that had been analysed before as excerpt 8, under legitimization of commodification of sex, says, "*hakuna kitu naona kwa hii club isipokuwa beer yangu na watoto*" (I do not see anything in this club except my beer and ladies – line 1 of verse 1), "*Kwanza kwa counter kuna moja ananipiga usoro*" (There is one at the counter staring at me – line 2 of verse 1), "*ananiangalia vibaya lakini najua, yuanitaka*" (she is looking at me with disgust, but I know she wants me (meaning she is just feigning refusal but actually she want to have sex - line 3 of verse 1), "*wanukia poa kwani umejipaka nini*" (you smelled nice, what perfume have you used – line 7 of verse 1), "*na umepaka huko chini*" (Have you applied down there - Line 8 of verse 1), "*ebu simama kwanza nikague hizo vitu*" (stand up, I want to inspect those things – line 11 of verse 1), and "*nikiona zimesimama lazima jo ntakutibu*" (If I see that they are erect, I must treat you – line 12 of verse 1), "*nikampalia lakini jo juu ya gauge (drunk) nikazinsia*" (I jump on her but because of being drunk I fall asleep – line 7 of verse 3). Through the foregoing lines of the song, Nonini reveals change in attitudes toward women going to the clubs to drink, a behavior not accepted in many traditional African societies. He also explicitly talks about sex, a topic that was considered taboo to be openly discussed in traditional African societies. However, the same song that reveals change in the way sex is freely and openly talked about, also reproduces ideologies through construction of different representation of men and women. For example, the song represents men as female admirers,

while it represents women as goods to be consumed by men, especially if they have attractive looks, and if they smell nice.

Excerpt 24

Kiswahili/Sheng	English
<p><b>Song: Keroro</b></p> <p><b>Artist: Nonini</b></p> <p><b>Verse 1</b></p> <p>1. hakuna kitu naona kwa hii <u>club</u> isipokuwa beer yangu na watoto  2. kwanza kwa <u>counter</u> kuna mmoja ananipiga usoro  3. namnyemelea huku <i>nikista-sta-stagger</i>  4. ananiangalia vibaya lakini mi najua, yuanitaka  5. mko wawili ama mi naona vitu zangu  6. <i>ntaacha</i> kuenda kwa mama Bima <i>jo</i> kukunywa <i>ng'ang'u</i>  7. wanukia poa kwani umejipaka nini  8. <u>me</u> na <i>na-hope</i> hiyo umejipaka huko chini  9. asubuhi ikifika <i>jo</i> hii <u>club</u> mi sitoki  11. ebu simama kwanza nikague hizo vitu  12. nikiona zimesimama lazima <i>jo ntakutibu</i> ('i' has been left out between 'n' and 't' in the word because 'i' is not pronounced)</p> <p><b>Verse 3</b></p> <p>7. nikampandilia lakini <i>jo juu ya gauge</i> nikasinzia</p>	<p><b>Song: Keroro</b></p> <p><b>Artist: Nonini</b></p> <p><b>Verse 1</b></p> <p>1. there is nothing I have seen in this club other than beer and babes  2. firstly there is one at the counter who is stearing at me  3. I am persuing, staggering  4. she is looking at me with disgust but I know she wants me  5. are you two or I am just seeing my things  6. I will stop going the brewer  7. you smelled nice, what perfume have you used  8. I hope you have applied it down there  9. in the morning I will not leave this club  11. can you stand so that I can inspect your breasts  12. if I see that that they are straight I will treat you</p> <p><b>Verse 3</b></p> <p>7. I jump on her but because of being drunk I felt alsleep</p>

Similarly, Clemo's recording of *Under 18* (Jimwat, 2004), and eventual airplay of the song, reveals change in the way the song freely and openly talk about sex. Excerpt 25 below, taken from the same song that had been analysed previously as excerpt 3 under representation of gender through legitimization of alcohol, and in excerpt 9 under representation of gender through legitimization of commodification of sex, says, "*hii siku mi nishaingia klabu*" (At this day this time, I am already in the club – line 4 of verse 1), "*hi thereand suppu*" (hi there beautiful – line 7 of verse 1), "*akaniambia badala ya kumpiga makumbo*" (she told me instead of beating her – line 13 of verse 3) "*twende home kwao nikampiga manyundo*" (I go



with her to their home to have sex with her (line 14 of verse 3), “*nikacheka tu*” (I just laugh – line 15 of verse 3), “*nikaweka tu*” (I just have insert – line 16 of verse 3), “*Kwa kitanda hadi saa saba nikafyeka tu* (in the bed, I went on having sex upto 1 pm – line 17 of verse 3). Like the song dicussed above in this section, this song, through the foregoing lines, reveals change in attitudes towards women going to the clubs to drink, and change in the way sex is openly discussed – attitudes and behaviours that were not accepted in traditional African societies. However, the same song reproduces gendered ideologies by representing women as sexual objects.

Excerpt 25

<p><b>Song: Mpaka Che</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b></p> <p>4. sa hii siku mi nishaingia klabu 7. hi there supuu</p> <p><b>Verse 3</b></p> <p>4. wakanipeleka <u>hell</u> 7. kumbe ni under 18 13. akaniambia badala ya kumpiga <i>makumbo</i> 14. twende home kwao nikampige manyundo 15. nikacheka tu 16. nikaweka tu 17. kwa kitanda hadi saa saba nikafyeka tu</p>	<p><b>Song: Mpaka Che</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b></p> <p>4. this time of the day I have already entered the club 7. hi beautiful</p> <p><b>Verse 3</b></p> <p>4. the took me to hell 7. little did I know that she was under 18 years 13. she told me instead of beating her 14. I should accompany to her home so that I could hammer her 15. I just laugh 16. I just laid her on bed until 17. in the bed until 1 pm I just went on slashing</p>
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Among the songs that were focused on in this study, there is a song that reveals women’s change of attitude towards men by challenging ideologies that put men in a dominant position in relation to women. In excerpt 26, taken from the same song that had been analysed before as excerpt 14, under gender, wealth, and power says, “*sitishiki wewe hunitishi na hizo hela zako hazinitishi*” ( I am not afraid, and you can’t make me afraid with your money; ooh can’t threaten me – line of the chorus), “*sizubai hunizubaishi na hizo hela zako hazinitishi*” (I am not confused, and you can’t make me confused with your money; ooh, you can’t threaten me – line 2 of the chorus), “*Anicheki chini na juu asema I’am fine*”,

(He looks at me from the feet upto the head and says that I am fine – line 1 of verse 2), “*And sexy too so he buy me a drink or two*” (And sexy too so he buys me a drink or two – line 2 of verse 2), “*And expect me to go home with you* (And expect me to go home with you – line 3 of verse 2), “*Songa nyuma take a good look*” (Move a step backward take a good look – line 4 of verse 2), “*Songa mbele pole pole*”( Move forward slowly slowly – line 5 of verse 2), “*Chunga brother usiteleze*”( Take care brother so that you don’t trip – line 6 of verse 2), “*Sikiza basi nikueleze*”( Listen then so that I explain to you – line ). Though the foregoing lines of the song construct gender ideologies that represent women as self-assured, independent, and authoritative (Otieno, 2004), as indicated previously under gender, wealth, and power, the song also constructs ideologies that represent men as having a lot of money, as the ones paying the bills, while representing women as dependent on them.

Excerpt 26

Kiswahili/Sheng	English
<p><b>Song: Sitishiki</b> <b>Artist: Wahu</b></p> <p><b>Chorus</b></p> <p>1. Sitishiki wewe hunitishi na hizo hela zako hazinitishi 2. Sizubai hunizubaishi na hizo hela zako hazinitishi</p> <p><b>Verse 2</b></p> <p>1. Anicheki chini na juu asema <u>I’am fine</u> 2. <u>And sexy too so he buy me a drink or two</u> 3. <u>And expect me to go home with you</u> 4. <u>Songa nyuma take a good look</u> 5. <u>Songa mbele pole pole</u> 6. <u>Chunga brother usiteleze</u> 7. <u>Sikiza basi nikueleze</u></p>	<p><b>Song: Sitishiki</b> <b>Artist: Wahu</b></p> <p><b>Chorus</b></p> <p>1. I am not afraid, and you can’t make me afraid with your money; ooh can’t threaten me 2. I am not confuse, and you can’t make me confuse with your money; ooh can’t threaten me</p> <p><b>Verse 2</b></p> <p>1. He looks at me from the feet upto the head and says that I am fine. 2. And sexy too so he buy me a drink or two 3. And expect me to go home with you 4. Move a step backward take a good look 5. Move forward slowly slowly 6. Take care brother so that you don’t trip 7. Listen then so that I explain to you</p>

**CHAPTER FIVE**  
**TEXTUAL STRATEGIES EMPLOYED IN CONSTRUCTION OF GENDER**  
**REPRESENTATIONS**

**5.1 Introduction**

This chapter identifies and explains the textual strategies of composition in Kenyan popular that serve to construct gender representations. The study uses textual analysis in Fairclough's three dimensions analytical framework involving textual analysis (involving the analysis of vocabulary, grammar, semantics, the sound systems, and cohesion above sentence level) (Fairclough, 1995b, p. 57), discourse practice (involving analysis of process of production and consumption), and social practice (involving analysis of the larger socio-cultural context) (Fairclough 1995b, p.60).

Click and Kramer (2007) observed that songs enact gender representations through strategies that reinforce differences based on gender. This construction of gendered differences is not only done by males but also to some extent by women (Faludi, 1999; Wagner, 2012), ironically to the detriment of women themselves. One of the reasons for this, to use Hawkins argument is that the composition of these songs is shaped by traditions, social life, and cultural values that are in turn reshaped by the songs (Hawkins, 2002). Through socialization, people embrace traditions and cultural values, starting from their childhood through adulthood. These traditions, cultural values, and people's social life determine society's different representations of gender. Whereas men are represented as strong, financially endowed, and independent, women are represented as emotional, available for sex, as beautiful or ugly, as objects for men's enjoyment, as submissive, as temptresses, and as exploiters. This is partly because in this imagination, other attributes like intelligence and strength are not associated with women.

**5.2 Analysis of Textual Strategies of Composition**

Analysis of songs for compositional textual strategies of the songs was done to reveal and explain the role vocabulary, semantic, sound systems and cohesion above the sentence level play in the construction of different representation of gender, and the way grammatical forms, and metaphors play in the representation of men and women (Fairclough, 1995b). For this study, analysis of textual features such as, interactional control, choice and order of words and sentences, description of what men say they and women do, and analysis of grammatical forms metaphores.

### 5.2.1 Interactional Control

Interactional control refers to determination of as a person in a conversation who sets the agenda and controls how conversation goes on. This study revealed that there are Kenyan popular music that employs interactional control strategies to construct and legitimize gender power hierarchies that favours men in relations to women. This is because men are often the ones who set the conversational agenda and the sequence of conversation.

Shuttle's recording of *Classic Kaplong* (Shuttle, 2011), and eventual airplay of the song, puts Shuttle's male friend as the one setting the agenda by initiating conversation and by introducing what to be talked about. By showing the male as the one who determines what is to be talked about and as the one who makes decision, the music end up assigning more power to men. The male friend, in excerpt 27, taken from the same song that had been analysed previously as excerpt 2, under analysis of representation of gender through legitimization of alcohol, says "Oohi,Oohi" (line 1 of introduction), "*Weekend eeh Merciat*" (Merciat here is just corrupted way of saying Mercy) (It is weekend, Merciat - line 2 of intro), "*Ingetuechin Classic*" (lets meet at Classic - line 3 of introduction). Though Shuttle's male friend, in line 1 and 2 of the chorus, asks Shuttle where they were going to met during weekend, it was not so that Shuttle would propose her choice of their meeting place but just so that she would stamp proof his choice of the meeting place. Shuttle's male friend has already chosen Clasic Kaplong in line 3 of the introduction as the place where they were going to meet. Thus when Shuttle says, "Let us meet at Clasic Kaplong" in line 5 and 6 of the chorus, she was just accepting her male friend's choice of the meeting place.

The song's agenda, which is to spend the weekend at Classic Kaplong, and sequence of conversation between Shuttle and her male friend also tend to assign more power to men in relations to women. In the song, Shuttle asks to know how much money her male friend was bringing to the club (line 1 and 2 of verse 1) and the male friend tells her that he was bringing 50,000 Kenya shillings (line 3and 4 of verse 1), thus setting the agenda and controlling how the conversation proceeds. Shuttle also asked to know the vehicle her male friend was driving (line 4 and 5 of verse 2), and Shuttle's male friend further sets the agenda, and controls how conversation proceeds by saying that he was driving a black car with registration number KBQ (line 6 and 7 of verse 2). Having hard about the amount of money and the kind of a car that her male friend was driving, Shuttle became so dependent and submissive to him by saying, "*Ingemi Classic Kaplong baby*" (When we are at Classic- Kaplong baby - line 3 of verse 3), "*Ingibur keikun free*" (Lets stay free – line 4 of verse 3), and "*Classic komi korik chekeruei*" (there are rooms for lodging at Classic – line 4 of verse 4). Shuttle's male friend

then responded by saying “Ask whatever you want sweety” (line 5 and 6 of verse 3), “The bill is mine” (line 7 of verse 3). The foregoing interactional control strategies assigns more power to men by having a man determines the topics of conversation, determines how the conversation proceeds and determines what is actually said. The reference to huge amount of money that Shuttle’s male friend was bringing, to the black car that he was driving, and to Shuttle’s male friend paying the bills, not only sets the agenda and controls how the conversation proceeds, but the reference also construct gendered ideologies that represent men as powerful and wealthy in relations to women.

Excerpt 27

Kiswahili/Sheng	English
<p><b>Song: Classic Kaplong</b> <b>Artist: Shuttle</b></p> <p><b>Introduction</b> 1. Oohi Oohi 2. Weekend eehMasiat 3. Ingetuyechin Classic</p> <p><b>Chorus</b></p> <p><b>(male friend)</b> 1. Weekend rani ooh Shuttle 2. Kituyechi ano?</p> <p><b>(Shuttle)</b> 5. Ingetuyechin Classic Kaplong eehe 6. Ingetuyechin Classic Kaplong eehe</p> <p><b>Verse 1</b></p> <p><b>(Shuttle)</b> 1. Keebu siling ata ooh <u>baby</u>? 2. Keebu siling ata ooh <u>baby</u>?</p> <p><b>(male friend)</b> 3. Aibu 50,000 ooh sweeti 4. Aibu 50,000 ooh sweeti</p> <p><b>Verse 2</b></p> <p><b>(Shuttle)</b></p>	<p><b>Song: Classic Kaplong</b> <b>Artist: Shuttle</b></p> <p><b>Intro</b> 1. Oohi Oohi 2. It is weekend Mercy 3. Let us meet at Classic</p> <p><b>Chorus</b></p> <p><b>(male friend)</b> 1. It is weekend today shuttle 2. Where can we meet?</p> <p><b>(Shuttle)</b> 5. Let us meet at Classic Kaplong eehe 6. Let us meet at Classic Kaplong eehe</p> <p><b>Verse 1</b></p> <p><b>(Shuttle)</b> 1. How much money did you bring baby? 2. How much money did you bring baby?</p> <p><b>(male friend)</b> 3. I have brought 50 000 sweety 4. I have brought 50 000 sweety</p> <p><b>Verse 2</b></p> <p><b>(Shuttle)</b></p>

<p>4. Ibunu karit ainon ooh <u>baby</u> wee? 5. Ibunu karit ainon ooh <u>baby</u> wee?</p> <p><b>(male friend)</b></p> <p>6. Abunu KBQ netui ooh sweeti 7. Ingetuyechin Litein sikebwan twan</p> <p><b>Verse 3</b></p> <p><b>(Shuttle)</b></p> <p>3. Ngemi Classic Kaplong <u>baby</u> 4. Ngibur keikun <u>free</u></p> <p><b>(Male friend)</b></p> <p>5. Teb tuguk chekemach ooh sweeti 6. Teb tuguk chekemach ooh sweeti 7. Nenyun bilit iman ooh sweeti</p> <p><b>Verse 4</b></p> <p><b>(Shuttle)</b></p> <p>1. Une ooh abulei Cheronget 2. Bo kwonget 3. Betut noton komie iwitatat chitugul 4. Classic komiten korik chekeruei 5. Burgeenbeek en yoton mokoititen</p> <p><b>Verse 8</b></p> <p><b>(Shuttle)</b></p> <p>4. Kiame nyam achoma 5. Kiame nyama choma 6. Kiketen pisory</p>	<p>4. What vehicle are driving today baby? 5. What vehicles are driving today baby?</p> <p><b>(male friend)</b></p> <p>6. Am driving a black car with registration number KBQ sweety 7. Lets meet at Litain and travel together</p> <p><b>Verse 3</b></p> <p><b>(Shuttle)</b></p> <p>4. At Classic Kaplong, 4. Lets feel free</p> <p><b>(male friend)</b></p> <p>5. Ask whatever you want sweety 6. Ask whatever you want sweety 7. The bill is mine sweety</p> <p><b>Verse 4</b></p> <p><b>(Shuttle)</b></p> <p>1. How is it Uncle Cheronget 2. Bo kwonget 3. That day it is befitting for everybody to be prepared 4. There are sleeping rooms at Classic water is warm there, it is not cold.</p> <p><b>Verse 8</b></p> <p><b>(Shuttle)</b></p> <p>4. We eat roasted meet 5. We eat roasted meet 6. We sip pisory.</p>
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### 5.2.2 Choice and Order of Words and Sentences

The choice and order of words and sentences in song composition often results in the construction and legitimization of gender ideology and power relations. Excerpt 28, taken from *Under 18* (Clemo, 2004), that had been analysed before under different topics as excerpt 3, excerpt 14, and excerpt 25, says, “*Sa hii siku mi nishaingia klabu* (At this time of day, I am already in the club – line 4 of verse 1), “*pesa hasitoshi kwa mfuko ziko kwa kikapu* (pockets

cannot hold all the money so they are in the basket - line 5 of verse 1), “*dame ashawika*” (dame has arrived - line 6 of verse 1) and “*hi there suppu*” (hi there beauty – line 7 of verse 1). Verse 1 of the song constructs different representation of gender and gender power relations through argument structures where there are main premises, subordinate premises and a conclusion. First, the song, in the first several lines of verse 1, claim that life is stressing yet at the same time it is a blessing. Secondly, the song claim that one finds happiness by going to the club, carrying a lot of money, to drink and get beautiful women. The song then comes up with what can be equated to a conclusion in an argument that finding a beautiful woman makes a man happy. By suggesting that a man derives happiness by going to the club to find beautiful women, the song represents women as objects for men’s admiration. Apart from tending to portray women as objects for men’s admiration, the song constructs gender ideology and power relations by representing men as endowed financially by referring to a man who says that carries a lot of money that his pockets cannot hold.

Excerpt 28

Kiswahili/Sheng	English
<p><b>Song: Under 18</b>  <b>Artist: Jimwat</b></p> <p><b>Verse 1</b></p> <p>4. sa hii siku mi nishaingia klabu            5. pesa hazitoshei mfuko ziko kwa kikapu            6. <i>dame ashawika</i>            7. hi there supuu</p>	<p><b>Song: Under 18</b>  <b>Artist: Jimwat</b></p> <p><b>Verse 1</b></p> <p>4. At this time of day, I am already in the club            5. that is why my money doesn’t fit into my pocket I have it in a basket            6. dame has arrived            7. hi beautiful</p>

K Cous recording of *Fresh All Day* (Camp Mulla, 2012) constructs gender ideology and power relations through his choice of words and sentences. In excerpt 29 below, taken from the song that had been analysed previously as excerpt 7 under representation of gender through legitimization of bhang smoking, and as excerpt 19, under representation of women as men’s sexual objects, says, “Well I got money to blow and shawty I ain’t trippin so you already know” (line 13 of verse 1). Again, as with the foregoing argumentative construction, Similarly, K Cous recording of *Fresh All Day* (Camp Mulla, 2012), and eventual airplay of the song, constructs different representation of men and women by representing men as financially endowed, while representing women as submissive to men who are willing to spend money on women. Camp Mulla’s first argument is in line 14 of verse 1 where he

claims that what ladies want is a couple of more Gs (thousands). Camp Mulla's second argument is located in line 15 of verse 1 where he says that he has money to 'blow' (meaning to spend freely). Finally, Camp Mulla in line 16 of verse 1 seems to conclude that because he has a lot of money to spend freely, sexy girl (referred to in the song as shawty) has to give in to him. By implying that sexy girl has to give in to his sexual advances because he gives her money, Camp Mulla ends up representing women as men's sexual objects.

Excerpt 29

**Song: Fresh All Day**

**Artist: Camp Mulla**

**Verse 1**

**(K'Cous)**

13. OG smoking on that Oz

14. and all she wanna see is a couple more Gs

15. well I got money to blow, and *shawty* I *ain't trippin* so you already know

16. Camp Mulla all day, if you want it go pay

### 5.2.3 Identity Construction through What Men Say they and Women Do.

A number of Kenyan popular songs construct gender ideology through the description what men say they and women do. Through male artist who boasts about buying and drinking many expensive alcohol brands, these songs often construct gender ideologies by representing men as consumers of high-class goods, as wealthy, and as attractive to women who are dependent on them, while representing women as emotional and sexually available. The songs also represent men as strong, in control, as consumers of alcohol, female admirers, while representing women as weak (because they lose strength under the influence of alcohol), as emotional, as sexually available, and as passive (because they are there to be commanded around by men).

Representation of men as consumers of of high-class goods, as wealthy, and as attractive to women is evident in K Cous recording of *Thirsty* (Camp Mulla, 2011). In excerpt 30 below, taken from the same song that had been analysed before as excerpt 1 under representation of gender through legitimization of alcohol consumption and as excerpt 11 under gender, wealth, and power, says, "poppin' bottles, super models every night" (line 2 of verse 1), "red cup in my hand sipping on Claymore" (line 3 of Verse 1), "got my mind on my money" (line 8 of verse 1), "now we sip Champaign when thirsty, uh" (line 3 of chorus).



The song also represents men as strong and in control, while representing women as emotional and sexually available for sex. Camp Mulla and Idris Jones say “get knocked down and Imma make a comeback like Jojo (Jojo refers to a character known as Vampire in Jojo’s bizarre encyclopedia that has great strength and is capable of regenerating) (line 10 of verse 2), “yo Cous get the bitches round, its nine o’clock and I just got a knickers gun” (line 11 of verse 2). “Imma (I am going to) make a com back means regaining strength and control. In this song, the artists imply that men are strong and in control even after drinking a lot of alcohol and getting drunk.

Excerpt 30

**Song: Thirsty**

**Artists: Camp Mulla (K Cous) and Idris Jones**

**Verse 1**

2. K Cous I'm legendary I'm *swaggin'* all day
3. G-shock on my wrist, we spark in a big swag

**Verse 2**

10. get knocked down and Imma make a come back like Jojo
11. yo Cous get the beaches round, it's nine o'clock and I just got a knickers gun

K Cous recording of *Party Don't Stop* (Camp Mulla, 2010), and eventual airplay of the song, constructs gendered ideologies through what men say they do. In excerpt 31, the song says, “hit the bar, and get some glass cause the bottles we poppin” (poppin is a street language that suggests a lot of alcohol) (line 5 of verse 3). By constructing men as wealthy and as heavy consumers of alcohol, the song assigns more wealth and strength to men in relation to women. This representation of men as wealthy and strong has been achieved through a man’s claim in the song that he can buy and consume a lot of alcohol.

Excerpt 31

**Song: Party Don't Stop**

**Artist: Camp Mulla (K Cous)**

**Verse 3**

1. so get your hands up
2. get ready to party
3. on the dancefloor *jamming* till six in the morning so get your drinks up
4. don't spill on nobody

5. hit the bar, get some glass cause the bottles we *poppin*
6. but I'm a
7. little bit too bubbly
8. so all the ladies look lovely
9. but can't tell if they ugly
10. can someone get these girls off of me
11. meet me by the bar baby girl round three now lets go get some *shots*
12. drink up, drink up cause you know the party don't stop
  
14. cause tonight
15. you better bring the party to the club
16. cause tonight
17. we calling everybody so get up alright

Like the foregoing song, Clemo's recording of *Mpaka Che* (Jimwat, 2004) and eventual airplay constructs gendered relations between men and women through the utterances and actions of men and women. In excerpt 32, taken from the song that had been analysed before as excerpt 18 under alcohol consumption, strength, and power relations, men are represented as strong, partly because of their ability to drink the whole night, and come morning, they are still able to go to the gym (line 15 and 16 of verse 1). Conversely, women are represented in terms of their sexual appeal and the inability to stand the effect of beer because they are prone to hangover. To put it in the song's words "damsels want game (sex) for the whole night (line 17 of verse1) and wake up in the morning with hangover (line18 of verse 1).

Excerpt 32

Kiswahili/Sheng	English
<p><b>Song: Mpaka Che</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b> <b>(Pilipili)</b></p> <ol style="list-style-type: none"> <li>1. vipi <i>wasee</i> kama mnajua</li> <li>2. hakuna kulala ni kupandisika mpaka che</li> <li>3. tukiwa pamoja</li> <li>4. tuichore mpango leo mpaka che</li> <li>5. amuamua hakuna kuzubaa</li> <li>6. amua twende klabu tubanjuke</li> <li>7. ama chagua twende roundi <i>mwenda</i></li> <li>8. hao madame wasupa tuwasuke</li> </ol> <p><b>(Jimwat)</b></p> <ol style="list-style-type: none"> <li>9. Kiswahili venye yastahili</li> <li>10. waingia akili</li> <li>11. waachilie mwili</li> </ol>	<p><b>Song: Mpaka Che</b> <b>Artist: Jimwat</b></p> <p><b>Verse 1</b> <b>(pilipili)</b></p> <ol style="list-style-type: none"> <li>1. yes men if you know</li> <li>2. no sleeping, it is excitement till dawn</li> <li>3. being together</li> <li>4. lets plan to enjoy till dawn</li> <li>5. decide don't be dull</li> <li>6. Let's plan to go the club till dawn</li> <li>7. or decide that we stroll aroun</li> <li>8. to talk to those beautiful damsels</li> </ol> <p><b>(Jimwat)</b></p> <ol style="list-style-type: none"> <li>9. appropriate Kiswahili</li> </ol>

12. leo kila kitu <i>tuna-do</i> mpaka che	10. that they understand
13. niambieni tu	11. so that they can be at ease
14. mnatakaje	12. we shall do everything till dawn
15. <i>maboys</i> wanataka kupewa mpaka che	13. just tell me
16. asubuhi waamke waende <u>gym</u> tizi	14. what do you want
17. <i>madame</i> wanataka <u>game</u> mpaka che	15. boys want to be given till dawn
18. asubuhi waamke na <i>Jimwizzy</i>	16. and in the morning they wake up for the gym
	17. ladies want sex till dawn
	18. in the morning they wake up with hangovers

#### 5.2.4 Use of Metaphor

One of the ways in which the music in this study construct gendered ideologies is through use of metaphors. Chelele's recording of *My Beer* (Chelele, 2013) and eventual airplay of the song, serve to construct gendered ideologies. Whereas on the surface the song seems merely to be praising alcohol, a closer look reveals that the song elevates men by choosing to use a male title at the exclusion of female titles when praising beer. The song seems to matter-of-factly choose to refer to alcohol brands using male terms as the singer adores and praises beer. For instance, in excerpt 33 below, a female artist, says, "Hi Mr. Beer" (line 1 of verse 1), "Is Tusker, brother Guinness, cousin Pilsner, and all the relatives on the counter" (line 6 and 7 of verse 1), thus elevating men by affirming taken-for-granted gendered attitudes.

Excerpt 33

**Song: My Beer**  
**Artist: Chelele**

##### Verse 1

1. Hi Mr. Beer
2. How are you doing
3. Since last weekend
4. I am so so high
5. And I am on my way
6. Anyway it's sister Tusker, brother Guinness or cousin
7. Pilsner and even all the relatives on the counter.

Similarly, K Cous recording of *Fresh All Day* (Camp Mulla, 2012) and eventual airplay of the song, constructs gendered ideology and power in his song through use of metaphor. In excerpt 34 below, taken from a song that had been discussed before as excerpt 7, 19, and 29

under different topics, says “*we be on that weed from early,*” (line 12 of verse 1), and “*and all she waana (want) is a couple of more Gs (thousands amount of money) (line 14 of verse 1).* These lines of the song compares bhang smoking to having sex, and represent women as sexual commodities to be purchased by men who are financially endowed.

Excerpt 34

**Song: Fresh All Day**  
**Artist: Camp Mulla (K Cousins)**

**Verse 1**  
**(K'Cous)**

1. I'm correct
2. ayo my swagg's so official yeah I'm the reff
3. see I be rocking Loui, so *shorties wanna* do me
4. I have all these haters feeling under dressed
5. uh, I see you *muggin'* me, but I *ain't muggin'* back
6. *coz* I ain't got time for your chitychat
7. why you trying to copy and paste me
8. I be wit your broad like butter and pastry
9. she's on my arm like the Virgin Mary
12. and we be on that weed from early
13. OG smoking on that Oz
14. and all she wanna see is a couple more *Gs*
15. well I got money to blow, and shawty I *ain't trippin* so you already know
16. Camp Mulla all day, if you want it go pay
17. hater I'm just letting you know that

Use of metaphor in song composition to construct gendered ideologies is also evident in *Keroro* (Nonini, 2006). Excerpt 35 below, taken from the same song discussed before as excerpt 8 under social practice, and excerpt 24 under gender representation through legitimization of commodification of sex, construct gendered ideologies by referring to alcohol as men’s water (line 2 of the chorus), thus excluding women. This exclusion of women in the song suggests that alcohol is for men because they are strong enough to withstand its effects, and not for women because they are better off drinking real water.

Excerpt 35

Kiswahili/Sheng	English
<b>Song: Keroro</b> <b>Artist: Nonini</b>	<b>Song: Keroro</b> <b>Artist: Nonini</b>
<b>Chorus</b> Niko <i>gauge</i>	<b>Chorus</b> I am drunk

niko maji niko <i>keroro</i>	I am drunk with men's water I am under alcohol
Niko <i>gauge</i> niko maji niko <i>ke-ro-ro</i>	I am drunk I am drunk with men's water I am under alcohol
Niko <i>gauge</i> niko maji niko <i>keroro</i>	I am drunk I am drunk with men's water I am under alcohol
Niko <i>gauge</i> niko maji	I am drunk I am drunk with men's water I am under alcohol

Similar exclusionist metaphore is also evident in *Under 18*. Clemo's recording of *Under 18* (Jimwat, 2004), and eventual airplay of the song, construct gendered ideologies. In the excerpt 36 below, taken from a song discussed previously as excerpt 3 under representation of gender through legitimization of drinking of alcohol, excerpt 9 under representation of gender under legitimization of commodification of sex, and excerpt 25 under social practice, says, *badala ya kumpiga makumbo* (she told instead of boxing her – line 13 of verse 3), *twende home kwao nikampige manyundo* (I should accompany her to her home so that I could hammer her – line 14 of verse 3). The word hammer in this song refers to a man's sexual prowess, equated here to driving a nail through a wood using a hammer. This reference to a man's sexual process also serves to represent men as strong and powerful.

Excerpt 36

Kiswahili/Sheng	English
<p><b>Song: Under 18</b> <b>Song: Jimwat</b></p> <p><b>Verse 3</b> 1. kabla <u>story</u> <i>sija-tell</i> 2. nilijipata kwa <u>cell</u> 3. wameacha <i>shorty</i> <u>heaven</u> 4. wakanipeleka <u>hell</u> 5. eti Kijana mang'aa 6. <i>inanunulia</i> mtoto chang'aa</p>	<p><b>Song: Under 18</b> <b>Song: Jimwat</b></p> <p><b>Verse 3</b> 1. before I narrate the story 2. I found myself in the cell 3. we quickly abandoned heaven 4. the took me to hell 5. just a bad boy 6. he is buying alcohol to a child</p>

7. kumbe ni under 18	7. little did I know that she was under 18 years
8. <u>officer</u> aki hakuniambia	8. heaven sake officer she never informed me
9. wakanivunja viboko 18	9. they gave 18 canes of the strikes
10. kisha wakaniachilia	10. then they let me go
11. kufika kwa gate ndio huyu <i>dame</i> amejikunja	11. just at the gate I found her sad
12. wewe ile vita <i>ntakuvunja</i>	12. I swear to revenge
13. akaniambia badala ya kumpiga <i>makumbo</i>	13. she told me instead of boxing her
14. twende <u>home</u> kwao nikampige <i>manyundo</i>	14. I should accompany to her home so that I could hammer her
15. nikacheka tu	15. I just laugh
16. nikaweka tu	16. I just laid her on bed until
17. kwa kitanda hadi saa saba nikafyeka tu	17. in the bed until 1 pm I just went on slashing
18. kuchekelea ili nilale kidogo	18. when I was about to sleep a little
19. naskia <u>strange</u> unafanya nini na motto	19. I overheard strange voice what are you doing with a child

#### 5.2.5 Construction of Gender Identity through use of Truth Modality

This study has revealed utilization of various grammatical forms used to compose songs. Use of different grammatical forms often constructs gender identity. One such grammatical form that was noted to have been used in some of the songs and that constructs gender identity is truth modality. With truth modality, a speaker commits himself completely to his statement, (Jorgensen and Phillips, 2002).

K Cous recording of *Thirsty* (Camp Mulla and Idris Jones, 2011) and eventually airplay of the song, constructs men's identity through truth modality, by portraying men in terms of competences, ability and assuredness. Excerpt 37 below, taken from the song discussed before as excerpt 1 under representation of gender through legitimization of alcohol consumption, as excerpt 11 under gender, wealth, and power, and as excerpt 30 under construction of what men say they and women do, says, "but I do not know how you do girl" (line 5 of verse 3), "but I know what I like" (line 6 of verse 3). Camp Mulla and Idris Jones in these lines of the song commit themselves to their statement that they do not know how the girls perform, probably when dancing or having sex with men. They also commit themselves to their statement that they know what they like. This truth modality constructions tend to prioritise men's needs over women's needs by communicating a don't-care-attitude towards women's sexual and emotional needs.

Excerpt 37

**Song: Thirsty**

**Artists: Camp Mulla and Idris Jones**

**Verse 3**

1. *Yo*, I know where I got you
2. and I know that it's right
3. *Imma* take you to the hotel
4. take you home for the night
5. and I don't know how you do girl
6. but I know what I like
7. we can take it real slow girl
8. we can take it real slow girl

**Chorus**

Birthdays was the worst days  
Uh, birthdays was the worst days uh  
now we sip champagne when we thirsty, uh

Similarly, Clemo's recording of *Kamata Dame* (Jua Cali, 2004), and eventual airplay of the song, also constructs gender identity through truth modality. Jua Cali in excerpt 38 below, says, "*Kaa ni bia anataka mnunulie*" (If it is beer she wants, buy for her – line 3 of verse 3), "*We mfuraishe kesho akuringie kwa beste zake*" (make her happy and she will boast about you to her friends – line 8 of verse 3). Jua Cali also says "*Haja gani kubani ganji*" (why be mean – line 5 of verse 3) "*na mkirudi kejani atakupatia bila wasiwasi*" (and when you go to your house she will give herself freely to you – line 6 of verse 3 ). Through truth modality constructions, the Jua Cali commits himself to his knowledge about making women happy, boast to their friends about their men, and freely give in to them, thus ending up representing women as cheap and as sexually available. The song in the foregoing lines represents women as cheap and sexually available by portraying them as happy and boastful about men who buy them alcohol. Through truth modality, the song also represents women as cheap because they give themselves freely to the men who buy them alcohol.

Excerpt 38

Kiswahili/Sheng	English
<b>Song: Kamata Dame</b> <b>Song: Jua Cali and Pili Pili</b>	<b>Song: Kamata Dame</b> <b>Song: Jua Cali and Pili Pili</b>
<b>Verse 3</b>	<b>Verse 3</b>
<b>(Jua Cali)</b>	<b>(Jua Cali)</b>
3. Ka ni bia anataka mnunulie	3. If she wants beer buy for her

5. Haja gani kubania <i>ganji</i>	5. Why be mean with money
6. na mkirudi kejani atakupatia bila wasiwasi	6. And yet when you go with her to your hut , she will give herself freely to you
8. we mfrahishe kesho akuringie kwa <i>beste</i> zakes	8. Make her happy so that she will boast about you to her troop

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## **CHAPTER SIX**

### **CONCLUSION AND RECOMMENDATION**

#### **6.1 Introduction**

This chapter presents conclusions and suggestions for further research. This research analysing Kenyan popular music that refers to alcohol, bhang, and sex. Analysis found out that the music construct gendered ideologies, representing men as physically and emotionally strong, as wealthy and powerful, and as knowledgeable, while women are represented as submissive and dependent on men, as beholden to their generous men, as emotional and physically weak, as sexual objects for men's enjoyment, admiration, and appreciation, as men's exploiters, and as annoying men.

#### **6.2 Conclusion**

Review of literature on the role and characteristic of Kenyan popular music that refers to alcohol, bhang, and sex in construction gender representations; review of literature on modes of gender representations; review of literature on construction of gendered ideology; and review of literature on theory pointed to the role and the characteristic of alcohol, bhang, and sex reference popular in construction of gendered representations. Literature review on the modes of representations of men and women reveal that popular music construct a variety of modes of representation of men and women.

Analysis of the songs revealed that alcohol, bhang, and sex-referenced songs, through a variety of textual construction and stylistic features, and articulation of a variety of discourses, often construct gender ideology and power relations. The popular music represent men as having a lot of money, as the ones paying bills while women are represented as submissive, dependent on men, and as grateful for their men's generosity. It was also revealed that the songs construct gender ideology and power relations by representing men as strong while women are represented as weak, emotional, as sexually available, as sexual objects for men's enjoyment, and as objects to be admired and appreciated by men if men think they are beautiful. The study also noted that the songs do not only construct gender ideology and power relations but also show that men have been socialized not to accept their limitations before women. The study established that construction of gender ideology of relations, done both by male and female music artists occur through utilization of a variety of textual strategies and articulation of a variety of discourses from Kenyan social context. The analysis noted a number of textual compositional strategies that include interactional control

(who sets the conversational agenda) (Fairclough 1992b: 152ff.), choice and order of words and sentences (1992b: 190ff.), identity construction through what men say they and the women do (1992b: 194ff.), construction of gender identity through grammatical forms (1992b: 158ff, 169ff.), and metaphors (1992b: 194ff.). Moreover, alcohol, bhang, and sex referenced Kenyan songs utilized a number of discourses that included alcohol drinking discourse, bhang smoking discourse, sex discourse, women body discourse, socioeconomic discourse, advertisement discourse, liberation discourse, biblical discourse, medical discourse, and women anger discourse.

As argued by Fairclough (Fairclough 1993, 1995), this study found out that the discourses in the songs reproduce or change knowledge, identities, and social relations including power relations. The study reveals change in the way popular music talk of women going to the club and freely drinking as opposed to the past when cultural frameworks of conservative African societies excluded the possibility of women drinking alcohol or even visiting drinking places. The study also reveals change by pointing out the presence of conversations and topics such as sex that were once considered taboo in many African societies. However, apart from isolated cases of songs that challenge men's dominant position in relations to women, most of the songs remain largely patriarchal and reproduce ideology, devaluing women while assigning superior social positions to men.

### **6.3 Recommendation for Further Research.**

This study analysed alcohol, bhang, and sex referenced Kenyan Popular Music for construction of gender ideology and power relations. The study focused mainly on the lyrics of the songs sung by male artists, leaving out video versions of the songs. Study of the video versions of the songs should be done to find out other possible gender representations. Similarly, more songs sung by women should be analysed to find out other possible gender representations that would have been uncovered if more songs sung by female artists were studied. Because this study focused only on songs recorded and played between 2000 and 2015, songs recorded and played in other periods should be studied to reveal how they construct gender representations. Now that it has been demonstrated that popular music bears gender representations that subordinate women in relations to men, the government, the church, the Non Governmental Organizations (NGOs), and other organizations should come up with discourses and policies to counter these unfair representations of women.

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#### APPENDIX

1. Artist: Camp Mulla  
Song: Fresh All Day  
Producer: K Cous  
Year: 2012
2. Artist: Camp Mulla  
Song: Party Don't Stop  
Producer: K Cous  
Year: 2010
3. Artist: Camp Mulla  
Song: Thirsty  
Producer: K Cous  
Year: 2011
4. Artist: Chelele

Song: My Beer  
Producer: Chelele  
Year: 2013

5. Artist: DNA

Song: Banjuka  
Producer: DNA  
Year: 2006

6. Artist: DNG, DNA, Kenrazy, Kaya, and Le Dug

Song: Kamua  
Producer: Wawesh  
Year: 2009

7. Artist: Jimwat

Song: Under 18  
Producer: Clemo  
Year: 2004

8 Artist: Jua Cali

Song: Kamata Dame  
Producer: Clemo  
Year: 2004

9. Artist: Makele, Fujo;Rich, Richi; POP; and Lavasti

Song: Burn Dem  
Producer: Quincy  
Year: 2006

10. Artist: Mejja

Song: Landlord  
Producer: Clement, Clemo, and Rapudo  
Year: 2011

11. Artist: Mejja

Song: Kuliendaje

Producer: Clemo

Year: 2008

12. Artist: Moroko

Song: Weed

Producer: Moroko

Year: 2012

13. Artist: Noni

Song: Keroro

Producer: Nonini

Year: 2006

14. Artist: Pilipili and Jimwat

Song: Mpaka Che

Producer: Clemo

Year: 2006

15. Artist: Shagga, Influx

Song: Chokoza Reply

Producer: Kengun

Year: 2011

16. Artist: Shuttle

Song: Sweety

Producer: Shuttle

Year: 2013

17. Artist: Wahu

Song: Sitishiki

Producer: Ogopa DJ's

Year: 2005

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