

**USE OF POPULAR MUSIC IN ARTISTIC CONTESTATION OF
PATRIARCHY: A CASE OF DIANA CHEMUTAI MUSILA AND
BABRA CHEPKOECH**

BY

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LANGUAGES, LINGUISTICS AND LITERATURE, KISII UNIVERSITY**

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DEDICATION

This work is dedicated to my dear husband, Geoffrey Cheruiyot and my children Abigail, Enock, Caleb and Ezra for their tireless effort to see me up this stage. God bless you abundantly.

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ABSTRACT

The struggle for gender equality is often considered a women's issue; yet, gender equality stands to benefit both men and women. For this reason, women have been at the forefront in the struggle against patriarchy and gender parity. Therefore, this research was made necessary by the need to undertake a critical scholarly appreciation of the use of selected songs composed by Diana Chemutai Musila (Chelele) and Babra Chepkoech (Waridi) to contest patriarchy. Specifically, to interrogate the contestation of a hierarchical gendered point of view in the selected songs of Diana Chemutai Musila and Babra Chepkoech, examine the contestation of hierarchical appropriation of space in the selected texts and discuss the gendered hierarchy of authority in the selected texts. This study was guided by two theories, feminist literary theory and feminist stylistics theory. Elaine Showalter (2001) feminist literary theory was used to interpret how the artists capture the experiences of women in their songs. Sarah Mills' Feminist Stylistics was also used to interpret the relationship between language and gender in different literary and non-literary texts. It provided tools to uncover bias against women. This study adopted a qualitative research design which involved interpretation, analysis and description of data. The target population were all the songs performed by the two popular Kipsigis singers, Diana Chemutai and Babra Chepkoech. The study purposively sampled ten songs by the aforementioned two Kipsigis artists. Data was collected by close-reading and critical interpretation of the lyrics of the songs sampled. Observation of audio and video performances of the sampled songs also enriched the depth of the researcher's auditory and visual stimulation of the critical interpretive response to the songs. The songs identified three themes in which the songs are framed: social challenges of marriage, asserting agency and contesting patriarchy. The artists used musical judgements to align themselves with certain values, and this allowed them to take up more powerful subject positions. However, although this offered them a form of individualised empowerment, their ability to use this power was highly constrained; because they saw themselves as individuals, they were largely unable to access collective forms of support because of resistance from reactionary characters expressed in the songs and also those who seem to wield tremendous power.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

From the global viewpoints there has been a number of attempts by different scholars in the sphere of feminist studies to continue with the struggle towards women empowerment, with the effort now been seen to somehow bear fruits. Women rights are now been recognized and the agenda of women empowerment taking center stage globally. Women's rights are now guaranteed and enshrined in constitutions all over the world (UN, 2022). It is now three decades since the establishment of Convention on the Elimination of all Forms of Discrimination against women (CEDAW) which was adopted by the UN general assembly in 1979. Top of the agenda of this organization was to initiate programmes that would pave way towards bridging of gender parity in the work place, opportunities and representation as well as improving gender relations in the society. Another goals; was to help member countries to pass legislations to improve work conditions in the workplace, promotion of equal pay for equal work, promotion of women's entry into education opportunity (Lorentzen, 2014). The term patriarchy has become popular in postcolonial studies. For instance, Lee (2011) examined post-colonialism, globalization and patriarchy in China while Islam and Islam (2017) have studied the portrayal of Indian women in Anita Desai's novels. Asayesh (2017) has also explored patriarchy and power in the context of magical realism, especially in African writings. All these studies contend that dealing with patriarchy is more than a gender issue; it also entails an effort at human progress. For this reason, as multiple waves of feminism evolve around the globe, utilizing new technology such social media to spread their messages, patriarchy has become a household term in the postcolonial world. Simply put, patriarchy is the systemic of privileging of men merely for being men (Asayesh, 2017).

Patriarchy is found in almost every part of the world, including the Kipsigis community, and, as such, this study is an attempt to show how popular musicians use their works to contend with patriarchy. Many contradictions have emerged regarding the origins of the subordinate position that African women continue to grapple with. On one hand feminists like Kamene Okonjo (1976), Zulu Sofola (1998) have argued that the African women's subordinate position and status were produced by colonialism. African nationalism in postcolonial Africa has underscored this view as it has often invoked a "yearning for an African past" that has often been idealized and looked at with nostalgia (Daymond, 2018).

In United States, Neff (2014) analyzed top ten songs of 2013 from six genres looking for five themes of sexism. The six genres used are rap, hip - hop, country, rock, alternative, and dance. The five themes used are portrayal of women in traditional gender roles, portrayal of women as inferior to men, portrayal of women as objects, portrayal of women as stereotypes, and portrayal of violence against women. Each instance of sexism is also classified as benevolent, ambivalent, or hostile sexism. This shows that the above categories of songs portray women as inferior.

Theme of African women struggle for space is also extoled by Aidoo as cited in Adeleye-Fayemi's where we find the call is on women to intensify their struggle against domination and oppression. This they would do by understanding their space and refusing to be enticed and trapped by snares and false sense of security and tokenism. At the same time women are advised to seek empowerment even as they perfect their struggle, the empowerment can take the form of education, financial inclusion, legal empowerment, policy and legislation, employment, struggle for equal pay, seeking credit facilities. all these are important so that they can catch up with male patriarchy society which has been part and parcel of African

history. There are many disparities which can be categorized methodologically, diametrically and sociologically. Alongside the disparities are perceptions, gender representation, self-expression and culture that all are geared towards entrenching the Patriarchy exploitation and debasement.

Patriarchy is a set of social reactions with material bases, which enable men to dominate women (Stacey, 1993; Kramarae, 1992; Lerner, 1986; Humn, 1989; Aina, 1998). These studies concur that patriarchy is a system of social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females. The reviewed studies provide sweeping generalizations on the concept of patriarchy. However, none of them derive their views from a close study of a particular African community. Therefore, this study adopted the observations in the above works to explore aspects of patriarchy in selected Kipsigis songs. Local studies have also given a number of different definitions of what constitute as patriarchy, Maseno and Kilonzo (2011), defines patriarchy as both socio-ideological construction of society which consider men as being superior to women and deliberately create structure that support and propagate that ideology. Rawat (2014), on the other hand see patriarchy as a perception of society toward division of the roles and opportunities. Mutindi (2015). See gender as a deliberate hierarchy embedded in the society with a notion that men are superior to women.

Popular music as an art form is highly gendered. This has proved to be a fertile ground for the display or playing of different identities, a ready-made arena for playing out these identities. As an art form, popular music also plays a significant part in the representation of gender and sexuality in contemporary social settings (Bennett, 2005). Frith and McRobbie (cited in

Bennett, 2005) have argued that, in some cases, such representation has emphasized dominant gender roles, as in the case of rock and heavy metal songs, portray male domination and physical aspects of the body. Among the Kipsigis, both male and female singers dominate the popular music scene. Therefore, this study was designed to evaluate how popular female Kipsigis singers contend with the challenge of patriarchy through their music. Gender ideology is also relevant in the sociology of culture because it can be studied in the same manner as the racial hierarchy (Bharadwaj, 2007, p. 139). According to Chenorff (1979), making songs is not a way of expressing ideas, but rather a way of living them. Messages portrayed in songs mirror the dominant and hegemonic ideas about social life and sexuality and Kipsigis songs are far from being merely a passive pleasure (Bennett, 2005). Study undertaken in Ethiopia by Yohannes (2007) was a multisector study involving 653 Amharic songs of different genre, the main objective of the study was to assess women's portrayal and existing gender contestation in the songs. The methodology was such that, the songs were categorized based on 16 physical traits of musicians, 19 personality traits and 3 variables based on division of labour related factorization. The major findings of the study were that in 80.0% of the songs, women are portrayed as dependent, untrustworthy, irrational, incompetent, cruel, careless, jealous, haughty while men are portrayed as assertive, trustworthy, powerful, caring and responsible and independent. The current study in the same breath is a current study situated the popular Kipsigis songs as part of the Kipsigis culture. When one listens too many of the Kipsigis songs, there is evidence of attempts to both delight and instruct the audience on various issues. This realization makes this type of songs a fertile ground for exploring how artists contest aspects of patriarchy structures within the Kipsigis society. Songs touch on many different aspects of human existence. Most times they are part

of ceremonies such as weddings and funerals. Other times, they are part of a person's job as a musician or director. Most times, however, songs are just part of daily life. With all of these different venues and avenues, songs can be used to serve many functions, including bringing back and reliving the memories of past events and relationships, managing emotions and constructing or reinforcing self-identity (Dowd, 2007). Songs can be used to create and relay entire cultures, subcultures, the reproduction of inequality, globalization, identity formation, and social movements (Dowd, 2007). According to Rogers (2013), customs and beliefs of a society are often reflected in its songs. As such, songs can reflect and impact subcultures, people's identities and inequalities. Based on this view, this study investigated how the Kipsigis songs contest with structures of patriarchy and gender in the community. Comparative studies across countries in Africa and Asia seems to indicate that patriarchy system cut across countries in terms of traditions and effect it had on society. Scholars like Kenig, 2013, Kumar, 2016), indicates that patriarchy cultures are common across many countries, races and cultures and they all seems to have a similar pattern of entrenching discrimination, social exclusion and marginalization. Sach (2018), assert that measures should be uniform across nations on mitigating the effect of patriarchal systems which is create opportunist in the work environment, sharing of resources, access to credit, health access, family decisions, access to social justice, agriculture and access to land.

Williams (1988), Mabawonku (1988) and Olawoye (1994) all have emphasized the paradox that the woman is the nutritional bedrock of human society who feeds and nurtures humanity and, yet, at the same time, the manager of the home. For instance, majority of the Kipsigis rural women engage in tea plucking businesses that ultimately improve the living standards of their families. Therefore, this study analyzed the contestation of patriarchal oppression of the

Kipsigis women as portrayed in the selected Kipsigis songs. Due to the prevalence of patriarchy, the pursuit for gender equality became known as a women's issue, and, true to that fact, women have primarily been at the forefront of advancing the gender agenda. However, it is important to note that gender parity is good for both men and women, and, as such, even men can join, and have indeed joined, the struggle for equality of genders (Subasic *et al.*, 2018). The persistence of the women's rights campaigns since the foundation of the United Nations has resulted in the recognition of gender relations as key to the transformation of the entire humanity. Therefore, part of the objective of this research is to show how the struggle against patriarchy in the Kipsigis community is a product of concerted efforts by both men and women, as espoused in the texts under this study.

Resolving gender issues has been a topic of high importance that receives worldwide attention nowadays. The topic describes the high level of suffering African women have faced for many years. Accordingly, women are regarded as toys (Moussa, 2015). Men considered (in many traditional African societies) women as lacking any ability to succeed in life. As such, women were often excluded from all-important social activities (Moussa, 2015). This study thus analysed how artists portray the state of women's oppression and struggle for gender parity in the selected Kipsigis songs, something that corroborated Moussa's view that men deemed women as lacking the ability to succeed in life.

This research treated the lyrics of the selected Kipsigis songs as the text to be studied. As Dowd (2007) notes, sociologists of songs have generally not paid great attention to the lyrical content of songs. Dowd hopes that more research can be done on musical content in the future in order to perhaps make better analysis of genres (p. 260). Taking a cue from Dowd's recommendations, this study closely examined the content of the selected Kipsigis

songs in order to uncover issues of gender among the Kipsigis. This study focused more on understanding the sociological perspective of gender which help to explain the gender role in the society, mainstreaming the gendered phenomena in dimensions of dichotomy between male and female. As explained by Sydie (2007), it becomes possible to define the separation that exist between gender and sex identity, in that case gender matter take new dimension in that, it confronts these predestined differences which has been created by media and society at large. The author attempts to bridge the knowledge gap that created the assumption that gender identities is as a result of biological circumstances of birth and not as a result of creation of the gendered identity created by society. The views are also propagated by scholars Kroska, (2007), who view gender as a construct of the society when it tries to fill and understand the reality of nature in line with the beliefs and values system. The beliefs system is also found in the way the society socialize and normalize into social order. Therefore, this study used literary feminist ideas of Elaine Showalter (1985) to identify and expose gender inequalities through a close examination of the selected Kipsigis songs. Showalter's social and cultural criticism from a literary perspective made her ideas best suited for this study.

1.2 Statement of the Problem

Songs in general are used not only for entertainment but also to address issues of great concern society. Kenyan songs entertain and address different issues of concern to the Kenyan society. In the same fashion, Kipsigis songs serve to entertain and educate people on issues affecting the community. However, the serious messages that songs carry often get lost as most analysts (mainly the media) tend to emphasize the entertainment value of songs. Therefore, this study seeks to examine contestation of patriarchy through the use of the

selected Kipsigis songs of Diana Chemutai Musila (Chelele) and Babra Chepkoech. Every song that is produced contains a certain message that is advanced through its lyrics. This has made gender and language research to be of great interest in linguistic research with scholars focusing on inequality, power, ideology, discrimination and subordination in different contexts. Analysis of literature reviewed shows that research studies have been conducted in different contexts examine contestation of patriarchy through the use of the selected Kipsigis songs in developed and developing countries. The purpose of the study was to examine how the Kipsigis songs address issues of female oppression through an analysis of contestation of patriarchy in selected songs.

1.3 Purpose of the Study

The purpose of the study was to examine how the Kipsigis songs address issues of female oppression through an analysis of contestation of patriarchy in the popular songs of Diana Chemutai Musila (Chelele) and Babra Chepkoech.

1.4 Objectives of the Study

This study had one overall objective and three specific objectives as outlined below:

1.4.1 Overall Objective

The overall objective of the study was to examine the contestation of patriarchy in selected Kipsigis songs of Diana Chemutai Musila (Chelele) and Babra Chepkoech.

1.4.2 Specific Objectives

The study was guided by the following research objectives:

- i. To interrogate the contestation of a hierarchical gendered point of view in the selected songs of Diana ChemutaiMusila and Babra Chepkoech.
- ii. Examine the contestation of hierarchical appropriation of space in the selected texts
- iii. Discuss the gendered hierarchy of authority in the selected texts

1.5 Research Questions

The study attempted to answer the following research questions:

- i. What is the contestation of a hierarchical gendered point of view in the selected songs of Diana ChemutaiMusila and Babra Chepkoech?
- ii. What is the contestation of hierarchical appropriation of space in the selected texts?
- iii. What is the gendered hierarchy of authority in the selected texts?

1.6 Research Assumptions

The study was conducted with the following assumptions holding:

- i. Women are victims of patriarchal oppression in the selected songs of Diana ChemutaiMusila and Babra Chepkoech.
- ii. The oppressed Kipsigis women adopt various models of struggle to contest patriarchy as depicted in the selected songs of Diana Chemutai Musila and Babra Chepkoech.
- iii. Singers and songwriters of Kipsigis songs deploy specific stylistic features to expose, contest/protest against patriarchy in their songs.

1.7 Significance of the Study

This study has contributed new knowledge to existing research on patriarchy, by borrowing examples from the songs of Diana Chemutai Musila and Babra Chepkoech. Moreover, the study has provided insights for understanding and appreciating songs in general, and the Kipsigis songs in particular. The study has also made a case for the study of songs in general as a separate and unique genre of literature.

1.8 Justification of the Study

Kipsigis songs have for a long time been seen as being mainly for entertainment purposes. While entertainment is healthy for society's physical and mental well-being, this researcher felt that it was vital to delve deeper into the songs and identify, interrogate and analyse various issues of growing societal concern that the songs address. This study thus aimed at showing that the Kipsigis songs address serious issues affecting women and by extension the larger human society. The analysis enabled the researcher to make a commentary on the question of female oppression and suggest, in the process, ways that might be employed by oppressed peoples to mitigate this anomaly. The study was further justified by the fact that there is an increasing need to research on songs as a distinct genre of literature. For a long time, songs have been treated as literary techniques integrated into the longer genres of literature such as novels, plays, oral narratives among others (Koech, 2013; Ng'etich, 2014). Such an approach often denied songs their rightful space in the discipline of literature. This study's approach, giving songs an independent stature, is important, considering the fact that songs in general fall into the category of African oral literature. This research has therefore contributed to academic discourse by showing how songs may be analyzed as independent

genres with clear content, form and style and not just as a language feature of style in other genres of literature.

1.9 Scope of the Study

The content scope of this study was within the objectives thus: identification of the nuances of patriarchal oppression, strategies that women use to struggle against patriarchy and how singers of Kipsigis deploy literary stylistic devices to expose patriarchal oppression in their songs. Geographically, the scope of the study was limited to Kipsigis community, which resides in the counties of Bomet and Kericho, and parts of Nakuru. Of course, there are many other Kipsigis people living in different parts of Kenya and beyond who may also consume as well as critique the songs under this study. The selected songs formed the main population of this study. The major interest of this study was to examine the use of selected songs of Diana Chemutai Musila and Babra Chepkoech to contest patriarchy in the society. This study purposefully sampled ten songs composed by the Kipsigis artists Diana Chemutai Musila and Babra Chepkoech because of their relevance to the objectives of the study.

1.10 Limitation of the Study

This study experienced one major limitation. It is to be noted that the study was conceptualized to focus on female singers' interpretation of patriarchy and how to navigate or deconstruct it. Therefore, it might seem that the study is not balanced in that it does not present the male's perspective. While this was treated as a major gap in the present study, the researcher worked under the assumption that many studies and utterances on patriarchy have also tended to prioritize the male voice (Sultana 2011). As such, the study deployed

Gynocriticism as a form of radical feminist stance to portray how Kipsigis singers understand patriarchy and compose songs to address it.

1.11 Theoretical Framework

Interpretation and analysis of the selected songs for this study was theory based. The study thus adopted the feminist literary criticism. It relied on the foundational ideas on Feminist criticism by Elaine Showalter (2001). However, for more recent interpretation of feminist critical thought and its application, especially with respect to African literature, the study borrowed from the works of Mama and Abbas (2015), and Chimamanda Adichie Ngozi's postulations on *The Danger of a Single Story* (2016) and *A Feminist Manifesto in 15 Suggestions* (2017).

1.11.1 Feminist Literary Criticism

To achieve the set objectives, the study was guided by feminist literary criticism theory formulated by Elaine Showalter. She coined the term gynocriticism in 1970s to describe a new literary project aimed at constructing a female framework to analyse and interpret literature produced by women. This was useful since the study examined art produced by women and how these women artists deliberately strive to contest patriarchy in their art. Showalter advocates for an approach to feminism from the cultural perspective. She argued that art can help to uncover and dismantle certain aspects of culture that support the status quo of women oppression. In *Toward a Feminist Poetics*, Showalter (1979) states thus:

In contrast to [an] angry or loving fixation on male literature, the program of

gynocritics is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories. Gynocritics begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition, and focus instead on the newly visible world of female culture (p. 131).

The above views show that the aim of feminist literary criticism is not to adopt male models and theories on gender differences, but to understand women's art works in relation to their unique female experiences. In the same way, the present study examined how Diana Musila and Babra Chepkoech, in their songs, define aspects of patriarchy, identify strategies that women use to contest patriarchy and deploy literary stylistics to contest patriarchy in their music. Elaine Showalter is interested to explore two critical points, which are, understanding the true nature of women as well as comprehending the attitude the writers has adopted to represent women in their works. She is in nutshell supporting the idea that a woman writer goes beyond writing in that, they are the producer of own text, in their own language, thoughts and further create characters is embodies their feelings, emotions and reactions. Woman "woman" writer take many roles in their writing producers of textual meaning, the history, themes, genres and structures of literature. Elaine also introduces the idea feminist criticism which seems to be the foundation of all her work, the tenets of the ideology is how woman reader should endeavor to interpret the text in an independent manner that reveals her aspirations, vulnerabilities, fluctuations, contentment, struggles and foresights. The author also extols the idea that men readers should also place themselves on behalf of women universe and try to understand the text, its meanings, history, themes, and structures of literature. In this

perspective the authors create attention to the styles of languages that has been entertained in the literature of all forms, woman are portrayed secondary, small voice, suppressed or oppressed and as a luxury. Mills (1985) see this as the stereotypes that are used to propagate the already existing structures in the society to perpetuity. Women writers of literature should take the challenge of helping to emancipate itself from influences of these accepted norms and models by reveling their feelings, thoughts without any inhibitions so that the world of literature can be able to overcome the limitations that has ensured unequal and unfair treatment of women idea through subjugation through portraying men wiring in more progressive, advanced values, customs and traditions. The writer also send light to the manner in which women writers can helps and exposing the society irrationality in the way it represents the ideas of gender, where male tradition has formed boundary of how women should be treated in a normal circumstance. The tradition of treating women as rational only when they behave normal, in which case the definition of normal woman is the own who accept her place as submissive, weak and subservient to men and male dominion.

To complement Showalter's views are Mama and Abbas (2015) whose ideas on feminism in Africa are tied to the Pan-Africanist struggle. This struggle is multi-layered since it seeks the liberation of both men and women from different forms of economic, political or ideological, cultural and social oppression. According to these authors, in many ways, patriarchy and colonial oppression have gone hand in hand in Africa. Therefore, they argue, female liberation is also an anti-colonial agenda in the continent. It is in this context that "Liberal and neoliberal women seek representation through entry into the existing structures of power and

leadership. Others apply critical analysis to demystify the patriarchy structures and cultures which have often failed women” (p. 4). These two arguments by Mama and Abbas provide evidence of the conscious struggle against oppression, especially patriarchal oppression in Africa. Therefore, the present study treats the Kipsigis musicians as part of this conscious struggle as it employs Showalter’s views to interpret the selected texts.

In more recent context, this study also benefited from Chimamanda Adichie Ngozi’s postulations on *The Danger of a Single Story* (2016) and *A Feminist Manifesto in 15 Suggestions* (2017). In selecting only female artists, the aim of this study was not to make a case against men and argue that only women can contribute to the realization of gender equality. Adichie (2016) states that often whenever we talk about the experiences of one group, we run the risk of excluding others

or narrowing our focus to only one or a few experiences and assuming that those few experiences represent the full picture of our object of focus. In respect to gender studies, Makama, Helman, Titi and Day (2019) caution against what they call “The danger of a single feminist narrative”, especially about black men. According to them, scholars who apply feminist critical approaches often tend to portray men as villains and women as victims of patriarchal oppression. Therefore, the danger in this study was to assume that all men (and no women) are patriarchal and that all women (and no men) have been victims of patriarchal oppression. Therefore, Adichie’s ideas helped the researcher to be sensitive to the fact that patriarchy is also harmful to men as much as it is to women. Adichie (2017) further contends that often whenever we talk about oppression, we run the risk of portraying the victims as innocent. This observation helped the researcher to pay attention to the fact that patriarchy as

a system of oppression common in every society is also often sustained by women who collaborate with males to oppress fellow women.

1.1.2 Feminist Stylistics by Sara Mills

The origin of feminist stylistics theory was by Sara Mills in 1985 which mainly explore the idea of existence of relationship between language used in both literal and non-literal texts in a gendered manner. The goal of feminist stylist is to focus on discovering hidden bias against women in these texts. Advent of Mills ideas and philosopher has become a force to reckon in assisting in investigation of the “dark” era of hidden textualization of literal works. These ideas have led to emergency of several schools of thoughts and scholars further emboldening Sara Mills’ idea. For instance, Ruth Page (2010) further argues that there is a potential of expanding the probe of the existence of gender bias in online texts and blogs where she observes that online text has become profoundly gendered. She suggests a need of creating new characters who do not carry gender ideology as well as giving linguistic choices in order to reduce gender stereotypes. This were the assumptions that were initially rejected by Mills (1995) asserting that the uniqueness of characters needs to be maintained, since characters should be seen as a reflection of the society and should be understood and constructed on this basis. From mills perspective gender, literal characters and characterization are all interrelated and interconnected. Furthering these ideas are Sara, Khazai, Beyad and Sabbagh (2016) who created what is described as speech act theory which is an extension of feminist stylist’s ideas. According to these authors, literal universe has always found a way to manipulate language to control and conjure situations in a manner that the end product is promotion of gendered outcomes. These is also seen in modern world where there is too much manipulation to create a global image of how different genders should be construed,

different literal forms have been captured, from contemporary music, poetry, novel, short fiction, series, movies. The most captivating case of gender manipulation is seen in form of short stories and music, where we see effort to create narratives that are easy to manipulate. The fact that there are few characters in these short stories makes it easy for fictional and imagined characters to be crafted and manufactured the way the author wished. At the end of it all, it become possible to be influenced by these characters in a gendered manner without knowing. The author suggests that, there is a need of more scrutiny of the existing modern literal works to discover and unearth the hidden gender ideology. Mills with her feminist styles is providing an opportunity and tools to help in uncovering the subtle and hidden bias in characterization. Mills (1995) has help encouraged the emergency of new ideas and tools of analyzing both literal and non-literal works to find out extent to which stories are gendered, styles used to create gender characterization, bias involved in manufacture of male and female characters and whether or not the characterization in the text is driven by stereotypical knowledge about the two genders.

1.12 OPERATIONAL DEFINITION OF KEY TERMS

The following are the meanings of the key terms used in this thesis:

Feminism: This is the entrenchment of moral and intellectual, and hence universal values of equality purportedly denied to women by the males whose patriarchy ideologies were/are developed for the sole purpose of legitimizing and perpetuating male dominance. Feminism also aims at changing the way most societies treat women. Feminism has several strands occasioned by different experiences from different women. This study analyzed texts using ideas by American feminist literary writer, and social and cultural critic Elaine Showalter.

Gender: A social construct that asserts that the expectations, capabilities and responsibilities of men and women are not always biologically determined. The gender roles assigned to men and women are significantly defined – structurally and culturally – in ways that create reinforce and perpetuate the relationships of male dominance and female subordination. The construction of masculine/feminine, father/mother, husband/wife, superior/inferior relationships is a social process of gendering power in society.

Kipsigis songs: Musical compositions created and performed by the Kipsigis musicians.

Patriarchy: This refers to the male control over culture, religion, language and knowledge which tends to devalue female experiences and knowledge. Patriarchal power structure works to benefit males by constraining females' life chances and choices.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This section presents a critical review of existing related literature on the topic of this study. The literature review in this chapter is arranged in three sections. The first section looks at the nuances of contestation of a hierarchical gender point of view in the selected songs. The second section looks contestation of hierarchical appropriation of space, and the third section examines the gendered hierarchy of authority and lastly reviews the theories that guided this study.

2.2 Contestation of hierarchical gendered point of view in selected songs

Patriarchy has been a major feature of the traditional societies throughout human history. African societies have also been, from time immemorial, patriarchal. Patriarchy is a set of social reactions with material bases, which enable men to dominate women (Stacey, 1993; Kramarae, 1992; Lerner, 1986; Humn, 1989; Aina, 1998). These studies concur that patriarchy is a system of social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females. The reviewed studies provide sweeping generalizations on the concept of patriarchy. However, none of them derive their views from a close study of a particular African community. Therefore, this study adopted the observations in the above works to explore aspects of patriarchy in the selected songs.

Sociologists often regard patriarchy as a social product and not as a product of inherent differences between the sexes and they emphasize the manner in which gender roles impact power relations between men and women (Macionis, 2012; Henslin, 2001). However, historian Gerda Lerner was convinced that male control over women's sexuality and reproductive functions is the basic genesis of patriarchy (Lerner, 1986). According to Lerner, patriarchy managed to oppress women by alienating them from their bodies. He argued that patriarchy was socially constructed but then it was accepted, as time went by, as the unwritten norm. The current study combines both the sociological and historical perspectives on patriarchy in undertaking a literary analysis of the selected songs to explore features of patriarchy.

Often, biological features such as genetics and physiological abilities are used to justify patriarchy (Lewontin, Rose & Kamin, 1984). Some behaviourists also borrow, from biologists, the notion that hormonal features, such as excess presence of testosterone, give males inevitable abilities over women, which therefore means men are superior to women (Betrinos, 2012). This study had sought to test Lerner's assertion that what is socially constructed perspectives on gender attain normalcy as men and women come to a point where they presume that is the order of things. The research examined the selected songs to determine if women are assigned a lower rank by the composers of the songs. This study, while agreeing with Lewontin, Rose and Kamin that biological as well as physical abilities of the two sexes can be determined hormonally, contests their conclusion about men's superiority. The possession of one's full faculties rather than the mere fact of possessing more testosterone should be the basis for which humans ought to regard themselves useful to their communities.

Stratton (1994) explored the definitive discourses and dialogue on gender as the key features of categorization. She notes the complex link between colonial and African (male) literature and the literary tradition that excludes the female voice. She writes: "Considering their invisibility in the dominant critical tradition, it is not surprising that women writers have not gained admission in the literary canon" (Stratton, 1994, p. 4). Similar sentiments are expressed by Emenyonu (2004) who has declared that there is a critical balance and lack of objectivity in the appreciation of works by women and the image of womanhood depicted by male authors. This points to the fact that women writings and, in this situation, songs done by women, have not attracted as much critical attention as have cases of male writings and songs sung by men. This study, thus, examined aspects of patriarchal oppression of women in the selected songs through an examination of the music of Diana Musila Chelele and Babra Chepkoech, in a bid to highlight the plight of both women artists (being ignored by critics) and their subjects (the women characters in their songs).

Relating to music or songs, Decker (1993) studied how hip-hop music brings about nationalism. He however observes that this type of songs is more often than not male dominated and thus masculine images are brought out in a majority of the songs. The above view shows that some subgenres of music have been associated with certain genders in terms of their composition and rendering. Taking insight from this perspective, the current study will

explore how the selected female Kipsigis artists demystify this view by composing and performing popular songs.

Several African scholars have studied women in both oral and written literature. Chesaina's (1991) study on the Kalenjin and Maasai oral literature uncovered the existence of negative images of women widespread in oral narratives, poems and proverbs about women. Chesaina's study was an overview of the Kalenjin and Maasai oral literature. It does not engage in a critical evaluation or interpretation of the oral literary forms to determine how performers engage with such social issues as patriarchy. To fill this gap, this study specifically analysed selected songs for the purpose of unearthing issues specific to women's position in the society.

In Kenya, another study, by Kabira (1993), examined the oral narratives of the Agikuyu people. Kabira contends that in Gikuyu oral narratives: "Wives are generally portrayed negatively for instance as unreliable, disobedient, irresponsible, disloyal, adulterous, cunning, senseless, gullible, among other traits" (p. 80). Kabira studied oral narratives, poems and proverbs and focused on the negative portrayal of women. It is nevertheless important to note that patriarchy is not merely about the portrayal of women in negative terms; it is an ideology that goes deeper than that. Therefore, this study sought to go deeper than Kabira's by exploring aspects of patriarchal oppression of women in selected Kipsigis songs through an examination of the music of Diana Musila and Babra Chepkoech. The study also examined the images of women in the selected songs as elements of patriarchy and the struggle that ensues against it.

Focusing on the Kipsigis specifically, in her study, Koskei (2018) looked at stereotypical constructions of gender in Kipsigis secular songs. She noted that the Kipsigis secular songs portray men and women in different ways as evidenced in the choice of words used by the musicians. This in a way has influenced the struggle to bring gender equality to the Kipsigis society. Being the closest study so far related to what the current study set out to investigate, it is vital to mention that this research benefited greatly from Koskei's approach since the latter gets the background of how men and women are viewed and therefore the need for women to contest their rightful place in the Kipsigis society. Her deduction that women are viewed in the Kipsigis community as being intellectually inferior to men formed the basis of this study.

2.3 Contestation of hierarchical appropriation of space in selected texts

A review of literature reveals that patriarchy is contested on different fronts and platforms in society as depicted in studies done on songs. The subsequent sections look into three specific strategies, namely use of social relationships and popular literature, contesting the male literary voice and use of popular songs.

2.3.1 Use of Social Relationships and Popular Literature

In his study, Kabaji (2005) considered the Maragoli folklore as a site for contesting patriarchal social structures, relationships, identities and ideology. He considered the performers, mostly women, as active agents who struggle for space in the patriarchy society. Drawing from the discourse of “othering”, Kabaji argued that the condition of otherness enables African women to stand back and criticize the norms, values, and practices that the dominant culture (patriarchy) imposes on everyone, including those who live in the periphery. While Kabaji studied Maragoli folklore as a site for contesting patriarchy, relationships, identities and ideology, this study focused on the selected songs sung in Kipsigis language as a site for women to contest patriarchal oppression.

2.3.2 Contesting the Male Literary Voice

Stratton (1994) looked at the “Mother Africa Trope” in African male literature and the subsequent romanticisation of African womanhood, which masks subordination and the perpetuation of patriarchal socio-political order. In this case, Stratton argued that this trope goes against the interests of African women because it portrays them as being subordinate to the African menfolk. This, according to Stratton, perpetuates oppression of women. She argued that women roles should be integrated with those of men, and vice versa, to subvert male dominance. Taking insight from this recommendation, the present study explored how Kipsigis female singers use their songs to subvert male dominance in their community. While Stratton analysed prose fiction, this study sought to use of selected songs to fight against patriarchy.

2.3.3 Use of Popular Songs

Popular literature is that literature that appeals to a large group of people. By nature, song is a form of popular literature because it appeals to a large group of people. Since there are many genres of songs, all age groups of people will often find themselves listening to songs. Barber (1987) argued that popular arts are much more than constellations of social, political, and economic relationships: they are expressive acts. He further states that their most important attribute is their power to communicate which is eloquently testified to by the frequency with which they are repressed. Barber's views gave this study the basis for the understanding how the Kipsigis songs (which are equally popular throughout the linguistic group), as literary texts, constitute spaces for contesting patriarchal oppression.

Similarly, Nyairo and Ogude (2005), in their research, looked at Kenya's Gidi Maji Maji's popular song 'Unbwogable', a song that became popular throughout the country. According to Nyairo and Ogude, the song was used by Kenyan opposition politicians in their campaigns during the 2002 general elections. According to them, the song was used to communicate political ideals to the target audience, which in this case were the voters. With the help of this popular song, the politicians were able to win the general elections since the communicative effect of the particular song was strong and powerful. Nyairo and Ogude's study attests to the power of popular songs to construct and alter perceptions of social realities. However, the song they chose was not concerned so much with patriarchy, which was the focus of this study. Therefore, taking inspiration from Nyairo and Ogude's work on the 'Unbwogable' song, this study explored selected popular songs to establish how women are depicted in their struggle against patriarchy.

2.4 Gendered hierarchical of authority in Selected Songs

Barber (1987) contended that the most obvious reason for giving serious attention to popular arts is their sheer undeniable assertive presence as social facts. That is why popular musicians loudly proclaim their own importance in the lives of large numbers of people. They are everywhere. The researcher further contended that popular arts flourish without encouragement or recognition from official cultural bodies, and sometimes in defiance of them. Furthermore, Barber stated that even people who are too poor to contemplate spending money on luxuries do

spend it on popular arts, thereby sustaining these arts as they are constantly infused with new life. These views were relevant to this study in evaluating how the power of the arts to alter perceptions of social reality, including patriarchy oppression, is a powerful strategy for defying patriarchal oppression.

2.4.1 Idioms in Musical Expression

Style is a literary element that describes the ways that authors use words in order to pass across certain messages. The style that the author adopts greatly affects not only the reception of their work but also the way readers interpret the message presented in that work. According to Nzewi (2007), popular music relies on idioms of musical expression that are not as intellectually appetising as to attract the widest possible audience. An author's style can thus be characterized by some or all of the following factors: diction, spelling, sentence construction, punctuation, and general organization of ideas, the use of literary devices and sometimes the overall tune. For all these to communicate effectively, the author has to deploy these features skilfully. A mixture of style may be necessary for the work of art to be exceptional. The current study thus sought to analyse the stylistic features used to contest patriarchy structures in the songs of Diana Chemutai Musila and Babra Chepkoech.

On his part, Korir (2013) studied the appropriation of Kipsigis idiom in selected gospel songs of Joel arap Kimetto. He focused on the nature and functions of Kipsigis traditional idiom in the contemporary gospel songs and how the artist's strategy of appropriating the idiom diffuses tensions between the Kipsigis songs and Christianity. According to Korir, Kimetto utilized the new Christian space to propagate both the Christian agenda of evangelization and the non-Christian agenda of socio-cultural enlightenment. Korir's study, while insightful, examined a popular gospel male singer while the current study sampled two female popular secular music singers. This study, in addition to Korir's analysis, examined the idiomatic features of musical style used by female Kipsigis singers to contest patriarchy. It thus provided the listener with an alternative way of reading meanings into songs.

2.4.2 Intertextuality/Integration of Forms

Barber (1987) averred that many popular forms make their effects through a combination of songs, dance, costume, mime, song, and speech. In these forms, meaning cannot be extrapolated from the words alone but is conveyed by all the elements in combination. Style, therefore, became central in the analysis of the selected Kipsigis songs showing how the artists had succeeded by infusing gender and other social issues into the songs. This shows that songs in general, whether gospel or secular, have the power to incorporate various layers of messaging aimed at different topics in society. Barber's work is nonetheless theoretical as it is not based on empirical observations. As such, this study explored the use of these techniques, which are themselves diverse and thus integrated, in the popular songs of Diana Musila and Babra Chepkoech to expose patriarchal oppression of women in the selected songs.

2.4.3 Voicing the Subaltern

Thiong'o (2012) set out to look at the major concerns encompassed in John De Mathew's songs and the stylistic devices that feature prominently in these songs. According to Thiong'o, De Mathew's songs act as a means of voicing the subaltern. He argued that the singer helped his listeners to find alternative reality against oppressive surroundings. The songs of De Mathew, he noted, also elevated the voice of the oppressed against that of the oppressor. Thiong'o's work contributes to the fact that songs can be studied as a literary genre. Moreover, the work illustrates how popular music addresses pertinent societal issues. It is nonetheless worthwhile to note that Thiong'o's study focused on a male artist; hence there was need to examine how women voice their own issues through music, through the lens of Elaine Showalter's theoretical notion of Gynocriticism. Therefore, this study explored stylistic techniques used by Diana Musila and Babra Chepkoech in their popular songs to expose patriarchal oppression of women, something Thiong'o (2012) had seen in the songs of De Mathew.

2.4.4 Appealing to History, Mythology and Narration

In their study, Akivaga and Odaga (1982) admitted that songs and dances are very common in African societies. They give the uses of songs by categorising them. Their work reinforces the

strength of songs as part of oral literature and how music in general is concerned with social realities. However, departing from their work, this study explored how songs by female Kipsigis singers can be used to contest patriarchy.

Simatei (2010) examined how Kalenjin popular songs played on the Kalenjin language KASS FM radio participate in the consolidation of Kalenjin identities by recasting the collective national space as a sphere of influence potentially injurious to imagined Kalenjin cultural and economic interests. He describes the Kalenjin popular songs as songs of identity that deploy history, mythology and narration as a means of reshaping Kalenjin self-definition and culture. Simatei's ideas were useful to the current study, as his views showed that it was possible to explore stylistic techniques used by Diana Musila and Babra Chepkoech in their popular songs to expose patriarchal oppression of women. However, Simatei's work was not in-depth as he used an unspecified method to select his study sample, a gap that was filled in this study through purposive sampling of women's popular songs.

2.4.5 Appropriation of Oral Literary Techniques

Finnegan (1970) has also written about oral poetry in Africa. She looks at the different categories of songs for example panegyric, elegiac, religious, children's songs and rhymes besides topical and political songs. She also talked about the context and themes, structures, style and delivery of songs. Her work formed helped the current study to identify the category to which the sampled popular songs belong based on their stylistic rendering. This formed the basis for the examination of style in the selected songs and how these songs play a role in lending a voice to issues of patriarchy in the society is concerned.

In Kenya, Wanjiru (2015) argues that the flexibility of the song makes it the most responsive a genre of everyday life and to the ever-changing circumstances. The scholar regards flexibility in terms of both the functions of songs, such as a medium of entertainment, political mobilization and transmission of cultural and political rallies, and in terms of style. Wanjiru focused specifically on Gikuyu oral literature. However, their work was helpful to this study in that it helped the researcher to gain information on the different uses and qualities of songs due to their flexibility. This study explored how selected popular songs' flexibility would help the community to contest patriarchy.

For his part, Miruka (1994) used an anthropological approach to examine the various genres of oral literature, both at the theoretical and the analytical level. He discussed oral poetry, classified it and gave its characteristics. He also gave the functions of poetry and the structure and style of poetry. His work informed this study in the analysis of the selected songs, especially when unravelling the functions, the songs perform in portraying their oppression and women's achievements despite their oppression.

In addition, Mboya (2010) did a study on the female voice and the future of gender relationships in the Nigerian nation in Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006). The study located itself in the womanist discourses in order to explore how Adichie highlights the struggle by African women as depicted in the two novels. However, Mboya's area of focus was on the novel genre while this study was interested in the song form as a sub-genre of oral literature. This study, like Mboya's, explored strategies used by women to struggle against patriarchy, and it mainly focused on the selected songs in order to interrogate the messages the female voice puts across in an attempt to contest patriarchy.

Another scholar who has studied style in Kipsigis songs is Koech (2013). He undertook a lexical pragmatic analysis of the figurative language used in Kipsigis songs. The study established that the meaning of lexical items used in the selected Kipsigis songs go beyond the usual linguistic property of utterance, hence there was need to use contextual information to arrive at the expected interpretations. Koech's study was useful in showing that music is infused with hidden messages that require systematic analysis to decode. However, Koech's approach was from a linguistics perspective while the current study took a literary approach. The present study explored how patriarchy is contested in the selected songs from a feminist perspective.

2.4.6 Subliminal Messages

Petrisich (2017) reviewed cross-cultural recordings of the Kipsigis tribe. He observes that, in the sampled songs, singers were unaware of the subliminal messages that were infused into the songs. For instance, in one recording called 'Chemirocha', the singers are inadvertently making reference to Jimmie Rodgers, the American pop musician. Petrusich's work serves to show that songs can be used to normalize messages or ideas that may otherwise be seen as foreign. In the

present study, therefore, it was interesting to uncover the stylistic techniques used by Diana Musila and Babra Chepkoech in their popular songs to expose patriarchal oppression in the selected songs. What subliminal messages do these two singers use to unravel the inner workings of patriarchy?

2.5 Knowledge Gaps

From the foregoing review of literature related to the subject of this research, it is evident that women, whether it is in Chesaina's writing about the Maasai or Kabira's about the Agikuyu; whether it is Simatei's writing about the Kalenjin or Kabaji's writing about the Maragoli; whether it is Finnegan's observation about African women or Mboya's reading of Adichie's two novels, and many more, are portrayed as being subordinate to the menfolk. It is upon this portrayal that this study had established a gap in the selected popular songs on which this study was based: to interpret and analyse the portrayal of women in the popular songs of Musila and Chepkoech (two Kipsigis women) then establish how these women contest patriarchy oppression.

This study sought to fill gaps relating to context of study, methodological considerations and content areas. For instance, the works Kabira (1993), Thiong'o (2012) and Wanjiru (2015) focused on songs drawn from the Gikuyu community. It was thus necessary to also explore songs drawn from the Kipsigis community as they respond to issues of patriarchy. Meanwhile, Nyairo and Ogude (2005) studied only one Luo song, which did not offer sufficient data to draw sufficient data to generalize on matters of patriarchy. The same methodological challenge was seen in Simatei's (2010) study in which songs were sampled randomly making it difficult to draw specific thematic issues. Other studies have examined different content areas although they provided insights to the present study. These include Kabaji (2005) in his study of Maragoli folklore, Korir (2013) in a study of Kipsigis gospel musician, Joel Kimetto's songs, and Mboya (2010) on the African novel, specifically the work of Adichie Chimamanda. It was thus noted that there was a gap on studies focusing on patriarchy in the selected songs composed and sung by Kipsigis artists. It was also important to examine these songs from the woman's perspective, which was achieved by sampling women's singers and their music and deploying Elaine Showalter's theoretical lens of Gynocriticism.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This section detailed the research design and methodology that were used in the investigation. The chapter opened with an identification and explanation of the research design to be adopted in this study. This was followed by a review of the target population, sample size and sampling procedures that were utilised. The chapter then explained the data collection tools, procedures and data analysis techniques for the thesis. The last section identified the ethical considerations for the research.

3.2 Research Design

This study adopted a qualitative research design which involved interpretation, analysis and description of data. Qualitative research design was useful when collecting information on social issues such as is the case in this study. Kothari (2004) observed that descriptive (read qualitative) research aims at finding facts that result in the formation of important principles of knowledge hence provide valid solutions to the implied problems. Primary data was collected by closely listening to and watching selected popular songs stored on compact disks. Those songs that had content related to the topic of this study were selected for interpretation and analysis. Secondary material included academic materials: magazines, theses, published journal articles that were relevant to the stated problem.

3.3 Target Population

The target population were all the songs performed by the two popular singers, Diana Chemutai and Babra Chepkoech. Both of the musicians were chosen because, at the time of the study, they were the most trending in terms of their popularity and response to their music according to social media survey and ratings by Kipsigis-based radio and television stations (mainly Change FM and Kass FM/TV). Therefore, the researcher deemed that these two artists would provide sufficient sampling frame for the songs needed for analysis in this study. The researcher proceeded to purchase the CDs and DVDs containing the songs needed. The songs were bought from local distribution centres in Eldoret, Kericho and Bomet towns.

3.4 Sampling Procedure and Sample Size

This study purposively sampled ten popular songs by two artists who sing in Kipsigis language, namely Diana Chemutai Musila and Babra Chepkoech. Sampling was thus done by listening to the lyrics of the songs of each of the selected artists until the researcher was convinced that saturation point had been reached. The inclusion criterion was songs that touched on male-female relationships, women and men's roles in society and that employed language in a creative way to deliver their messages. Songs that did not contain the themes and styles relevant to this study were excluded.

3.5 Instruments of Data Collection

Data was collected by close-reading and critical interpretation of the lyrics of the songs sampled. Observation of audio and video performances of the same songs also enriched the depth of the researcher's auditory and visual stimulation of the critical interpretive response to the songs.

3.6 Data Collection Procedures

The collection of primary data began with a cursory listening to the songs by the two selected singers which was followed by a close reading of the texts, namely the selected songs' lyrics. The researcher then watched and (re) listened to audio-recorded forms of the songs to identify elements of performance and production that were relevant to the research objectives. Then, the researcher examined the overall composition of the songs in terms of accompaniments, structure of performance and sound to identify different features of patriarchy and stylistic engagements used by the singers. In all these procedures, the researcher used pens, paper and a laptop to record notes from the close reading and observation of the selected songs. The researcher also reviewed library materials like academic articles, books, journals and previous theses and projects to gather secondary data. Secondary data was collected from different libraries such as Kisii University Library, Moi University's Margaret Thatcher Library, the University of Nairobi Library and Kenyatta University's Ultra-Modern Library. Data was also gathered from various internet sources. The collected data was sieved to ensure only relevant information was analysed.

3.7 Methods of Data Analysis

Once all the data had been collected, the notes were arranged, analysed, interpreted and discussed in relation to existing literature. The research employed in-depth analysis of the content/meanings of the song-lyrics to critically examine their use as space for contesting patriarchy oppression. According to Lindolf and Taylor (2002), qualitative researchers seek to preserve and analyse the situated form, content and experience of social action, rather than subject it to mathematical or other formal transformations as happens- in quantitative research. This study thus analysed content derived from selected songs.

3.8 Ethical Considerations

To ensure originality, the researcher acknowledged all the sources cited and provided full details of those sources in the list of references using APA style (6th edition). The researcher checked the thesis report for plagiarism using Plagiarism Checker X (version 2020) software. Any sections that were identified as duplicated from other sources were rewritten.

The songs were obtained purposely for the study and not for commercial or personal gain. Therefore, the songs have been used to show contestation of patriarchy. Further, permission was granted from Kisii University and NACOSTI in order to carry out the research.

CHAPTER FOUR

DATA ANALYSIS, INTERPRETATION AND DISCUSSIONS

4.1 Introduction

This chapter presents the results and findings of analysed data based on examination of the contestation of patriarchy in selected popular songs by Diana Chemutai Musila and Babra Chepkoech. The research employed in-depth analysis of the song-texts to critically examine their use as a space for contesting patriarchal oppression. This study purposively sampled ten songs from two secular artists who sing in Kipsigis language, namely Diana Chemutai Musila and Babra Chepkoech. The selected popular songs were qualified to have the information that the researcher needed to fulfil the study objectives. The usage of the simple past tense here implies that the singers belonged to the two disparate designations at the time they had sung the selected songs. Both of them were chosen because, as stated earlier, they had produced numerous songs in their fields that, together, provided a huge pool of the target population for this study. The presentation, interpretation and discussion of findings followed the study research objectives.

4.2 Contestation of a hierarchical gendered point of view in the selected songs of Diana Chemutai Musila and Babra Chepkoech.

The selected songs' lyrics that are analysed here illustrate how songs communicate information regarding female gender. This also refers to looking at gender stereotypical that is communicated through Kipsigis songs. This categorisation is based on relative presence or absence of specific features and personality traits. Literature reviewed (Gallee, 2016) showed that the following categories can describe male and female stereotypes that are portrayed in secular music. Women can be categorised as emotional, sensitive to feelings of others, expressive, submissive, nurturing, among others while males can be described as aggressive, dominant, competitive and agentive.

Cameron (2005) indicated that gender roles, behaviours and expectations are expressed through linguistic sites such as proverbs, idioms, and songs. Thus, in regard to this study, songs are speech acts that act as sites where the relationship between language, gender and culture can be

explored and socio-cultural roles and gender expectations unraveled. It is through language, nonetheless, that patriarchy is portrayed as explicated in the subsequent sections of this chapter.

4.2.1 Males as providers

Several of the selected songs portray males as sole breadwinners who are supposed to provide every single item for their households. This study exposed a culture that reduces a woman to a beggar from men for (essential) provisions. This culture can be described as a system of social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females. Chepkoech paints this in her song “Josi Josi” where she sings:

Josi Josi when are you going to buy me slippers?
I have been patient since Saturday
And slippers (a pair) is only fifty shillings

It is thus absurd that society should expect one segment of the adult population to depend on the other for livelihood yet every adult is expected to work in order to earn a living. On her part, Chemutai portrays a situation in which a wife literally begs her husband to support the family in the song “Konon Elifut Joseph”:

Chelele (Wife): Joseph assists me with one thousand shillings.
Joseph (Husband): I don't have.
Chelele: We are dying of hunger/starvation.
Joseph: You can die if you want.
Chelele: Feed us Joseph so that we can live.

The songs demand that a male is judged by the extent to which he can provide for his family irrespective of his physical appearance. In the above song however, the man has failed while the woman has been left with few alternatives. Chepkoech expresses similar sentiments in her song “Josi Josi” in which the man fails to buy his family food as well as clothes for his children. This thus indicts a community's patriarchal structures, something Showalter advocates in the fight against culturally oppressive practices. According to literal feminist

theory, women are sometimes portrayed as illiterate and often relegated to subordinate social status. It is this consternation that can be deduced in the two songs where actors are engaging the challenge of social unification and mobilization through verbal arts that promote social solidarity and political action. Here, we see women who have maintained longstanding discourses and dialogues through alternative strategies, cutting through the hegemony of the written word and patriarchal political discourse with performative oral traditions

4.2.2 Women as Dependents

Patriarchy is a set of social reactions with material bases which enable men to dominate women (Stacey, 1993; Kramarae, 1992; Lerner, 1986; Humn, 1989; Aina, 1998). A patriarchal society is a system of social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females. In most of the songs done by Diana Chemutai Musila and Babra Chepkoech, it can be deduced that the society depicts man, or portrays man rather, as provider while women are supposed to depend on the men. Men are painted as the only ones who can provide for the women as portrayed in the songs and thereby making the men feel superior and occupy higher position in the society, they use their economic advantage to hoodwink and control women with gifts. This painting of men as providers and women as recipients does not mean that women do not provide for their families. The implication here is that whatever tasks women undertake are supposed to complement the men's efforts at providing for and, as a consequence, raising families. Families here (women and children) belong to men. Woman as a girl receives her instruction for her future life from the point of male tradition. As a result, she looks at everything with the influence of the father or male tradition. In the same way, the present study examined how Diana Musila and Babra Chepkoech, in their songs, define aspects of patriarchy, identify strategies that women use to contest patriarchy and deploy literary stylistics to contest patriarchy in their music. Elaine Showalter is interested to explore two critical points, which are, understanding the true nature of women as well as comprehending the attitude the writers has adopted to represent women in their works. She is in nutshell supporting the idea that a woman writer goes beyond writing in that, they are the producer of own text, in their own language, thoughts and further create characters is embodies their feelings , emotions and reactions. Woman “ woman” writer take many roles in their writing

producers of textual meaning, the history, themes, genres and structures of literature. Elaine also introduces the idea feminist criticism which seems to be the foundation of all her work, the tenets of the ideology is how woman reader should endeavour to interpret the text in an independent manner that reveals her aspirations, vulnerabilities, fluctuations, contentment, struggles and foresights. The author also extols the idea that men readers should also place themselves on behalf of women universe and try to understand the text, its meanings, history, themes, and structures of literature. In this perspective the authors create attention to the styles of languages that has been entertained in the literature of all forms, women are portrayed secondary, small voice, suppressed or oppressed and as a luxury. In the same way, the present study examined how Diana Musila and Babra Chepkoech, in their songs, define aspects of patriarchy, identify strategies that women use to contest patriarchy and deploy literary stylistics to contest patriarchy in their music. Elaine Showalter is interested to explore two critical points, which are, understanding the true nature of women as well as comprehending the attitude the writers has adopted to represent women in their works. She is in nutshell supporting the idea that a woman writer goes beyond writing in that, they are the producer of own text, in their own language, thoughts and further create characters is embodies their feelings , emotions and reactions. Woman “ woman” writer take many roles in their writing producers of textual meaning, the history, themes, genres and structures of literature. Elaine also introduces the idea feminist criticism which seems to be the foundation of all her work, the tenets of the ideology is how woman reader should endeavour to interpret the text in an independent manner that reveals her aspirations, vulnerabilities, fluctuations, contentment, struggles and foresights. The author also extols the idea that men readers should also place themselves on behalf of women universe and try to understand the text, its meanings, history, themes, and structures of literature. In this perspective the authors create attention to the styles of languages that has been entertained in the literature of all forms, woman are portrayed secondary, small voice, suppressed or oppressed and as a luxury.

The song *Josi Josi* by Barbra Chepkoech reveals her portrayal of females as being dependent on the whims of men for their survival. This is seen in the expression that the women are being requested to wait patiently for a gift of slippers that costs only fifty shillings. This is seen in the excerpt below:

Josi Josi when are you going to buy me slippers?

I have been patient since Saturday

And slippers is only fifty shillings

I asked and you replied that slippers are as expensive as buying a car

The woman in the song is pleading for understanding of the man for her predicament. A pair of slippers is vital for the wearer here, the woman who is the singer in the song. She however cannot buy it for herself because she is supposedly broke. The song alludes to the reality in the community where majority women, the economically disadvantaged, are generally not expected to have any money on themselves, earned or borrowed. The woman in this song is therefore an emblem of the many women in the Kipsigis community that are totally dependent on their men for money and what money can buy.

Another thing that portrays the woman in a very helpless situation in the song is the fact that she had waited since Saturday, Saturday here used symbolically to mean waiting for a long time for something so cheap. This song portrays the womenfolk as victims of circumstances who must be at the mercy of men for their survival. Being a woman producer of art as Showalter avers, Chepkoech has thus used her power as an artist to highlight the plight of women and thus expose patriarchy to critical appraisal in order to establish alternatives to this oppressive system.

Similarly, the man's reply that slippers are as expensive as a car is the singer's (artist's) way of exposing the vanity that is patriarchy in the eyes of Kipsigis women. Comparing slippers to a car, a terrible misnomer, reeks of arrogance. The man is simply telling the woman that he is the final decision maker, whether she likes it or not. This curt reply is aimed at silencing the woman, yet it is probable she works as hard, if not even harder, as the man. The question of power thus becomes important here: The man feels superior while the woman is made by the social norms in the Kipsigis community to be subservient to him.

The song, *Lagochu* by Diana Musila, portrays women as an abandoned lot: He leaves home early and gives me nothing

And he knows we have children to provide for

When he comes back, he also wants something to eat.

This excerpt reveals the condition the singer (a woman) is grappling with. She laments the lack of care and concern from her man. This kind of neglect most likely subjects her to psychological violence/torture. Some men who were accustomed to domestic violence in their homes right from their youthful days most likely grew up to adopt violence as a way of handling family disputes. Also, abuse of women tends to be more common in families with low socio-economic status. This is so because of the psychological feelings of insecurity and ignominy associated with inability to cater for one's immediate needs. Returning home carrying nothing for the kitchen only to demand to be served food is the height of domestic abuse. Therefore, although patriarchy may induce abuse of women, it is not the actual cause, and it is possible that violence against women would even occur in a matriarchal culture as long as factors such as personality disorders persist. Highlighting this violence means that Chepkoech has done what Showalter calls uncovering and dismantling oppressive patriarchal cultural aspects. This research contends that exposing an irresponsible man in a popular song sends a strong message not merely to the adult male folk but it also sends a warning signal to the teenagers who are yet to found their own families: That they will also be exposed should they not mend their ways, realising that embracing the path not taken by the preceding generation would be retrogressive.

The song *Lagochu* by Chelele reveals that women are beasts of burden in patriarchal societies. Despite not getting any support from men, they are supposed to take care of their families. Women seem to be treated like donkeys, rummaging, reaching and gathering for food while facing almost impossible circumstances. Men have been presented as irresponsible, and arrogant alcoholics who wake up early in the morning to join binge drinking with their friends

and when they come back home, they return with nothing to buy household items: No money to buy food, clothes and pay school fees and yet demand to be given food.

Literally, most men in the selected songs as indicated in this song have abandoned their homes and responsibilities and so that women are now left with very few options in spite of being tasked with the burden of feeding the children. This is a common reference in an irresponsible patriarchal society. Portraying women this way supports Showalter's take that art can help uncover and at the same time dismantle certain aspects of a people's culture that are oppressive to women. Thus, singing about a man who demands food which he had not bought in the first place puts men of such ilk not merely to shame but also to ridicule. This has the potential of bringing about attitudinal change to society which would help front the struggle for women's emancipation. By emancipating women in the selected songs, it is probable that men will also be emancipated for it is antiemancipation for men to sit idly by all day long only to return home in the evening and demand that they be served food for which they had not worked. Working toward equity in this area would thus be more rewarding than continuing the perpetual push for dominance by one over the other.

4.2.3 Men as Gossips

Women have been portrayed as gossips

In the song *Bunyot* by Diana Chemutai, we see that men are portrayed as gossipers than women

It doesn't bear fruit but always makes me go back to square one

He wants to wear descent clothes, to shave my
hair,

To go to church – you husband you want to die

Don't bring gossips/ remours to my house! – yousatani

Ane kokikotunon kasit – kotunon, kotunotunon

Aba bokit koristo

Ako tome kiganyorun komalinda nebo tamnet

Ationyin akachabenen mokimo – shetani shindwe

Diana Chelele

I will come to Silibwet on Friday, you come and write a newspaper

I will be coming with a friend

Using the vehicle KBF which is black in colour

Time us with a video recorder and close your mouth lest flies enter it.

BUNYOT -TRANSLATION

This implies that women are seen as persons who pass rumours, make decisions based on hearsay, they are nosy parkers and appear not to remain silent (big mouth). When this song is sung and repeated, members of the community will not believe that a men can keep secrets. Men are portrayed as careless and loose mouthed. This implies that the society believes that women are gossips and may spread wrong information easily compared to other gender members in the society.

4.2.4 Men as Violent

Another theme that emerges from analysis of the songs provided in this study is that most men in the selected songs are wife batterers which is a trait that is associated with a patriarchal society as explained by Stacey (1993) that “Violence and subjugation of women has been used as a form of domination of women where patriarchy establishes some set of social reactions which enable men to dominate women”. Evidence that wife battering is dominant in the two

artists' community can be seen in the excerpt from Barbra Chepkoech Bunyot in both "Lagochu" as well as in

"Mekwame" as follows:

Lagochu

He has caused me lots of injuries

It's better for him to kill me rather than oppress me

Mekwame

When you married me, I was hot like a new matatu

You have battered me until I look like a broken Probox

It's really painful, it is really painful

When he starts beating you like a donkey

When he starts tormenting you like they don't know you

From the above-quotes, violence against women seems to be predominant in the two artists' community, presuming the selected songs are reflexive of the real-life situation there, and that this violence is evidently condoned by the society. It seems to be something that takes place over a long period of time ('until I look like...' L2) without legal or societal intervention. The excerpts from the two songs above have presented a situation whereby it is clear that gender violence is so regular and spontaneous. Gender Based Violence seems to be used by men on the pretext of disciplining women, coercing them, intimidating them and blaming them for the shortfalls in the union (marriage). As can be seen from the two songs, men have a tendency to misuse their masculinity to express themselves and that is why they beat their wives like

donkeys, turning them from matatus (valuable means of transport in Kenya) to Probox (often misused means of transport in Kenya because they are often overloaded resulting in premature breakages) from the Mekwame song. This shows that there is so much widespread violence in the two artists' society. This is comparable to the popular classic Kiswahili twist song by Daudi Kabaka (downloaded in 2020) called "Pole Musa" in which Musa's wife (persona/voice in the song) laments about being beaten as if she is a donkey, which has really taken a toll on her physical appearance. Chepkoech thus vindicates Showalter's theorisation that the fight for gender equity ought to be approached from a cultural perspective because it is in culture that patriarchal structures are deeply entrenched.

Men are equally exposed as lazy, irresponsible, crude and cruel and so the violence they mete out to women is a way of masking their failures since songs show that they have already absconded their duties. This is demonstrated in "Babainyun" by Chelele where a man is said to have become "the best customer of alcohol in the village" thus thoroughly shaming his family. The man has not been able to pay his daughter's fees, the reason she has been sent away from school. They spend much of their time in alcohol dens and when they return home, they take their frustrations to their wives as shown in the same song (Babainyun) where the man blames his wife for making their daughter 'grow horns' when the daughter demands school fees instead of being married off to an old man. Men have also been exposed as insecure and that they are ready to start fights at the slightest provocation while blaming their wives for their own (men's) shortcomings. On being asked by his daughter to be responsible, he curtly responds:

Girls should not play with me

You are asking me for money when I don't have some
for drinking with friends

I will kill you; I will slap you thoroughly

Your mother is to blame for your deeds

This is a clear demonstration of the man's rashness and readiness to degenerate into violence. His death threats against his own daughter portrays him as a scoundrel not worth the name he is supposed to be identified by: fathers are supposed to be the pillars that support their families, not the instruments used to pull them down. His behaviour is thus sure proof of the level of insecurity facing men in the Kipsigis society and the lowly they can stoop in order to retain patriarchal status quo while relegating women to the status of the downtrodden. The songwriter has thus managed to show clearly that wife battering is a common phenomenon in the selected songs and it causes bodily harm as well psychological disturbances whose magnitude, if established, could shame the community. The fight for gender equity therefore, as Showalter speculates, ought to be rooted here in order to transform the singers' community's attitudes and approaches to the relationships between men and women therein.

However, women seem to be ready to tolerate infidelity and irresponsibility from their husbands for the sake of their marriages. Chepkoech demonstrates this in "Lagochu" thus:

I have heard he has another woman (madam) whom he hides from me.

It was better he brought her home direct Madam – Why are you hiding and allowing my husband to buy you meat Why don't you come home we drink sugarless tea together

This researcher argues that this song (Lagochu) has been used as a medium to expose the nature of patriarchal culture: It hurts both the women themselves and the children these women purport to protect while staying in abusive marriages. The usage of drinking 'sugarless tea' is indicative of the want prevalent in this family, want brought about by mere negligence, not by misfortune beyond the man's reach. This agrees with Chenorff's (1979) assertion that making songs is not a way of expressing ideas, but rather a way of living them. Messages portrayed in songs mirror the dominant and hegemonic ideas about social life and sexuality, and the selected songs are far from being merely a passive pleasure. They perform the role Showalter prescribes for artists:

Actively contesting patriarchal oppression! That these women stay put in these abusive relationships would be interpreted from two diametrically opposed perspectives: One, that due to the deeply rooted patriarchal structures in the two artists' community, such women rarely

figure out lives/existence independent of marriage. They perhaps see men in the community as irresponsible brats and that rarely are there any responsible men who will treat them better. Instead of leaving, exposing themselves, in the process, to more ridicule from the patriarchal society, they decide to put up with the current sticky situation. Two, that they see divorce as an exotic concept that is ruinous to family. They thus decide to attempt to change their condition within marriage rather seek separation and/or divorce.

4.2.5 Men as Alcoholics

That alcoholism is prevalent in the selected songs is self-evident; men spend their days in drinking sprees oblivious of the problems their families are faced with. Chepkoech's song "Josi Josi" indicates that the society reflected in the selected songs seems to condone excessive drinking among men to the extent that it has become the norm rather than the exception. Society seems to have accepted that men can waste all their money on alcohol while fully abdicating their responsibilities to themselves and to their families. Chepkoech's (Waridi) sings in "Josi Josi":

Of what use is your money Josi? Only alcohol, women,

Smoking and drinking again and again

When I ask you for money you don't give me,

Yet you say you love me – Josi Josi

This song clearly depicts Josi as someone interested in drinking, smoking and chasing after women for sexual gratification. He seems to have money for these but lacks that which the wife asks for to cater for the family's needs. Equally, an excerpt from the song by Chelele or Diana Chemutai titled "Konon Elifut Joseph" depicts Kipsigis men as excessive alcoholics who will not spare anything including selling household items and livestock only to end up in drinking sprees:

4.2.5.1 Chelele: Why did you sell the cow Joseph?

4.2.5.2 Joseph: That is my cow.

4.2.5.3 Chelele: You spent the money in drinking alcohol.

Another song which speaks volumes about men's love for alcohol is one by Diana Chemutai titled "Babainyun":

The things visitors brought for mum in a visit "toror"

You have taken away to give out in exchange for alcohol The hens I have been keeping,

You are competing with the hawks in taking them away.

From this excerpt, it is clear that the man in the song is absolutely irresponsible, so irresponsible that he has become a petty thief who steals gifts brought to his mum by visitors. He has even become a 'hawk' that steals chicks from home. This kind of behaviour must be widespread, the reason it has been condemned in a popular song. Being a negative cultural trait in patriarchal societies such as the selected artists' community, this study argues that this negative trait, stealing what ought not be stolen, has to be discarded.

Showalter's case for artists using their creations to contest such oppressive traits is thus vindicated by Chemutai. It is probable that as days and years go by, this irresponsible behaviour will be curbed.

Male as Decision Makers

The two songs provide a setting of a patriarchal society where decision-making and power rests with males with female taking subordinate positions. In this set up, gender discourses are inherent. Through analysis of the discourses under study, men have been portrayed as the decision makers in their families. Women on the other hand should be treated like children where men create rules which women are supposed to abide without questioning to the extent of being supposed to explain their mistakes.

1. MEUS KWONDO - BY DIANA CHEMUTAI

Do not be away from her wife for long

When you go out, come back in good time (early) to make her happy Inform her about her mistakes

Do not beat her anyhow

All women are the same, it is only that you should take care of yours.

The discourse shows that males are the heads of the family and their decision is final. To confirm this, Wanjiru *et al.* (2015) research found out that the power to make decisions belong to men and the work of women is to obey orders from men. Therefore, female members (wife) have to contend with the decision that is going to be made by the male member. This implies that females are supposed to be passive consumers of male decisions in the household. In agreement with the research, Wambura (2016) also found out that men were constructed as strong, protectors and providers. However, the lyrics point out that it is not regularly that women are totally excluded from decision making, in some situations some women question the decisions they make as can be seen where the singer asks the listener why do women quarrel with their husbands. The males are not only restricted to make decisions on the family level, but at community level.

4.2.6 Men as Immoral

Another emerging patriarchal structure found in the selected songs is the issue of men engaging in infidelity, whereby even though the woman depicted in the song by Chepkoech seems to see obvious signs that the husband is unfaithful, she seems to accept this character without questioning or protesting it. The reason is that many women are forced to stay in such marriages because of their children. Divorce is shunned and the woman is always blamed for a broken marriage. This is depicted in an excerpt from Barbra Chepkoech's (Waridi) song "Josi Josi" where the singer laments: "Of what use is your money Josi? Only alcohol, women." The singer here (a female voice) is resigned to the fact that her husband's money is useless because it does not help his family meet its daily expenses. This is also depicted in Barbra Chepkoech's song "Lagochu" in which the husband wastes his money on alcohol and sex (infidelity) instead of using it to better his family's condition. This drunk is symbolic of the men in this community.

This kind of revelation is an instrument the artist uses to struggle against this socially hideous behaviour among the men in the selected songs. The oppressed woman in the song equally emblematises the women in the selected songs who struggle to raise their children in spite of the hardship they grapple with due to their husbands' lack of love and concern. The women's refusal to openly fight their husbands is a creative method intended to keep the community intact, realising that open antagonism between men and women in any society has deep-seated ramifications that cannot be gainsaid. This creativity is what Showalter envisions in her theorisation.

Similarly, another song by Barbra Chepkoech's called "Meus Kwondo" suggests that infidelity in the selected songs is very high to the extent that reckless men go after other men's wives. This is called marital infidelity. The song goes:

You are required to take care of her, to make her neat and presentable

So that you do not go after other people's wives who have been taken care of by their husbands

The singer here talks about 'going for other people's wives' so casually that one would be forgiven to think it is an everyday occurrence. Such questioning of certain undesirable cultural traits by artists is what Showalter advocates in the fight against patriarchal oppression.

Equally, men who engage in marital infidelity are said to deny their wives conjugal rights. In Chemutai's song "Bunyot", a married women laments: "I arrived wearing prostitute's clothes - inner clothes - I don't care/ He denies me my rights." The singer here is evidently protesting a serious injustice done to her by her husband. This study argues that such abusive relationships are not worth their name. When a married women justifies her scanty dressing (I arrived wearing a prostitute's clothes) on the basis of having been denied her conjugal rights, she is actually saying that she too can engage in extramarital affairs. It thus emerges that men fail to take care of their families because of alcoholism and its attendant marital infidelity. Alcoholism and promiscuity seem to be an effective tool for propagating oppression of women and so it is

an exhibit of patriarchal culture. This is what literary feminism urges artists to present in order for society to feel indicted. It probably has the potential for bringing about change to society.

4.2.7 Men allowed to oppress women

Another theme emerging from the selected songs is that patriarchal cultures would tolerate interference in marriages by the in-laws (from the husband's kin). They thus gleefully involve themselves in the affairs of their son's family. The in-laws seem to be so manipulative to the extent of tormenting the woman being described in the song "Lagochu" by Chelele (Diana Chemutai). The reason the woman is being oppressed is that she is not independent and so cannot make independent decisions. That she must involve her in-laws in decision-making is characteristic of a patriarchal society in the Kipsigis sense of patriarchy. As defined earlier, a patriarchal society is a system of social stratification and differentiation on the basis of sex, which openly provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females. Chemutai thus sings:

I wish it was only my husband oppressing me,

They have all oppressed me - even my brothers in-law

All of them including my sisters-in-law

May you die all of you

Leave me alone.

This researcher argues that any society that denies an adult her freedom of thought and in the process demands that she involves them (that society) in making decisions that concern her management of her household is a failed backward society. Society cannot claim to be civilised when a section of her citizens (married women) cannot think independently yet they are adults with full citizenship rights. Showalter thus approves this singer's exposure of this kind of culture that must be discarded to attain full democracy.

In the song “Chuki” by Diana Chemutai, the husband is portrayed as being oppressive and insensitive both as a human and as a husband. He can decide to do anything to his wife regardless of the fact that she is a human being who has what Shylock terms as “eyes, hands, bodily organs, a human shape, five senses, feelings, and passions” (Shakespeare, 2003, p.121-122). The singer sings about her husband:

You (husband) hate me for no reason and no mistake

It’s like you just want to oppress me

You report me to the police for mistakes I did not know

Right now I am at the police station

The song writer has portrayed the community reflected in the songs as having rules and norms that are very biased against women as well as the ones which are skewed towards oppressing women and safeguarding men. This song by Chelele also exposes another aspect of women being subjected to violence through local police. A woman has been taken to a police station on trumped-up charges and she is trying to fight for justice, as can be seen in this song by Chelele: Men are ready to go to any lengths to oppress women. So, cruelty is part of the cultural practice in the society reflected in the songs, something that ought to be discarded. The artist has thus done what Showalter urges in literary feminism. Using art to fight against patriarchal oppression. This study notes that when society seems to be broken and dysfunctional by tolerating a lot of injustice against women, revision of what has become all too familiar to everybody ought to be done in order for men and women to harmoniously coexist.

A Woman has been Portrayed as a Nurturing

This was the main discourse that appeared in many songs that the researcher reviewed. According to the songs, a woman should be at home to ensure that everything is in place. She is supposed to build, rebuild, nurture. Even where a man is destroying the family because of violence, alcoholism, On her part, Diana Chemutai’s female voice in the song “Bunyot” sings:

I may end up dying here - I will not give up

When I buy a sufuria he takes it away – I don't know
to where

When I bring a chair, he sells it, he takes you back to
square one

When I bring meat, he argues – who bought this meat?

I am tired trying to make this marriage work

The extract in the song implies that a woman should stay at home and do the home chores. If she goes out, there will be a total mess at home. This represents the notion that women in Kipsigis culture are supposed to sacrifice their self fully for the family even where it is risk to her life. While the men are rare at home, they have to ensure that their husbands and children are served well and those who have daughters, it is the obligation of the mother to train them on how to perform domestic chores so that they will know when they start their homes.

4.2.8 Women as Submissive

Another emerging aspect of patriarchy found in the selected songs is the issue of men being depicted as careless and irresponsible while women seemingly appear to have no choice but to stay in the marriage despite their men's shortcomings. The analysis of the song "Josi Josi" by Chelele has established that the community reflected in the selected songs is extremely patriarchal and that it is designed such that men are supposed to provide everything for their households (from major things like school fees, medical fees, dowry) to 'small matters' (which include providing food, paying debts for shops, daily feeding of the family). Women are supposed to sit pretty at home and wait for their husbands to bring them food. Women seem not to have empowered themselves to provide family basics. "Josi Josi" thus introduces a woman who is begging her husband to give her Ksh. Fifty Shillings to buy slippers. She too begs him for food for her children and money for salon (hair-do). Strangely, men seem to enjoy the state of deprivation and total dependency on them by women as a tool for manipulation and seeking submissiveness from women in spite of their (men's) apparent failure in providing for their families. Effectively, this dependency has rendered the women highly vulnerable to abuse and

exploitation, something men wish remained forever. Showalter's take that art can be used to fight oppressive patriarchal structures thus becomes handy in this interpretation.

This dependency is depicted in "Josi Josi" where the oppressed woman sings:

I borrowed money for salon, you denied me

I borrowed money for dress, you refused to give me

I borrowed money to go and visit parents, you denied me

A common trait of a patriarchal culture is that it rates women lower than men in status, and concomitantly, women are oppressed by men in patriarchal cultures. Hence, many blame violence against women on patriarchy. I argue that there are factors that are particular to certain men that are often responsible for violence against women, the major ones being personality disorders. Personality disorders such as borderline and anti-social personality disorder characterised by traits such as alcoholism, depression and drug dependence, which in themselves weaken inhibition, thereby making women abuse more likely to occur. Koskei (2018) looks at stereotypical constructions of gender in the selected (secular) songs. She notes that the selected (secular) songs portray men and women in different ways as evidenced in the choice of words used by the musician.

This in a way has influenced the struggle to bring gender equality in the society, vindicating Showalter's take that art has the capacity to expose undesirable cultural practices thus increasing the probability of bringing about societal change.

4.3 Contestation of Hierarchical Appropriation in Selected Songs of Diana Chemutai and Babra Chepkoech

The review of literature reveals that patriarchy is contested on different fronts and platforms in society. Protests demanding social justice as the alternative to an unacceptable status quo have been mounted in response to war, political and social inequality, poverty, and other constraints

on economic and development opportunities. Although social justice is typically thought of as a political agenda, many justice movements have used music as a way of inviting and maintaining broad-based participation in their initiatives.

From the findings integration of music and social justice seems to be deeply entrenched in the two songs, it is similarly entrenched in the identity and culture of the community reflected in the songs, a community that it is understood today primarily as culturally constitutive.

Contesting patriarchy means using available mental resources to produce various tools which can effectively counter the effects of patriarchy. Art is one such tools. From the selected songs, it has been established that the following ways can be used to contest patriarch.

Seeking Economic Empowerment

Women in the selected songs seem to have come to terms with the fact that they need to be empowered economically so that they can survive in a highly patriarchal culture. Chelele has been able to describe the levels of deprivation and disparateness in this society which favour men at the expense of women. In “Lagochu”, vulnerability of women has emerged prominently. Women thus must emancipate themselves from the chains of oppression, lest they remain permanently captive to the retrogressive aspects of patriarchy. She sings:

I wish I would become young again

I will not get married but choose to be independent
Because if I had a job my husband would respect
me

But because I do not have, he despises me. If it was possible to become young again, I will go stay alone in a rental house and This song aptly captures the extent to which women are oppressed. The singer wishes she were able to turn back the hands of time so she refrains from ever getting married. She too wishes she had a job, probable referring to a white-collar job. She insists that she would then live in a rental house. It is not clear why she would prefer to rent a house rather than build her own. This study reads this as the singer’s resignation to the reality

in the selected songs where men rarely allow their daughters to inherit land. She thus speculates that she would rent a house for herself rather than own one.

On her part, Diana Chemutai's female voice in the song "Bunyot" sings:

Let me move my business away from here, I may end up dying here - I will not give up

My money has made me suffer; I don't enjoy it - my pocket

He (husband) has not even paid my dowry, but despises my parents - he has not given my parents even a cat

This is a clear indication that the songwriter is using the aspects in the song to promote emancipation of women from oppression and deprivation, by advising them to seek for more education, independence, jobs and social mobility. The two singers thus address the same issue prescribing what would help women stand on their own two feet: economic emancipation. This is what Showalter's aspiration, that art might be used to contest culturally undesirable traits.

Persuasion

The selected songs seem to suggest that feminine power of persuasion has been grossly underestimated and misrepresented. Even women are able to exert themselves through persuasion by wielding tremendous power through silence, patriarchal cultures tend to overlook this. The writers of these selected songs use persuasion as a tool to fight patriarchal society. Through her song "Josi Josi", Barbra Chepkoech's female voice persuades society to sympathise with her by exposing her husband's stinginess, irresponsibility and conceit:

Josi Josi when are you going to buy me slippers?

I have been patient since Saturday

And slippers is only fifty shillings

I asked and you replied that slippers are as expensive as buying a car

Of what use is your money Josi?

Only alcohol, women,

Smoking and drinking again and again

When I ask you for money you don't give
me, Yet you say you love me – Josi Josi

Why do you cheat that you love me?

You don't give me money for food

You don't give me money to buy things in the market

You don't give me money to buy clothes for children

Josi Josi, I will shout at you, I will shout at you

By exposing her husband in a song as an irresponsible wasteful drunk, the female voice in the song attracts society's attention to the vices the man here commits. Being a microcosm of this society's male folk, the man here is shamed. This would probably send a warning signal to the rest of the society which has the potential of turning things around. By not resorting to physical violence, the women ensure they survive in this oppressive culture as they work toward realising a better tomorrow.

Besides refraining from direct confrontation with their husbands, women presented by the two songwriters seem to have perfected the art of pampering and spoiling their husbands as a strategy or technique to survive in the patriarchal society. The women regularly massage the men's egos by heaping praises on them. Chelele's song "Konon Elifut Joseph" shows the female voice refer to her husband as "Father of my children, father of Chepng'eno" as she

requests him to give one thousand shillings. This flattery language is meant to help her achieve her survival objective. Women seem to have understood that if they pamper their men with praises, cajoling, coaxing, and use of flattering messages, they are able to win them and get what they want. At the same time, it has emerged from the songwriters that some women use sarcasm in their effort to woo their husbands, while men seem not to mind or are not aware that some praises may not be genuine as can be seen in the song “Josi Josi” by Chelele” where the female voice poses: “What exactly can you do for me to make me happy?” This indirect way of luring the man to soften his heart and probably do something for his wife, use of frequent discussions between the spouses, to name but a few, suggest to men that women are weak and deserve to be treated fairly. This is basically how women survive patriarchal oppression in the community reflected in the selected songs. Art thus serves a feminist agenda here, echoing Showalter’s theorisation.

Controlling and Nagging

Nagging seems to be a tool which has been used extensively by women portrayed in the songs as a form of communication. Nagging here involves repetitious, pestering or continuously urging an individual for a favour, a request or to act on a certain piece of advice. In this case, what emerges from the songs is that women are repeatedly making requests, and the men repeatedly ignoring them. They end up in quarrelling each other because nagging appears to be more nauseating, though it does not ordinarily provoke men to outright violence. This is so because women want to avoid being more aggressive while continuing to repetitively request for what they want until the men comply with their requests. Sometimes, the woman gives up her attempt to persuade her husband to give in to her demands. This is aimed at avoiding nasty confrontations. Nagging also seems to be used by women as a way to control their husbands since women in the selected songs are portrayed (see the song Joseph) as weak, insecure and fearful; but here women seem to use nagging as a tool for fighting the patriarchal society in that the nagging is used to portray women (disguised) as fearful and weak thus creating an illusion of powerful and superior men. Power thus rotates here, creating a Foucauldian (1980) chain. The following song by Chelele (“Konon Elifut

Joseph”) supports the foregoing argument:

Chelele: Joseph assists me with one thousand shillings.

Joseph: I don't have.

Chelele: Joseph assist me with one thousand shillings.

Joseph: I have told you I don't have.

Chelele: Why are you making me suffer Joseph?

Joseph: How am I making you suffer?

Chelele: Why are you making me suffer?

The wife here repetitively requests for money from her husband while the husband repeatedly responds in the negative. This trend is observed in Barbra Chepkoech's song "Josi Josi" below:

Josijosi when are you going to buy me slippers?

I have been patient since Saturday

And slippers (a pair) is only fifty shillings

I asked and you replied that slippers is as expensive as buying a car

The husband here is adamant. He totally refuses to purge. This could be interpreted either as being irresponsible or being totally arrogant. He tends to believe that there is nothing the wife could do.

It is upon this that the wife perhaps threatens to leave him as shown in Barbra's song "Mekwame":

I can't do this anymore wee

I am not coming back

My love what have I wronged you?

You have begun trying me, what have I wronged you?

You have begun yelling at me, what have I wronged you?

Who is like you?

You have started tormenting me

You have started beating me

The songwriters above have presented a situation in which women in the selected songs seem to have recognized that they hold a special place in society based on their roles as mothers of children which the community seems to value very much. This investigation deduced that women also seem to play a pivotal role as the glue that connects in-laws and extended families besides keeping homes alive, the reason women can even threaten to leave their husbands (meaning that they shall go with the children) which is detrimental to the husband's clan as well the entire community as a whole.

Barbra's song "Mekwame" presents a scenario in which the woman threatens to leave her husband, never to return to him. This return to her parents would break the marriage thus cause a huge loss to the man. This struggle to assert herself is what Showalter urges women to do: use art to front feminist agendas.

Seeking Recognition

Kipsigis women believe that it is paramount for their husbands to pay dowry and introduce them to their (husbands') parents in order to earn the respect that is associated with being legally recognized by both the families. Patriarchal societies seem to put a lot of effort into building bridges between in-laws. Women seem to have recognized this. Lines from Chelele's song

"Ikanye" where the female voice demands to be formally introduced to her husband's family since she is tired of living in a rental house in various towns vindicate this way of thinking:

Take me to your home and show me to your parents x2

We did not elope to stay in rental houses x2

Also, women are seen mocking their husbands as failures since they have not paid dowry for them as seen in song "Bunyt" by Chelele whereby the singer says: "Or you think my parents were paid camel as dowry." Similarly, some women are seen threatening to end the marriage if the husband will not abide by the women's demands to pay dowry. This is similarly seen in cases where fathers of daughters are seen looking forward to receiving dowry from their daughters' husbands as demonstrated in the song "Babainyun" by Chelele:

Maybe you want me to fight with your mother,

The cows I have seen, you want to refuse me

Unless you are not my daughter

In conclusion, it seems women felt/feel more secure in environments where their husbands have paid dowry for them, the dowry which seems to be a tool used to fight patriarchal culture as exhibited in the songs herein. This tool, when properly utilised, gives women a semblance of real power because they effectively have turned the tables on the men's clans by making the opposite of patriarchy reign: a case in which demands from women are met. This is the kind of art that Showalter advocates, an art that propagates a feminist agenda.

Exposure and Unmasking the Society

A woman in Kipsigis songs seems to have reached a point of no return and now they are left with no option but to expose their society's excesses against them. This is seen in the selected songs where the songwriters have dedicated themselves to expose the ills and difficulties facing women in the society reflected in the selected songs. Songwriters seem to have deliberately decided to expose the rot of alcoholism, negligence of duty, and gender violence.

In the song "Bunyot" by Chelele, the singer says "I am tired trying to make this marriage work, it's like taking good care of the bull of kibaiba" to indicate that men are seen as full of ego and they have abandoned their families while the women are forced to speak out against these injustices. Men seem to use deprivation as a tool to demand and manipulate women as can be seen in the song "Josi Josi" by Chelele, the singer sings:

When are you going to buy me slippers?

I have been patient since Saturday,

And slippers is only fifty shillings,

I asked and you replied that slippers are as expensive as buying a car

What is being presented here is a dysfunctional and disintegrating society. Women have refused to give up as can be seen in the song "Bunyot" by Chemutai:

I have tried put it right with clay, it can't work,

I have tried using cement; it can't work no use,

I have tried using ugali, it can't work.

However, women seem to have reached a point that they are tired of trying to remain silent or being complicit in the evils they are subjected to. In the song "Bunyot" by Diana Chemutai, the singer cries:

I am tired trying to make this marriage
work It's like taking good care of the bull of
kibaibai,
It doesn't bear fruit but always makes me go back to square one

The woman in the character says she is tired of mending a broken pot, and from the song she narrates all that she has been going through. Men are exposed as being very violent, negligent, and insecure. When one listens to the above song, they empathize with the woman and are left with no option but to support her decisions to break the silence and if possible, end the marriage. The songwriter is ready to unmask the pain and deeply hidden secrets of patriarchal structures which oppress women since it is only through talking that women can fight injustice.

The song by "Lagochu" Chelele laments:

Why are you hiding and accepting my husband to buy you meat

Why don't you come home we drink sugarless tea together

You think that man is wealthy,

You don't know that his land is like a tongue,

And has nothing in it.

The song shows that women are ready to expose their husbands for using falsehoods to lure them to be submissive and yet the men have left their families in abject poverty. The brave women seem ready to confront society's hypocrisy and expose it as can be seen in the song "Sugarless Tea".

Minimising Conflicts

The analysed songs show that women in the community reflected in the songs combined a number of strategies to contest patriarchy on different fronts and platforms in society especially

where it involves oppression, wife battering, domestic violence and general aggression against women. The sampled songs show that most women persuade their husbands to be responsible. Equally, the women try to be very submissive to minimise the frequency of abuse meted out to them by their husbands. In the song “Bunyot” by Diana Chemutai:

There is nothing you can do to recover a broken pot

It will break, it will burst

I have tried put it right with clay, it can't work

I have tried using cement, it can't work
no use I have tried using ugali, it can't
work.

This song portrays the singer as having despaired; she has come to a point she believes there is not much she can do to realize a change for the better in her husband. She mentions her attempts to mend a broken pot, something she has sadly realized is an impossibility. This research contends that although most women believe they can fight for their marriages, this song demonstrates that not all battles are going to be won. The tone of resignation in the female voice announces the fact that at times the best win is a loss. It is thus probable that this relationship could end up in dissolution, giving the woman the latitude to enjoy her freedom or lose that freedom later by trying out a new relationship.

In conclusion, the study contends that women have had to devise survival tactics in their lives in order to sustain their marriages and to keep their families intact by minimising conflicts, trying to earn a living without depending on their spouses, exposing the injustices and unmasking the society. Their existence in society though marred by injustices and oppression by menfolk is a manifestation that women need redemption.

4.4 Gendered Hierarchy of Authority in the Selected Songs of Diana Chemutai and Babra Chepkoech

Patriarchy culture exhibits several traits and ideas that form an ideology which justifies the attribution of gender differences between male and female, with goal been to explain why male should dominate female. We see this even in figures of speech and the composition of different forms, styles like pitches, durations, timbres, silences, musical gestures all are able to portray certain narratives which express and communicate the experiences and the ideas of composers (Ballantine, 1983). The forms, sounds and structures of speech are able to portray and communicate a certain meaning (Monelle, 2000). This is the basis through which Rogers (2013), suggest a thorough scrutiny of lyrical content to understand extent to which themes of gender stereotyping are prevalent throughout the society. Guck (1994), focus on the theme of gender normalization and attribution to behaviors and objects that take two sets of entities which is feminine and masculine.

Women Blamed for All Wrongs at Home

The main theme in two songs is gender attribution towards society behaviours. In this case throughout the two songs we see an attempt to blame women for all wrongs that happens at home while men are portrayed as the one who finally have a solution to family conflicts even though in reality we see men being the real trouble make at home. The songs are acting as lenses to see the society which attribute behaviours to gender. At the same time we see woman be viewed as homemakers who are supposed to be at home taking care of children, chores and animals. Society has coined derogative names for women who constantly travel, she is viewed as the one who is always loitering and home destroyer. This is converse to the way men behaves, they are always in alcohol den and shopping centre having delegated all responsibilities to women. Chelele song Bunyot, we see women been constantly described by men as children who are naïve, indecisive, always consulting their husbands even on petty matters and require permanent supervision even at basic chores. On masculine side, men are

given all symbolism of honour which simply suggest a society that create songs to uplift males in the society. Males are described using all form of symbolic words, “father of my children, wise, head of family, foundation and pillar in the society, rescuer”. This is otherwise ironic considering in the same song we see men being exhibiting behaviours of carelessness, irresponsible, wife batterer, and alcoholics. This has gone to the extent of society justifying why women need to be beaten and to be disciplined so that they can perform their duties with obedience. The song we see that even women are taking canning positively and appreciate it as a way of correction after mistakes. The songs are also portraying men as the head of family and pillar of the family. He can decide to sell cow, piece of land without consulting their spouses and children. In the two songs, we can see a deliberate construction of gender identity in the society using stereotypical messaging which encourages gender stereotypical view of the society

Use of Hateful Stylist Language to Portray Women

There is also a tendency towards a negative or hateful portrayal of women in using figures of speech. These proverbs restrict, confine and seclude them. When asked on whether they accepted the gender stereotypes as individual identities reflected in secular songs, for example through use of metaphor, simile, allegory, and idioms (also called idiomatic expressions). All these are words or phrases that are not meant to be taken literally because they imply that their meanings cannot be deduced merely by studying the words in the phrases. Idioms offer advice on various issues of life besides transmitting underlying ideas, principles and values of a given culture or society. Idioms are combinations of words that have figurative meaning(s). They have been used extensively by the two songwriters and have helped them to make the songs sound more natural in Kipsigis cultural settings. Idioms are fixed in structure (and meaning) which implies that if one changes any of the words in the phrase, the phrase will not make sense anymore. Style thus is the literary element that describes the ways the author uses words in order to pass across certain messages. The style that the author adopts greatly affects not only how their work is received but also the way readers interpret the meanings presented in or that come out of that creative work of art. In the song “Binti Osama” by Chelele, *write a newspaper* is a phrase used to mean to frequently write large quantities of text. In this case, the female voice in the song is warning the young man who always stalks her and reports her to her

husband (on her whereabouts) that she will be in Silibwet town on Friday. She is no longer afraid to be reported to her husband.

She similarly reprimands and extols the young man to mind his own business and leave her alone since she is faithful, mature and responsible to take care of herself. This implies that Men in Kipsigis community have a habit of controlling their wives to the extent of employing a spy to monitor their partners' movements and this is what the song writer is aggressively fighting against. This song compares with Nyongesa wa Muganda's (2020-year the song was downloaded) song "Ouma" where the singer rebukes Ouma for being ill-behaved. In Wa Muganda's song, Ouma is advised not to keep on tracking his wife whenever she goes to the market because women are expected to take care of themselves just like the singer's grandmothers did. In Chelele's song, the female voice identified as Binti Osama emerges as a feminist who is ready to take men head on and fight for her rights in the society. She blatantly dares her husband's informer to meet her on market day at Silibwet, armed with his tools of trade so he would record her rendezvous with her lover:

I wonder why you want to teach me to be organized

Yet you are disorganized yourself

Wherever I go you follow me using a motorbike

Whoever I greet you tell my husband

Haraka, quickly, I will destroy you

I will come to Silibwet on Friday, you come and write a newspaper

I will be coming with a friend

Using a vehicle which is black in colour

Time us with a video recorder and close your mouth lest flies enter it.

In the song “Binti Osama” by Chelele, *write a newspaper* is a phrase used to mean to frequently write large quantities of text. In this case, the female voice in the song. The singer here is thus unequivocal telling men that trying to tame their women is an exercise in futility. This vindicates wa Muganda’s advice to men: women tame themselves! This type of art is what Shawalter advocates in a bid to win the war against patriarchy oppression of women.

Another idiom used by Chelele in her song “Binti Osama” is *Bull of Kibaibai*, an apparent reference to the singer’s husband. What emerges here is that the husband is careless, irresponsible and clumsy in all aspects. The man does not provide for the family but will bring visitors to eat everything including children’s porridge. The man is being compared to a cat. To make matters worse, the man sells household items including with impunity. The behaviour is so barbaric that the singer says that she has given up trying to recover “a broken pot”. Another aspect that emerges is that the singer is dealing with an insecure man who accuses her of infidelity despite the fact that he denies her conjugal rights. The husband is indeed a bull of Kibaibai, a castrated bull capable of bellowing only, nothing more. Shamefully, he has not even paid dowry to his wife’s parents as is the custom of any responsible man. Chelele uses the song to show the pain women go through to keep marriages amidst violence and irresponsibility apparently exhibited by men in her society. However, the solution the singer suggests is women standing on their own two feet. In the song, the woman finally stands on her own two feet and refuses to take care of a broken pot. This struggle against culturally oppressive practices is the idea fronted by the feminist theorists here.

Idiom Used as means of Communication

Idioms are used in the Songs to depict how male and female actors in the selected songs communicate with one another. We can see in the song Babainyun - women use mainly use nagging as form of verbal communication while men seem to prefer threats, physical arguments; communication through other as a form of communication:

When did this girl grow horns?

Girls should not play with me

*You are asking me for money when I don't have
some for drinking with friends.*

I will kill you; I will slap you thoroughly

Your mother is to blame for your deeds

In the social or public situation, all behavior has meaning. Gesture, expression and posture reveal not only how we feel about ourselves but also add up to an entire arrangement that embodies cultural values (de Villiers and Cheminais, 1994). In Moscovici's (1984: 9) words, "representations are prescriptive, that is they impose themselves upon us with an irresistible force.

Depiction of Women in the Selected Songs

It also emerges that in most of the selected songs, female members are characterized mainly as dependent on male attention; sexually pursued and pursuing; beautiful; jealous; childlike; desperate for men; and exhibitionists. *Bunyot* By Diana Chemutai (Translation):

I arrived wearing prostitute's clothes – inner clothes – I don't care

*I arrived wearing prostitute's clothes – inner clothes – I don't
care He denies me my rights.*

The way the selected songs are represented, depictions of gender roles are especially consequential. The way main actors in the Songs are represented inform and directly impact our personal identities, sense of self: and social roles and behavior. Details of our social behavior are symptomatic revelations of how a sense of self is established and reinforced in any given culture or society. Our sense of self, in turn, reflects and cements the social institutions upon which a cultural structure rests.

Idioms Used to Depict Domination

Idioms are used extensively to depict Gender roles and images are extensively common in the selected songs as they reflect where they are seen to emphasis on exterior looks over interior substance. In Diana’s songs, Babanyun **Father**: Maybe you want me to fight with your mother

The cows I have seen, you want to refuse me.

Unless you are not my daughter.

They are also reflective of our society's promotion of male superiority, privilege, and dominance over females in numerous mediums. In the society as depicted in the song by Diana, there is celebration of image, it may make men think what really matters about women is looks and not character, or maybe what matters most about women is how she dresses or what she does, and not necessarily what she believes, or thinks.

4.5 Styles of Communication in The Song in The Song “Chuki - Diana Chemutai (Chelele)

Idioms are extensively used as idiomatic expressions being words or phrases that are not meant to be taken literally which implies that their meanings cannot be deduced merely by studying the words in the phrases. In the song by Diana Chemutai the following idiom is used:

TRANSLATION: CHUKI - DIANA CHEMUTAI (CHELELE)

Idiom: You sent me to Hague

The poor doesn't have a voice in the presence of the wealthy/ rich

But the Kenyan laws protect us all

You would send me to Hague if you

Were left to decide what to do to me

So that I be hanged while you see.

In the selected songs, communication that takes place between males and females in song is represented by non-verbal communication in form of idiom, the meaning of which is dependent upon the audience's capacity to read meaning into texts. Women are depicted as the ones without a voice which is demeaning to women and portrays them in a subordinate manner. The society deems to have accepted the inferior role of women. Women's voices are depicted as extremely muted, they are under-represented in terms of coverage and grossly misrepresented in all other respects.

Similes and Metaphors

Similes have been extensively used by both songwriters in this research to allow them to make a direct comparison between two things in order to describe the idea they want to convey. Similes use the words "like" or "as" to directly tie two dissimilar things together. By doing this, the simile first takes on the characteristics of the second to give the first a larger meaning/depth. They have been used as additives to the song in a way that it becomes possible to create several emotions, for example, feeling of anxiety, pain, angst, elation, frustration, happiness, to name but a few. In this case, similes act as a spice to the emotional aspect of the society being described in the songs. Equally, these devices are used with the intention of creating a deeper understanding of the thing being talked about by referencing objects, actions or ideas already familiar to the listener.

The following examples illustrate this usage: first, in Barbra Chepkoech's song "Mekwame", gender violence emerges as a problem in the community reflected in the songs. The songwriter rightly captures the audience's emotions by highlighting gender violence thus:

When you married me, *I was hot like matatu*

You have battered me until *I look like a broken probox*

When he starts beating you *like donkey*

When he starts tormenting you *like they don't know you*

It is important to note that Barbara Chepkoech does not just rely on the listeners' figuring out how violence is widespread in the selected songs, she indeed deliberately uses similes for comparison of, for example, "Matatu" and "Probox" to describe the transition a woman undergoes in the hands of an oppressive husband. This study avers that the first two lines of comparison quoted above explain the initial state of the character in the song: "as Matatu" (first line), which epitomizes and embodies an "energetic, dynamic, healthy and elegant individual", who, after being battered by her husband, is left in a state being described as 'look like a broken Probox (second line). This effectively characterises her eminent fall from grace, leaving her dilapidated, desperate, broken and run-down. A Probox car (which is currently very popular in Kenya) is sometimes referred to as "world car", since it fits the description of cheap, usable, versatile, and in most cases, poorly styled. The term "Probox" is often used in a derogatory manner in Kenya to imply hard, troubled as well as everyday life. The two similes have been used following each other to show comparison. This usage of art to fight against patriarchal oppression thus agrees with Showalter's assertion that good art helps women in their struggle against patriarchy.

Secondly, similes have been used to advance character. In Diana Chemutai's song "Chelele", the songwriter makes references to a character described as "Bull of Kibaibai". The singer constantly describes the character of her husband as irresponsible, immature, careless, insecure and undependable using the following similes:

He becomes like a deejay mix, he is like a letter, an encyclopaedia.

You are making a lot of noise like a deejay.

The four similes referenced in the song are a further portrayal of the negative traits of the singer's husband. The similes paint the man as being verbally abusive, vulgar and uncouth because he subjects the family to total shame in the society once he has taken alcohol. The similes are used to help the listener focus on what most women go through in their marriages in the selected songs and the constant effort womenfolk make to live with very toxic and irresponsible husbands. This vindicates Showalter's take that art can indeed be used as a tool to fight against undesirable cultural practices.

Finally, similes have been used in Barbara Chepkoech's song "Lagochu" to describe the kind of want the singer is experiencing in her marriage:

You think that man is wealthy

You don't know that his land is like a tongue

And has nothing in it.

The songwriter has used and created great verbs using similes. In the song Lagochu, Barbara Chepkoech warns or advises the other women pursuing her husband to be aware of the real state of her husband by using a simile to describe the size and state of his land: "You don't know that his land is like a tongue and has nothing in it". In this case, the simile helps the listener to visualize and see the level of poverty of the man even as he brags around to those who do not know him that he is wealthy. The husband spends his time seducing women whom he hoodwinks by his claims that he is wealthy.

Besides similes, the songwriters have used metaphors to paint the condition women are grappling with in patriarchy. Metaphors are seen as usages of words to refer to one thing as if it were something else. Chelele has done this in her song "Binti Osama" thus: You do not know that my husband found me inside a pot of alcohol

Do you think I was good?

The songwriter has used a metaphor to show detailed description of the setting upon which her marriage was founded: inside a pot of alcohol. The singer probable means that she used to be an alcohol brewer or seller. This means she understands what drinking can do to someone and probably how drinking can be done in a manner that prevents the drunkard from degenerating into alcohol dependency. In Diana's song "Lagochu" on the other hand, the singer uses the metaphor *sugarless tea* when she wonders why her husband's lover has not found it appealing to accompany him home where she can join the wife in drinking tea to which sugar has not been added. The singer in Diana's song equally referred to her husband as the *Bull of Kibaibai*, a metaphor indicating the character of the singer's husband which is callous, irresponsible,

empty, macabre, and violent. The songwriter has used metaphor to influence attitude and tone with which she wants the audience to receive the songs. In this case, the songwriter wants listener to understand the level of violence against women in the the representative community. By using this metaphor, the song could nudge the listeners to adopt the mood of anger, frustration and annoyance with the way women in patriarchy society are treated. The metaphor could by extension reveal the level of human suffering, exploitation and inequality in patriarchy societies in general. However, the songwriter wants the listener to experience some hope through the fact that women are presented as resisting the culture or in state of perseverance, something Showalter deems appropriate.

Portrayal of Women in a Patriarchal Society

Similes have been extensively used by Barbara Chepkoech in the song ‘Waridi’ to show how society deprive the role of women in the society. Similes use the words “like” or “as” to directly tie two dissimilar things together. In the selected songs women are portrayed as vulnerable, helpless and financially weak as culture seems to teach us to ignore their plight. The selected songs seem to encourage men to use women as beasts of burden who shoulder all family problems. The songs seem to promote a climate in which our women are undervalued.

‘JOSI JOSI’ by Barbra Chepkoech (translation):

Josi Josi when are you going to buy me
slippers? I have been patient since
Saturday

And slippers is only fifty shillings

I asked and you replied that slippers are as expensive as buying a car

In the selected songs, we see serious cases of separation of labour which is gendered, with the domestic sphere being associated with women and children, the public sphere with adult males" (Jary and Jary, 1991:384). While Jary and Jary (1991) have argued that the splitting of the domestic from the economic and political spheres was, and still is, more ideological than

empirical, the ideological continues to be promoted and is a powerful means to reinforce patriarchy.

Women as Objects

Similes have been extensively used by Barbara Chepkoech in the song 'Waridi' to show how society ignores the role of women in development:

Translation of 'Mekwane' by Barbra Chepkoech

It's really painful, it is really painful

When he starts beating you like a donkey

When he starts tormenting you like they don't know you

Under a system of patriarchy, echoes Madriz (1997), the body of a woman becomes the object of exploitation by males, without feelings. The excerpt from the songs seems to reinforce this view. In the song by Chelele, popular representations seem to suggest that men look at women and women are looked at by men. In the lyrics inside Chelele the popular narratives men are shown to be in control by beatings. This is patriarchy. Moreover, if patriarchy indeed informs our political, economic and cultural systems, as well as our language and unconscious, as Gamman and Marshment (1989) have asserted, then it is not surprising that the male perspective is dominant. In this case one could see that in a patriarchal society, males govern our society by coercion, the gaze may be understood as a kind of male-centered public point of view, or social norms, which in turn, are shaped largely by the media. Generally, social norms, defined by male standards, are not the same for women as they are for men. Specifically, while laws do not restrict women from enjoying public space, one can easily argue that in reality, women are not entirely granted equal access, because women are not judged equally in the eyes of men.

Restriction and Mobility

Metaphors are usages of words to refer to one thing as if it were something else. In the song *BINTI OSAMA* by Diana, a case is seen where a stalker is monitoring Chelele's movement in and out the entire village:

Come hold my tail and follow me wherever I go

Put enough petrol to your motorbike

You are a fool let me tell you, leave me alone

You judge someone in her house

I will carry you on the ground up to boarder Loliondo!

You do not know Chelele – daughter of Osama

You do not know that my husband found
me inside a pot of alcohol

Do you think I was good?

I will come to Silibwet on Friday, you come and write a newspaper

I will be coming with a friend

Using the vehicle KBF which is black in colour

Time us with a video recorder and close your mouth lest flies enter it.

The song quoted above utilizes metaphor which helps to paint a picture of level of disdain and dislike of the behaviour of her neighbour, the woman in the voice seems ready to fight for her freedom of movement (Come hold my tail and follow me wherever I go put enough petrol to your motorbike). In the selected songs, women are viewed as property of their in-laws. While some may argue that women are independent, in the real world of the Kipsigis community, and enjoy equality and freedom (however way one defines freedom), the selected songs draw a

totally different picture: Women are subservient to men. This makes this researcher come to the conclusion that freedom is relative. In fact, women must deal with stereotypical notions of socially approved feminine behavior that can and often do restrict their mobility in the public sphere.

Moreover, because stereotypes shape or frame the way people envision masculinity and femininity and, to some extent, frame each person's sense of identity, humans learn to fit into existing social structures by accepting, as natural, those traits assigned to each group or gender within the existing structure (Goffman, 1979). In addition, as Goffman (1974:21) pointed out: Cultures generate 'primary frameworks,' which render what would otherwise be a meaningless aspect of the scene into something that is meaningful by offering a point of comparison, or a conceptual structure, through which people can digest information.

The study concludes here that idioms, similes and metaphors have been appropriately employed by the songwriters here as stylistic features to not only expose patriarchal structures but also contest them. This contestation is vital in literary feminism because the aim of this interpretive community is to ensure fairness is ultimately realized in the interpersonal relationships between men and women besides using art to strive against patriarchal oppression as Showalter contends. The usages here (idioms, similes and metaphors) have exposed abusive men in the selected songs as being irresponsible family men who resort to verbal and physical abuse of women in a bid to hide their (men's) weaknesses. The men here hide in alcohol and philandering in their attempt to exhibit their macho character which has been inculcated in them by the patriarchal upbringing they have been subjected to.

5.0 CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

Having done an in-depth analysis of the selected songs under the guidance of the objectives stated on chapter one of this study, this last chapter briefly recaptures the main findings of the preceding chapters to establish whether the aforementioned objectives were realized then make

conclusions in relationship to these findings. Finally, this chapter presents recommendations for further studies since gaps always remain whenever new knowledge is generated.

5.1.1 Contestation of Hierarchical Gendered Point of View in Selected Songs of Diana Chemutai and Babra Chepkoech

The study was about hierarchical Gendered Point of View in Selected Songs of Diana Chemutai and Babra Chepkoech. The study found that songwriters unravel the patriarchal notion that regards women as dependent on men. In most of the songs done by Diana Chemutai Musila and Babra Chepkoech, it can be deduced that the society depicts man, or portrays men rather, as providers while women are supposed to depend on the men. Gender violence is also another aspect of patriarchy examined in the songs. Evidence that wife battering is dominant in selected the songs of Barbra Chepkoech such as ‘Bunyot’ and “Lagochu” as well as in “Mekwame” and Diana’s “Babainyun”. Another dominant problem that intensifies problems of gender relations is alcoholism. The study found that alcoholism is prevalent in the selected songs. The singers criticise men who spend their days in drinking sprees oblivious of the problems their families are faced with, coupled with alcoholism is infidelity. For example, it was observed from the study that although the woman depicted in the song by Chepkoech seem to see obvious signs that the husband is unfaithful, she seems to accept this character without questioning or protesting against it. The reason is that many women are forced to stay in such marriages because of their children. Divorce is shunned and the woman is always blamed for a broken marriage. Patriarchy also manifests more sharply in the extended family, particularly where in-laws are involved. For instance, the in-laws seem to be so manipulative to the extent of tormenting the woman being described in the song “Lagochu” by Chelele (Diana Chemutai). The reason the woman is being oppressed is that she is not independent and so cannot make independent decisions. Generally, despite patriarchy elevating the position of men in the Kipsigis society, the female singers show that most men are careless and irresponsible. Meanwhile, the women who are regarded as being submissive are in fact strong as they usurp the roles relegated by men and work hard to raise their children. It has also been shown that the songs represented women as gullible. Chelele song Bunyot, we see women been constantly described by men as children who are naïve, indecisive, always consulting their husbands even on petty matters and require permanent supervision even at basic chores. On masculine side,

men are given all symbolism of honour which simply suggest a society that create songs to uplift males in the society. Males are described using all form of symbolic words, “father of my children, wise, head of family, foundation and pillar in the society, rescuer”. This is otherwise ironic considering in the same song we see men being exhibiting behaviours of carelessness, irresponsible, wife batterer, and alcoholics. This has gone to the extent of society justifying why women need to be beaten and to be disciplined so that they can perform their duties with obedience. The song we see that even women are taking canning positively and appreciate it as a way of correction after mistakes. The songs are also portraying men as the head of family and pillar of the family. He can decide to sell cow, piece of land without consulting their spouses and children. In the two songs, we can see a deliberate construction of gender identity in the society using stereotypical messaging which encourages gender stereotypical view of the society

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5.1.2 Contestation of Hierarchical Appropriation of Space in Selected Songs in Diana Chemutai and Babra Chepkoech.

When analysing the stereotypical portrayals, this study found out that the styles and terms used by songwriters to write their music communicated certain information that influences gender roles in the society, however women are fighting for space in the society using variety of tools. Whereas men are seen as powerful and successful, women are seen to be inferior and subordinate to male persons. The study also explored the social strategies used by the female characters in the selected songs to test patriarchal structures as highlighted in the songs of Diana Chemutai Musila and Babra Chepkoech. From the study findings, it was noted that the singers point to or praise some of the social strategies used by women to contest patriarchy in the community. The men however seem to be praised for the same. At one point, the singer even offers advice to men to be experts during love making, and if suspected by his wife for unfaithfulness, he is supposed to cunningly escape the wrong. For instance, it was noted that most of the songs underline economic empowerment of women as a key way out to help them less-dependent on irresponsible men. In Chelele's song "Lagochu", the vulnerability of women has emerged prominently. Persuasion or argumentation is also evident in the song. In Chelele's song "Bunyot and Joseph", there is an aspect of discussion or argument between the woman and the man. Similarly, through her song "Josi Josi", Barbra Chepkoech's female voice persuades society to sympathize with her by exposing her husband's stinginess, irresponsibility and conceit. Interestingly, besides refraining from direct confrontation with their husbands, women presented by the two songwriters seem to have perfected the art of pampering and spoiling their husbands as a strategy or technique to survive in the patriarchal society. Women also use nagging and control in personal relationship to counter the excesses of patriarchy. Nagging also seems to be used by women as a way to control their husbands since women in the selected songs are portrayed (for example in Diana's song "Joseph") as weak, insecure and fearful. Yet, women seem to use nagging as a tool for fighting the patriarchal society. Nagging is used to portray women (disguised) as fearful and weak thus creating an illusion of powerful and superior men. It is a form of underhand tactic. It was found out that the message communicated through secular songs did not promote equality among members of all genders but promoted inequality. Songs that were sung by male artists undermined women depicting them as lazy and reliant on males to provide for their sustenance. The songs portrayed men as

the controllers of women and the man has the power to decide on whatever he wants irrespective of position that a female has.

The music lyrics also shows that women are just good for entertainment, pleasure and looks while male are seen as powerful. This kind of messages that are spread through secular music contributed to male chauvinism, domestic violence, increased divorces and separation, increased division of labour, insecurity in homes among others effects. The songs also appeared to show that women are judged on how they conducted themselves at home while men could be judged on their ability to provide for their families.

Patriarchal societies seem to put a lot of effort into building bridges between in-laws. Therefore, in the study, it was noted that female characters in the songs take advantage of this need to seek recognition for their effort and contribution to the husband's family. Lines from Chelele's song "Ikanye" where the female voice demands to be formally introduced to her husband's family since she is tired of living in a rental house in various towns vindicate this way of thinking. Additionally, women are seen mocking their husbands as failures since they have not paid dowry. Similarly, some women are seen threatening to end the marriage if the husbands will not abide by the women's demands to pay dowry. A more courageous approach to dealing with patriarchy noted in the songs was that of direct exposure or unmasking of social inconsistencies in social beliefs and practices. Such an approach is used by a woman who feels she has reached a point of no return and is left with no option but to expose her society's excesses against her. Other women seek peace by minimising conflicts with men. This is not a sign of resignation by the women, but a tactic to defeat social expectations of submissiveness by ignoring negative talks or reports about their husbands.

5.1.3 Gendered Hierarchical of Authority in Selected Texts in Diana Chemutai and Babra Chepkoech.

This study further looked at Gendered Hierarchical View of Authority in the selected songs by Diana Chemutai and Babra Chepkoech. Gender identity refers to individual features in relation to population norms and scales of gender traits. According to Wood and Eagly (2015), gender identify reflexively operates as a lens through which gender characteristics in persons

and objects are judged. In this study, the researcher sought to determine the degree to which stereotypes reflected in the selected songs denote self – sex concept.

From the study findings, it was noted that the singers use idioms to poke fun at different aspects of patriarchy. For instance, *write a newspaper* is a phrase used to mean to frequently write large quantities of text. In this case, the female voice in the song is warning the young man who always stalks her and reports her to her husband (on her whereabouts). In Diana's song, the female voice identified as Binti Osama emerges as a feminist who is ready to take men head on and fight for her rights in the society.

Similes and metaphors are also used to allow them to make a direct comparison between two things in order to describe the idea they want to convey. They have been used as additives to the song in a way that it becomes possible to create several emotions, for example, feelings of anxiety, pain, angst, elation, frustration, happiness, to name but a few. Equally, these devices are used with the intention of creating a deeper understanding of the thing being talked about by referencing objects, actions or ideas already familiar to the listener. In one song, a woman describes herself as being hot like a *matatu* when she got married. After long years of beating and abuse, she has become broken like an old Probox car or like a donkey. One man who is irresponsible, immature, careless, insecure and undependable is described as the Bull of Kibaibai, meaning that the man spends time in fun sprees but neglects his own family.

5.2 Conclusion

From the findings of this study, it has emerged that songs move beyond being a medium of entertainment to being instruments for transmission of culture besides functioning as tools for exposing patriarchal oppression. The study has so far established that secular songs' lyrics can shape the perceptions and views of community members towards gender issues. Overall, the selected songs were found to be very conservative with traditional themes appearing to be common in the fifteen songs studied. The influential role that music plays can influence construction of gender in the society. In this case, Diana Chemutai Musila and Babra Chepkoech use songs to expose patriarchal structures in the selected songs, give voice to disadvantaged females and inculcate survival strategies in them in their attempt to contest

patriarchy. Analysis of the two artists' songs reveals that songs are a perfect medium of passing information and acting as a bridge to teach cultural practices and norms. Through the songs, the audience is able to learn something about the selected songs in terms of norms, taboos, spirituality, rituals, beliefs and perception of reality. Through the songs, the listeners get an opportunity to understand the intricacies and details of patriarchal societies. In the case of the two singers here, the main theme that emerges from patriarchy culture is its tolerance of violence against women whereby domestic violence ensures women face the real danger of losing status, incurring health problems and economic deprivation whereas men are allowed to be irresponsible, alcoholic and promiscuous.

The songwriters are acting as a bridge to unmask the suffering of women under patriarchy set-ups. What becomes clear is that gender violence is accepted as a way of life and as a tool to subjugate women thus prompting them to unquestioningly obey men. The songs are able to expose the highhandedness and hypocrisy of men. The selected songs reveal glaring inconsistencies associated with patriarchal societies: women are almost always patronised, even by men who clearly fall into the category of imbeciles. In a way, the two songwriters have acted as freedom fighters, providing the downtrodden (mostly women) with a means to express themselves. They also challenge the society to change and adopt new ways of living which discourages gender violence. The songwriters advocate independent-mindedness of women and a need for their self-sufficiency which would perhaps ensure they are not dependent on the goodwill and the mercies of men. The artists equally advise women to go back to school and obtain an education that will give them the power to better their lives and their society at large. The selected songs also function as a tool for women and society to vent their anger, frustration, hurt and disappointment. Additionally, the songwriters have attempted to expose the hypocrisy of the society towards gender-based violence. Through the songs, the listener is able to establish the level of vulnerability of women in patriarchal society. Another thing that emerged from the selected songs is that the songwriters have utilized their creativity to communicate patriarchal tolerance of violence against women as well coupled with advancement of socio-economic isolation of women. Women deprivation thus emerges as a critical aspect of patriarchal societies. This suggests that the globalised music is gendered at its very core and as a consequence its racial, gender and class values are mirrored at the local

level. On the contrary, they perpetuate gender hierarchies by reinforcing the linkage between women and body instead of promoting the linkage between women and subjectivity. A further conclusion is that although music is able to bring into public discussion issues of gender inequalities, there are usually actors who have the power to control its impact as the two-case study has shown. This means that gender emancipation will depend on how much society is willing to change their views on gender. Music could be a powerful vehicle for change in gender relations, as it was in the two artists' selected songs.

Finally, the selected songwriters have extensively used several structures of language which include idioms, similes and metaphors. Similes have been used by the two songwriters to capture the emotions of the audience on matters concerning gender violence: pain, elation, frustration, happiness and anger. The study also shows that the songwriters have used idioms very effectively to portray the nature of norms in patriarchal societies. Idioms have also been successfully used to create an understanding of ideas which the listeners are familiar with, for instance the plight of women in the society. On the other hand, metaphors have been extensively exploited by the songwriters to create analogies between the twists and turns of life in patriarchal societies, and highlighting how the two genders relate with each other. Metaphors have also been used to show how alcohol affects society. Ultimately, metaphors have been used to make references to behaviours of men in patriarchal societies as well give a detailed description of behind-the-scenes life in patriarchal societies. The selected songs thus represent the men-women relationships in in patriarchal societies.

5.3 Recommendations

Based on the findings of this study, the following recommendations were made:

- i. Popular songs in general are used not only for entertainment but also to address issues of great concern for society. In the same fashion, the selected songs serve to entertain and educate people on issues affecting the community. These issues include but are not limited to women's issues. There is need for composers therefore to develop music that portrays both positive and negative aspects of the lives of both men and women, after all both genders live in real communities where life is not a bed of roses.

- ii. Due to the prevalence of patriarchy, the pursuit of gender equality became known as a women's issue, and, true to that fact, women have primarily been at the forefront of advancing the feminist agenda. However, it is important to note that gender parity is good for both men and women, and, as such, even men can join, and have indeed joined, the struggle for equality of genders. Though the selected songs did not yet point to that equality, one hopes that it is probable in future. With this in mind, it would be interesting for literary critics to conduct a study that sets out to establish the trajectory of gender conflicts in literary texts (such as songs) are likely to take in patriarchal communities such as the Kipsigis of Kenya and what this portends for the future generations.

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APPENDICES

APPENDIX I: *CHUKI* – BY DIANA CHEMUTAI

Chuki bila sababu, wala makosa.

*Ni vile tu huwa unataka
kuninyanyaza Ili sasa nimo
kituoni cha Polisi.*

Jirani ee.... Chuki ya nini

Naomba ni sikilise ni kueleze

Huyu mtu alikuwa rafiki yangu

Alipoona nimefaulu kimaisha akawa akaniandama kichinichini.

*Wewe ulinitumia wezi wanivamie kila kitu changu,
kwangu wakani pokonya*

Kesho yake nikakupata na vitu vyangu

uliona mimi sijali ukaziuza eh x2

Naona umeniandama kwa wingi sana hata sina sauti ya kujitetea

Sawa, tuende kotini tujue ukweli

Na ujiandae ujibu maswali yangu x2

*Jirani ee chuki ya nini, mbona unataka
niangamie*

Maskini hana sauti mbele ya wadozi

Lakini sheria ya Kenya inatuokoa

Uamuzi ingekuwa yako ungenipeleka Hague

Ili ninyongwe ukiona x2

Afande ee, sina makosa usinifunge sina makosa

Ninaogoba kulala jela, ooh

Yesu, oh mwana daudi.

Jirani eeh chuki ya nini

Mbona unataka niangamie.

TRANSLATION: CHUKI - DIANA CHEMUTAI

You (husband) hate me for no reason and no mistake

It's like you just want to oppress me

You report me to the police for mistakes I did not know

Right now I am at the police station

Neighbour Jealousy for what?

Policeman I beg you to listen to me

This man was my friend (husband)

When he saw that I have succeeded in life

He began to attack me secretly

You (husband) sent me thieves to attack me

They took all the property I had

The following day I found you with all my property

You sold the property when you saw that I didn't do anything.

I can see you are all after me

I do not have a voice to speak for myself

Let's go to the court so we can know the truth

You get ready to answer my questions.

The poor doesn't have a voice in the presence of the wealthy/ rich

But the Kenyan laws protect us all

You would send me to Hague if you

Were left to decide what to do to me

So that I be hanged while you see.

APPENDIX II: CHUKI – BY IN KANYE – DIANA CHEMUTAI

I mutan kongwong ooh Fabi iboiborjon sigik x2

Kimakibangan ketorokan kebogemongoten landit x2

Moyoni onget en go siiwe kasi

Kiatoragan abakach sugul, kolyan meriren sigikyuk x2

Linda babanyun timin kochengatan oo Fabi x2

Matindoi mama kalyet kilenenine nekioldon x2

Kimwawan chorwennyun kole kikibir mama ak kewon x2

Mwochin sigikuk koba konyon, anibuchaketike eeh x2

Inabwat ale mami mama gaa ago kiabagach sugul eeh x2

Inamande awaal ingwek arogennioh fabi x2

Uon tot komos babanyun ak korongjon ketit batai x2

Bet ayate tirisiok sioker ne nyone x2

Onetge murenik, yonkomut lakokab biik, omut koba kaa

Mat ombaranaten en landisiek

Nebo koron ometegee.

Lagochu mi taun chechang ko ma en chemenywan

Ko chebyosok akichek, onetge

Otach lagok, ak onet ole kisoptoi

Matibur kou kimi kiy ne kiituu ooh- kinyone buch

Ak ibore kiit ata ooh? Kisoman koit ata? Kiabare ibo kumbaro

Oripge matagai on asiebak.

TRANSLATION: INKANYE BY DIANA CHELELE

Take me to your home and show me to your parents x2

We did not elope to stay in rental houses x2

I do not accept to remain in the house while you go to work.

I left school to marry you, why don't you have mercy on my parents x2

My father is out of home looking for me x2

My mother has no peace, she is blamed for my disappearance x2

My friend told me my mother was beaten and sent away from home x2

Tell your parents to go to my home otherwise I will hang myself x2

I think of my mother who is not home and I have left school x2

When I go to buy vegetables, I fear

My father may come out from nowhere and beat me

I open the windows during the day to check who is coming to my house.

Men, learn to take your wives (people's daughters) to your parents.

Don't roam about staying in rental houses

Tomorrow, you separate with them

These twilight girls never intended their lives that way

And you mothers, learn to accept your daughters-

In-law the way they are, and teach them

Don't behave as if you brought wealth to your marriage

You came with nothing

Don't ask "has she gone to school?" What level of education did she attain?

Take care otherwise I will destroy you.

APPENDIX III: LAGOCHU - DIANA CHEMUTAI

*Ndomo lagochu kioweksei konyon
Kigaigai kin omi kaa, kiomi komie
inamuita kabisa nebo lagochu,*

Anibuch abimanike anan aee sumu

Kikondean lobutik, kot komeotoku

Kigaigai kobarah oitugul kosir kousouson

(Ui ankotun chebo kobet

Ak a bachegee oo kiasoma ak kitunenon arusi)

I nawe kibarua kole kaomemen

Ako mondo subui ako mugonon kiy

A kongen kole mi lagok cheribon akwongkyi

Koringoitu akine komoche chekiome

Kor agas kele mi madam nekeunyounyi

Kagaigai koteteunen konyon konaisian

Amu usoni kiuson koamun ine

Lakini mokomi nafasi

*Madamyat – irobe taban olin ak
Ketilun banyek, nimennyon ine kekwer
Ndubja, sikastaten.*

Inisisike ibare tinye nee boiyondonon, ibak

Imbararet koni ngelyepta, nekosengeng mami kiy.

Ndakiwegu minginotet kotokirowegu

Akomekitunon besio kot atonondochige

Amun ndo kiotinnye kasit kotoiyweon chichi

Lakini nguni motinye kogere kole makiy

Ndobotunon inne kewekwon nguni

Awendi ak kot agesunen ak ameny landit, ak aam chekosich.

*Lee chome ngokegeron kokomuritu nea
Lakini ndoloche gee kebore kewono? u
ketililiitu?*

Ale kimotilil kin imutwoni?

Tame inayae chuto, ami anege

Kigoyoyomchonge baka bomurwek

Koyoyomyomchonge kamatisiek chekigosich lagok

Meyakma,

Mekwanne

LAGOCHU TRANSLATION

1. If it were not for these children, I would go back to my parents It was better when I was at home, I was staying well Let me persevere for the sake of these children.

He has put me lots of injuries

It's better for him to kill me rather than oppress me

2. When I go work for people to get money, he says I am roaming about He leaves home early and gives me nothing

And he knows we have children to provide for

When he comes back, he also wants something to eat.

3. I have heard he has another woman (madam) whom he hides from me.

It was better he brought her home direct.

Because the oppression I am suffering is because of her But no more.

Madam – Why are you hiding and accepting my husband to buy you meat

Why don't you come home we drink sugarless tea together

You think that man is wealthy

You don't know that his land is like a
tongue And has nothing in it.

4. I wish I would become young again

I will not get married but choose to be independent

Because if I had a job my husband would
respect But because I do not have, he
despises me.

If it was possible to become
young again, I will go stay alone
in a rental house and
Eat what I get

5. He likes when I become dirty at home

But if I become clean and dress well, he

Will ask "where are you going today"? Why are you clean today?

Was I not clean when you married me?

6. I wish it was only my husband, oppressing me,

They have all oppressed me even my brothers in -law

All of them including my sister - in-
law May you die all of you?

Leave me alone.

APPENDIX IV: BINTI OSAMA – BY DIANA CHEMUTAI

Kiokwong ibanganan ako mebanganat

Ui tugul ole kowe isubwon ak bikibiki

Chi tugul neka kigigatge imwachini

chitanyun haraka, quickly,

kiomusmusin au?

Weri chichi ,nan amwaun

Silibwet ko gaa eeh, ama lazima inai

Biik chekagat en town,

Ani ndenai ne kagagat ak ibirji chitanyun,

Imuton polis ano? Bak inimwa komwawan

(Abak mengenon,aa cheptab Osama

Kitupche ak kiriamiti Haraka masaa –
yaani chapchap musmusation).

Nyon nomwon any kotutiet ak iyakatan komie

Inyit mwanik bikibiki cheyome keguren buiywet

Ikosengeng neen amwaun, maane nekirwokyin

Kiruoget ne kirwokyin chito eng konyin

Achuten riverse ibak agoi bonder

Loliondo Ala ikose buch , Chelele

binti Osama.

I bak mengen ile, kinyorjon

chitanyun Teret orit nebo

kangarek inisisike ilen
kiamie?

Anyone sili Friday nyon sinyoisir kosetit

Kibwone ak bebiyot age
Kibunu KBF netui
taimennech en baa orit Ak
video recorder ak iger kelek
ibak

Mengochut kalyangik

Iyoege kou you ingom ak itishani biik

Mungarosiekab siri ko inye nengweti biik

Longun OTC sigas kiit ne chomu kasyolet

Aamarin ibak ak alogun marindet

Aaa cheptab Osama eeh

En olinbo Mugango eeh

TRANSLATION: *BINTI OSAMA*

I wonder why you want to teach me to be organized

Yet you are disorganized yourself

Wherever I go you follow me using a motorbike

Whoever I greet you tell my husband

Haraka, quickly, I will destroy you

You man, let tell you

Silibwet is home, and you don't have to know
everybody I greet in the town

Even if you get to know those I greet and tell my
husband, Which police station will he take me?

You don't know that he tells me whatever you tell him.

Come hold my tail and follow me wherever I go

Put enough petrol to your motorbike

You are a fool let me tell you, leave me alone

You judge someone in her house

I will carry you on the ground up to boarder

Loliondo! You do not know Chelele – daughter of

Osama

You do not know that my husband found
me inside a pot of alcohol

Do you think I was good?

I will come to Silibwet on Friday, you come and write a newspaper

I will be coming with a friend

Using the vehicle KBF which is black in colour

Time us with a video recorder and close your mouth lest flies enter it.

You are pretending as if you are wise

You sell people who are doing their own business

You board OTC vehicle and you will see

I will dirty you and force you to wear a skirt.

APPENDIX V: BABANYUN – BY DIANA CHEMUTAI

Babainye itinye kimangingit

Kokiwe sugul kokawa mama imbar

Le keitu ak moromet nemi barak,

Amu nee korok olin bo tembea?

Father: Kole korut au kuinet en chepto?

Ane netokurjinge karusiek?

Iteboun tongibisiek, ni mosich chekieton ak choronok?

Atononosie lakwani kou sait nguni, ramet, akerite kogercheu mengok

Bongonin komet

Eee momi betut neitu koibaibai

Kasisiek tugul koyae mama kityo

Mami betut newendi imbar

Ago mushara komaitu kotugul

Uon inye komaimae kotasoman

Agere ale igase tasib kitunon

Agot ndo kelu boiyot nebo ibindangung

Tuguchu kigii pchin mama en toror

Kiimustaen iwebesenen maiywek

Ngokenikyuk chekotobosobosi

Korisambut obelike ak chesireroik

Father: Mshara kitienen mushara

Koritotyech aibu eng oldo tugul

Ii kastomaiyat nebo changaa eng kokwet

Mami acha kota keba kanisa

Aini sugul kokewonuon meliban

Father : Alen imache keyai samasol ak komet

Man : Tuga che koroker iyetenon, iya komelakwenyu

Daughter: Chon u boskililusieki?

Dad: Tuga che amoche

Daughter: So inguno imache sandet nelianat yekerate beek ak iyae cheuchu?

Father : Kole tuga che amoche

Daughter: Mawendi kot, mamenye ibak

Mewendi, kole mewendi?

Father : Koirumoge, osunye

Koorumin osunye,

Ane ne iwokyini?

Kaasongililin osunye ak alotinn kora

Daughter : Ak kaachunde ibak?

Father : Tonon ibak

BABAINYUN - TRANSLATION

The things visitors brought for mum in a visit “toror”

You have taken away to give out in exchange for alcohol

The hens I have been keeping,

My father you are troublesome

I went to school; my mother went to the shamba

You arrive from roaming about shouting at us

First of all, “How is the place where you were roaming about?” **Father:** When did this girl grow horns?

Girls should not play with me

You are asking me for money when I don't have some for drinking with friends.

I will kill you; I will slap you thoroughly

Your mother is to blame for your deeds

There is no day you arrive home when happy

All work at home is done by mother

There is no day you go to the shamba

And your salary doesn't reach home when it is all

Daughter: It is like you no longer want me to go to school

I see you want me to get married early

Even if it means I get married to an old man of your age.

The things visitors brought for mum in a visit “toror”

You have taken away to give out in exchange for alcohol

The hens I have been keeping,

You are competing with the hawks in taking them away.

You have ashamed us everywhere

You are the best customer of alcohol in the village

There is no longer need to go to church

I have been sent home from school because

You did not pay school fees.

Father: Maybe you want me to fight with your mother

The cows I have seen, you want to refuse me.

Unless you are not my daughter

Chelele: Those cows like bicycle?

(Daughter)

Father: Maybe you want me the to do something bad to you

Daughter: So, you what kind of a son- in-law when drink a lot and do bad things?

Father: I have said I want cows

Daughter: I will not get married; I will never stay in marriage!

Father: Are you not getting married? Are you not?

You are dying please

I will kill you

Are you shouting at me?

I will beat you

Daughter: Shame on you, I have escaped!

Father: Stand there, stand there

Daughter: No No

APPENDIX VI: MEUS KWONDO - BY DIANA CHEMUTAI

Mous kwonyik murenik mous kwonyik

Meus kwondo nebo kaa mama toto

Mama toto konyolun iribkotililit simesubote

Chebo biik chekikerib

Chorus:

Meus kwondo *2

Meus kwondo nebo kaa mama toto*2

Olchin tukuk chemoche mama toto (ingoryet)

Rotyin metit agine kou chebo biik

Kolach ingoryet nekoit mama
toto

Ak imutate kosoita mama toto.

Amatiloitunen mama toto yemanda isib iitu sikobaibait

Ak imwochini makossa matibir a bir

Kerke kwonyik tugul kobaten irib nengunget.

TRANSLATION- MEUS KWONDO

Men do not frustrate your wives*2

Do not frustrate the mother of your children

You are required to take care of her, to make her neat and presentable

So that you do not go after other people's wives who have been taken care of by their husbands.

Chorus:

Do not frustrate your wife

Do not frustrate the mother of your children

Buy her what she wants, like clothes

Give her money to plait her hair

Like other people's wives

Make sure she wears the latest fashion

Take her for outings

Do not be away from her wife for long

When you go out, come back in good time (early) to make her happy

Inform her about her mistakes

Do not beat her anyhow

All women are the same, it is only that you should take care of yours.

APPENDIX VII: KONON ELIFUT JOSEPH - BY DIANA CHEMUTAI

Chelele: Why did you sell the cow Joseph?

Joseph: That is my cow.

Chelele: You spent the money in drinking alcohol.

Joseph: Me? I didn't.

Chelele: Where will we get milk for the children?

Chelele: Where will we get milk for the children?

I

Chelele: Ani konon elubut Josep.

Joseph: Che mi ano?

Chelele: Le kakoi kobarech rupet.

Joseph: Obekun ibak.

Chelele: Isobeech ooh Joseph.

Chorus:

Chelele: Toreton elubut ooh

Joseph: Che mi ano?

Chelele: Toreton elubut Joseph

Joseph: Kolenjin motinye.

II

Chelele: Ile isereton Joseph

Joseph: Ak nee iman ooh chepyoset?

Chelele: Ene si isereton Joseph?

Joseph: Kalyanen.

Chelele: Iyoldoi tuguk Joseph

Joseph: Achon?

Chelele: Iyoldoi tuguk Joseph chakabwa ko Joseph.

Chorus:

Chelele: Toreton elufut Joseph:

Kany sagonin koron

Chelele: Toreton elufut

Joseph: Le kolenjin

matinye Nguni

Chelele: Ni konon elufut Joseph kwandab Chepngeno.

III

Chelele: Le koiyalde teta

Joseph: Aion?

Chelele: Le koiyalde teta

Joseph: Kobore nenyun ooh

Chelele: Ak ibogiten kot kobek

Joseph: Ane any

Chelele: Asi agochi nee lagok

Chorus:

Chelele: Toreton elufut Joseph

Joseph: Ale meng'om

Chelele: Toreton elufut Joseph

Joseph: Tenyun ii

Chelele: Nikonan elufut Joseph kwandab Chepngeno.

IV

Chelele: Kiachon eng sukul Joseph

Joseph: Chebane ooh

Chelele: Kiachon eng sukul Joseph

Joseph: Sokonin koron

*Chelele: Matindo lakok
uniform*

Joseph: Kora ii?

Chelele: Matinye lakok uniform toreton elufut Joseph.

Chorus:

Chelele: Toreton elufut Joseph

Joseph: Ile any koyame elufut ii

Chelele: Toreton elufut Joseph

Joseph: Kany wikinin

Chelele: Toreton elufut Joseph kwandap Chepngeno.

V

Chelele: Amache kesigun

Joseph: Ane?

Chelele: Amache kesigun

Joseph: Ee any

Chelele: Si kobosok tabusiek

Joseph: Masiky any

Chelele: Sikobosok tabusiek ee Joseph

Chorus:

Chelele: Toreton elufut Joseph

Joseph: Inisisike kobose Jeiso tabusiek ii?

*Joseph: Toreton elufut Joseph, ana ikonon elufut Joseph kwandap
Chepngeno.*

VI

Chelele: Amache kosaun pastor

Joseph: Toreton ooh tondonon

Chelele: Amache kosaun pastor

Joseph: Shindwe

Chelele: Tamirmiryet nebo maiywek

Joseph: Amen

Chelele: Tamirmiryet nebo maiywek kitertere ooh Joseph.

Chorus:

Chelele: Toreton elufut Joseph

Joseph: Inisisike kobose Jeiso tabusiek ii?

*Joseph: Toreton elufut Joseph, ana ikonon elufut Joseph kwandap
Chepngeno.*

VII

Chelele: Ibak inereche Joseph?

Joseph: Tele loo

Chelele: Ibak inereche Joseph

Joseph: Anorin ibak:

Chelele: Iibu kirokto nbo nee?

Joseph: Ileon ne ne ke...

Chelele: Ng'otikweron awache

Chelele: Ng'otikweron awache kwandab Chepngeno.

Chorus:

Chelele: Toreton elufut Joseph

Joseph: Inisisike kobose Jeiso tabusiek ii?

*Joseph: Toreton elufut Joseph, ana ikonon elufut Joseph kwandap
Chepngeno.*

KONON ELIFUT JOSEPH - TRANSLATION

I Chelele: Joseph assist me with one thousand shillings.

Joseph: I don't have.

Chelele: Joseph assist me with one thousand shillings.

Joseph: I have told you I don't have.

II

Chelele: Why are you making me suffer Joseph?

Joseph: How am I making you suffer?

Chelele: Why are you making me suffer?

Chelele (Wife): Joseph assist me with one thousand shillings.

Joseph (Husband): I don't have.

Chelele: We are dying of hunger/starvation.

Joseph: You can die if you want.

Chelele: Feed us Joseph so that we can live.

Chorus:

Chelele: Joseph assist me with one thousand shillings.

Joseph: I don't have.

Chelele: Joseph assist me with one thousand shillings.

Joseph: I have told you I don't have.

II

Chelele: Why are you making me suffer Joseph?

Joseph: How am I making you suffer?

Chelele: Why are you making me suffer?

Joseph: What have I done?

Chelele: You are selling family property.

Joseph: Which property?

Chelele: You are selling family property.

Chorus:

Chelele: Joseph assist me with one thousand shillings.

Joseph: Wait I will give you.

Chelele: Joseph assist me with one thousand shillings.

Joseph: I have told you I don't have.

Chelele: Father of Chepngeno kindly assist me with one thousand shillings.

III

Chelele: Why did you sell our cow?

Joseph: Which one?

Chelele: Why did you sell the cow Joseph?

Joseph: That is my cow.

Chelele: You spent the money in drinking alcohol.

Joseph: Me? I didn't.

Chelele: Where will we get milk for the children?

Chelele: Where will we get milk for the children?

Chorus:

Chelele: Joseph assist me with one thousand shillings.

Joseph: It seems that you are not intelligent.

Chelele: Joseph assist me with one thousand shillings.

Joseph: You are asking me about my cow?

Chelele: Joseph, kindly assist me with one thousand shillings- father of

Chepngeno

IV

Chelele: Joseph, I have a debt in school [I have not paid school fees]

Joseph: For what?

Chelele: Joseph, I have a debt in school.

Joseph: I will give you tomorrow.

Chelele: The children have no school uniform.

Joseph: Again?

Chelele: The children have no school uniform assist me with one thousand shillings.

Chorus:

Chelele: Joseph assist me with one thousand shillings.

Joseph: One thousand shillings is not enough for all those needs?

Chelele: Joseph assist me with one thousand shillings.

Joseph: Wait until next week.

Chelele: Joseph assist me with one thousand shillings.

V

Chelele: I want us to get saved Joseph.

Joseph: Me?

Chelele: I want us to get saved Joseph.

Joseph: No, no, no.

Chelele: So that these problems can reduce.

Joseph: I will not get saved.

Chelele: So that these problems can reduce.

Chorus:

Chelele: Assist me with one thousand shillings.

Joseph: You think Jesus can reduce your problems?

Chelele: Assist me with one thousand shillings Joseph father of Chepngeno.

VI

Chelele: I want a pastor to pray for you.

Joseph: Leave me alone.

Chelele: I want a pastor to pray for you.

Joseph: Shindwe.

Chelele: This spirit of alcoholism.

Joseph: Amen.

Chelele: The spirit of alcoholism is defeated and overcome...

Chorus:

Chelele: Assist me with one thousand shillings.

Joseph: You think Jesus can reduce your problems?

Chelele: Assist me with one thousand shillings, Joseph father of Chepngeno.

VII

Chelele: Joseph I can see that you are angry.

Joseph: Can you stand there, I am coming...

Chelele: Joseph I can see that you are angry.

Joseph: I will beat you thoroughly.

Chelele: Why are you coming with a cane?

Joseph: I don't entertain nonsense.

Chelele: If you hit me, I will scream.

Chelele: If you hit me, I will scream, father of Chepngeno.

APPENDIX VIII: *BUNYOT* - DIANA CHEMUTAI

Mami kiit ne keminaminen keregut nekikoye- Iteri, ityoli

Kiromin omin ak menet ko bundo kora

Kiromin omin ak sementi ko bundo kora -mobokiy

Kiramin ak kimyet ko bundo kora

Kiratii keswani mekomi tikikyot

Kiraige ne semberchin kirgitab kibaibai

Moiye logoek arakaik, awekyinike let Kila

Inateche kobute, ateché kobute,

Ak toek ab asara chenyukokutoteb aka rongorik ab lagok – chagau

I nateche kobutobuti kirangetite - churugu

I naal saburiet kosut mongen ole ibe

Aibu ngecheret, kwalda wekyinbiik let

Aibu bendo, konyony, kolengochu

Kiratii keswani mekomi tikikyot

Kiraige ne semberchin kirgitabn kibaibai

Moiyelogoek arakaik, awekyinike let Kila

Mestet, usb, encyclopedia, mbogombogo

Kale matinanyorun, akorkorenin

Matingotwal metit en ane – takotaa

Ngokonin Mungu boiyot uon kagerinkong – kinandet

Nengonerech kou DJ mix, uune kalugui laptop

Somonun makosa chebo ‘ten years’ chekikoba – baruet, Encyclopedia

Kogaigai ibai ngokto ne kolgol sikoribin

Kiratii keswani mekomi tikikyot

Kiraige ne semberchin kirgit ab kibaibai

Moiyologoek arakaik, awekyinike let Kila

Ati alach ngoriet nekararan, ati atil sumeek, ati awo kanisa.....

Alen matakai imee.

Teibu bitina konyo korenyun shetani

Kwonyon kwolochi ngoroik chebokimulain Inner clothes - kerge

Yetenon haki yangu amu kibwasagit

Akwange amun kingotunon kokikokeron Pichait, superstar

Baki naibu, chekoibu kotokursechin – kouse

Kiratii keswani mekomi tikikyot

Kiraige ne semberchin kirgit ab kibaibai

Moiyelogoe akarakaik, awekyinikelet Kila

Inotosiptoindonyo, tenyon ikwany akinye

Chemela, chemel busiek

Ngotko meripge lanyin en toun abunoten bodaboda style

Inotosipto indonyo, katunamei – takotaa, mbeletaa

Le kokouson rabisiyekyuk, maame en kalyet

Ako tomo kokandatany, akosasei konyon -agot cheusit

Nam berek ee bomori mekwane akinye

Kiratii keswani mekomi tikikyot

Kiraige ne semberchinkirgitabkibaibai

Moiyelogoekarakaik, awekyinikelet Kila

Mokokwongkasit

Ne ngoituboiyot kila, kokaigoch ibitina – uu DJ mix

*Tenyonakinye akinyoni chus akikotkot aki sutu eng koitab
ma*

Kwani agonye digirii?

Ala ibore kikikanda ngamiok?

Ane kokikotunon kasit – kotunon, kotunotunon

Aba bokit koristo

Ako tome kiganyorun komalinda nebo tamnet

Ationyin akachabenen mokimo – shetani shindwe

BUNYOT -TRANSLATION

There is nothing you can do to recover a broken pot

It will break, it will burst

He brings many visitors who eat everything including

Children's porridge without pay – you cat!

I arrived wearing prostitute's clothes – inner clothes – I don't care

He denies me my rights. He (husband) has not even paid my dowry,

I am tired trying to make this marriage work

It's like taking good care of the bull of kibaibai

It doesn't bear fruit but always makes me go back to square one

He brings many visitors who eat everything including

Children's porridge without pay – you cat!

As I am building, he is busy destroying, I am tired of him

When I buy a sufuria he takes it away – I don't know

to when When bring a chair, he sells it, he takes you

back to square one When I bring meat, he argues –
who bought this meat?

You arrive having been fed with rumours

You arrive making a lot of noise like a DJ mix
Come and drink smoke as you cook in the fire place.

There is nothing you can do to recover a broken pot

It will break, it will burst

I have tried put it right with clay, it can't work

I have tried using cement, it can't work
no use I have tried using ugali, it can't
work.

He brings many visitors who eat everything including

Children's porridge without pay – you cat!

I arrived wearing prostitute's clothes – inner clothes – I don't care

He denies me my rights.

He (husband) has not even paid my dowry, but despises my parents – he has not given
my parents even a cat

Or you think my parents were paid camel as dowry

Myself I am married to my job (singing) – my job has married me

I will crash you and use you to make

‘Mogimo’ – you Satan

I am tired trying to make this marriage work

It’s like taking good care of the bull of kibaibai

It doesn’t bear fruit but always makes me go back to square one

He brings many visitors who eat everything including

Children’s porridge without pay – you cat!

As I am building, he is busy destroying, I am tired of him

When I buy a sufuria he takes it away – I don’t know to when

When bring a chair, he sells it, he takes you back to square one

When I bring meat, he argues – who bought this

meat? I am tired trying to make this
marriage work

It’s like taking good care of the bull of kibaibai

It doesn’t bear fruit but always makes me go back to square one

You share, usb, encyclopedia, mbogombogo

Let me not come and beat you

You are asking me mad – I will not give up

When God gives you a husband, it's like He is punishing you

When he (husband) becomes angry, he becomes like a DJ mix, like one who has swallowed a laptop

He reminds you of the mistakes you did ten years ago – he is like a letter, encyclopedia

It's even better you keep a fierce dog to protect you than a man

I am tired trying to make this marriage work

It's like taking good care of the bull of kibaibai

It doesn't bear fruit but always makes me go back to
square one He wants to wear descent
clothes, to shave my hair,

To go to church – you husband you want to die

Don't bring gossips/ rumours to my house! – yousatani.

I arrived wearing prostitute's clothes – inner clothes – I don't care
He denies me my rights.

I am shocked the way he is reacting, yet he knew me before or our marriage

My bag (money), whatever I bring, he enjoys – he wipes everything

I am tired trying to make this marriage work

It's like taking good care of the bull of kibaibai

It doesn't bear fruit but always makes me go back to square one

Let me move away with my business, come and cook yourself

If you don't take care, I will climb on you and

Use you bodaboda style

Let me move my business away from here, I may end up dying here – I will not give up

My money has made me suffer, I don't enjoy it – my pocket

He (husband) has not even paid my dowry, but despises my parents – he has not given my parents even a cat

Stand there oldman, leave me a lone

I am tired trying to make this marriage work

It's like taking good care of the bull of kibaibai

It doesn't bear fruit but always makes me go back to square one

No jokes

You arrive having been fed with rumours

You arrive making a lot of noise like a DJ
mix Come and drink smoke as you cook in
the fire place.

Am I waiting for a degree?

Or you think my parents were paid camel as dowry

Myself I am married to my job (singing) – my job has married me

I will crash you and use you to make

‘Mogimo’ – you Satan

APPENDIX IX: JOSI JOSI – BARBRA CHEPKOECH (WARIDI)

Josi Josi when are you going to buy me slippers?

I have been patient since Saturday

And slippers is only fifty shillings

I asked and you replied that slippers are as expensive as buying a car

There is nothing important you have done to me since I started living with you

Why are you mean and money will get finished?

I want you to do something important to me

Don't be mean with your money

JosiJosi why are you selfish?

I borrowed money for salon, you denied me

I borrowed money for dress, you refused to give me

I borrowed money to go and visit parents, you denied me

What exactly can you do for me to make me happy?

You are selfish

JOSI JOSI- BY BARBRA CHEPKOECH (WARIDI)

Josi Josi iyoiwon au mbel?

Kiakany kongete jumamos

Ako mbel kosiling konom kityo

Atebenen ile kali koukarit- aah Josini

Momi kiy nebo maana ne kiriyaiwan kongeten kin kiburtuwan ooh Josi

Amu ne siing'okitu en rabinik, ako tor kobeku, begu rabinik

Amache iyaiwan kiit nebo maana

Amache matingokitu en rabinik

Josini Amunee singokitu ee?

Asamin chebo saloon - iyetan

Asamin chebongoriet -iyetan

Asamin chebo abakatis- iyetan

Nee ine ne tosiyaiwan si abaibait?

Ing'ok kora

Rabinikuk Josikonee nekiriite? Maiywek kityo,

Kwonyik, sikaret maiywek kora

Inasamin rabinik iyetenan ago ilelenichaman oo

Josini

Amu nee siilenjon ichamon?

Ngot kome konu rabinik chebo chakula?

Ngot komekonu rabinik Kebendonyo?

Ngot komekonu rabinik keoljin lagok ngoroik?

Josi wee, menawakenen, Josi menawakenen

JOSI JOSI - TRANSLATION

JosiJosi when are you going to buy me slippers?

I have been patient since Saturday

And slippers is only fifty shillings

I asked and you replied that slippers are as expensive as buying a car

There is nothing important you have done to me since I started living with you

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Josi Josi why are you selfish?

I borrowed money for salon, you denied me

I borrowed money for dress, you refused to give me

I borrowed money to go and visit parents, you denied me

What exactly can you do for me to make me happy?

You are selfish

JosiJosi when are you going to buy me slippers?

I have been patient since Saturday

And slippers is only fifty shillings

I asked and you replied that slippers are as expensive as buying a car

Of what use is your money Josi?

Only alcohol, women,

Smoking and drinking again and again

When I ask you for money you don't give me,

Yet you say you love me - Josi Josi

Why do you cheat that you love me?

You don't give me money for food

You don't give me money to buy things in the market

You don't give me money to buy clothes for children

Josi Josi, I will shout at you, I will shout at you

I have waited for you to change for many years

I have waited for long, I have waited for long

Josi Josi I have waited for long

APPENDIX X: MEKWANE - BY BARBRA CHEPKOECH (WARIDI)

Mekwane wee, mekwane wee (Repeated)

Meroweksei...Merony one ...

Chamanet nenyu nee kialelun nee?

Korinaam iyomyoman, kialelun nee?

Korinaam iwakenan, kialelun nee?

Ng'o neu inye?

Kirinaam iseraseran

Kirinaam ibiron ee

Kinimutwon kiau manyanga

Koibirobiron koaige chombulit

Korarat kurbenyun, merokusekong

Amuti lokokyuk inawek konyon

Kinimutwon kiau manyanga

Koibirobiron koaige chombulit

Kirinaam iseraseran ee

Kirinaam ibiron ee

Kinimutwon kiau manyanga

Koibirobiron koaige chombulit

Woi ng'wan, woi ng'wan iman ee

Ngonam kobirabirin kou sigiriet

Ngonaam koseraserin

Woi ng'wan woi ng'wan iman ee

You ichome, chito wee

Ngonaam kobirabirin, woi ng'wan

Korawe Konyon

Bakaktan awek konyon

MEKWANE - TRANSLATION

I can't do this anymore wee
I am not coming back
My love what have I wronged you?

You have begun trying me, what have I wronged you?
You have begun yelling at me, what have I wronged you?

Who is like you?

You have started tormenting me
You have started beating me

When you married me, I was hot like a new matatu
You have battered me until I look like a broken probox
I have packed my things
I am not turning back
I am taking my kids with me; I am going back home.

You have started tormenting me
You have started beating me
When you married me; I was hot like a new matatu
You have battered me until I look like a broken probox
It's really painful, it is really painful
When he starts beating you like a donkey
When he starts tormenting you like they don't know you

It's really painful, it is really painful
When you love someone
When he starts beating you, it's really painful

It's really painful
It's really
painful Ooh it
hurts
I have gone back home
Leave me alone
I am going back home



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Date: 25th August, 2020

**The Head, Research Coordination
National Council for Science, Technology and Innovation (NACOSTI)
Utalii House, 8th Floor, Uhuru Highway
P. O. Box 30623 – 00100
NAIROBI - KENYA.**

Dear Sir/Madam

RE: MUTAI CHEPKOECH BEATRICE REG. NO. MAS12/00003/18

The above mentioned is a student of Kisii University currently pursuing Master Degree in Literature in the School of Arts and Social Sciences. The topic of her research is, "**Contestation of Patriarchy in Selected Kipsigis Songs**".

We are kindly requesting for assistance in acquiring a research permit to enable her carry out the research.

Thank you.

Prof. Anakalo Shitandi, PhD

Registrar, Research and Extension



**Cc: DVC (ASA)
Registrar (AA)
Director SPGS**

AS/



REPUBLIC OF KENYA



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This is to Certify that Miss.. Mutai Chepkoech Beatrice of Kisii University, has been licensed to conduct research in Kericho on the topic: **Contestation of Patriarchy in Selected Kipsigis Songs for the period ending : 03/September/2021.**

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USE OF POPULAR MUSIC IN ARTISTIC CONTESTATION OF PATRIARCHY: A CASE OF DIANA CHEMUTAI MUSILA AND BABRA CHEPKOECH

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