



Images of Women in Selected Luhya Popular Music

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Abstract

The study, 'Female Images in selected Luhya Popular Music' sets out to examine the gender issues expressed in the popular songs composed and performed by the two selected Luhya artists. The impetus of this study was borne out of the realization that popular songs whose medium of communication is music have become an important avenue for social communication as a form of text, and popular songs do not exist in isolation of the people who produce and consume them. Popular songs projected through music communicate seductively to their audience imposing on them the need to take positions on day-to-day issues. The study aims to explore the portrayal of women addressed in the popular songs of Ali Akeko and Wilbert Wanyama that display feminist and gender concerns in the Abaluhya community. To help rationalize the area of engagement, the study used Ethnopoetics and feminist literary criticism for conceptual analysis and interpretation of the texts. The selection of the theories was based on the understanding that literature has a social function in the society; it is not created in vain. The study was limited to the gender issues expressed in the selected popular songs. The researcher listened to the selected popular songs of Ali Akeko and Wilbert Wanyama whose medium of communication is music on audio tapes, compact discs, video tapes, cassettes and tape recorders. The researcher also attended live performances and conducted interviews with the artists and the artists' supporters using questionnaires. The twelve selected songs on the tapes, cassettes and discs using purposive sampling, were taken as Abaluhya cultural texts that reflect on the larger Abaluhya culture. These cultural texts were subjected to literary analysis to appreciate their content and aesthetic wealth, and further apprehend the treatment of women both metaphorically and non-metaphorically in the songs. The findings of this study will shed light on the societal attitudes towards the female people in the wider Luhya community that the two musicians come from. This study will help literary scholars, gender activists, musicians and sociologists to delve further in gender dynamics of the community and improve their areas of concern especially in relation to the Abaluhya community.

Keywords: Gender, literary text, song, women, popular music and culture

INTRODUCTION

In order to appreciate the songs of Ali Akeko and Wilbert Wanyama, we need to establish their textuality in the literary sense of a text. Finnegan (1992) in reference to traditional literature and scholars argued that the issue is whether a literary text is only an original written text or whether even an oral poetic composition could make a good literary text. She contemplated on the term by observing that, to argue for the

former would be to exclude non-verbalized (in performance), and non-written oral text which exhibit literariness as found in any artistic composition that embodies aesthetic values Finnegan therefore concludes that, ‘the oralness of such texts is a positive and essential quality of their nature and literary realization.

Ryanga (2011) postulates that Finnegan did debate these with regards to performance aspects, but which relate to purely unwritten forms such as the Ngodya dance songs (although these are verbal, and performances. According to Sheila Ryanga such texts may have been originally orally presented and performed, but when subjected to literary analysis, equally bear literary significance with distinctive stylistic devices. This study agrees with Ryanga’s view on Finnegan’s argument that literary texts can not only be seen as original written texts, but should be recognized from their inherent characteristics that define them.

The Hornby (2003) defines the word “text” as, “the main printed part of a book or magazine... or any form of written material..., the written form of a speech, a play, an article...” It further defines a literary text as a piece of writing that you are to answer a question about. This study echoes Ryanga’s assertion who observed this statement as being close to our focus if we consider a text, from which questions are asked, to be part of the literal material to be subjected to stylistic analysis. Our study thus delves into the gender issues in the Abaluhya popular songs of Ali Akeko and Wilbert Wanyama with a recognition of the creative genius in a text with regard to form and language use; and the inferred meanings that speak to the reader or audience, which are understood according to the devices within such a text, and how these devices are used.

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

Eckert and McConnell Ginnet (2003) observed that gender is not something we are born with and not something we have but something we do, they argue that the making of a man or a woman is a never-ending process that begins before birth from the moment one begins to wonder if the coming child is a boy or a girl, thus, gender is so thoroughly embedded in social institutions, community actions, social beliefs and people’s desires that it appears to society as natural.

On the other hand, Samovar *et al* (2010) view of gender identity as a sum of the expectations that people hold concerning “femaleness” and “maleness”. Fearon (1999) amplifies Samovar, Porter and Mc Daniel’s assertion by suggesting that people talk about their identity at a social and personal level depending on a nation, ethnic group, religious practices, age, political beliefs or gender.

Stahlberg *et al* (2007) proposed that the distinction between male and female has been present as long as language has existed while Eckert and McConnell-Ginet (2003) view that one’s sex simply sets a stage for a lifetime process of gendering

which enables the child through learning how to be male or female. Thus, gendering is not a natural happening but something that has to be learnt, that as soon as children can comprehend language, they start a socializing process that already has gender infused in it.

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

Wanjohi's (2021) view on gender as a social construction sums up our argument on gender since it is members of a given community/ society who determine the roles/ chores/ assignments and activities to be performed by the female and male members through socialization where gender is highlighted by voicing the connections and disconnections emergent in gender interrelations. Thus, in reference to the Abaluhya, it is the Abaluhya themselves who determine their male and female relations and roles through their socialization. That is why the researcher in this study needs to go to the field to identify how Abaluhya males and females relate and compare it with how it appears in the selected popular songs of Akeko and Wanyama before giving conclusion.

Though the Abaluhya people have subtribes with different backgrounds, they have lived together for long and have similar customs and ways of life, that is why I find Siundu and Wegesa, (2010) comment that while discussing Music in the Luhya society that he is aware of the ethnic diversity within the *Luhya* umbrella, but still finds the tag, 'Luhya Popular Music' the most appropriate in capturing the 'chaotic plurality' of the Abaluhya and 'internal coherence' of their specific language communities relevant to our discussion. The luhya society consists of men and women whose duties and roles are divided basing on gender, thus, their society defines what a man is and what he can do and what a woman is and what she can do. These men and women roles are maintained by certain laws that are enforced and maintained by the norms of the Abaluhya society thereby leading to gender ideology and stereotypes against each gender.

This study picks Hall's (1997) definition of ideology and views it as the mental frameworks- the languages, the concepts, the categories, the imagery of thought and the systems of representation- which different classes and social groups deploy in order to make sense of, figure out and render intelligible the way a society works. Ideology is constructed to serve the interests of the dominant gender at the expense of the weaker gender; thus individuals are expected to conform to the prescribed gender status quo; men are seen as heads of homes, leaders and breadwinners while women are relegated the domestic sphere and their roles revolve around childbirth, care of children, the man and the home (Mueni and Omollo, 2015).

Rich (1995) discusses patriarchy as the power of fathers: a familial, social, ideological, political system in which men by force direct pressure or through ritual, tradition, law, language, customs, etiquette, education and division of labour

determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male. This patriarchy is what Rutere (2009) establishes that it is a global phenomenon with varying intensities in different societies. The Abaluhya society being patriarchal upholds a social order of hegemonic masculinity and hegemonic femininity. Schipper (2007) argues that hegemonic femininity entails characteristics defined as womanly which establish and legitimate a hierarchical and complementary relationship to hegemonic masculinity, thus enhancing the dominant position of men and subordination of women. Hegemonic femininity allows compliance with and subordination through accommodating the interests and desires of patriarchy. In our study, all these are stereotyping that Dyer (1992) defines as forms of social construct that are mainly used as a way of referring to or talking about people that one doesn't understand or know.

Litosseliti (2014) elucidates that gendered discourses are discourses that say something about men and women, girls and boys, and about their gendered actions, behaviours, positions, choices, relations and identities. According to Litosseliti, these discourses represent men and women acting (or being expected to act) in certain ways because they are men/women or boys/girls thus leading to representations that reconstitute and maintain (or challenge) gender inequalities. This study considers Litosseliti's view and holds that the selected popular songs of Akeko and Wanyama whose medium is music are gendered discourses and can be used to decipher the Abaluhya gender concerns and social issues in the Abaluhya society.

Kelele (2017) defines culture as modes of acting that are learnt rather than biological in origin and that are shared to at least some extent by other members of the society. Thus, it is a body of knowledge, a tool by which we adapt to the physical environment; a set of rules by which we relate to each other and a storehouse of knowledge, beliefs and formulae through which we try to understand the universe and man's place in it. He also posits that it is culture that stabilizes the social environment and makes it possible for man to associate with his fellows, culture minimizes uncertainty in human interaction by setting the rules of how one should behave in a given situation, "it is thus a set of expectations" (14). Culture not only tells us how we should act, but it also tells us what we can expect of the other person, it is a weave that keeps society together.

Anyango (2014) concludes our discussion on songs and music by arguing that the Luhya community uses music and musicians to articulate issues ranging from personal to communal, he clarifies this assertion using Ongidi, a popular musician among the Bakhayo community. Anyango observes that a discussion with Ongidi suggested that his music range from marriage, politics and economic affairs of the Luhya people, that Ongidi sees himself as the knowledge maker, stretching the imagination of the people to new horizons. Anyango sees Ongidi's music as a script that teaches the people by inviting them and challenging them to make decisions from an informed position.

This study focuses on the popular songs of Ali Akeko and Wilbert Wanyama who are present day musicians. Ali Akeko is a Wanga and he sings in both luwanga and Kiswahili while Wilbert Wanyama is a Bukusu and sings in lubukusu, lunyala and Kiswahili and English. Their songs are mostly used in various public spaces such as: markets, bars, churches, barazas, funerals, weddings, fund raisings and in households during leisure. Wanyama and Akeko's songs can therefore function as a

means of mass communication because they reflect on the Luhya culture and thus help to shape the Abaluhya public opinion. Their songs that are projected through music effectively assume the role of a convenient medium of expression loaded with a myriad of content of relevance to the societal context, culture included. This study shall use the selected twenty four popular songs of Ali Akeko and Wilbert Wanyama to analyze the gender issues evident in them and investigate how far they reveal some aspects of the Abaluhya society.

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

This research was done in consideration of Shepherd's (1991) idea that music is a text and therefore it can be thought of as an element of culture, and Ryanga's (2011) assertion that literary texts can not only be seen only as original written texts, but should be recognized from their inherent characteristics that define them. Our study took the songs of Wilbert Wanyama and Ali Akeko whose medium is music as the Luhya cultural texts and therefore studied them with a view of finding out the Abaluhya cultural issues.

Siundu (2010) while discussing Music in the Luhya society states that he is aware of the ethnic diversity within the *Luhya* umbrella, but still finds the tag, 'Luhya Popular Music' the most appropriate in capturing the 'chaotic plurality' of the Abaluhya and 'internal coherence' of their specific language communities. Siundu's comment is in reference to Osogo's (1966) observation that the Luhya subtribes are alike, in that they have a common background, common customs, and speak the same language, though dialects vary according to locality.

Weche (2009) sheds more light to our understanding by envisioning that the Luhya (also known as Abaluhya) are Bantu ethnic group are the second largest ethnic group in Kenya (3). Luhya refers to the people and the Luhya languages, a group of closely related languages spoken by Luhya sub groups. The Luhyas are Bantu speakers and the community is made up of about sixteen (16) sub-ethnic groups in Kenya, the most dominant groups being the: Bukusu, Maragoli, Wanga, Banyore, Marama, Idakho, Isukha, Kisa, Tsotso, Tiriki, Kabras, Banyala, Tachoni, Bakhayo, Marachi and Samia. Weche's argument is in line with Bullindah's (2002) idea though Bullindah says that there are eighteen major sub-tribes of the Abaluhya community namely: Bukusu, Wanga, Batsotso, Samia, Marachi, Kisa, Banyore, Tachoni, Bakangala, Basonga, Maragoli, Tiriki, Banyala, Bakhekhe, Isukha, Idakho, Kabras and Bakhayo.

Were (1967) tells us the history of Kenyan Luhyas by observing that the Kenyan Luhyas travelled south along the Nile River, as they fled Egypt, before settling in the area of what is now known as western province of Kenya. Several reasons such as famine, droughts and repeated attacks from foreign invaders have been posited as to why they fled. This claim is in line with Weche's (2009) allegation that Luhya oral literature suggests that the Luhyas migrated into the present-day locations mainly the Western province of Kenya from the North of Africa. Weche further points out that indeed, all the sub-ethnic groups of the Luhya claim to have migrated first south from Misri (Egypt). Weche's argument that in contemporary Kenya, the Luhya occupy the administrative western province of Kenya but others have

migrated into other parts of the country due to scarcity of land and formal employment among other reasons finalises our deliberation on who the Luhyas are and where they are found.

This study aims to understand some aspects of gender in the Abaluhya community by comparatively studying the images that reflect on gender in songs of Ali Akeko and Wilbert Wanyama from a literary angle. Therefore, the objective of this study was to explore the portrayal of women addressed in the popular songs of Ali Akeko and Wilbert Wanyama that display feminist and gender concerns.

The Oral Artistes

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

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

THEORETICAL FRAMEWORK

Ethnopoetics theory

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

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

Dennis Tedlock's (1983) strand talks of orality of texts and the dependence of such texts upon the structuring of lines. Each line is phrased to actualize in totality the rhythm, meaning, nuances and metaphors- factors which may depend on relation to other lines by parallelism, redundancy and grouping. Tedlock also suggests that in the process of transcription and translation, such works should be arranged into lines according to the pauses in the aural performance, that each pause should single a

line or the beginning of a new line. Tedlock's approach is helpful to our study because it helps us unravel the meaning and mood in the songs of Wanyama and Akeko.

Feminist literary criticism

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

We intend to use the African feminist view of women which strives to create a new, liberal, productive and self-reliant African woman within the heterogeneous cultures of Africa. According to Naomi Nkealah (2016), Feminisms in Africa aim at modifying culture as it affects women in different societies. Nkealah's view is supported by Hazel Carby's (1996) observation that history has constructed our sexuality and our femininity as deviating from those qualities with which white women as the prize of the western world have been endowed. Naomi Nkealah and Hazel Carby's view of African feminism forms the basis for our study given that our study deals with images of women in the Abaluhya songs, and Abaluhya are Africans living on the African continent. Nkealah (2016) while discussing principles of African feminism says that it addresses the cultural issues that they feel pertain to the complex experiences faced by all women of all cultures on the African continent. In her article, "West African Feminisms and Their Challenges", she discusses the various forms of African feminism which include womanism, stiwanism, motherism, femalism, nego-feminism and snail-sense feminism. She however concludes that all these modes of feminism share several commonalities in that firstly, they challenge 'feminism' and bring to the forefront the experiences of the African women.

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

METHODOLOGY

This study used a descriptive and diagnostic research approach. It was adopted to obtain pertinent information concerning the set research objectives in the popular songs of Akeko and Wanyama in the Abaluhya. The target population of this study was sixty people who included both Baluhya males and females who are adults and

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

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

Qualitative data was collected using participant observation and interviewing each individual respondent with an aim of having a complete picture of the meaning of Akeko's and Wanyama's popular song texts. Focused group interview of members of the audience was also done during live performances to establish how they appreciated and made meaning out of Akeko's and Wanyama's songs. This pilot study was conducted in Masinde Muliro University prior to the research. The gaps detected in the interview schedule were appropriately filled in order to reflect on the entire scope of the study. Qualitative research method was adopted and used to answer some questions in this research. This study employed case study as a research strategy. The researcher administered oral interview schedule that was used as a guide in controlling the direction of interviews. However, it is worth noting that due to the descriptive nature of the qualitative approach, it was often time consuming.

The primary sources of data for the study were the selected twenty-four songs of the two oral artistes and information from the sixty respondents identified. Field research was carried out between March and June, 2019. The secondary sources of data were evidence from written sources in the library such as: books in the library, articles, daily Newspapers, M. A and PhD thesis. Online journals available on the Internet were also used to enable us contextualize the study. We specifically dwelled on works on songs, popular music, literature, ethno-poetics, feminism and culture.

Researcher conducted structured interviews to provide supplementary data to the one from audio recorded songs on VCD and CDs. Researcher interviewed men and women who were adults and youths of ages between 23 and 70. Researcher further interviewed 33 women against 27 men because this study was on female images and I was more interested in understanding more about Luhya songs from the perspective of women who are subordinated. I also interviewed men because I was examining gender constructions in Abaluhya society which is considered patriarchal and interviewing them would thus provide a male perspective to the research e.g how Luhya men view Akeko's and Wanyama's songs and gender relations in the Abaluhya society.

Participant observation was used to enable the researcher develop a rapport with the respondents during singing of songs in live performances.

The data collected from documentary sources and the field was qualitatively analyzed. We listened to the twenty four selected popular songs from burnt CDS, VCDs and tapes, transcribed it on paper and then translated them from vernacular to English. We transcribed the selected songs so as to find out the stylistic, melodic and rhythmic characteristics of the popular songs of Ali Akeko and Wilbert Wanyama. Information from observation and interview schedule was also collected. The data from primary and secondary sources was synthesized and categorized in line with the objectives of the study. The information on interviews was summarized and coded to come up with clear understandable statements and conclusions. The analysis and interpretation of Akeko and Wanyama's songs involved the sources I had interviewed and documentary sources available. This was done by counter checking, comparing, contrasting and corroborating the information collected from various sources together with the theoretical framework outlined through the research questions, hypothesis and objectives. The validity and reliability of the information in this study was enhanced by a triad approach that involved resource persons, multiple analysis (from my supervisors and respondents) and documentary evidence i believe in.

RESULTS

Women as Leaders

In Wanyama's *Ford Kenya*, the persona calls upon the people of Bungoma to embrace Ford Kenya as the Bungoma County political party that should grant leaders positions in the Kenyan 2017 political leadership system through their election. This is clearly realized in the statement he says *Vali esiamasiefwesiafodi Kenya mkhakwamataa* (Our Ford Kenya political party, you should not stagnate,) and *mukhakwamataaa, valuyavangengendanendevamukhakwamataaa* (Do not stagnate, my Abaluhya people I walk and ask.) The persona through his pleading identifies key Ford Kenya aspirants and informs them to like each other and be united just like a storm so as to scoop votes throughout Bungoma County. He also cautions Abaluhya people not to regret later by electing the mentioned political aspirants through his repeated statement, *VwasiaBaluyavwasia, mkhechamwalilamanyandio* (Luhyas when it dawns, you should not regret). As if it is not enough, he again informs them to love each other and walk together as a team in Ford Kenya, *Valuyavange khebbolele, mukendere alala, kang'alimufodikenya*. Through the persona's singing, he expresses what MaloraOgundiye (Potasse& Yaya, 2021) shares that the basic concept of Stiwanism is to include African women in the current social and political transformation of Africa, regarding them as equal partners in the steady progress of Africa. The persona thus mentions female political

aspirants such as Catherine Wambirianga, Nancy Kibaba and Reginalda Wanyonyi alongside male political aspirants.

To express the power and respect bestowed in the aspirants, the persona refers to males by the term *papa* (*father*) while women *mayi* (mother) as he mentions their names, *mayi* is a word of respect referring to a mother in the Luhya community (Nambwaya, personal interview, 14th May, 2019). Though the female population in the song is low, the persona grants them the same power status as males and lumps them together to have a single leader, W.W who utters sayings in favour of his group in Ford Kenya party. W.W as a spokesperson uses language carefully to convince voters, he chooses convincing sayings which have certain words that bind together the Abaluhya people and the Ford Kenya aspirants, e.g he says, *Enjuyakhasululaneyajirani iline kamavati, olekhaeyao wachiamuyajirani, naoweikamamuyao?* (Even if your house leaks and your neighbour's house has iron sheets, do you leave yours and shelter in your neighbour's or you shelter in yours?) Here, W.W doesn't discriminate women but lumps them together with men into their party that he compares with a house. W.W also lumps both men and women in the party and equates all of them to a single circumcision candidate from the river through his question to the Abaluhya people: *Vavana nevamakhuluchi ne wawandaye wo alikho, wechomawowonaowawandayo?* (When circumcision candidates come from a river and your brother's son is also there, do you pick your child or you pick your brothers?) By doing this, W.W convinces voters to vote for him and his members in Ford Kenya party which he brings out to be owned by the Abaluhya people.

Through his rhetorics, W.W woe voters to elect his members in Ford Kenya political party without identifying the gender aspect, thus females like Catherine Wambirianga (2017 elections) sail through and representing women affairs. The persona being aware of Malora's idea cautions them as single group through the repeated line, *Vali siama siefwe sia ford Kenya mkhakwama ta* (our Ford Kenya party you shouldn't stagnate).

Just like Wanyama the persona in Akeko's *Nyamachoma* (Roasted Meat) begins by advising the youth not to sell land because of personal enjoyment, he invokes African feminism and incorporates women in the steady progress of the society by mentioning a prominent female political leader. He mentions mama Atsieno and displays her hatred on bad things done by the youth as seen below:

*Onyolaao mama wanje Atsienoe isa inoni Kansolawenyua oemayoni ward,
Efindu fie imbiainonifio mama alenyanga ta, yelobera. Efindu fio vuchingangafino
Firishiyenyanga, Okholanendempango*

Mama Atsieno is also presented as a powerful lady who advises other women to plan before taking action in their lives and never to accept to be harassed and forced by their men as below:

*Khandi abolelabamabosibavetsengenendempango
Avanduvasatsavalavarisia ta shichirabosibalinasilabusamubulamu*

The persona later again thanks mama Atsieno and praises her as being the councillor of Mayoni ward as realized in the statement *mama asante, aa mama Atsienoao Emayoni, kansilawatoto*, before turning to advise the youth (*vijana*) to change their behavior.

Our focus in this song is on mama Atsieno; a woman who has been bestowed the status of being the counsellor of Mayoni ward which is an elective position. African feminism in this chapter is applicable especially stiwanism because these artists in their songs display women who just like their male counterparts are capable and compete for political positions in the Abaluhya society. The women in question such as: Wambirianga, Nancy Kibaba, Mama Atsieno and ReginaldaWanyonyi are a representative of the several Abaluhya women in the current Abaluhya society who are in the process of political transformation where women are regarded as equal partners in the steady process of development. The women characters in *NyamaChoma* and *Ford Kenya* are just like the women characters in Ongidi's *Alandire* that features in Anyango's (2014) study where he shares that Ongidi presents women who have made a mark in school management and have given the girl child reasons to grow into successful women who can change the society positively, among them is RisperWandera of Lugulu girls. Our study thus presents women who have made a mark in politics and their success is admirable just to both the male and female gender in the Abaluhya society depicted in the songs.

Women as Nurturers

In Akeko's *Mama ni Mama* (mother is mother), the persona showers praise at a woman he refers to as *mama* (mother) through his singing. Despite talking about recognizing our parents, his emphasis is on the 'mama' alone through the repeated phrase *mama ni mama eee mama ni mama eee* (mother is mother eh, mother is mother eh). The persona emphasizes on the need to recognize our mothers even if they are physically challenged as illustrated below:

kata nikhavaakhalema mama ni mama (even if she is lame a mother is a mother)
kata nikhavaakhavofu mama ni mama (even if she is blind a mother is a mother)

Though the persona talks about respect for women (mothers) his emphasis is on what the mother does to the helpless infant before it moulds into a reasonable human being. That is why he says *yakhuchingaemiakaeminji mama ni mama* (She carried you so many years mother is mother.) Through this statement the persona expresses the basic tenets of motherism and the role of a mother to her child where the mother helps the helpless child by carrying him/her and assisting him/her till she grows up. This claim is supported by the visual imagery of Jane sitting on a boat carrying a baby as the persona dances with another woman while standing on the boat. The message of the song is further clarified when we have a visual imagery of a woman (not now in the boat) feeding an infant, this infant seems as one who is being trained to feed on porridge. More clarity is realized when Jane; a woman on the boat breastfeeds a baby as the persona utters, *tuwatambuewazaziwetu, mama ni mama oo* (we should recognize our parents because a mother is a mother.)

The persona in the song understands the basic tenets of motherism and the role of a mother to the child, and thus borrows from Acholonu's (1995) thought of motherism as an Afrocentric theory anchored on the matrix of motherhood. Our recognition of *mama* in this study is thus on the woman's ability to nurture a child into adulthood that is why the persona says *omwanaokhupanganyinavayeakhoyaokhulanwa*, (a child who beats up his/her mother should be cursed). Our center of interest is not on the dancing and the description given but what the mother is doing to the child both on boat and out of the boat. In this song we realize that a woman (mother) is playing an important role of nurturing by breastfeeding the baby, showing him/her how to feed on porridge and showing him/her how to play. In this analysis we have narrowed down on the mother because the persona talks of *wazazi*(parents) and turns to *mama* (mother)

who is of importance to our study. Our interest is on what *mama* (mother) does to the child as this helps us create a link between the mother and the child, thus acknowledging what Alkali, et al (2013) discusses that in Africa, a woman lives for the child, they want to be present when the child wakes up in the morning, when the child returns from school and when the child is going to bed.

Such a nurturing attribute on the woman is also depicted by mayi Frida Nancheko in Wanyama's song, *Nanja*. O. Frida Nanjekho helped Selina sivitali to be who she is by raising her up to be a mature lady as illustrated in Selina's speech below:

*Sendinende akokhuwola ta,
kaninda, nakhula, nasoma mana ese emuwausa asanti
eolenjimayivayoletiasantisana*

(I do not have what to say,
she brought me up and aided me to go to school and all I have for her is to say
thank you,
I thank you mother Violet).

The person referred to by Selina is known to be Frida Nanjekho when the persona lets us know at the beginning of the song when he says, *Khwechirenekumwenyakwesivere, khuli nimayi vali Frida Nanjekhokakhulekhamwakatsamaninatano* (this is a song about a mother Frida Nanjekho who died in 1985). This song showers praise at Frida Nanjekho; a woman, but our aim is to draw the nurturing aspect she grants Selina Sivitali. Through such a presentation of Frida, the artist borrows from what Ode's (2011) shares that the basic tenet of motherism is the relationship of a woman in terms of reproduction and child-care, thus child up-bringing in the African context is regarded as the sole responsibility of the mother. Selina is really affected by what Frida did to her while growing up till she matured that is why she even thanks Frida's children especially Beatrice and Nakhumicha who were very close to her, *BitrisnendeNakhumichaasantisananikomwancheta* (Beatrice and Nakhumicha thanks for helping me).

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

Women as People Worth Respect

The depiction of a woman as a person held with high esteem manifests in *Anziya* and *MayiSween*. In *MayiSween*, Sween Khayanga; a mother is praised by the persona who lumps admirable qualities on her. SweenKhayangaNyongesa is presented as a woman who has traversed several continents such as: Africa, America, Asia and Europe, this is illustrated in the lines:

*KhwechirenekumwenyakwamayisweenKhayangaomukhanaomuitu,
mayikamakendasivalasinovanavefwe,*

*kachia Amerika, Asia, Afrika, Yurupukolayo,
echiochikontinentnichio,*

(We have come with a song about Mother SweenKhayanga, a muitu girl,
she has travelled in the world,
she has gone to America, Asia, Africa and Europe,
those are continents.)

The persona having in mind Ogundipe's (2007) idea on the basic tenet of Stiwanism as including African women in the current social and political transformation in Africa and regarding them as equal partners in the steady progress of the Abaluhya society emphasizes the need to respect SweenKhayanga by saying:
*mayialinendeexpiriensiyalimenyalino,
kavonakamakali, oriomayioluma,*

(motherSween has life experience she has witnessed much).

In this study the word respect means admiring and having high opinion for somebody. In our case, SweenKhayanga is respected for traversing several continents and having life experience because she is the only person who has had such an achievement in the song. Through such a depiction of a woman, the persona's presentation of MayiSweensubverts mythology that (Selasi, 2015) talks of which considers the place of a woman as the kitchen, as this doesn't give women room to explore the opportunities available to them. The persona praises MayiSween as an experienced and well-versed person in terms of life. Apart from that the persona elevates MayiSween's status by referring to her as being important especially at Bungoma, Bumula, Tongaren and Kimilili, this is clarified through the lines:

*mayiSweenalimosindu,
nochia Bungoma alimosindu,
Tongarenalimosindu,
nolaebumulaalimosindu,
nochiakimililialimosindu.*

(motherSween has something,
when you go to Bungoma she has something,
Tongaren she has something,
I reach Bumula she has something,
you go to Kimilili she has something.)

Apart from this, due to respect the persona has for mother Sween, he also considers her father John Nyongesa and mother Edna as important people who have something as realized below:

*John Nyongesaaalimosindu,
Papa wewealimosindu
Mayi Edna,
Alimosindu*

(John Nyongesa has something,
Her father,
Mother Edna,
has something.)

More emphasis for the need for people to respect SweenKhayanga is made clear by the mention of the kind of high status people Sween socializes with who include, engineer Lawrence Bifwoli; the chairman chamber of Bomas, Bungoma. In such a case, the persona signifies another basic concept of Stiwanism that Selasi shares, which is a partnership of female with the male counterpart rather than regarding males as oppressors in the light of development (Selasi, 2015: 24).

In addition to these respect for SweenKhayanga, the persona goes on to present mother Sween as a person who is worthy and should be voted in in the coming 2017 elections as a woman representative. This is clarified through the lines below:

*Vakokovosivamenyire Bungoma
Mayinasavaali 17 neyolamukhamulekhe ta,
Kenya eamererevamayi.
Vakokovosimukharia ta,
Mwimenimayi*

(All the females living in Bungoma
When mother asks to vie in 2017 don't leave her
She wants to represent mothers
Stand with her)

It is really the persona's respect and admiration for mother Sween that he proposes her and tries to convince the women of Bungoma to consider her.

The persona in this Song *Anziya* offers a character that is admired and held with high esteem by many people. Anziya; a woman is described as a loved person whose singing was liked by everybody, this is illustrated in the lines:

*Anziya mama avandu vali vamuyantsa,
ovwimbivuvweovulayiikhuvanduosi.*

(Mother Anziya all the people like you,
Her singing is liked by all the people.)

To show the extend of admiration for Anziya, the persona turns to mentioning clans and places where Anziya was held with high esteem. The places include: Nambale, Buyofu, Bungoma, Ematawa and Emung'avo, while clans included: *Avavere* and *Avakhami*. Though this song was sung after the demise of Anziya, it brings out Anziya as a woman who is highly respected and everybody is missing her, especially her in music. This is why the persona claims:

*shinashieneshiamunguyapangakhuvantu,
omuntunaliomulayiiafwitsangalwangu,*

(what is it that God has planned for people, because a good person dies earlier.)

More justification for admiration for Anziya is given when the persona shows her like for Anziya in the lines:

*khwikombangaAnziya mama,
khwikombangasautiyiye,
khwikombangaisurayiye...*

(we admire mother Anziya,
we admire her sound,
we admire her physical set up.)

All these attributes to Anziya are made clear by Ali Nambwaya who said that Anziya was his wife, she was one of his band members who was talented in singing, she was also very beautiful and liked by him and many people in various places, (personal interview, 9th April, 2019).

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

Women as Reliable

The song *Mayi Violet* (Mother Violet), presents Violet Lusweti as a trusted and dependable person who played an important role in the life of Selina Sivitali; her sister. Violet Lusweti just like a mother is to her child is said to have assisted Selina Sivitali whose mother died when she was still young. Violet is said to have aided Selina's education through primary and secondary school till she went to University, and then Canada. This is illustrated as below:

khusimamayiVayoletiLusweti (we like mother Violet Lusweti)
kamakhuyetaomukhana Selina Sivitali(She assisted a girl; Selina Sivitali)
kamusomiapakaunivasitikachiaKanada(she educated her till she went to university and then Canada)

In the above lines, it is clear that Selina Sivitali's life was highly dependent on Violet Lusweti and could she have chosen to abandon her, she would not have attained the level of education she has at the moment. She would also not be the person she is now. This dependable aspect is also further justified with the persona's comment below:

Asantisana mayi, (Thank you mother)
sevalivosivekumwoyo, (not all people can do that)
wamuwavivinduvikali,(you gave her much)
wamweyakamasikamumoni, (you erased tears from her eyes)
mayi Selina omwanaomufuviye, (mother Selina is an orphan)
mayikamulekhaomutoro (her mother died while she was young)
were akhulindemayi (God should take care of you mother)

In this song Selina highly depended on Violet who selflessly gave and provided for her. The persona takes us back to motherism where the relationship of a woman in terms of child care are the core of African feminist theory (Ode: 2011: 90) What mayi Violet did to Selina Sivitali in terms of provision of child-care and education is a clear justification of motherhood that Acholonu (1995) shares, the ability of the woman to nurture a child into adulthood and her ability to manage a home (Selasi, 2015: 25.)

The song *Amapesa* (Money) presents a powerful woman who is highly depended on by her son. Although the song discusses the effect of money on family relationships, it presents Naluyoka (the wife to Nabwoba) as the only source of hope and encouragement when her son is traumatized by his father's incestuous behavior. When the son to Naluyoka angered after he is mocked and ridiculed by Ebumwende friends while at Mumias for having such a useless father; Nabwoba, he goes back home infuriated after being so much offended by what has happened especially the sight of his father; Nabwoba in a love affair with the son's wife in 'Stingers'. He reports the matter to Naluyoka; his mother for assistance. Though Naluyoka is offended by the fact that Nabwoba had an overnight affair with his son's wife;

(Namutiru) despite having a grand daughter, she takes the first step of consoling her son by sympathizing and empathizing with him before allowing him to also report the matter to Wanyonyi; his paternal uncle as seen below:

*Tawe mwanawanjelekhaokhulira, omanyirebulanonobolaorio
Siesindisanendeeshiberangalwayanyolileamapesaashakalukha mungo muno
Lanoamakhuwakoluswa kano esiekholidie..*

*Ewe
tsiakhoomuboleleshichiraesienatsiaalabolambuesiendiakhakhasikholyoka mungo*

(No my child, stop crying, you know when you say like that,
I have also grieving, since he got money he hasn't come back in this home,
Now this incest words, what can I do?
You tell your uncle since he will reprimand me as the noisy woman.)

From the above lines, Naluyoka is seen as the only source of hope in the family when she calms down the traumatized son and listens to his case as compared to Nabwoba; the father who is portrayed as immoral and destructive. Apart from just listening, the intention of Naluyoka telling the son to also inform Wanyonyi signifies the idea that the matter is so gravious that it requires the support of other family members given that they are in a patriarchal society. Naluyoka becomes so furious when Nabwoba returns the following day, she admonishes Nabwoba as seen below:

*angaliahuyushetani,
khane ewe oshilisaomundukhushialokhunonolisashetanisewe eta?
Ulirakhoamakhuwakoluswashingakobola kano?
Bulanokhombolirangashina?
Omalireokhubiyaabanabanje.)
Amanyasiesieenziaokhuiniaena
kokhukasiaabanabanjenendeomwitsukhulumwenewakhwalesherweano uno*

(Look at this devil,
I thought you are a human being but you seem to be a devil, you don't qualify,
Listen to such incest words you are saying?
What are you telling me now?
You have already destroyed my children,
Where shall I remove traditional medicine,
to meant my children and the grandchild who was left).

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

To show that Nabwoba is not concerned with his family members, he is defiant when Naluyoka invokes the 'Luhya belief' of collective approach to an issue when she says:

Naluyoka: *Esievaye lelomulamuwan chepakayetse akaguwekhosa kona*, (This time I'll wait
for my brother-in-law to come and look into this)
Kano nikokhufwasa (This can lead to death)

Nabwoba's response to Naluyoka's claim of waiting for the brother-in-law is unwanted in such a situation and thus brings him out as an irresponsible person who is ready for havoc for selfish gains as seen below:

Nabwoba: *Ewe lindaomulamuyonesienywaamalwa*(You wait for your brother-in-law as I take alcohol)

Naluyoka is unlike Wanyonyi who only confirms and warns Nabwoba but allows the son to bit him up. From the above analysis, it is clear that the song Amapesa and MayiVayoleti display Naluyoka and Violet Lusweti as female characters who understand African feminist theory and do what is required of them. Naluyoka and Violet Lusweti also understand what (Alkali et al 2013) talks about that in Africa, the traditional role of the African woman has essentially been that of a matriarch.

Women as Adulterous

The song *Pasta* begins by telling us the immoral behavior of some clergy men as realized in the persona's statement below:

Pasta bantii toto bayanzakhuleraemiolochiabenebilasababu

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

This claim is validated by a sound in the background:

Eeeamakhhuwakekholekhangaebuluyiaamatinyukamakana

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

The persona narrows down to a single pastor by saying:

Pasta wundieeeebuluyiayebereraomwolokwa bene mpakakwakonaemakombe

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

Here the aspect of ownership is realized through the words 'chiabene' (for others) and 'kwa bene' (for another.) In reference to the pastor such claims signify that the pastor is slashing neither his stream nor an unowned stream but someone's stream since the claim is 'emiolochiabene' and then 'omwolokwabene'. The persona's claims of the behavior of some clergy men are justified when a character (Pasta) uses the bible and the roho (holyspirit) to lure unsuspecting congregants to accept Aminada as 'mama kanisa' (the church female leader.) through the following lines:

Leo ni siku yauchaguzi kwa mama Aminada.

Basi

mwaberenimulamikamulilikanisalieruliyumbayumbapasipouchaguzi,

Basi leorohoamenileteakwamba mama Aminada uno niyeukhoyaokhuera

Shikalikario?

SasaleoniuchaguzikwambaAminadandiye mama kanisa,

Ni naniwamemuungamkono?

Si nyotemmemuungamkono?

To signify the congregants's fear for 'roho' and the bible, they easily accept the Pasta's choice:

Sisi sotee (all of us)

After selecting Aminada, Pasta quickly fixes a prayer meeting (Amalamo) at Aminada's home the very day of her choice before they disperse. When informed by Msee on the need to go and finish the prayer meeting early because of bad weather, the Pasta begins praying but in the prayer, he narrows down to another female in the church while praying as seen below:

Basi khandikhuyungamasayo kano khubandubarula ale

khubolambubemilirweobulayinendeOmwamimuchendebulayi

sababushialobulanonishieifulaochendebulayi,

*matoyi kali khunjilaokhuhaswasana mama Jenifa uno arulashialoshiale,
Atsiampakaeliawaakina James Jomo MachengoEkeroeriaeshialoshiale,
Kho natsiaachendebulayi, khubolematiti kano nikawamuliraliOmwami.*

(Therefore, I throw these prayers to everybody who comes from far
saying that God should guide them to travel safely

Despite of the rains have safe journey back.

Overcome all challenges on the way especially mamaJenifer who comes from
farthest

She goes just as far as James Njomo from Machengo in Ekero

as she leaves, she travel safely, We pray this little reaching an end in the name of
our Lord ...)

In prayer the aspect of gender plays out in the Pasta where women are more
important than the males. This is why when Aminada prepares food for congregants
at her home; Pasta praises her while praying for the meal as seen below:

Khuaminekhunyoleeshiakhuliashino.

Shiakhuliaembarashikasibwenende mama Aminada

Mama uno

embarakhulondokhananendeirohoyanjeimufichilireokhubamulikanisalino,

kwasababuangaliamanenohaya yote inafanywana mama Aminada

Angaliahiimikutano yote ikokwanyumbaya mama Aminada.

Angaliahivifituko yote inafanywana mama Aminada

Tukunywe chai nakilamtuaondokemmojammoja

Ahsante Bwana.

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

I think the food has been prepared by Mama Aminada.

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

Because all these things are done by mamaAminada.

Look at all these meetings that are in her house.

Look at all these mysteries that are done by Aminada.

Let us take tea and every person should leave thereafter.

Thank you.)

It is actually at Aminada's home that acts as a field for hypocrisy and adultery
through the use of 'roho' as justified in the statement:

Kama kawaidabaerwanomutsia, ngalamutsiamurio,

esiendalatong"akhoinyuma

Sababu mama uno mukanisalino no muchenimukanisa

ndenyakhumwechesiakhomakhuwa kano nendekaliamakanisaliefulino.

(Therefore, loved ones when you leave, go in peace

I will remain behind

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

I want to teach her how to run our church.)

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

going of other congregants and Dikoni now paves way for the following conversation above:

Pasta: *Afadhaliunaongeanamnahiyo,*
Mimi kama pasta napendakitukamahiyo
Bulanokhokidogoendinendeindakanoyanje
ndelirakhushisalahiamakanjishio,
Ne likotilianjelinoomanyeefwekamamapastandelirakhumukoye,
ne itayiyanjeinoshingalaochilolaenguliretsinyangatsibili, tsiranotsiwele'
Halafu, halafu, tsisoksi, esiemweneemanyirewinda,
Filarofyanjeefyounwekee mahala salamasana,
Bulanobasinishikoroshinashinduyukhungamo?
Aminada: *Olekhuyungashiomukhonomukhasishino,*
Pasta: *Left nomba right?*
Aminada: *Left.*
Pastor: Thank you very much. You talk well;
I as Pastor I like things like these
now I have my bible take it on that reed chair
This coat, pastors like it (putting on a coat), put it on that rope
Then this tie as you see it, I bought it four ... five days ago
Then the socks, I know where I will put,
then my shoes put them at a safe place,
Now, which room do I throw myself in?
Aminada: You can throw yourself in the left one.
Pastor: Left or right.
Aminada: Left.

In the conversation above, the Pasta asks for the room to sleep and is told 'left.' Here we are left asking ourselves what the Pasta wants to discuss with Aminada in her bedroom. The answer is given when a knock is heard at the door and Aminada confirms that it is her husband, the Pasta is bitter and asks for hiding alternatives as seen below:

Bulanondibandaena? (Where do I hide now?)

When all hiding alternatives fail, he chooses to open the door and bumb into Aminada's husband as advised by Aminada below: *Ne bulanombulatetsiulasamuliangookhoperesienorulao. Injiraindiuwumao.* (Now you hide behind the door, as I open the door, kick and take off, there is no other way.)

This is a prove that Aminada and the Pasta had ill intentions according to the Abaluhya culture. More clarification for Aminada's adultery is shown when the pastor celebrates his escape but he is bitter at the traces left behind such as: the coat, shoes and the tie that might reveal his prescence in Aminada's house and lead to his dismissal by the Diocess as seen below:

Iiiembonere
LakinieshindushilambulakhuDayosesinitsisoksi, alafuindakano,
likotilinobandubalimanyasanaasipariano
Likotililachilabandubamanye, likotiilio
Efilarondikhwibilile. Emanyangaefiramushifuko!
Ne itayiyanjeibele Yamamondomabiririfu
ne khandikhindabelenichibukulejusikhu Oria
IiikituitanileteashidakwaDayosesi
Dayosesi, itanilitea problems aundienyalakidogookhusundulaobusie!
Na obusiesinobulayikhusundukhangae fwemapastatawe
mmm ingawajekhuberekhwibirekhoinyuma ye indakano

(Oh! I have escaped
 but socks will reveal my identity at the diocese, then my bible...
 Everybody here knows this coat,
 The coat will reveal my identity,
 The shoes ... I forgot, I wish I knew. I would have put you in my pockets
 My expensive tie,
 I had recently bought it yesterday from Horia (traders of Somali origin).
 This thing will bring me problems at the diocese. I may even lose my job,
 it is not good to lose a job especially a pastors like me,
 though I had stolen from the bible but...)

Our question here is, why should the pasta lose his job yet he went on a prayer mission? The answer to this is given through the pastor's sentiments that *ingawajekhuberekhwibirekhoinyuma ye indakano* (although we had gone against the bible.) The Pasta's statement when related to the persona's earlier claim that 'a certain pastor in Luhya land slashed another person's stream until it lay in eternal peace' thus proves that the Pasta was in a love affair with Aminada hence she is adulterous. Aminada's adultery is further proved when Aminada's husband displays his patriarchal power over her wife and claims that Aminada shall not go to church again as illustrated in the line below:
Ndalamanyakhoamakuwa kano, omukhasiwanjekhandimmulikanisa ta. Luwere!
 (Had I known this, my wife shall never go to church again.)

A similar depiction of an adulterous woman is in a character Mayi Marita in *Abasacha* which begins with a description of the current change of gender roles where men are getting married instead of women as realized in the lines:
 Persona: *Vasachavano!* (These men)
Khanevasachavachiamumalia, (It is true men are getting married)
AuuwiKhanevasachavachiamumalia. (Oh! It is true men are getting married)

The persona later identifies the particular place where men are getting married as Navakholo as. The Persona then tells us the societal complain arising from men getting married who include: women being deserted and girls grieving that men left them in homes as realized in the lines:
engendandirakhanavakhanavalilayakhavaavamalivavalekha mungo vachiabasachavachiamumalia. Here, our question is why is the persona talking of men getting married by leaving *abakhaye* (wives) and *abakhana* (girls) in their homes? This question raises eye brows given that *Abasacha* are men, while *abakhaye* are married women. Given that these men are leaving *Abakhaye* and getting married to other women, these is a case of promiscuity on the side of men, but, men are not our center of interest, this is why this study moves on with the lead vocalist and narrows down to a woman; *Marita* who is said to have finished other people's men and destroyed Msiloli as realized in the lines:

Persona: *Mwakhalilamayimarita*
 Chorus: *mmm*
 Persona: *mayimarita*
 Chorus: *EemaritawononeMsiloli*
 Persona: *Vasachavavanchuwavamala*
 Chorus: *mmm*

Translation

Persona: *You can lament about mother Marita*

Chorus: *mmm*

Persona: *Mother Marita*

Chorus: *Eee Marita destroyed Msiloli*

Persona: *You finished other people's men*

Chorus: *mmm*

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

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

Persona: *Eeebaluya bange*

Chorus: *Baluya bange Marita wonone Msiloli*

Persona: Eh! my Abaluya

Chorus: My Abaluhya Marita has destroyed Msiloli

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

On the other hand, arguing like womanists such as Ogunyemi, Flora Nwapa and Aidoo, such a depiction of Mayi Marita and Aminada is not acceptable and has only been used by the two artistes to open up the bucket of worms and the moral rot in the Luhya society where moral judgement on sexual matters doesn't rebuke *abasacha* (men) but women. When 'absacha' flirt with women, it is the moral character of women that is destroyed. If boys such as Msiloli flirt with women such as Marita, boys are empathized with as women are ridiculed. If we take the stance of womanists, the two songs; *Abasacha* and *Pasta* were only using Marita and Aminada to seek an objective depiction through judgement since they are also partners in the development progress of the Luhya society. If they Aminada and Marita have to be presented in such a manner, men flirting with these women also have to be because they are equal partners in the Luhya social transformation. Men in this study have to be questioned, for example, why should they indulge in sexual activities with other married women yet they are married? These qualifies them to be promiscuous, thus such should not be a judgement on Aminada and Marita alone.

Women as Evil & Destructive

Akeko and Wanyama present female characters that are evil and destructive in their songs. The song, *Namusia* begins with a female dancer happy and vigorously enjoying the tune only to open to us an elderly woman in a blue suit moving around with the help of a walking stick and the persona displaying the evil and destructive nature of Namusia in form of a question through the statements below:

Persona: *Njanu owecha mukhoomwana?* (who killed the daughter-in-law, Namusia?)

Chorus: *Namusia, njanuowechemukhoomwanaNamusiaUsinkotena* (Namusia, who killed the daughter-in-law, NamusiaUsiko again.)

Namusia in this study is evil given that she is doing the action of destruction by killing her own daughter-in-law; the son's wife. This is a demonic act on her own generation in that as parents we desire our children to have a good future. The Persona then clarifies Namusia's evilness by confirming to us the Banyala people's hatred for her through grieving bitterly because of Namusia's evil action as realized in the lines below:

Persona: *Aveunyalavalilile* (Those of Bunyala complained)

Chorus: *Namusia, Njanuowechemukhoomwana, NamusiaUsikotena*(Namusia,who killed the daughter-in-law, NamusiaUsiko again.)

The persona goes ahead to mention the various places in Navakholo sub-county where Abanyala people are grieving because of Namusia's evilness before pointing out various people who are bitter with Namusia's actions. As if this is not enough, the persona presents Namusia as a person whose bad actions have made all the people to complain as realized in below:

Persona: *Avanjuvosivalilile ewe* (All people have complained about you)

Chorus: *Yaya vakhulila ewe, Avanjuvosivalila ewe, Yaya vakhulilaoulusi* (Oh, all people complain you, Oh, they people complain you, Oh, they complain your witchcraft.)

Here, the persona portrays Namusia's actions to be so weird and all the people including dignitaries such as Dr. Kubasu and Dan Wasike who are university lecturers also complaining and criticizing it. Bitter with Namusia's action, the persona here calls upon everybody to identify Namusia's evil act of witchcraft and atleast place it on a scale of morality basing on the Abaluhya expectations, this is why he mentions people at various places such as: Buchangu, Siyombe, Kisumu, Kitale and Bungoma complaining and criticizing Namusia's evilness. This is also why he calls upon dignitaries in the society lamenting.

The persona is so angered with Namusia's evil deeds to the extent he even appeals to Namusia to listen to Abanyala people through the lines below:

Persona: *MayiNamusia oulile*(hear this mother Namusia)

Chorus: *Namusia, NjanuowechemukhoomwanaNamusiaUsikotena*(Namusia, who killed the daughter-in-law, NamusiaUsiko again).

A similar case of an evil and destructive woman is depicted in Akeko's song *Marie* where the persona complains of having lost worth because of Marie's behavior. He claims that Marie brought a lot of suffering not only to him but also to his neighbours. This is illustrated in the lines:

*Aa Marie mchangawa moto
nivibayamajiranikugombanasanakwaajiliyako,*

*Ulinitesasana mama,
usheratiwako Marie eekwamajiraniulifanyawengikugombananakuuana,
sisemiwalasichekinavitendovyakosifakwa mana nimekosakwaajiliyako*

(Ah Marie young of fire, it is bad for neighbors to quarrel because of you,
You have brought me a lot of suffering,
Your immorality Marie eeto neighbors has made many neighbors to quarrel and
even kill one another,
I neither talk nor laugh because of your behavior,
I have lost worth because of you).

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

Ukirudikwetunitakupigateke,

Ukirudikwetunitakupigakofi,

Ukirudikwetunitakupigateke,

Ukirudikwetunitakupigamakofi

(If you come back I will kick you.

If you come back I will slap you.

If you come to my home I will kick you.

If you come back I will slap you.)

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

CONCLUSION AND RECOMMENDATION

This chapter looked into images used in depicting women in the Abaluhya community. It notes that the selected popular songs of Ali Akeko and Wilbert Wanyama portray women both positively and negatively. They emphasize on female empowerment, autonomy, co-operation, nature over culture and also subvert women power. They in one way portray the woman as a partner and not a male competitor in the Abaluhya society thus, moving away from the traditional perception of a woman that limited her to the kitchen and draw cognizance to new dimensions within which the woman of today should be perceived. However, they also depict the woman using derogatory and diminutive attributes. The study found it important to discuss these negative depictions of women in the Abaluhya songs in this study with an aim of enabling Abaluhya men to change their derogatory stance lest they impart negative gender messages on the female audience. This study will help literary scholars, gender activists, musicians and sociologists to delve further in gender dynamics of the community and improve their areas of concern especially in relation to the Ab/aluhya community.

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