KENYATTA UNIVERSITY

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH AND LINGUISTICS

GENDER DIMENSIONS IN THE LANGUAGE OF LOCAL HIP HOP SONGS IN KENYA.

BY

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MAY, 2012
DECLARATION
This dissertation is my original work and has not been presented for a degree or any other
award in any other university.

Signature .............................................. Date 04/06/2012

Wanjala N. Pamellah

SUPERVISORS
We confirm that the work reported in this dissertation was carried out by the candidate
under our supervision.

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Name: Dr. Eunice Nyamasyo

Signature .............................................. Date 7/16/2012
Name: Ms Florence Owili
DEDICATION

This dissertation is dedicated to my loving parents, the late papa, Jacob Wanjala Masinde and my dear loving mama, Beatrice Naliaka Wanjala.
ACKNOWLEDGEMENTS

This dissertation could never been achieved were it not for the guidance and support from many sources. Foremost, a lot of my sincere heartfelt gratitude to the Almighty God for giving me the gift of life, good health, strength and daily bread. I also wish to extend my appreciation to my supervisors: Dr. E. Nyamasyo and Ms Florence Owili for their guidance, insight, encouragement, patience and availability throughout the study period. I am also greatly indebted to the entire English and Linguistics department staff of Kenyatta University for their ready assistance at all times.

My sincere thanks also go to my ever loving husband Lance Maleya for his support, love and encouragement. The entire Jacob Wanjala’s family cannot be forgotten. Their prayers, moral support and encouragement made this work a success. Last but not least I thank my friends both in Kakamega and Nairobi for being there for me when I needed them most. Asanti, “Wele Khakaba amuwe chikhabi chingali poh!”
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<tr>
<td>Beat</td>
<td>A repeated rhythmical sound in music</td>
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<tr>
<td>Beat boxing</td>
<td>Form of vocal percussion which primarily involves the art of producing drum beats, rhythm and musical sounds</td>
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<tr>
<td>Content analysis</td>
<td>The systematic qualitative description of a given language text (spoken or written) in order to draw out specific linguistic features.</td>
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<tr>
<td>Culture</td>
<td>Customs, arts, social institutions of a particular group or people.</td>
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<tr>
<td>Emceeing</td>
<td>Moving or inspiring the crowd through rapping with well written lyrics</td>
</tr>
<tr>
<td>Femininity</td>
<td>Female qualities attributed to women rights</td>
</tr>
<tr>
<td>Feminism</td>
<td>Political, cultural, and economic movements aimed in establishing greater rights and legal protection for women.</td>
</tr>
<tr>
<td>Gender</td>
<td>The complex of social, cultural and psychological phenomena attached to sex.</td>
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<tr>
<td>Gender Bias</td>
<td>These are attitudes or points of view that colour our judgement and decisions based on sexual stereotypes and culturally defined gender roles</td>
</tr>
<tr>
<td>Gender equality</td>
<td>The goal of the equality of the genders or sexes</td>
</tr>
<tr>
<td>Gender roles</td>
<td>A theoretical construct that refers to a set of social and behavioral norms that within a specific culture are widely considered to be socially appropriate for individuals of a specific gender</td>
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<tr>
<td>Hip hop</td>
<td>Musical genre which developed alongside hip hop culture, defined by key stylistic elements such as rapping, beat boxing, Djing</td>
</tr>
<tr>
<td>Image analysis</td>
<td>Extraction of meaningful information from images</td>
</tr>
<tr>
<td>Looping:</td>
<td>Joining of words and repeating them in a song.</td>
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<tr>
<td>Lyrics:</td>
<td>Words of a song</td>
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<tr>
<td>Rap:</td>
<td>Rhythmical style of speaking or singing, sometimes spontaneously with a musical accompaniment.</td>
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<td>Rhythm:</td>
<td>A pattern produced by emphasis and duration of notes in music or by stressed or unstressed syllables in words.</td>
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<tr>
<td>Rhymes:</td>
<td>Sameness of sound between words or syllables especially the endings of lines of a verse</td>
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<tr>
<td>Semiotics:</td>
<td>The study of sign processes or signification and communication, signs and symbols</td>
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<tr>
<td>Slang:</td>
<td>Very informal words, phrases commonly used in speech mostly used by people from the same social group who interact.</td>
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<tr>
<td>Stereotype:</td>
<td>Image, idea, character etc that has become fixed or standardized in a conventional form without individuality and is therefore perhaps false.</td>
</tr>
<tr>
<td>Sex:</td>
<td>A biological categorization based primarily on reproductive potential.</td>
</tr>
<tr>
<td>Sexist:</td>
<td>Pertaining to, involving, or fostering sexism</td>
</tr>
<tr>
<td>Social semiotics:</td>
<td>A branch of semiotics which investigates human signifying practices in specific social and cultural circumstances.</td>
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**Common Terms Used in Hip hop**

<p>| Genge/ kapuka /crunk: | The sub-genres of hip hop music in Kenya |</p>
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<td>Refer back</td>
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<td>D.O</td>
<td>Direct Object</td>
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<tr>
<td>F</td>
<td>Female</td>
</tr>
<tr>
<td>M</td>
<td>Male</td>
</tr>
<tr>
<td>S.S.T</td>
<td>Social Semiotic Theory</td>
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<tr>
<td>TV</td>
<td>Television</td>
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<tr>
<td>S</td>
<td>Subject</td>
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LIST OF SYMBOLS

1. (i) – Primary Stress
2. (I) – Secondary Stress
3. (II) – Tone Units boundary
4. (') – Falling Intonation
5. (\(\uparrow\)) – Rising Intonation
The question of gender bias is now seen as a major challenge in almost every discipline that deals with human behavior, cognition, institutions, society and culture. Therefore, this study is an attempt to investigate gender dimensions in the language of local hip hop songs in Kenya. It discusses the extent to which hip hop language is gender biased. It focused on the popular local hip hop songs and video images that occur with the songs. The study used the Social Semiotic Theory in the theoretical framework.

Ten hip hop songs and ten video excerpts were purposively selected for analysis. The hip hop songs were coded according to the name of the artist and year of production. The data was analyzed under three sections: Linguistic analysis, Image analysis and Gender analysis. The study revealed that indeed there is gender bias in the language of the favourite youth culture. This was revealed in the lexis that distinguishes gender, in the syntactic analysis, in prosodic features and also in the image analysis. It was found that in hip hop music, men tend to be regarded higher in terms of roles, occupation and general human traits like strength and control than women. It also emerged that language (sheng’) used in hip hop music is simple in terms of structure for clarity. The simple structure is also economical in terms of time and space and it is meant to reinforce meaning to the target audience who are the youth. The study therefore recommends that radio and television stations, and other advertising agencies should join the battle for women liberation by using gender sensitive language and focusing on positive and constructive societal changes in terms of gender roles.

The study is divided into five chapters. Chapter one provides the preliminary information, chapter two carries the literature review and the theoretical framework. Chapter three has the methodology used in the study; Chapter four has the analysis of data and the presentation of the findings and finally chapter five a summary of the findings and conclusions.
CHAPTER ONE

GENERAL INTRODUCTION

1.0 Introduction
This chapter focuses on the background information, the statement of the problem, research questions, objectives and hypothesis, justification and significance and scope and limitations.

1.1 Background information
The study falls under language and gender, an area of study that found prominence in the 18th century. Since this period feminist movements have dealt with suffrage issues. One example is by Virginia Woolf in her book, *A Room of One's Own* in which she describes how “men socially and psychologically dominate women.” Other issues include gender inequalities in laws and culture. A notable illustration of one gender activists is Simone De Beauvoir who set the tone for feminist theory. Feminist theory is the extension of feminism into theoretical or philosophical discourse; it aims to understand the nature of gender inequality. It examines women’s social roles, living experience and feminist politics in a variety of fields such as sociology, economics, anthropology, literary criticisms and philosophy.

While generally providing a critique of social relations, much of feminist theory also focuses on analyzing gender inequality and the promotion of women’s rights, interests, and issues. Themes explored in feminism include art history and contemporary art aesthetics, discrimination, stereotyping, oppression and
patriarchy. Feminist theories emerged as early as 1792. Indeed Showalter (1997) describes the development in three phases. The first phase is “Feminist Critique” where the feminist reader examines the ideologies behind literary phenomena. The second is “Gynocritics” where the woman is producer of textual meaning including the psychodynamics of female creativity, linguistics, the problem of female language and literary history. The last phase is “gender theory” where the ideological inscription and the literary effects of the sex and gender systems are explored. The overall aim has been to challenge, overthrow patriarchy by opposing standard gender roles, male oppression of women and calls for radical ordering of society (Ellen, 1984).

The present study is an attempt to analyze the language of hip hop that artists in Kenya use in their songs. Hip hop is a musical genre that has developed alongside hip hop culture. It is mostly based on musical and dance concepts of looping, rapping, free styling, deejaying, scratching, sampling and beat boxing. The term rap is sometimes used synonymously with hip hop but ideally hip hop denotes the practices of an entire subculture. Rapping, also referred to as emceeing is a vocal style in which the artist speaks lyrically in rhyme and verse generally to instrumental or synthesized beat. Modern beats incorporate synthesizers, drum machines and live bands. Rappers may write, memorize or improve their lyrics and perform their work as acappella or to a beat (Scott, 2005). On the Kenyan scene, the artists use a language that has distinctive slang which is a combination
of many dialects such as Swahili, English and other local languages such as Kikuyu, Dholuo, and Luhya.

Hip hop began in the Bronx in New York City in the 1970s primarily among African Americans with some Jamaican immigrant influence. Since then hip hop has quickly spread throughout the world and Kenya is not an exception. The United States Department of State (1990) describes hip hop as being the centre of mega music and fashion industry in the world that crosses social barriers and cuts across racial lines. Through its international travels, hip hop is now considered a global music epidemic and has diverged from its afro-american ethnic roots by way of globalization and localization.

The hip hop culture in Kenya is not only popular with the youth in urban centers but it is also catching up in the rural areas. The youth think they have found something to identify themselves with. In the music, the youth see themselves and their in-groups in terms of their own values, beliefs and ways of living. Hartwing (2001) argues that hip hop can also be viewed as a global learning experience which has impacted many different countries culturally and socially, in positive ways. He adds that hip hop is used to address environmental justice, social policies, media justice, poverty and education. Chang (2006) also observes that hip hop messages allow the underprivileged and mistreated to be heard. This would perhaps explain why very many young talented Kenyans are coming up to venture into the genre, than any other type of music.
The language of hip hop is fundamental to the cultural identity of most Kenyan youth whose unique world is expressed in their language. National Geographic (2004) recognizes hip hop as the world’s favorite youth culture in which every country seems to have developed its own rap scene. In Kenya specifically there exists such hip hop sub-genres as, “gende,” “kapuka” “crunk” “Africa hip-hop” among others.

Masculinity and femininity are terms defined in various ways by society based on a summary of social variables such as age, social class and sexuality. This study defines masculinity and femininity in terms of different roles and behaviors as assigned to males and females in Kenya and as dictated by the social norms of the culture of the ethnic groups such as Kikuyu, Luo, Kalenjin and Luhya, among others. Societal members decide what being male or female means. It has been argued that society will generally define males as being aggressive, competitive, dominant, brave etc, while women are traditionally supposed to be passive, submissive, cooperative, care givers and expressive. Burke (1988) argues that gender roles are assigned to individuals by society and are one of the primary ways that social life is classified. Kabaji (2005) also supports the view of Burke in his study in Kenya.

In most ethnic groups in Kenya, females are still regarded as care givers in the family set up whereas males are regarded as primary breadwinners for their
families. This is irrespective of whether wives provide more than their husbands. It is assumed that men compete and succeed in prestigious roles like decision making and controlling family finances. This observation brings in the concept of gender bias because feminine roles like cleaning, cooking and caring for the family are regarded to have low prestige (Wodak, 1997). This indeed perpetuates sexism in language, thus propagating the wrong concept that the two sexes are different in that masculine roles are of greater value and importance to society than feminine roles. This is part of what the present study seeks to investigate.

Similar gender learning would be evident in local hip hop which is popular with most Kenyan youth. In the video recordings of popular music in Kenya for example, men in most cases are portrayed as strong, ambitious, in control of finances and property. They are portrayed as owning sleek cars, beautiful houses, expensive jewellery (bling bling) and smart business suits etc. For example, Prezzo, one of the most popular hip hop artists in Kenya, in his video called “The President,” is clad in a very expensive suit, gold jewellery and drives a sleek limousine from work. He, in fact, has big bodied muscular bodyguards. In much of the video recordings, however the girlfriend is portrayed as unhappy, confined at home and begging for his love. This scenario would suggest that men are domineering, providers and aggressive while women are weak and emotional. Such stereotypes suggest a sense of negativism and a portrayal of weakness of women. The effect would be to subordinate women to a lower status while at the same time uplifting men. This is the problem being dealt with in this study.
Previous studies on gender issues and hip hop include Hurt’s (2005) study, “Hip hop: Beyond Beats and Rhymes,” Jooyoung’s project on “Hip hop culture” and Boyd and Jackson’s (2005) study on “Mainstream Hip hop.” All these studies raise fundamental questions of whether or not this popular dance and music genre has a gender perspective. The studies conclude that the language used to describe women in them is strong, derogative and looks down upon the worth of a woman; however these studies are too general and not linguistic in nature. In any case, they do not apply to the Kenyan socio-linguistic milieu.

1.2 The statement of the problem

There are many ways youth express their problems in society. For instance high school and university students in Kenya have tended to use strikes, riots and demonstrations which in most cases have been marred by violence. Beyond school, however, youth have also used music realized through various genres to inform society in expression of their problems and other experiences in society. Hip hop is one such genre. As noted in the preceding sub-section, the language of hip hop seem to play a crucial role in shaping thoughts and emotions because it forms a system of communication of what the youth go through everyday.

Gender activists take the view that western hip hop, which is a huge multi-million dollar industry is patriarchal in structure and ideology. It is further argued that there is gender bias in the language of this fast growing music industry where women are made to appear subordinate to men. Kenyan hip hop music is no
exception because it is in fact dominated by male artistes, many of whose productions have tended to portray a woman negatively. This is most evident in the use of strong language and derogatory terminologies which show women in being in disadvantaged positions. Despite the availability of literature on gender marked language which portray bias against women, there is hardly any publication on the gender domains of the hip hop genre in the Kenyan context. This study therefore seeks to investigate gender markedness in the language of Kenyan hip hop songs.

1.3 Objectives of the Study

The objectives of this study are:

a) To establish how gender is marked in the language of Kenyan hip hop songs.

b) To determine the extent to which the language of hip hop is gender biased.

c) To establish how femininity and masculinity is showcased in the language of hip hop.

d) To establish how the female artists portray the males in the hip hop songs.

1.4 Research Questions

The study will focus on the following research questions:

i) How is gender marked in hip hop language?

ii) To what extent is the language of hip hop gender biased?

iii) How is femininity and masculinity showcased in the language of hip hop?

iv) How do the female artists portray the males in the hip hop songs?
1.5 Research Assumptions

The study will be guided by the assumptions listed below:

i) The language of hip hop distinguishes gender.

ii) The language of hip hop is gender biased.

iii) Femininity and masculinity is showcased on the basis of gender stereotyping in the songs.

iv) The female artists on the contrary portray the males positively in the hip hop songs.

1.6 Justification and significance of the study

Hip hop whose chief medium of communication is language has become an important source of awareness and entertainment for the youth and even a fair percentage of the adults. Today most of the hip hop artists and their songs are being used by corporates to promote their products. Notable examples include Jua Cali for the company Orange Sikiza Tunes and Nameless (David Mathenge) as the face of Kenya Breweries in the campaign against irresponsible drinking. As a result the artists have really been rewarded in terms of huge payments.

Hip hop music has also been used in important national processes such as the Kenyan constitutional making process, review experts and civic educaton fora have been using hip hop to educate the masses. The reason why the artists and the genre are chosen is because of the fact that they appeal to a class in society who are energetic, creative and whose performances are exciting. This is likely to appeal to the audience hence passing the messages with much ease and fun.
It is hoped that information gained from this study will help promote gender equality which refers to a system of giving men and women equal opportunities, rights and obligations in all spheres of life and empower women through language use, specifically in Kenyan hip hop. This is because gender equality is a pillar to social, political and economic development. Educational institutions, parents, teachers, NGOs and other institutions charged with the responsibility of sensitizing the society about gender equality may also benefit through outreach programmes, seminars and workshops. The hip hop artists and lovers of the genre will be enlightened on the effect of such language.

1.7 The scope and limitations of the study

The study was limited to selected urban centers only. This included Nairobi, Kisumu, and Eldoret cities. This is because as cities they do register very high sales and downloading of hip hop music. Not all sub genres of hip hop music were considered, however, only “kapuka” “genge” and African hip hop were analyzed. Other genres of music such as reggae and “crunk” which encompass rap were not studied as they fell outside the scope of this study. The semantics and syntax of the lyrics in the rhymes and verses helped a lot in content analysis of the songs. However other levels of linguistic analysis such as phonology and morphology which are also affected by gender bias were beyond our scope because of time factor and financial constraints.
CHAPTER TWO
LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Review of Related Literature

In the literature review, two areas were given focus. The first area focused on studies on language and gender. The second area focused on studies on language, gender and culture of hip hop.

2.1.1 Studies on Language and Gender

The year 1975 is seen to have launched the field of gender and language with the publication of Lakoff's (1975) work, "Language and Women's Place" which touched on basic assumptions that constitute special women's language. Thorne and Henry's (1975) work entitled "Language, Gender and Society" further argued that there exists systematic differences in the language of women and men in terms of language use. The two studies are relevant to this study in the sense that they raise the general question of whether language has a sexist bias. The question considers the effects of this on the person/s using the language and on the learners of the language (Wango, 1998); (Miller and Swift, 1976). Some have argued that language is not neutral (Whorf, 1976; Spender, 1980) and that rather than being a vehicle which carries ideas, language is by itself a shaper of ideas and the programmer for mental activity (Cameron, 1990).

There has been an increase of studies that deal with the relationship between language and gender (Creedon, 1993). This increase is related to contemporary growth of the feminist movement and the corresponding awareness of phenomena
such as sexism and gender role stereotyping. Smith (1989) and Graham (1975) have argued that language cannot be disassociated from meaning. This is because it is chiefly through language that human beings express themselves.

Studies on language and gender report that language is a man-made tool and therefore it can be manipulated to achieve desired effects. Spender (1980) observes that males, as the dominant group, have produced language and reality and in the process women have played little or no part. Graddol and Swan (1989) further note that natural differences between men and women have been used by men to create oppression, dominance and control of women. These claims were first forwarded by feminist activists and later by feminist linguists such as Kuhn Lauretus and Silverman who both argued that through language, women’s roles and stereotypes have been conditioned and influenced by society. Such claims form the basis of our second objective of the study which seeks to establish how femininity and masculinity is showcased in the language of hip hop.

In addition, language is an important part in the socialization process. Children are socialized into culturally approved gender roles through language (Smith, 1989). Cameron (1986) also adds voice to this by arguing that people with an interest in the working of any society must also concern themselves with language, how it is structured, and what its users believe about it. It is in this view that this study concerns itself with the language of hip hop with reference to how a gender perspective is evident in such a language.
Trudgill (1974) discusses sex differences in language and notes that, “women and men are socially different. This is because society has laid down different social roles for them and expects different behavioral patterns from them.” He further argues that in many societies the term “woman” has unfavorable connotations and tends to be perceived negatively particularly in public discourse. In the present study, we are asking the same question albeit this time in the area of hip hop music which is one of the most popular genres of youth music and culture in Kenya.

Kramarae (1980), Wodak (1997) and Mbilinyi (1994) pointed out that language is one of the areas that reflect gender discrepancies and society has been constructed with a bias that favors males. This bias can be located in a language such as English. For instance, Smith (1989) observes that contemporary English usage reveals prejudicial attitudes that demean and degrade women, but glorify men. English words for women and men are rarely parallel and several differences and inequalities reflect themselves in the English lexicon. The English generic lexical item, “man” for example easily refers to the male thus excluding the female. This renders the language sexist. Graddol and Swann (1989) examine whether the language we speak creates and sustains a sexist culture. They have done this by discussing the linguistic inequalities in the structure of language. They have not only explored the idea that through speech, gender divisions in society are created and recreated but also added their voice to the relationship between language,
social structure and notions of femininity and masculinity, a theme that is relevant to the present study.

Mugo (1975) notes that most societies in the world have certain stereotypical images of women and men, and such stereotypes suggest negativism, weakness and inborn stupidity in women. A case in point is in the Luhya society; if a sibling is academically challenged in his/her class work, the father while reprimanding him/her will say "You are just as stupid as your mother." According to him, men can never be slow learners in school like women. She concludes that the battle for women's liberation from such absurd images has to be directed to language which has been instrumental in negating the image of women. Such language occurs in popular dance music such as hip hop. The fact that such music is the preference of the youth illustrates clearly how demeaning such language is. Language that connotes women negatively is handed over to generations which continue to perpetuate this negative image hence gender bias of women.

Halliday and Hassan (1990) argue that language is "socio-semiotic" in which human beings communicate, build knowledge and fashion experience, values and attitudes. They emphasize on meaning and the direct relationship between text and context. This semiotic analysis assumes that all texts are made up of sets of signs (words, pictures, photographs etc) and these signs have attached meaning, to which the role has been assigned. This argument forms the basis of the study's theoretical framework that is the Socio Semiotic Theory of Language. In hip hop
music, language-specific linguistic forms such as consonants, vowels, word forms, rhymes, stress intonation and pitch realization are carefully selected to communicate the intended meaning.

Ndung’o (1998) examines the portrayal of women in selected Kikuyu and Kiswahili proverbs and notes that women in general are portrayed negatively in both languages. She establishes for example that the division of labor is carried out on the premise that women are the ‘weaker’ sex and men are the ‘stronger’ sex. Her study is very relevant to the present one because just like hers, the present study also discusses how the language of hip hop is gender marked.

Wango (1998) similarly looks at gender marked words in Kikuyu language with a view to examining the ways in which the Kikuyu society devalues women. He analyzes the extent to which the lexicon in Kikuyu language may be said to have a sexist bias. For example he observes that a large number of the generic words in Kikuyu language like “muntu” for man are masculine in nature compared to feminine ones. He concludes that the lexicon in Kikuyu language is indeed sexist. Wango’s study focuses on fixed forms of the Kikuyu lexicon whereas this study focuses on a cross-sectional survey of the language of local hip hop.

Finally Mandilla (2006) further observes that women are portrayed negatively in the language and images in advertisements in the Kenyan media.
2.1.2 Studies on Language, Gender and Culture of Hip hop

Wikipedia defines hip hop as a human intellectual achievement with a set of customs, art and social institutions. According to Edwards (1985) hip hop as a popular genre in dance music has five basic characteristics. These characteristics distinguish it from other genres such as Afro-fusion, Reggae, Rhythm and Blues, Bongo, Lingala, Rumba etc. First and foremost, it is characterized by the art of spinning and cutting records (Dj-ing). Secondly, it encompasses dance movement that employs various forms of break dancing, popping and street dance. Thirdly, it has an aspect of Rhyming, Emceeing or Rapping which involves spoken or chanted lyrics with strong rhythmic accompaniment. In addition it is characterized by a particular fashion or style of dress among the lovers of music and lastly but not least, it has distinctive slang where many of the linguistic forms of the sounds and words used have been assimilated into many different dialects across the region. Examples of local hip hop artists and their music include, Jua Cali’s “Ngeli ya Genge”, Nonini’s “Manzi wa Nairobi,” P.Unit’s “Si Lazima Tu” Redsan’s “Who is Chicken Out” and Nameless’ “Its Okey Its Friday” among very many others.

Hurt’s (2004) study on “Hip Hop Beyond Beats and Rhymes” focuses on how masculinity is projected for Black and Latino males and its influence on gender roles throughout these communities notes that hip hop lyrics that were at one time provocative and merely suggestive are now blatant and overtly obscene. He goes on to conclude that the language used to describe women is strong and derogatory.
while the images of women in the same have become progressively and destructively more negative than in any other time in history. This is part of the perspective that the present study will investigate.

Jooyoung (2006) similarly did a project on hip hop culture. In his findings he observed that hip hop music continues to serve as an open cultural discourse space where young black men and women around the world work out, take on, play with, come into and contest their gendered, racialized and classed identities. However, he further argues that producers and all those pulling strings in the political economy of hip hop should be held responsible for the sexist images and content in the mainstream rap. This study agrees with Jooyoung’s initial observation where local hip hop artists have found a platform to express themselves about societal injustices such as unemployment, corruption, poor governance, poverty, drug abuse, immorality and child abuse. However, it disagrees with him about holding hip hop producers and artists responsible for sexist content and images. It may not be a solution because the consumers are not forced to buy the music. Perhaps we should interrogate the influence of both foreign as well as local hip hop on the society and what it means to our moral standards. The study is related to the present study in the sense that it concludes that hip hop content has a strong sexual connotation while the images are sex charged in order to sell; producers and advertising firms always want the attention of the masses, hence they must use sexy women with firm bodies to dirty dance in their live performances and videos. The women do not seem to mind and most of
them actually enjoy the publicity despite being almost nude. This argument is very relevant to the second objective of this study that seeks to investigate if the language of hip hop music is gender biased.

Kyle (2006) contends that hip hop culture which refers to the customs, arts, social institutions, and achievements of a particular nation, people, or other social group leads the way for sexism in the world over and makes it okay. He further postulates that when sexism stops in hip hop, other industries and cultural problem will be tackled easily.

Torres (2005) raises the question on whether or not hip hop will return to the way it was before: without male dominance and masculinity images. She urges hip hop artists and other players in the industry to accept responsibility for their actions, language and their roles in the communities that listen to their music. Both Torres’ and Kyle’s studies just like the present study ask a very fundamental question of whether certain hip hop songs undermine the worth of a woman.

Boyd and Jackson (2005) both agree that hip hop music is massively sexist as it degrades women. They in fact argue that “mainstream hip hop doesn’t represent the oppressed but it is the voice of the slave auctioneer. It places mostly black women on the auction block and sells them down the river, piece by piece, breast by breast and cheek by cheek.” Similarly, McCauley (2007) agrees when she asserts that hip hop is no longer simple entertainment, it is the advertisement of a
lifestyle that defines the way many people especially blacks view society and themselves. According to her, the western videos aired by the media for entertainment contain certain lyrics and depictions of a life that does mirror some of everyday scenes in the inner city. But such videos glorify the hedonistic nature of life as most lyrics in the videos praise promiscuity, violence, drugs and misogyny. A few examples of such videos with controversial, blunt and explicit lyrics that have earned criticisms from moral watchdogs include Tupac Shakur’s “All Eyes on Me”, 50 Cent’s “Get Rich Or Die Trying” which is a video that typifies the street thug persona in hip hop. Busta Rhymes’ “Put Your Hands Where My Eyes could See” depicts a life of drugs, robbery with violence and immorality.

It is important to note that the previous studies dealt with in the preceding paragraphs have been in the west where hip hop has its roots and has grown to be a huge multi-billion industry. However the present study will focus on gender-bias in hip hop in the Kenyan context.
2.2 Theoretical Framework

This study was guided by the Socio-Semiotic Theory which was first developed by Malinowski (1925) and later expanded by Firth (1950) and Hymes (1967). It is well exemplified and advanced as a theory of language by Halliday & Hassan (1989). Its concern is with the use of language and the way language interacts in and with society.

The social semiotic framework has a social dimension that makes it particularly plausible to study language and gender. Its basis is in semantics, the meaning making system (Hurford & Hearsly, 1985). The theory seeks to consider and identify the role that certain linguistic items, for example, words as a text or in context function in building meaning and in structuring and restructuring our social relations. Also, language as social semiotics is highly associated with experience, reality, interaction in language use and socially in-built processes of language use (Halliday, 1978; Halliday & Hassan, 1989; Poynton, 1989).

In the socio-semiotic theory, the semantic system is the meaning potential embodied in the language. It is itself the realization of a higher-level semiotic, behavioral, and a social semiotic system. In this way, language is understood and related in its relationship to social structure. Thus the approach to understanding language is seen to lie in the study of the way language is used and in the words of the language. Text or words and the context in which they occur are therefore intimately related. Neither can be enunciated or understood without the other.
This is because words by themselves have a social context. A word is a product of that process. The nature of words is such that they are made up of meaning. Thus meaning is expressed or coded in words and in the structure of the words. Included in the word and the context in which it occurs are other non-verbal goings-on, in the total environment in which a word unfolds. Hence a word or text is a semantic entity and a social exchange of meanings. In relation to the present study, this model fits it because both words/lyrics and images of selected songs and their use in social context will be studied.

Words and the context in which they occur are both a product and a process. They are a product in the sense that a word is an output with a certain construction represented in systematic ways, and a process in the sense of a continuous process of semantic choice made in a network of further potential choices, an interactive event and a social exchange of meaning.

Similarly, a word is both an object and an instance. A word is a product of its environment, a product of a continuous process of choices in meaning (Halliday and Hassan, 1989). Thus words can be studied as text and in context. This is because words and their connotations are a product of an environment. Therefore, the language of hip hop that is used by the artists embodies our thoughts and our attitudes towards the society in which the language is used. In fact the language (a coin of several languages) they use is spoken by them and they love it because it uniquely addresses their issues such as unemployment, poverty, education,
freedom, health etc. often a speaker is continuously making a choice between one word or/and another. Therefore, it is possible using the theory to study words in two ways namely: what the word means and how the word is used in context.

In the semiotic model, this is done using the three features of the context of situation namely: the field - what is happening; the tenor - who are taking part; and, the mode - the role the language is playing. Function and meaning in the semantics are expressed in the following ways: field through experiential (transitivity, naming); tenor through interpersonal (mood, modality, and person) and mode in the textual theme, information, cohesive relations). Poynton (1989;56) explains ‘field’ as the portions by means of socially constructed experience recognized as discrete portions by means of that culture. These are commonly institutionalized to the extent of having a name, for example, athletics and music may be institutionalized to the extent of being identifiable as a formally constituted social institution. In language and words in use, the meaning and use of such words is conventional, hence the need to be careful about them.

Halliday’s socio-semiotic approach to language has a number of strengths especially in relation to language, sex and gender. First, its basis is semantics not syntactic. While not denying that syntax is an important language component, the approach seeks to consider and identify the role of various linguistic items in any text in terms of their function in building meaning. Secondly, the approach is not uniquely interested in written language but with the study of both written and
spoken texts in that each is illuminated because of its contrast with each other. Thus the four language skills: reading, listening, speaking and writing can be studied. Finally it permits useful movements across the text addressing the manner in which linguistic patterning build up meaning and overall construction of a text.

Since hip hop music encompasses musical aspects, it is important to look at how the aspects fit into the framework as well as their role. Leeuwen (1999) conceptualizes the intra-semiotic resources of sound as those included in speech, music and other sound effects such as those produced by the musical instruments. Leeuwen (1999) identifies six major domains of sound which he asserts are common to speech, music and sound effects. They include time, rhythm, harmony, melody, voice quality and modality. Sound, like all other semiotic modes, can create relations between the listeners and sound itself. Interacting sounds of speech and music reflect the degree of interactivity and involvement that people adopt in an interaction and how that involvement is affected by all kinds of ‘unequal power’ relation.

Melody as realized by the semiotic resource of pitch has the capacity to invoke emotions and feelings, thus creating affective relations with the listener. This may perhaps explain why some people cry when they listen to music. Each of the semiotic resource of sound from instruments realizes meanings just like most aspects of music. Thus the experience and association that we have with a sound
generate meaning potential; however, the actual meaning is then formed or clarified with reference to the context in which the sound is situated. These musical aspects combine to create secondary aspects including form or structure, texture and style. Other commonly included aspects include the spatial location or the movement in space of sounds, gesture and dance. Silence is also often considered an aspect of music.

The contribution of socio-semiotic theory to language and gender studies is therefore threefold. Firstly, it has a literary criticism which enables the researcher to study the use of language in imaginative literature and female creativity. A good example is the songs that are going to be analyzed in this study. Secondly, it inco-operates the theory of ‘gendered subjectivity’ (Spender, 1988; Cameron, 1996) that is, gender in relation to the subject of discussion. This seeks to study and determine whether there is a gender bias in the language used in hip hop songs. Thirdly, it is concerned with the overall construction of sexual identity and it insists on a linguistic basis for that process of construction. This means that when one studies language using this model, one concentrates upon exploring how language is systematically patterned towards important social ends. This makes the theory very relevant to this study because it explores a social problem that is mediated by power relationships especially perpetuated in the use of oral speech and written texts (Herbermas, 1978).
Thus social semiotics does not counterpoise social (gender) or the biological (sex) as two independent and reified domains of cause and effect because neither uniquely determines or defines patterned social semiotic behavior. Instead, it lays a link with social theory and articulates links between semiotic forms, their uses and functions and language, because language is ultimately involved in the manner in which we construct and organize our human experiences. It is a theory of social meaning making practices (Thibault, 1991:6).

In addition, social semiotics is unique in that it strives to be a critical and self-reflective theory of dynamics of social meaning making practices. It is critical in that it shows how regular and systematic patterning of a text and its context functions in ways that enact, maintain, reproduce or change the semiotic system. It is self-reflective because it accounts for its own place within the same critical perspective, that is, it defines its own relations to other social discourses, language structure, its position in the relations of meaning for example, and the interests they serve. Furthermore, it is concerned with identifying potential areas of intervention and change in the interrelations between society and language and the systems of social meaning making that constitute it. As a result, the theory enables researchers and educationists to pay close attention to the ways in which word relations wield forms of influence in the text of the language like the one used in hip hop songs. In the following example of a hip hop song, done by artists Joel and Circuit, we examine the semantics of the text and its role in the social context.
The hip hop chorus above explores the dangers of HIV /Aids. It is warns the society to be wary of the epidemic especially when it comes to beautiful girls and their beautiful bodies. The song further advises everyone to use protection anytime they engage in illicit sex. It is interesting to note that the word “meat” symbolizes women’s buttocks. This is indeed embarrassing and demeaning to the women folk especially when their body parts are compared to animal meat. Even in the video, the images of large chunks of meat in the butchery as well as skimpily dressed women are used to put across the message. The theme of the song is very critical in the society as it is an emerging issue that is affecting everyone. However the only problem is using a bevy of half dressed girls to pass on an extremely important message. Certainly the same message can be driven home if both smartly dressed females and males are used.
excerpts (videos) and live performances. It involves the determination of the current status of a phenomenon not by asking but by observing. The information gathered in this kind of study is objective because the researcher observes the behavior rather than relying on a self report as the basic source of data.

3.2 Study Area

Apart from the songs and visual images collected from the radio and TV, a cross-sectional survey was carried out in Nairobi and Kisumu cities as well as Eldoret town in Kenya. These areas were chosen because they have a lot of business in terms of music sales. Moreover the researcher is very familiar with the cities. Here the study sought to obtain information that describes existing phenomena by asking respondents about their perceptions and views with regard to hip hop culture. Among the survey’s objectives was to determine whether it was the nature of the industry, the artists themselves, or the culture that strengthens and perpetuates gender bias in hip hop music. This helped to answer the second objective which seeks to establish the extent to which the language of hip hop is gender biased.

3.3 Target Population

Our target populations were the consumers of the local hip hop music in Nairobi, Kisumu and Eldoret. A total of seventy five individuals were purposively sampled and interviewed. They included, artists, vendors and the buyers of local hip hop music between the age brackets of 13-35(the youth) and others above 35years.
3.4 Sampling Techniques and Sample Size

The study used purposive sampling. This allows a researcher to use cases that have the required information with respect to the objectives of his or her study. Mugenda (2003). The study sampled ten songs from each of the three sub-genres, that is Genge, Kapuka and African hip hop using purposive sampling. The same procedure was done to music videos where ten visual excerpts were purposively sampled for analysis. In the cities twenty five respondents were randomly sampled in each place. The researcher easily got them around the shops and streets where the music is sold. Other respondents were also selected from nearby colleges and schools.

3.5 Research Instruments

The study employed observation, questionnaires, structured interviews and videotaping to collect data concerning gender dimensions on the language of hip hop. The instruments were developed and administered by the researcher.

3.6 Data Collection Procedures

Lyrics of the hip hop songs from radio and TV were carefully listened to and written down for translation to English as most artists use mostly slang. Non participant observation was appropriate in watching television during music programmes such as “The beat,” on NTV, “Extremem” on Citizen TV, “Straight Up” on KTN and Kiss TV in Kenya.
Video-taping for both the words and images was a procedure that was crucial to aid in effective and accurate analysis. Given the objectives of the study, the researcher also needed information from a section of consumers i.e. buyers and sellers of the hip hop music. A month long cross-sectional survey was done in the study areas. The researcher picked respondents randomly in the cities and towns especially around the music shops, vendors as well as nearby colleges. The labeled questionnaires were administered personally. Each item in the instrument was developed to address a specific objective in the study, which was to determine whether there is gender bias in the language of hip hop and if such language influences the sales of the music. Structured and unstructured interviews were also administered to provide in-depth data which is not possible to get using a questionnaire.

3.7 Data Analysis

The study did content and image analysis of the language of hip hop in relation to gender. Selected songs were transcribed and translated from slang to English. This was done with particular attention paid to the portrayal of women and men characters in terms of language in the words and images and their meaning.

Content analysis was appropriate because it was particularly effective in assessing the linguistic content, semantic content and the imagery of messages in terms of gender. This analysis also turned qualitative information into quantitative data by converting sentences, clause types, phrase structures and word classes into
numbers for analysis. This way, the researcher was able to perform additional statistical tests on the material.

The quantitative data that was obtained from research instruments was subjected to statistical analysis that involved the computation of frequencies and percentages. The information was then presented in summary tables. All data was generalized and analyzed on the basis of the Social Semiotics Theory.
CHAPTER FOUR
DATA PRESENTATION, DISCUSSION AND ANALYSIS OF FINDINGS

4.1 Introduction

Section 4.1.1 of this chapter deals with aspects of linguistic elements within the lyrics of gender in terms of the lexical choices. 4.1.2 is a subsection that focuses on the syntactic analysis of the lyrics in terms of clause types and their discourse function, phrase structures and word classes. Prosodic features such as stress, intonation and rhythm will be analyzed in sub-sections 4.2.1, 4.2.2 and 4.2.3 respectively. Finally, an image analysis will be dealt with in sub-section 4.3 as an extension of the semiotic theory to non-verbal communication systems in hip hop music. The hip hop songs are in a number of cases supported by a video production of the songs. The visual presentation will tend to reinforce the attitude contained in the lyrics. For this reason, it will be necessary to present an image analysis of the songs studied.

In data analysis, the focus is on the hip hop lyrics and visual images drawn from the videos that occur with the songs. Ten hip hop songs that were purposively sampled were linguistically analyzed and the concern here is lexis and syntax. Therefore linguistic forms such as words, phrases, clauses, sentences or large texts and prosodic features have been analyzed. All the linguistic units are discussed against the Socio-Semiotic Theory as guided by Halliday and Hassan (1989). In order to capture the gender dimensions of this popular youth genre, this fourth chapter is divided into three thematic sections
namely, the linguistic analysis, the image analysis and the gender analysis of the language in the selected songs. It is appreciated that whereas the hip hop’s lyrics are in a raw format of slang a variety of language popularly known as Sheng’, the texts have been translated into English.

The following is a list of songs’ titles that were used in the study, together with the names of the singers, themes of the music, producers, the year of production and the songs’ codes. For each of the song analysed the code was derived from the name of the artist who sang the song and the year of production.
<table>
<thead>
<tr>
<th>TITLE OF SONG</th>
<th>GLOSS</th>
<th>SINGERS</th>
<th>GENERAL THEMES</th>
<th>PRODUCER</th>
<th>YEAR OF PRODUCTION</th>
<th>SONG’S CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Manyakelo</td>
<td>Butts of women</td>
<td>Circuit and Joel</td>
<td>Vulgarity/Obscenity</td>
<td>Ogopa DJs</td>
<td>2007</td>
<td>Circ2007</td>
</tr>
<tr>
<td>3. Demu amejibeba</td>
<td>Demu Amejibeba</td>
<td>Flexx</td>
<td>Beauty of Women</td>
<td>Ogopa DJs</td>
<td>2006</td>
<td>Flex2006</td>
</tr>
<tr>
<td>4. Teach</td>
<td>Tichi</td>
<td>Kenrazy</td>
<td>Vulnerability and immorality of women</td>
<td>Jomino Records</td>
<td>2006</td>
<td>Ken2006</td>
</tr>
</tbody>
</table>
Kenya’s hip hop music is a product of a general hip hop tradition and its production involves the creation of hip hop music. Though the term encompasses all aspects of hip hop music, it is commonly used to refer to the instrumental, non-lyrical aspects of hip hop. This means that hip hop producers are the instrumentalists involved in the work. Modern hip hop production uses samplers, sequences, drum machines, synthesizers, turntables and live instrumentation. Alex (2010).

The label for themes was from the perspective of the listener rather than the artist. Leech (1983) argues that in art, it sometimes becomes difficult to speculate on the original intention or set out goal of the artist. For this reason, the analysis of the themes was based on the emergent themes as would be perceived by the listeners.

4.1.1 Semantic and Lexical Relations in the hip hop songs

In this subsection, a semantic analysis of words used in the lyrics is presented. The presentation is covered under loaded expressions and lexical traits as identified by Stanford (1993). In the analysis, a word or text is taken as a semantic entity and a social exchange of meaning. Along these lines, it is argued that the artists’ choice of words in the genre is influenced by the social context in which the songs are sung because the music targets the youth. It is also important to note that the popular youth culture uses Sheng’ language which has a wealth of slang words and colloquialisms coined from Swahili, English and other local languages. This involves the creation of unique linguistic forms or adaptations of new ones. Examples include nouns and adjectives. These new classes form the focus of analysis. The secret language is better understood only by the youth rather than adult Kenyans.
Stanford (1993) coins the term “Loaded Expressions” to refer to types of lexical items or phrases that evoke a reader’s emotions, feelings, mood and general dispositions. This is because such words or expressions carry a lot of meaning. Sharpley (2003) argues that since hip hop is about women other than men, the artists have formulated lexis that distinguish and mark gender. In the present study, the lexis is drawn from descriptive words and naming words (cf. App.1) such words are given below:

<table>
<thead>
<tr>
<th>Adjectives</th>
<th>Gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>i) Machicks wasawa</td>
<td>Good/beautiful girls</td>
<td>Circ2007</td>
</tr>
<tr>
<td>ii) Nyerere ni poa</td>
<td>Sex is nice</td>
<td>Circ2007</td>
</tr>
<tr>
<td>iii) Umeng’ara balaa</td>
<td>You are very smart</td>
<td>Nna2011</td>
</tr>
<tr>
<td>iv) Wee ndogo ndogo</td>
<td>young beautiful girls</td>
<td>Deux2007</td>
</tr>
<tr>
<td>v) Manzi mpoa</td>
<td>Pretty girl</td>
<td>Nna2007</td>
</tr>
</tbody>
</table>

The types of adjectives used are both attributive and predicative. The attributive adjectives include ‘machicks wasawa’ and ‘manzi mpoa,’ predicative as in ‘nyerere ni poa.’ The gradable adjectives include ‘umeng’ara balaa’ and ‘wee ndogo ndogo’ (reduplicated gradable adjective). These particular adjectives have been used by the artists because they are emotive hence adding a sparkle to the genre and also making it interesting, something that the youth would wish to listen and dance to. This is achieved by describing the social as well as the biological attributes of the characters in the lyrics as in the examples above. Socially, the ladies are condemned as in the examples ‘wee ndogo ndogo’ (you small beautiful ladies) [Deux2007, line 2, chorus, App1] and ‘kinyaunyau hawa moto moto’ (hot small wolfs) [Deux2007, line 4, chorus, App1].
The reduplicated adjectives put emphasize on how the girls are young in age yet they are very horny and they would do anything to sleep with the men to get what they want. This brings in the subject of gender bias against women.

It is also important to note that most of the adjectives in the study data (cf.App.1) are gradable. According to Cruse (1986) gradeable lexemes do not really specify the exact quality. In this regard, using gradeable lexemes allow the artists to leave the full interpretation to the listeners.

Naming words and their frequencies in the study data are exemplified in the table below.

**Table 2 Lexical Analyses of the Lyrics**

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Gloss</th>
<th>Frequency of noun occurrence</th>
<th>% of total occurrence of nouns</th>
<th>Hip hop song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mpenzi</td>
<td>Lover</td>
<td>3</td>
<td>4</td>
<td>Name2006, Klep2006</td>
</tr>
<tr>
<td>Mama</td>
<td>Mother</td>
<td>3</td>
<td>4</td>
<td>Name2006, Klep2006</td>
</tr>
<tr>
<td>Manyake</td>
<td>Butts</td>
<td>12</td>
<td>16</td>
<td>Circ2007</td>
</tr>
<tr>
<td>Mrembo</td>
<td>Beautiful</td>
<td>3</td>
<td>4</td>
<td>Klep2006, Long2005</td>
</tr>
<tr>
<td>Mahaga</td>
<td>Buttocks/hips</td>
<td>2</td>
<td>3</td>
<td>Name2006</td>
</tr>
<tr>
<td>Mabinti</td>
<td>Girls</td>
<td>1</td>
<td>1.3</td>
<td>Nna2011</td>
</tr>
<tr>
<td>Kinyaunyau</td>
<td>Wolf</td>
<td>5</td>
<td>6.7</td>
<td>Deux2007</td>
</tr>
<tr>
<td>Daddy /Budaa</td>
<td>Father</td>
<td>4</td>
<td>5</td>
<td>Flex2006</td>
</tr>
<tr>
<td>Mzee</td>
<td>Young man</td>
<td>2</td>
<td>4</td>
<td>Ken2006</td>
</tr>
<tr>
<td>Bestee</td>
<td>Friend</td>
<td>7</td>
<td>9.3</td>
<td>Ken2006, Klep2006</td>
</tr>
<tr>
<td>Mzee</td>
<td>Old man</td>
<td>1</td>
<td>1.3</td>
<td>Circ2007</td>
</tr>
</tbody>
</table>
The contexts in which the specific words appear are shown below:

**Context**

**gloss**

Chochote utafanya nitafuata **mama**  
*whatever you do I will follow mother*

*[Name2006 line 37 verse 2 Appl]*

Kwa **mathee mazee itabidi nimesema**  
*to mother, friends, it will force me to Report you*

*[Klep2006, line 2 verse 2app1]*

**Kinyaunyau hawa ndogo ndogo**  
*wolf like these young girls*

*[Deux 2007, line 1 chorus verse Appl]*

**Manyake all sizes**  
*buttocks of all sizes*

*[Circ 2007, line11 verse2 Appl]*

I envy your hipster, vile imekushika  
*I envy your hipster and the*
kwa mahaga  
Way it is tight on your hips

[Name2006, line 4, verse 1 App1]

Manzi wewe umeiva  
girl you are cooked

[Flexx2006, line 9, verse 1 App1]

Dame yuko job na Yule msee  
the lady was making out with that guy

[Ken2006, line 35, verse 2, App1]

Hatuwezi ishi na usanii mbuyu  
we cant live on art respectable guy

[Nna 2011, line 12, verse 3, App1]

Mpaka mabudaa wanatamani  
until older men/fathers admire you

[Flexx2006, line 15, verse 1, app1]

Table 2 shows that the lexis used to mark gender in hip-hop music within the sheng' variety of language has a gender bias. Nouns such as Mama/mathe (mother), Kinyaunyau (small wolf), mahaga/manyake (butts), and dame/manzi (pretty girl) either target specific gender roles or attributes for women which are domestic or are highly derogatory. On the contrary, terms such as daddy/budaa (respectable father), mbuyu (respectable, strong and mature man) as indicated in table 2 above are geared towards men’s specific gender roles such as strength, protection, security and respect. It is also important to note that most of the nouns used are symbolic of another reality hence they do not communicate directly.
For instance the original meaning of ‘kinyaunyau’ which is an onomatopoeic word (sound associated with smelling of the hyena’s prey many times) is derived from the animal ‘nyang’au,’ a wolf. The original meaning of mbuyu is a very strong sturdy tree, mabinti is daughters, manyake is meat, ‘mzeia’ is a honorific equivalent of a Kiswahili word mzee that means an old man, mahaga is many hugs and beste is likely to be a word derived from ‘best man’ to mean a closest person.

The table also demonstrates that hip hop artists mostly love to sing about women as they describe their physical appearance. This is clearly manifested in the many times the noun “manzi” has appeared; 15% of the total occurrence of nouns, “manyake”; 18% of the total occurrence of nouns dame/madame: 13% of the total occurrence as well as “kinyaunyau” with a frequency of 6.7%.

Another deduction according to the study data is that Nonini and Kleptomaniac artists take the lead in having used the loaded expressions many times. (cf.table 2) Nonini uses the words eight times and the group Klepto, six times. The two groups are the most famous, local and urban music artists who among others set the Kenyan entertainment scene a flame in the late 1990’s. Their Kenyan hip hop styles were influenced by the street dance style which was a loyalty shift from the western music to local productions. Some of these early musicians on the local scene, have articulated a subculture that could not be openly spoken about previously, but their lyrics tend to cause ripples in the Kenyan market industry in terms of offensive content, professionalism and basically how they re-invent their image with every album theme (Otieno, 2004).
The hip hop songs studied also have specialized vocabulary. Lexical traits according to Lakoff (1975) are specialized vocabulary items that men and women use. Lakoff goes to argue that the lexicon used depends on how society has socialized users. They are words that reflect socially constructed gender roles for men and women. Examples of such words are illustrated in table 3 below (cf.App.1)

<table>
<thead>
<tr>
<th>WORD</th>
<th>GENDER ROLE</th>
<th>SETTING</th>
<th>HIP HOP SONG IN WHICH THE WORDS OCCUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promotion</td>
<td>Control of finances (male)</td>
<td>Outdoor</td>
<td>Nna2011</td>
</tr>
<tr>
<td>Driving</td>
<td>Control of finances (male)</td>
<td>Outdoor</td>
<td>Nna2011</td>
</tr>
<tr>
<td>Polite</td>
<td>Submissiveness (female)</td>
<td>Indoor</td>
<td>Deux2007, Flex2006</td>
</tr>
<tr>
<td>Patient</td>
<td>Submissiveness/obedience (female)</td>
<td>Indoor</td>
<td>Deux2007</td>
</tr>
<tr>
<td>Cleanliness</td>
<td>Domestic (female)</td>
<td>Indoor</td>
<td>Nnb2007</td>
</tr>
<tr>
<td>Loving</td>
<td>Good morals (female)</td>
<td>Indoor/outdoor</td>
<td>Tan2010</td>
</tr>
</tbody>
</table>

From table 3 above, it is clear that the lexical traits used in hip hop songs have a gender perspective. The nouns which are gerunds for example, driving and drinking as indicated in table 3 above are geared towards specific gender roles of men like protection, security stability and achievement. Such activities like banking are associated with prestige and a
mark of atatus in the society and are performed within public domains. For example in Nna2011 song [line 45, verse 4, App 1] a noun like ‘promotion’ has been drawn from the image of a working class man geared towards career growth who is well to do and is secure financially.

On the other hand, words such as “You are polite” (Wewe ni msafiri) [Flex2006, line 14, verse1, App1], and “You must be nice and persevering my sister”, (Lazima uwe mpole na mvumilivu dada) [Deux2007 line 15, verse 1, App1] target specific gender roles for women which are, domestic and most of them are within a private/home domain. They also relate to the aspect of submission in women.

However, it is important to note that society is slowly changing as far as some of the gender specific roles being performed by men and women are concerned. Ndungo (1998) observes that division of labour in most Kenyan ethnic communities is carried out on the premise that women are the weaker sex and men are the stronger ones. However, most women in Kenya are in formal employment to provide food, shelter and clothing to their families. Some, though single, are fending for their families just like a man would do. To some extent, men have begun to stay at home to take up domestic chores like cleaning, cooking and looking after children as women go to work. Therefore, the use of specific lexical items such as kinyaunyau (small wolf) [Deux2007, chorus, App1], manyake/mahaga (big buttocks) [Circ2007, chorus, App1], mjana (cunning) [Flex2006, line 3, chorus, App1] and lazima (you must); obligatory word, that have negative connotations for women in the selected hip hop songs, is absolutely inappropriate.
4.1.2 Syntactic analysis of the Hip hop Lyrics

Linguists of whatever theoretical persuasion have always regarded the complexity of language to be such that it is necessary to set up more than one level of linguistic analysis (Leech, 1983). The linguistic features of the hip hop language can therefore determined from various levels including the syntactic level. A close analysis of the data drawn from all the lyrics in this study reveals the following syntactic forms: clause types and their discourse functions, phrases and word classes. These are summarized in the tables below:

4.2.1 Clause types in the study data

Table 4: Types of Clauses

<table>
<thead>
<tr>
<th>Clause types</th>
<th>Frequency of clauses</th>
<th>% of Total clauses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple Clauses</td>
<td>260</td>
<td>85.2</td>
</tr>
<tr>
<td>Compound sentences</td>
<td>38</td>
<td>12.5</td>
</tr>
<tr>
<td>Complex sentences</td>
<td>7</td>
<td>2.3</td>
</tr>
<tr>
<td>Total</td>
<td>305</td>
<td>100</td>
</tr>
</tbody>
</table>

It emerges from the above table that hip hop lyrics occur in brief and longer statements. Most sentences are simple (85%). Few sentences (12.5%) are compound in structure and only (2.3%) of all the sentences are complex in the selected lyrics. The simple clause types take the simple sentence structure of either Subject-Verb (S-V), Subject-Verb-Adverbial (S-V-A), Subject-Verb-Direct Object (S-V-DO), Subject-Verb-Complement (S-V-C) or Subject-Verb-Direct Object-Adverbial(S-V-DO-A). These kinds of simple
structures make a point clearly, concisely and to a wider audience. The structures are simple and concise because they are intended to inform, educate and entertain the target audience (both the youth and younger adults). The simple structures are economical in terms of time and space and are meant to work on the emotion of the targeted audience to captivate, excite and motivate it to some action such as street dance and swag. This is illustrated in the examples given below:

**Clause Types**

**Simple/compound sentences**

<table>
<thead>
<tr>
<th>Clause Type</th>
<th>Pronunciation</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Nami nalia</td>
<td>I am crying</td>
<td></td>
</tr>
<tr>
<td>S V</td>
<td>[Tan2010, line15, verse 1, App1]</td>
<td></td>
</tr>
<tr>
<td>b) Akipita mbele ya wasee</td>
<td>when she passes before people</td>
<td></td>
</tr>
<tr>
<td>S V A</td>
<td>[Circ2007, line 8, verse 1, App1]</td>
<td></td>
</tr>
<tr>
<td>c) Anasema anataka mali yangu</td>
<td>she says she wants my wealth</td>
<td></td>
</tr>
<tr>
<td>S V S V D.O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d) African men wako obsessed</td>
<td>African men are obsessed</td>
<td></td>
</tr>
<tr>
<td>S V C</td>
<td>[Circ2007, line8, verse 1, App1]</td>
<td></td>
</tr>
<tr>
<td>e) Commit a crime and I will be your defender</td>
<td>(The lyrics are in English)</td>
<td></td>
</tr>
<tr>
<td>V D.O conj.S V D.O</td>
<td>[Name2006, line8, verse 1, App1]</td>
<td></td>
</tr>
</tbody>
</table>
4.1.3 Sentence Types

The analysis of discourse cannot be restricted to the description of linguistic forms independent of the functions which these forms are designed to have in human affairs. In an attempt to address the question of the relationship between linguistic form and discourse function, we look at the linguistic occurrences at the structural types of sentences and the specific discourse functions that each of them performs, (Leech, 1983).

When language is looked at in specific terms, that is, at the level of utterances, it may perform the following specific discourse functions/acts summarized in table 5 below;
Table 5 Sentence types in the study data

<table>
<thead>
<tr>
<th>Types of Sentence (Linguistic form)</th>
<th>Freq.of type of Sentence</th>
<th>% Total no. of sentences</th>
<th>Discourse Function/ speech Act</th>
<th>Freq</th>
<th>% Total no. of speech Acts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declarative Sentences</td>
<td>215</td>
<td>85.3%</td>
<td>Give information through:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Praising</td>
<td>65</td>
<td>30.2%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Promising</td>
<td>61</td>
<td>28.4%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>informing</td>
<td>57</td>
<td>26.5%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Warning</td>
<td>15</td>
<td>7%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Encouraging</td>
<td>17</td>
<td>7.9%</td>
</tr>
<tr>
<td>Interrogative Sentences</td>
<td>14</td>
<td>5.6%</td>
<td>Elicit information by:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Requesting</td>
<td>6</td>
<td>42.9%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Asking</td>
<td>8</td>
<td>57.1%</td>
</tr>
<tr>
<td>Imperative Sentences</td>
<td>13</td>
<td>5.1%</td>
<td>Give directives by:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Directing</td>
<td>13</td>
<td>100%</td>
</tr>
<tr>
<td>Exclamatory Sentences</td>
<td>10</td>
<td>4%</td>
<td>Express feelings and attitudes by:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Advising</td>
<td>6</td>
<td>60%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Praising</td>
<td>4</td>
<td>40%</td>
</tr>
<tr>
<td>Total types</td>
<td>252</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The table given above shows that a great deal of linguistic forms in hip hop genre are declaratives which take the illocutionary forms of commanding, requesting, warning, promising, instructing and challenging. Others are interrogative, imperative and finally
exclamatory sentences. Below are examples of each of the speech acts (illocutions) drawn from the study data.

SPEECH ACTS:

DECLARATIVE SENTENCES

Praising illocutions

<table>
<thead>
<tr>
<th>Example</th>
<th>Gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Msee una ganji kadhaa</td>
<td>man you have a lot of money</td>
<td>Nna2011, line 29, Verse 3</td>
</tr>
<tr>
<td>Una machupa kadhaa</td>
<td>you’ve many bottles of beer</td>
<td>Nna2011, line 31, verse 3</td>
</tr>
<tr>
<td>Umetoka kwa bank</td>
<td>you are from the bank with</td>
<td>Nna2011, line 33, verse 3</td>
</tr>
<tr>
<td>Gari full kwa tank</td>
<td>your car full tank</td>
<td>Nna2011, line 33, verse 3</td>
</tr>
<tr>
<td>Moto manzi umeiva</td>
<td>true girl you re cooked</td>
<td>Flex2006, line 9</td>
</tr>
</tbody>
</table>

Promising illocutions

<table>
<thead>
<tr>
<th>Example</th>
<th>Gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>I promise I will never be a player</td>
<td></td>
<td>Name2006, line 39, Verse 2</td>
</tr>
<tr>
<td>Ndio maana wewe kimaisha</td>
<td>that is why in life I will give you</td>
<td></td>
</tr>
<tr>
<td>Nitakupa bila kukupimia</td>
<td>the best without measure</td>
<td>Flex2006, line 6-7, verse 1</td>
</tr>
</tbody>
</table>

Warning illocution

<table>
<thead>
<tr>
<th>Example</th>
<th>Gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Usichape hizo vitu bila juala</td>
<td>do not engage in sex without a condom</td>
<td>Circ2007, line 50, verse 2</td>
</tr>
</tbody>
</table>

Informing illocutions

<table>
<thead>
<tr>
<th>Example</th>
<th>Gloss</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ukipata manzi bora ni over 18</td>
<td>if you encounter a girl who is over 18</td>
<td></td>
</tr>
<tr>
<td>Mrarue hivo tu uchi</td>
<td>tear her into pieces when she is naked</td>
<td></td>
</tr>
</tbody>
</table>
Kuna wanawake warenbo wenye marasa *there are beautiful ladies who*

Na mapaja meupe *have big butts and hips and are light*

**Encouraging illocutions**

Through patience na persistence *through patience and persistence we have succeeded*

**Tumetoboaa**

Mvumilivu hula mbivu ngoja ifike usiku *patience pays, let the night reach*

**INTERROGATIVES**

Kinyaunyau hawa ndogo ndogo wanataka nini? *This small wolves, what do they want?*

Utasimamishaje kifaru akiwa full speed? *How will you stop the speeding buffalo?*

Does she have manyerere? *Does she have the best butt?*

**EXCLAMATORY SENTENCES**

**Advising illocution**

Manyake zinafanya mtu aluz friendship! *Fat women cause lose of friendships*

**Directing illocutions**

Nikiweka hata usiulize! *When I penetrate remain silent*
The above discourse functions are meant to entertain, inform, and educate the listeners on issues such as drugs, HIV/AIDS, unemployment, environmental justice among other emerging issues. Declarative sentences that give information through praising occur very many times in the study data, (30.2%). They make use of descriptive words that express approval or admiration for either gender in the sentences. However, most of the hip hop singers honour and glorify men in terms of having a lot of money for buying drinks and entertaining beautiful girls, being handsome and living large. This is well exemplified in the praising illocutions given above where the male characters are elevated in terms of being in high status. Consider “msee una ganji kadhaa, na machupa kadhaa, umetoka kwa bank na gari full kwa tank” to mean the guy has a lot of money to buy drinks; he is from the bank and also owns a car that has a full tank of fuel.

Similarly the ladies are also praised but something interesting is that in every honour they get, there is a sexual connotation to it. For instance “moto manzi umeiva” means the beautiful girl is ‘cooked’. The seductive words imply that the lady is very sexy and ready for sex. In the last example where the lyrics say “usimuone amerembeka, ukadhani umefika,” means that men should be wary of women’s beauty because they can not be trusted. This suggests that their beauty could be deceiving and men can suffer for admiring them. The same is not said about men yet it takes two to tango. It is therefore clear from the study data that, praise speech acts targeting women are full of gender bias.
as they only associate women’s beauty with negativity unlike men who are given higher status.

Promising illocutions also bring to the fore an aspect of gender bias. This is demonstrated in these lyrics “and I promise I will never be a player” This implies that men can be players; having many lovers at the same time. “Ndio maana wewe kimaisha nitakupa blia kukupimia.” Here the male character is promising to provide his girl with the best in life. This speech act perhaps suggests that the man is always the provider, whereas the woman is there to receive and is thus always dependent. This is a clear manifest of gender skewness.

Informing speech acts also contribute to this question of gender bias as exemplified in this example; *ukipata manzi bora ni over18, mrarue tu hivo uchi.* This translated as “if you encounter a girl who is over eighteen years, tear her into pieces when she is naked.” Indeed the language used here is abusive and disrespectful to womenfolk. The Kiswahili word “rarua” could symbolize forcefully having intercourse with the lady without her consent.

Interrogative illocutions such as *kinyaunyau hawa ndogo ndogo wanataka nini?* may be translated as ‘what do these small wolves want?’ Here the teenage girls are being compared to wolves; this implies that they are indeed greedy for sex and are always after men’s money. Therefore the girls are portrayed as cheap and gullible. It is evident here that the nouns describing the female gender have negative connotations. On the other
hand asking speech acts such as “utasmamishaje kifaru akiwa full speed?” may be translated as, ‘how can you stop the speeding buffalo?’ The adjective *speeding* and noun *buffalo* describe men as unstoppable, aggressive, powerful and irresistible. These roles go along with masculine attributes that a partrichal society ascribes to. In these lyrics, men have been given attributes such as power to protect, leadership and ability to act skillfully and authoritatively. This is discriminative as far as the female gender is concerned as the women have been depicted as being active in sexual immorality, being dependent and pessimistic. Such roles go with feminine attributes such as love, care, gentleness, physical and intellectual weakness, among others. Craggs (1963) supports this argument when he says that every language reflects the prejudices of the society in which it evolved.

Finally, exclamatory sentences that entail the discourse functions of advising from the study data are also biased against the female gender. Consider “*manyake zinafanya mtu aluzfriendship!*” (Women who are well endowed with behinds cause loss of friendships). A woman in this speech act has been looked down upon as the one who can cause fighting or a conflict when there is rivalry among men, probably because of her beautiful full figure. Illocutions that direct such as “*nikiweka hata usiulize! Nikikugeuza hata usitete!*” (When I penetrate, remain silent! When I turn you around do not question!) target specific traditional gender roles or attributes of women such as being passive and not questioning men even if they are not comfortable with their ideas. Therefore men are to be listened to as they are good decision makers. It is therefore clear from the study data that all the sentence types have a gender perspective as discussed above. The language therein reflects attributes that subordinate women but uplift, empower and glorify men.
This observation is in line with Wodak (1997) who notes that feminine roles are regarded to have low prestige. Thus this study supports Wodak’s observations.

4.1.4 Phrase structure types

Table 6: Phrase Structure Types in the study data

<table>
<thead>
<tr>
<th>Phrase structure</th>
<th>Freq. of Phrase Structure</th>
<th>% of total phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun Phrases (NP)</td>
<td>315</td>
<td>35.8%</td>
</tr>
<tr>
<td>Verb Phrases (VP)</td>
<td>361</td>
<td>41.1%</td>
</tr>
<tr>
<td>Adverb Phrases (Adv.P)</td>
<td>71</td>
<td>8.1%</td>
</tr>
<tr>
<td>Adjective Phrases (Adj. P)</td>
<td>128</td>
<td>14.6%</td>
</tr>
<tr>
<td>Total</td>
<td>879</td>
<td>100%</td>
</tr>
</tbody>
</table>

The above table reveals that verb phrases are the most frequent with the highest frequency of 41.1%. This implies that hip hop artists make use of a great deal of simple and punchy content phrases whose main function is to inform, educate and entertain the audience. It is important to note that some of the verb phrases carry meaning that is full of gender bias. For example in the lyrics below, stereotypical gender roles of women such as being passive are brought out. The fact that she is authorized to remain silent suggests submission on the part of the lady and authority on the part of men.

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Sources</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Umejibeba hata usipunguze</td>
<td>Flex2006, line 36</td>
<td>you are huge, do not reduce</td>
</tr>
<tr>
<td>Nikiweka hata usiulize</td>
<td>Flex2006, line 37</td>
<td>when I penetrate don’t ask why</td>
</tr>
</tbody>
</table>
The study considered the different word classes in the lyrics. From the above analysis, it is evident that nouns are the most frequently used parts of speech (45.2%) in hip hop music. Indeed, this can be attributed to the Sheng’ language which is characterized by naming words. Without nouns, adjectives cannot occur (they describe the very nouns). This kind of lexis form part of the loaded expressions and lexical traits (cf.table 2) Most of these words either target specific gender roles or attributes of women, that are domestic or are highly derogatory. They include mama (mother), dame/manzi (pretty girl), kinyanyau (tiny wolf), mahaga/manyake (butts). ‘Mama’ is a Kiswahili word that means mother. The noun is associated with, cooking, cleaning, care giving, nurturing and other domestic chores. ‘Manzi/dame’ which refers to a pretty girl is a noun that has been used very many times because hip hop music is about description of women’s physique,
where their sex appeal is exploited to attract potential buyers. ‘Kinyunyau,’ a Kiswahili word that compares teenage girls to small wolves, is disrespectful and abusive in nature as it could imply that the girls are greedy for sex and do anything to get men’s property. *Mahaga/*manyake means big butts is also a derogatory term that describes a woman’s body. On the contrary, naming words such as *daddy/budaa* (respectable father or man), *mbuyu* (respectable strong and mature man) are geared towards men’s specific gender roles such as strength, protection, security and respect. In today’s world, things are changing hence the conclusion that naming words, in our study data are biased against women.

The hip hop lyrics maybe in Kiswahili because the artists always want to attract a larger audience. Kiswahili together with Sheng’ become unifying languages that give the youth an identity. This genre therefore embraces aspects of codeswitching (cf. App.1) where there is concurrent use of more than one language such as English, Kiswahili and sheng’. The use of English elevates the standards of the artists because most of them have not acquired higher learning levels. Code-switching emphasizes linguistic performance and is associated with group identity. Heller (1992) supports this argument when she asserts that “code-switching relates to, and sometimes indexes social group membership, class ethnicity and social positions in bilingual and multilingual communities.”

Bokamba (1989) identifies four types of code-switching, three of which are present in the study data. Intersentential switching which occurs outside the sentence or the clause. For instance,
‘Bringing breaking news, tuongee juu ya manyake’ [Circ2011, line 4-5, verse 1, App.1]

In the compound sentence, the first part has English lyrics (bringing breaking news), the second part has Kiswahili (tuongee juu ya) and the last word is in Sheng’ (manyake).

Intra-sentential switching which occurs within a sentence or clause. For example,

‘Leo ni phone, viatu pia na heels za blue’ [Deux2007, line 18, verse 1 App.1]. In the sentence, the code switches from Kiswahili (leo ni, viatu pia na, za), to English (phone, blue).

Finally, there is Intra-word switching, which occurs within a word, at a morpheme boundary. For example, in the sentence, ‘Hii ni celebration ya watu wanalive their dream’ [Na2011, line 1, verse 1, App.1]. ‘Wanalive’ is a combination of Kiswahili (wana; they) and English (live).

It is also evident in the study data that Kenyan women have a share of blame as far as gender bias is concerned. This can be illustrated from the text by Nna2011, Nnb2007 and Tan2010. The first two songs are a collaborative effort between a male a female artist. The female artists are Christine Apondi and Sylvia. The only song that is sung by a female artist is Tan2010 (cf.App.1). From the lyrics, it is quite clear that female artists seem to have indeed accepted their place in the society as being second class citizens to men. All of them have portrayed the men as superior in their lyrics. The fact that Sylvia (cf.Nna2007, line 2, 7, chorus, App.1) uses derogatory language to describe women as in the examples “manzi mpoa hajavaa any ndani” (a beautiful woman does not wear anything inside), and “mchukue manzi yeyote yule humjui, kwa roady kupelekwa
mbio”(pick any girl you do not know, and be ready to be taken very fast in bed). However when it comes to men, she glorifies them. This is certainly incredible, considering that she is a woman herself.

Similarly, Sanaipe Tande (cf.Tan2010, line, 1-4, App.1) in her lyrics, the persona who is a lady jilted by love, cannot do without a man in her life yet the same man hurt her so badly. For example, the following interrogative sentences seem to strongly suggest that she is indeed desperate for the man’s love, care and other things no matter what. This certainly answers the fourth question which seeks to establish how female artists portray males in the language of hip hop songs.

**Lyrics**

| Nitamwambiaje eti kuwa niye nampenda? | How will I tell him that I love him? |
| Nitamwelezaje eti bila yeye naugua? | How will I explain to him that Without him I am hurting? |
| Nitamjulishaje kuwa rohoyangu yaumia? | How will I inform him that my heart pains? |
| Nitamwambiaje kuwa niye najuta? | How will I tell him that I am regretting? |

**Table 8: Female Artists’ Portrayal of Men in their Lyrics**

<table>
<thead>
<tr>
<th>TRAIT</th>
<th>No. of female artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superior</td>
<td>3</td>
</tr>
<tr>
<td>Neutral</td>
<td>0</td>
</tr>
<tr>
<td>Inferior</td>
<td>0</td>
</tr>
</tbody>
</table>
It is interesting to note that 70% of the hip hop artists in this study data are males compared to 30% of the female artists. The aspect of gender biasness is revealed by the fact that males significantly outnumber women in the production of the music genre. However as much as the males dominate the hip hop industry, and also look down upon them, the female artists too, have perpetuated the widespread prejudice against themselves.

4.2.0 An Analysis of the Prosodic Features in the Hip Hop Lyrics

Prosodic features occur in hip hop lyrics and their function is to add colour to the discourse and contribute to the meaning of utterances. Stress, rhythm and intonation are all concerned with the perception of relative prominence in discourse (Crystal, 1988).

4.2.1 Stress

Stress refers to the prominence usually perceived as greater loudness by the listener, with which one part of a word or longer utterance is distinguished from other parts (Quirk, 1985). Disregarding the special case of contrastive stress, connected speech in English language has stress on the open-class words and absence of stress on the closed-class words accompanying them. Open class words include nouns, main verbs, adjectives and adverbs. The closed-class comprises the other parts of speech including pronouns, conjunctions, prepositions, articles and auxiliary verbs among others. In the given examples, stress is indicated by a single vertical mark (I) on the open-class words as in:

'Commit a 'crime and I'll be your 'defender
Overpower me so that I' surrender
Hmm, I 'wish I could be your 'saliva
So that I could 'taste your' lips whenever

Name2006, line 8-12, verse1, App.1

Stress highlights a gender dimension in the sense that, most of the naming and descriptive words that carry gender bias are given prominence through emphasis. For instance, in the above lines, the man is to be a **defender**: he wishes to **surrender**. This suggests that he is already in a powerful position as he is able to protect and fight. Both words which are a noun and a verb respectively, are sang loudly hence are perceived easily by the listener.

Consider another example:

<table>
<thead>
<tr>
<th>Lyrics</th>
<th>Source</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Manyake all `sizes</td>
<td>Circ2007, line 10, verse1</td>
<td>buttocks of all sizes</td>
</tr>
<tr>
<td>'manyake kama `prizes</td>
<td>line,11,verse1</td>
<td>buttocks like prices</td>
</tr>
<tr>
<td>'manyake ka <code>balloon zina </code>maji</td>
<td>line 12, verse1</td>
<td>buttocks like balloons with water</td>
</tr>
<tr>
<td>'juala joo wa`hitaji</td>
<td>line 13,verse1</td>
<td>a condom is what you need</td>
</tr>
</tbody>
</table>

Apart from stress location in words, phrases and sentences, the individual rapper or singer has the possibility of placing stress freely in units larger than the word by means of contrastive stress (Quirk, 1989). Contrastive stress is a term used for institutionalized written or spoken representation of reduction in words. This is striking even in the case of some closed-class words. Contrastive stress is exemplified in the examples below:

Commit a crime and **I'll** (contracted form of I will) be your defender

If only **I'd** (contracted form of I could) be your body lotion

Name2006, line 8, 25, verse 1, App.1

57
Wazup (what is up)

It's (it is) like wanabondwa na madinga

Contrastive stress has been used to make a point clearer for understanding and for economy (Turner, 1973). When a word is contrasted, it takes a shorter time to be uttered or to be read and this may captivate and motivate the energetic youth who are the target audience of the popular song and dance genre. Furthermore, the pronouns being contrasted refer to males and note females. (cf. Name2006, line 8, 25, verse1, App.1). This puts emphasis on the male character and what he does.

4.2.2 Intonation

Spoken English is marked off into brief stretches usually corresponding to units of information referred to as tone units. A tone consists of a sequence of stressed and unstressed syllables in rhythmic alternation and with each unit containing at least one syllable marked for pitch prominence. According to Quirk (1989) the terminal boundaries of tone units are indicated by two verticals (\(\daleth\)). The peak of greatest prominence is called the nucleus of the tone unit. Usually, pitch prominence is associated with pitch changes of the falling (\(\downarrow\)) and the rising (\(\uparrow\)) tone above the nuclear syllable. The falling tone is expected on most questions. For example,

\[\text{Do you have some juala?}\]

\[\text{Wazup ? neke?}\]
The rising tone on the other hand is used when it is necessary to indicate that an utterance
is non-final or that it is being left open or inconclusive. Spender (1985) argues that the
use of tone is brought out within the context of situation; hence it does not bring out any
gender differences. However, in some cases in the data, intonation brings out the gender
bias especially in the cases of rising intonation where there is pitch prominence above the
nuclear syllable. Therefore, just like stress, intonation causes easier perception and
understanding of the lyrics. For example, in the following example where the gender
marked nouns “kinyaunyau” and adjective “ndogo ndogo,” the insulting words towards
women folk are uttered with a rising intonation hence better understanding because of the
emphasis.

There is also an aspect of reduplication of the words “ndogo” and “-nyau.” “Ndogo” has
been reduplicated to reinforce meaning, and to convey a grammatical function of
plurality and intensification (Pratt, 1984). “Ndogo” denotes small, beautiful, tender and
nagging women. “-nyau” on the other hand which has been coined from the real Swahili
name for wolf “nyang’au” refers to the sound made by the fierce, wild animal that hunts
in packs. This would symbolize the sound made by the young pretty girls after getting
what ‘they want’ from the ‘rich men.’ Using pitch contrasts is one way of achieving
emphasis and contrasting meanings entailed in the utterance. The item focused on is
identified by the location of the nucleus on the loaded expressions and lexical traits.
4.2.3 Rhythm
Rhythm is the movement marked by the regulated succession of strong and weak elements, of opposite or different conditions. The beat is the basic unit of rhythm or musicality and it refers to the stroke of measured time; the steady pulse of the song. Beats are rhythmically organized by the time signature, and given speed by the tempo. Rhyme, alliteration; assonance and repetition are features of poetry present in the study data and their use reveals rhythm.

4.2.3.1 Rhyme
Rhyme is a sound device that involves the repetition of sounds in two or more words and is most often used in poetry and songs. It is used to create musical and rhythmic effect in the lyrics. It also makes the popular genre interesting or pleasurable to listen to and therefore memorable and most importantly, rhyme reinforces meaning. For example in the following lines, the theme of sexual immorality is emphasized; the girl in question is very aggressive in the club, as she is the one who insists on making love to the stranger who happens to be a man. Rhyme seems to reinforce the gender-biased message.

Sasa unanijibu fiti
Kuna show Fulani inafaa nifike juu already niko na tikiti
Nikipata kamanzi kameketi kwa kitti
Na kalikukawa kabeauty
Kabla jo sijabonga asha toa mpango akanishika kwa shati
huku mi na sweati
Maze akashika hiyo miti

Ken2006, line 7-21, verse1, App.1
4.2.3.2 Alliteration

Alliteration is a sound device that may entail the repetition of a consonant sound occurring at the beginning of words in close proximity. Alliteration just like rhyme creates musicality and reinforces meaning. For instance, in the following lines, the theme of immorality is developed further whereby the diminutive as represented by prefixes k- and –ka are used to describe the pretty girl in the act.

*Nikapata kamanzi kameketi kwa kiti*

*Nikamwambia niaje ka kawaida na kalikuwa ka beauty*

Ken2006, line 11, 13, verse 1, App.1

4.2.3.3 Assonance

Assonance refers to a sound device where a similar vowel is repeated in words that are close together. Apart from creating musical and rhythmical effects, alliteration also stresses meaning. For example in the following illustration, the repetition of vowel sound –a enhances the theme of vulgarity in the sense that since –a is a low, open vowel sound when articulated, it perhaps may suggest not putting on underwear hence opening of legs wide by this pretty and daring girl.

**Lyrics**

Ya manzi mpoa havai any ndani ya jauzi  
*a beautiful lady doesn’t wear*

**Gloss**

Anything inside  
(Nnb2007, line 7, verse2)
4.2.3.4 Repetition

Repetition is a very common sound device that has been used extensively throughout the study data. It is manifested through the repetition of morphemes, words, phrases, sentences and even clauses. Repetition reveals musicality, creates mood, makes the lyrics more interesting and pleasurable to listen to and more importantly it brings about emphasis. For example in the following lines, it develops the theme of love and happy mood. (cf.App.1)

**Lyrics**

<table>
<thead>
<tr>
<th>Source</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kila siku ya calenda</strong></td>
<td>when I doze off I think of you</td>
</tr>
<tr>
<td><strong>Nasinzia nikikuwaza</strong></td>
<td>when I doze off I think of you</td>
</tr>
<tr>
<td><strong>Nasinzia nikikuwaza</strong></td>
<td>when I doze off I think of you</td>
</tr>
<tr>
<td><strong>Kila siku ya calenda</strong></td>
<td>everyday of the calender</td>
</tr>
</tbody>
</table>

4.3.0 An Image Analysis of the Hip Hop Songs

4.3.1 Introduction

An image is an artifact such as a two dimensional picture or photograph that has a similar appearance to some subject usually a physical object or person captured by optical devices such as a video camera. Mondada (2011). In this study, the video excerpts or images were made reflexively to produce the data of the analysis, shape them, and give them a particular orderliness and meaning. Elkins (2011) supports this argument when he asserts that, images offer a richly informative, wide ranging and open-ended ideas and viewpoints that significantly advance the scholarly conversation.

An image analysis of the message contained in the pictures from the video excerpts breaks a new ground in the extension of the Social Semiotic Theory to non-verbal
communication systems in hip hop music. The analysis reflects upon a fundamental novelty that video and photographic images have a gender dimension as noted by Creedon (1993). In this section the main concern is to show the physical representation of images and also at the imagery (metaphorical) level. The image is presented and analyzed in terms of gender roles, gender attributes, the setting, colour, participants and the target audience. The images are also interpreted in relation to how men and women are depicted in the language of local hip hop songs as a reflection of the place of these two genders in Kenyan society. Since the hip hop lyrics do not occur independent of the images, a gender analysis of the images or video excerpts that accompany the lyrics is discussed in this section.

4.3.2 Analysis of the Images

Image 1: Hip hop artist (male)
In image 1 above, there is the tenor, who is the male artist clad in trendy hip hop attire and expensive jewellery (bling bling). In the background there is an expensive and sleek car, red in color. The image implies that the artist is doing very well; he is happy and ostensibly very rich. The red colour in the background certainly suggest danger and power hence the red tie for business people and the red carpet for celebrities and V.I.Ps. Hunt (2010). It may be assumed that the colour signifies men’s aggressive, authoritative and domineering nature. Generally the image connotes wealth and high levels of sophistication and the idea that the males in the hip hop industry are cultured, evident through the expensive car and modern dressing styles.

Image2: Hip hop artist and bodyguards
Similarly, the image of the other male artist in image 2 may be interpreted in relation to masculinity and virility; this includes power, physical strength, security and protection self evident in the field; tall and strong body-builders with six-pack muscles guarding the hip hop artist. Their big physique and the masculine traits are markers of beauty and charm. Craggs (1963). The artist also spots fashionable clothes (pilot shirt). The colour in the background is black which connotes male’s masculine traits such as aggression, strength and power.

**Image 3: The male character in the video excerpt**

In the image 3, the main male character in the video is smartly dressed in an expensive white suit and blue shirt. This kind of dressing may signify an air of sophistication and fashion for the youth who love the music. It connotes their high class status in society. The video excerpt therefore, makes the man an object of power, strength and control.
Backland (1994) supports this view when he says that, the image of a man in official or semi-official attire is familiar across the media as a sign of assurance and power.

Image 4: Male dancers

The male dancers as vividly shown in image 4 are decent in black jeans and white T-shirts. They are also relatively bigger and tall. In the background, a maroon colour is
revealed. On the contrary, the female dancers in image 6 and 7 are skimpily dressed, are slender, light skinned and extremely stunning. From the survey that was done on why hip hop music is popular among the youth, 60% of the men that were interviewed between the ages of 13-25 attributed the popularity of hip hop music to the beautiful women and the explicit images in the videos (Fig.1). It is important to note that most black female dancers in the videos are light skinned, have long hair, and are slim and tall to the extent that you would think that they are models on an international platform. According to Gary (2007) these essentially are the western features of beauty that can appeal to potential buyers. This implies that if typical African features such as dark skin, short hair, plump and curvy figures are used in the videos by the producers, the music might not sell, as they would be very boring to watch. This indeed confirms the fact that African women are being held through the prism of the western standards of beauty and sex appeal. This tends to confirm that there’s a gender perspective in the genre; women are simply used by producers and directors of hip hop music as sex objects that enhance the sales of the music. In agreement, Steffens (2010) notes that the reason a woman finds herself in a rap video, sprawled undressed over a luxury car, is lack of self esteem, as no one who values, loves herself or knows herself would allow herself to be placed in such a degrading position. However the images in Kenya, suggest other messages. To the youth, in the hip hop culture, the videos are very entertaining and a means to sell the music and live a better life of a celebrity. The graph below is the summary of the survey.
From the survey that was done to establish why hip hop genre is popular with the youth, out of the 75 respondents, 60% (45) reported that they loved the music because of the explicit content in the videos. The content has sexy women who dress scantily and dance dirty and suggestively. The respondents in the study were basically between the ages of 15 and 25 (are mostly in high school, colleges and universities). In the same category 25% (19) attributed hip hop beats for their love of the music whereas only 15% (11) stated that they liked the music because of the message in the lyrics.

For the youth between the ages of 26 and 33 years, 55% (41) of the respondents thought the beats and rhymes of the genre were what made the genre popular. 35% (26) indicated that the video images made them love the music and only 10% (8) noted that the message at the end of the day was what mattered. Finally, from the respondents from the age of 34 and above, half of the population (38) felt that the themes in the genre are what makes it popular, 40% (30) reported that the musical beats and rhymes make the genre tick and
only 10% (7) of the total respondents stated that the images in the videos are very important in hip hop music.

The trend in the survey suggests that there is a gender perspective in hip hop music whereby the woman in the videos is used as a sex tool and a means to sell the music (Hurt, 2004). The mention of the explicit content in the images as being a reason for its popularity from those youth between the ages of 15 and 25 is of critical concern. This is because the males dress decently (cf. 4.4.6) while the ladies are compelled to almost being half-naked, though sometimes fashionable, notwithstanding their overdone make-up and flirtatious dancing styles.

Image 5: Male character
In image 5, the main character in the video is smartly dressed in black and white collar T-shirt and is driving a sleek car. This scenario clearly depicts that men can afford luxuries besides basic needs. Men are portrayed as confident, outgoing, career people or in business. Compared with the image 9 and 10 where the female characters are playing the roles of a housewife and the other is crying respectively. The former is depicted as an unhappy and frustrated housewife who has been jilted by her loved one. The house they live in is indeed beautiful. However there is no happiness as the man is an absentee husband. The latter is a frustrated and an unhappy wife, because of her tears and gloomy face. These images portray the gender role stereotype and stereotypical traits attributed to women in the society; men’s portrayal is positive whereas the women’s portrayal is negative. This is because most ethnic communities in Kenya have socialized individuals in terms of sexual stereotypes and culturally defined gender roles. This is unfortunate because times are changing as men are capable of performing domestic chores, just like...
women, while women on the other hand can perform outdoor duties and other responsibilities that men can do (Mugo, 1975)

4.3.3 Analysis of the Sex of Participants (tenors)

Table 9 Sex of the participants

<table>
<thead>
<tr>
<th>Sex of participants</th>
<th>Frequency</th>
<th>% of total participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male only</td>
<td>11</td>
<td>64.7%</td>
</tr>
<tr>
<td>Female only</td>
<td>6</td>
<td>35.3%</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

The images in the videos were also investigated in terms of the number of males vis-à-vis the number of females. The images in the selected video excerpts comprise youths (boys and girls) and adults (men and women). The sex of the participants in the videos seem to have a positive correlation to the gender roles socially assigned to males and females. Where males appear alone, they are either driving sleek cars (image 1 and 5; cf. Appendix 2) or are decently dressed (image 3). On the other hand, where females appear alone, they are either indecently dressed but with bodies to die for (images 6 and 7) [cf. Appendix 3] or they are portrayed as depressed or indoors (images 8 and 9): [cf. Appendix 3] The most obvious indication of the gendered portrayal of the characters is the frequency of the images of male main characters and their roles. More males appear in the images rather than females. This data thus reveals the prominence given to male characters in hip hop- music as compared to female characters.
4.3.4 Analysis of the Setting of Images

The study also analysed the setting of the images in the videos selected. Settings can be a strong renforcer of the message being sent. Setting can be temporal or spatial. Temporal setting has to do with time. Spatial setting has to do with the color of the background and the specific place the hip hop song is set. This sub-section deals with the place where the videos of the songs are set. The summary is in the table below.

Table 10 The setting of the hip hop images and its relationship to gender

<table>
<thead>
<tr>
<th>The setting</th>
<th>Gender</th>
<th>Freq.</th>
<th>Total%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indoors (home/domestic)</td>
<td>M</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>3</td>
<td>27.2%</td>
</tr>
<tr>
<td>Outdoors (in the club singing, dancing or hanging out)</td>
<td>M</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td>Outdoors (driving)</td>
<td>M</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Others (not clear)</td>
<td>M/F</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>11</td>
<td>100%</td>
</tr>
</tbody>
</table>

It emerges from the above table that the settings which form the background of the images in hip hop music have gender dimensions. For example male characters take a lead in outdoor settings. They also tend to be associated with settings of ostentation. Males own luxuries such as expensive cars. On the other hand, females are more frequently placed in indoor settings such as being housewives and being great dancers in the clubs. Women are placed in the domestic contexts perhaps because homes are
domains for women in an African society. This line of thinking has been adopted by (Aloo, 2002).

4.4.5 Analysis of the Colour of the Setting

Table 11: The colour of the setting and its relation to gender.

<table>
<thead>
<tr>
<th>Colour</th>
<th>Gender</th>
<th>Freq</th>
<th>Total%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bright/strong (red and yellow)</td>
<td>M</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>1</td>
<td>9.19%</td>
</tr>
<tr>
<td>Moderate/Neutral (black and brown)</td>
<td>M</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>1</td>
<td>9.1%</td>
</tr>
<tr>
<td>Cool (green and blue)</td>
<td>M</td>
<td>1</td>
<td>9.1%</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>3</td>
<td>27.2%</td>
</tr>
<tr>
<td>None/others</td>
<td>M/F</td>
<td>1</td>
<td>9.1%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>11</td>
<td>100%</td>
</tr>
</tbody>
</table>

Femininity and masculinity is also marked in the semiotics of colour. The colours of the setting are found to have a positive correlation to the gender of the main characters and the target audience. Images with male main characters and geared towards males appear, mostly in bright/strong backgrounds, threatening and strong colours like red and brown. These bright/strong colors according to Backland (1994) dominate male’s masculine traits such as aggression, strength and power for example in image 1 and 4 (cf.App.2). Those images geared towards females and with female main characters appear in cool backgrounds with soft colours like sky blue and green for example in images 7, 8 and 9 (cf.App.3) These cool colours connote attributes such as gentleness, peacefulness,
freedom, coolness, tenderness and weakness. Participants in such cool environments are mostly women. Such an observation and selection of colours in hip hop images may demean women characters and uplift men characters.

4.4.6 Analysis of Hip Hop Costumes

The hip hop genre which is the favorite youth culture is characterized by a particular fashion or styles of dress among the lovers of music (Hurt, 2004). This being the case therefore; it is of great importance that the costumes of the popular, song and dance music are analyzed.

Table 12: The hip hop costumes

<table>
<thead>
<tr>
<th>Costume</th>
<th>Gender</th>
</tr>
</thead>
<tbody>
<tr>
<td>Official attire</td>
<td>M</td>
</tr>
<tr>
<td>Semi-official</td>
<td>M</td>
</tr>
<tr>
<td>Casual (jeans/t-shirt)</td>
<td>M</td>
</tr>
<tr>
<td>Skimpy</td>
<td>F</td>
</tr>
<tr>
<td>Home outfits e.g. T-shirts/leso</td>
<td>F</td>
</tr>
</tbody>
</table>

It is indeed clear from the analysis of the costumes in the images that men take a lead in wearing official and semi-official fashionable clothes. Even the male dancers are dressed casually but decently, that is, they put on jeans and T-shirts in the hip hop fashion sense. On the other hand, female artists and dancers are scantily dressed. This is as far as the conservative traditional African society is concerned. For instance in image 5, (cf. Appendix 3), the female artist is skimpily dressed as almost all her upper body is exposed. This basically implies that unlike men, women must try as hard as possible to
impress the world, for their music to be sold. This is done by wearing revealing attires, posing and dancing in a suggestive, seductive, flirtatious and vulnerable way. The costumes in image 8 and 9 are domestic attires together with a 'leso' to emphasise that their profession entails performing of domestic chores such as cleaning, cooking and caregiving. In a nutshell, costumes in hip hop music seem to be biased against women.

4.4.0 SUMMARY

In the preceding chapter, three thematic concerns in the language of hip hop music were dealt with; the linguistic analysis, the gender analysis and the image analysis. After the analysis, it is evident that there are gender dimensions in the language of the popular youth genre that uses a variety of language popularly known as Sheng’. This has been revealed through the lexis, clause types, phrase structures, word classes as well as prosodic features. It is realized that the gender roles and attributes of women and men presented in the hip hop lyrics do not change from those found in the portrayal of the images.
The table below summarizes the gender roles and attributes of images and the sex of the participants (cf.App.2 and 3).

Table 13: Gender roles and masculine/feminine attributes of some images in the primary data

<table>
<thead>
<tr>
<th>Role/Attribute</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Provider/financial controller</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Safety/protector</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Authoritative/Powerful</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Aggressive</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Strong/rough</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Independent</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Submissive</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Beautiful</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Physically/emotionally weak</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Dependent</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Unhappy</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Handsome</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>

Table 13 above demonstrates that women suit domestic chores which are private rather than public. The gender roles therein either are lowly paid for or do not empower them. They also fall in the categories of being physically and emotionally weak, beautiful, submissive, dependent and mostly unhappy among other traits. Men on the other hand
take up the roles that are mostly outdoor are initiative, paid for, empower them and enhance their masculinity. They are for example portrayed as physically strong, authoritative, powerful, smart, wealthy etc. Therefore the emerging dimension is that of bias against women because both roles and attributes subordinate and demean them but at the same time they uplift and glorify males. Similarly, it was realized from the preceding chapter that there is a gender dimension in the sex of participants in the images, the setting of the images, the colour of the setting and in the hip hop costumes.

Apart from the gender roles, the images depict aspects of masculinity and femininity denoted from the physical appearance of characters and their gender roles in the selected video excerpts. For example, most women in images (cf.App.3) appear physically weak, are caring, beautiful but submissive among other traits. On the contrary, men in the hip hop images (cf.App.2) are portrayed as being physically strong, powerful, wealthy, charming, handsome and smart among others. These attributes are gender biased against women in that, they are used to uplift and glorify males as they demean and subordinate females.
CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction
In this chapter, a summary of findings and conclusions is provided, followed by recommendations and suggestions for further research.

5.1 Summary of Findings
The study is an evaluation of gender dimensions in the language of Kenyan local hip hop songs which is the youth’s favourite culture. From the sampled hip hop songs, it is evident that the language of local hip hop songs has a gender dimension. It is constructed with a gender bias through gender role stereotyping. The language of the songs also marks aspects of femininity and masculinity.

It has been established that the lexis that distinguishes gender is gender biased. This is clear especially in loaded expressions such as nouns and adjectives. Some of the words in these word classes that are used to refer to the female gender by the young people have negative connotations to the extent that they are either abusive or target specific gender roles and attributes that reflect the existing social and economic power relations in the society.

Similarly it has been established in syntactic analysis of the hip hop lyrics that there are a variety of sentence types. The types include Clause Types e.g. simple, compound and complex sentences; Sentence Types such as declarative, interrogative, imperative and exclamatory sentences; Phrasal Types such as noun phrases, verb phrases, adjective
phrases and adverbial phrases; and Word Class Types (Nouns, verbs, adverbs and adjectives). The types serve to highlight aspects of gender bias.

Women, according to the findings in the syntactic analyses, are stereotyped and unified in their common interests of beauty, love, care, cleanliness, family, home and relationships. They are mostly seen in domestic settings performing domestic chores are unhappy and frustrated. They are also portrayed as sexually immoral, dependent and pessimistic. Such roles go with feminine attributes such as love, care, gentleness, physical and intellectual weakness, submissiveness and dependence, among others. Men, on the other hand are shown in the syntactic analyses and in prosodic features, as competing and succeeding in prestigious roles like controlling finances, decision making, providing security and shelter.

The language used in the lyrics does not fully create a positive, well balanced and a rational image of women. The language reflects attributes that subordinate women but uplift, empower and glorify men especially when we focus on the sex of participants, background colour, setting and costumes. There is a clear manifest of gender skewness towards women. For example, female characters tend to be portrayed more often than not in a sexy, flirtatious, vulnerable and provocative postures and dressing. The female artists and dancers appear in short, tight micro miniskirts, hot pants and boob tops. The provocative dressing (costumes) and poses convey sexual and submissive messages according to Goffman (1990). Feminist researchers such as Smith (1989) argue that such idealized images bruise a woman’s self esteem and image.
The female artists have a share of blame in this gender question. There are not many female artists in the industry and out of the ten songs sampled; only 30% of the total artists are women. This implies that men have taken control of the entire industry. What the women sing about is of critical concern. They are not likely to address issues that empower women. Accordingly, the few female artists also have followed in the footsteps of their male counterparts in the sense that they use a language, lexis and sentences, full of derogatory remarks, and targeting specific gender roles of women.

5.2 Conclusion

Gender bias must be eliminated if we have to uphold the principles of fairness and equity for all human beings. It is important to free women from oppressive partriachal gender roles and traits that society has ascribed to them. This will give women an opportunity to compete equally with men.

It is observed that hip hop music tries as much as possible to be faithful to the gender role stereotypes assigned by society to males and females. This is not commendable because women are being sidelined to demeaning and less challenging roles in society. Although a degree of progress has been made in the present society in as far as gender equality and equity is concerned, the central conclusion in the study is that gender bias is still rampant in the language of local hip hop songs in Kenya. We expect to see a new social reality like a marked change in women’s and men’s social status, occupation and roles reflected in the language of the favourite youth culture. This study has been an attempt to contribute to the universal struggle for the equality of all persons.
5.3 Recommendations

Artists, directors, managers and producers should be gender sensitive in the use of language because of the wider implications, not only to the growing girl child and women, but also to young boys' views and attitudes in general. Since mentalities and social attitudes cannot be changed only by legislation, constant sensitization of the masses through any form of art should be reinforced.

The players in the hip hop industry should extend and broaden the application of a gender balanced language both in the lyrics, and in the images. The picture that is portrayed in these hip hop songs has serious implications for the Kenyan women and men. If art projects women and men in stereotyped gender roles and attributes as indicated in the study, some important traits, attitudes and behavior which are particularly gender balanced would be are perpetuated and disseminated to the generation that is coming up.

The language of art should therefore focus on positive and constructive societal change.

People need to be sensitive and be sensitized to the nature of gender bias that is carried in the language of hip hop music. The language of hip hop needs to reflect our current culture - one of the traditional balances of power.

Gender discriminatory songs should be censored from the media to enable both sexes to compete equally. By so doing, both men and women will be freed from the rigid gender roles that society has imposed upon them.
5.4 Suggestions for Further Research

The study is limited to local hip hop songs in Kenya. A similar research could be carried out in other different genres of music such as Benga/Ohangla, Traditional, Rhythm and Blues, Reggae, Taarab as well as Gospel music in Kenya.

This study does not give any detailed analysis of the phonological aspects of the lyrics in hip hop music. However, from the linguistic data collected, it is evident that hip hop language is biased at this level of syntax in sheng'. In order to come up with a conclusive observation of this kind of language, there is need to study this area more extensively plus other linguistic levels such as morphology.

Other domains can include gender dimensions in soap operas, local dramas such as "Tahidi high", "Papa Shirandula", "Inspector Mwala", "Changing Times", "Vitimbi" and Talk shows such as "The Patricia Show", "Capital Talk" hosted by Jeff Koinange" as well as television and radio programmes such as "The Big Breakfast Show" on KISS FM, "The Morning Show" on Classic FM hosted by Maina Kageni and his Co-host Mwalimu Churchill. The reason for studying these kinds of media is that their thematic concerns in their discourse are always touching on the female gender.
BIBLIOGRAPHY


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APPENDIX 1

THE HIP HOP SONGS AND THEIR TRANSLATIONS IN ENGLISH

1. MANYAKE

Artists: Circute and Joel  
Lyrics  
Verse

Intro (circuit)  
Yeah, calif records-  
Circute and Joel bursting  
Up your glass  
Bringing breaking news  
Tuongee juu ya manyake  
Za machiks msawa definitely  
Not za myanye  
Akipita mbele ya wasee  
Manyake!

Chorus

Manyake all sizes  
Manyake kama prizes  
Manyake ka balloon zina maji  
Juala ndio wahtaji x2  
Ok, alright,  
This is what da karende will say,  
Does she have manyarere?  
De manyerere  
Mikono juu if she has manyake!  
Piga nduru if she has manyerere  
Manze tumia protection  
To avoid the disease infection  
Injection,  
African men wako obsessed,  
Possessed, depressed na manyake  
But pause,  
Wazup neke?  
Do you have some juala?  
Ama utaenda up ukicheki

Gloss

Yeah calif records  
Circute and Joel bursting  
Up your glass  
Bringing breaking news  
Let us talk about buttocks  
Definitely for a beautiful lady  
Not those for a grandmother  
When she passes before people  
Buttocks!

buttocks all sizes  
buttocks just like prices  
buttocks just like balloons with water  
a condom is what you need  
ok, alright  
this is what the group will say  
does she have the best butt  
the butt  
Hands up if she has buttocks  
make noise if she has serious ones  
use protection please  
to avoid the disease infection  
injection  
african men are obsessed  
possessed, depressed with buttocks  
but pause  
What's up?  
Do you have some condoms?  
or you will end up staring
Ceiling ya mortuary,  
Fala!  
Ati nini? Kafala!  
Tumia protection y'al

Chorus

Verse 2
Juala  
Ni ashu tu  
Na bado mnacheza na  
Maisha mandugu  
Hata kama nyerere ni poa aje  
Juala ndio wahitaji  
Yeah  
Cheki hizi facts na hizi figures  
Wase soo tano wanadie daily  
Its like wanabondwa na madinga,  
Ati you want it bila protection  
Are you a grave - digga?  
Ah! Ah!  
Nyoya finga we mjinga  
Bila protection na vinya!!

Usichape hizo vitu bila juala  
Wacheni story za manyake!

Chorus

Verse 3 (Joel)
Eeh!  
Naongea kuhusu manyake  
Na sio zile za butcher  
Manyake zikipta mtu anakula kucha,  
Si unajua zile zinafura?  
Kama zako hazijafrica enda  
Father's ukule mtura  
Alafu ungojee pengine watu  
Watakupigia kura  
Manyake  
Mtu anaeza zi-worship  
Manyake zinafanya mtu aloes  
Friendship  
Ebu enda club  
Watu wanafight kwa nini?  
Pastor alikosana na wife  
Watu wanajaribu kuimpress akina nani?

at the mortuary's ceiling  
Stupid!  
Like a stupid person  
use protection  
condom  
it is only ten bob  
and you are still playing with  
life, brothers  
even if sex is sweet  
a condom is what you need  
yes  
look at this facts and figures  
Guys, five hundred people die daily  
it is like they are always crushed with vehicles  
that you want it without protection  
Are you a grave digger?  
Ah! Ah!  
then you are stupid  
Without protection  
do not do those things without a condom  
Leave alone stories about women and their butts  
Eeh!  
am talking about buttocks  
and not those from butchers  
when buttocks pass by, somebody gets attracted  
You know those that swell  
if yours have not swollen  
go and eat 'mtura' at Father's place  
then you wait maybe people  
will vote for you  
buttocks  
somebody can worship them  
they make one to lose  
friendship  
you go clubbing  
Why are people fighting?  
pastor has had a fight with his wife  
whom are people trying to impress
Kwa sababu ya nini?  
Lakini usichanganywe akili  
Kwa sababu ya mwili  
Tumia jualo ama uta haribu  
Mwili  
Eeh!  
Tumia jualo ama utaharibu mwili  
Hiyo ndo ukweli jo...  
Chorus

For what reason?  
but do not be confused  
because of the body  
use a condom or you will get yourself in trouble  
Eeh!  
use a condom or you will get destroyed  
that is the truth

2. KADHAA

Artists: Nonini & Christine Apondi  code: Nna 2011

Verse

Hii celebration ya watu wote wanalive  
Their dream  
Umekua ukistruggle thru thick and thin!  
Finally mambo imeanza kuenda poa  
Thru patience na persistence tumetoboa  
Wafrika tumefika mahali tulikuwa tunataka  
Big up obama na huyu ni Godfather!  
Eeh onene hii mambo imeenda sasa,  
Dunia nzima vile mgenge anaandika ukurasa  
Za history bana! Na ma action na kilo kitu  
Mi huanganafanya,  
Nani alisema hatuwezi ishi na usanii mbuyu?  
Daily kuwaprove wrong tunaongeza vitambi  
Utasimamishaje kifaru akiwa full speed mbele?  
Itapita na kilo kitu fungua pazia wewe,  
Bora ujue mchezo jo,  
Kuicheza kwa uwanja,  
Wacha hao watangulie  
Waende jo huku kwanza,  
Waanze na moto kasha watoe jasho bratha,

this is the celebration for all those  
who believe in their dream  
You have struggled to survive with  
difficulty!  
finally all is well  
we have succeeded through patience  
and persistence  
we Africans have reached where we  
wanted  
Big up obama and the Godfather  
look how things are going on  
all the world the hip hop star is  
composing pages of lyrics  
those of history and action with  
everything  
I always do these things  
Who said we cannot live on music?  
we do this daily to prove them  
wrong, as we grow bellies  
How will you stop the over speeding  
buffalo?  
it will pass with everything, open the  
curtain  
provided you know the game  
to play in the field  
ext them begin the race  
and go there first  
they start with fire, then they sweat  
brother
Kijelimo unaanza kwakaribia,
Ona sasa vile unawapita ukiwasamilia,

verse2

Finish line ndiyo hio iko karibia imekaribia,
Moyo inadunda taratibu......
Inakimbia,
Hio ni ndoto yako nah ii ni
Ndoto yangu na ishi,
Kwa hivyo imba karibia celebrate na mimi
Ka una ganji kadhaa na umeng’ara balaa....

Heyyyyyyyyy heyyyyyyyyyyyyy,
Una machupa kadhaa na madada kadhaa... you have many bottles of beer and many ladies

Heyyyyyyyyy heyyyyyyyyyyyy
Umetoka kwa bank gari full kwa tank....

Heyyyyyyyyy heyyyyyyyyyyyy
Wee ni mgenge jamaa...
Umejepata wife na jamaa....

Eeeehhheee heeee....!!!! X2
Niko full speed mzuka ka mc hammer,
Huwezi guza hii na maneighbour walihama,
Sasa usione vile mziki inaanguka,

Mabinti wafiti vile wanajirusha
Sabu sister msmall ame graduate leo campo!

verse3

Nilikiwa najua hako siku moja katafika hapo,
Brother amedungwa promotion jamo ya nguvu

Ehhhhhhhhhhhhhh
Ati promotion jambo la nguvu?
Brother amedungwa promotion moja ya nguvu

Loan ile uliapply kitambo,
Naskia imejipa,
Hio ndai mpya uliokuwa ukitaka umaishika,

like Jelimo style
look at how you are passing them while greeting them

finish line is just near
the heart is beating calmly running
this is your dream as well as mine because am living mine
so sing, join and celebrate with me
If you have a lot of money and you are smart
you have many bottles of beer and many ladies

You are from the bank with your vehicle full tank
you are a great artist
You have caught your wife committing adultery with a guy
am full speed in my sleek Hammer
you can’t touch this and yet neighbors moved out
so do not see how the music is sounding
with beautiful ladies throwing themselves here and there
Because my young sister has graduated from campus

always knew she will someday succeed
brother has been promoted, now with a plum job
That promotion is a big deal?
brother has been given a serious promotion
the loan you applied for long time has matured
the new vehicle you wanted you
Sasa usione vile Mombasa road inakurarukia
Bara imeongezwa lane nne unaswitch switch
tu magear
Najua wengi wenu mshachoka na maneno ya siasa,
Hawa wajamaa hutuzungusha tu nika tunacheza
salsa,
Haina mambo siku yao itafika,
Lakini in the meantime celebrate kabisa kuwa
mwafritha,
Chorus
Verse
K.c.s.e najua watu wangu mmepita,
Playstation 3 umeiearn bila shida
Na usiwe na wasiwasay hata ka ulidunda jamaa,
Hauwezi jua labda we ndio the future Obama,
Kuna harusi nimealikwa baadaye,
Mtu wangu Abbas anaoa why lie,
Morale boy wetu huyo ametusetia pace,
Lakini mi bado nipo nipo just incase,
Ulikuwa unawonder,
Vuka bongo ukaulize mtu wangu wa nguvu tu mwana,
Lakini hii reception mambo mbaya,
Venye hizi drinks zinakam,
Hawa wajamaa wanuabaya,
Hapa tumake sure sisi ndo wamwisha kutoka,
Unakwama ni ka chuma imepigwa soldier,
Hii ni verse ya mabachelor wote wale wametuacha,
Sisi tunachelebrate vile watoto kibao tutawapata
Tuwachapee

Verse
K.c.s.e najua watu wangu mmepita,
Playstation 3 umeiearn bila shida
Na usiwe na wasiwasay hata ka ulidunda jamaa,
Hauwezi jua labda we ndio the future obama,
Kuna harusi nimealikwa baadaye,
Mtu wangu Abbas anaoa why lie,
Morale boy wetu huyo ametusetia pace,
Lakini mi bado nipo nipo just incase,
Ulikuwa unawonder,
Vuka bongo ukaulize mtu wangu wa nguvu tu mwana,
Lakini hii reception mambo mbaya,
Venye hizi drinks zinakam,
Hawa wajamaa wanuabaya,
Hapa tumake sure sisi ndo wamwisha kutoka,
Unakwama ni ka chuma imepigwa soldier,
Hii ni verse ya mabachelor wote wale wametuacha,
3. AMEJIBEBA

Artist: FLEXX

code: Flex2006

Chorus
Kujua vile manzi mi humfeel,
Nipatane nadame amejibeba,
Halafu awe mjanja tena
Lazima itanibamba vimeja

Verse 1
Nimeamua ni wewe kabisa,
Ata kama ex wako najitisha,
Ndiyo kwa maana wewe kimaisha,
Motto manzi wewe umeiva,
Wewe jua ni ukweli sio sifa,
Kama umbo ungeua
Ungeua wengi bila hata kujua,

Attitude yako vile noma,
we si msofti na umesoma,
mpaka mabuda wanatamani,
vile wanaweza penya ndani,
uking’ara mi nivue zangu,
wanakaribia kuchungulia ndio zao,
uki-smile halafu wakulie vako,
wanashika adabu

Chorus

Verse 2
Mchezo bado sijaupoteza
Ni vile nimekuwa nikikusoma,
Sa nafantasize vile naeza kuona,
Smell ya perfume yako ni poa
Tenat dress code yako ni ya power,
Inashow feature zote uko nazo,
No wonder kila mtu anataka apite nazo.
Attitude yako vile noma,
we si msofti na umesoma,
mpaka manuda wanatamani,
vile wanaweza penya ndani,
uking’ara mi zangu, wanakaribia
kuchungulia ndio zao,
uki-smile halafu wakulie vako,
wanashika adabu

Chorus

if you want to know how I need the girl
meeting with a huge beautiful big girl
who is also cunning
it is a must she will attract me

I have decided it is just you for real
even if your ex-boyfriend is threatening
that is why I need you for life
I will love you without reservations.
you are cool and ready
it is true am not teasing you
if physical appearance could kill
you could have killed many without
knowing
I like your good attitude
you are well educated yet hardened
you even attract the sugar daddies
they wonder how they can get you
when you clad your beauty is a killer
as you attract everyone around to peep
your smile confuses them
but they have to behave

have not lost my game
it is just that I have been learning you
am fantasizing on how to see you
the scent of your perfume is very sweet
your dressing code is so powerful
it reveals all your all your physical structure
No wonder every man wants a piece of you
your attitude is great
you are very educated but hardened
even you attract the sugar daddies
how they can get you
when you are dressed, they move
nearer to admire
your smile confuses them
and they have to behave

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Verse 3
Umejibeba hata usipunguze,
Nikiweka hata usiulize,
Nikigeuza hata usitete,
Na nikimaliza hata usinilenge,
Wee ni definition poa ya mwanamke,
Msjanja size yake na bado ako na mateke,
Attitude yako vile noma,
we si msofti na umesoma,
mpaka mabuda wanatamani,
vile wanaweza penya ndani,
uking’ara mi nivue zangu, wanakaribia
kuchungulia ndio zao,
uki-smile halafu wakulie vako,
wanashika adabu
you have carried a heavy load behind but do
not reduce
when I penetrate, remain silent
if I turn you do not question
and when I finish the job, don’t ignore
you are a good definition, of a woman
a very tricky one, and sidekicks too
your good attitude
you are well educated but hardened
you also attract the sugar daddies
how they get stressed on how they can get
you
when you are smart, they come
nearer to stare at you
your smile confuses them
and they have to behave

4. TI-CHI

Artist: KENRAZY

code: Ken2006

Chorus
Ti-chi beste sema ti-chi
Ti-chi Beste sema ti-chi
Ti-chi Beste sema ti-chi
Kenrazy atakufundisha
Yaani atakutichi
my friend, say teach
my friend, say teach
my friend, say teach
Kenrezy will teach you
rue he really will teach you

Verse 1
Morning story huwanga tu salamu
Sasa unanijibu fi-ti
Kuna show flani inafaa nifike ju already
niko na tikiti,
Saa hii siku nishaingia kwa klabu nikapata
kamanzi kameketi kwa kiti,
Nikamwambia niaje ka kawaida na
kalikuwaa kabeautty
Wee ni mwislamu ka kawaida ndio juu
ye huenda msikiti,
Kabla jo sijabonga asha toa mpango
akanishika shati,
here is always only one thing in the
morning greetings
when I say "sasa"hi" you answer
"fiti,"fine"
there is a certain show am to go
I already have a ticket
I enter the club and sees a girl
sat on a seat
I asked how she was doing
As usual she was very beautiful
she is a Muslim because she goes to a
mosque
without giving her time to express
herself she started caressing me
while I was sweating, she kissed me
and inserted her hand in my trousers and
she struggled until she reached and held my
penis

my friend say teach
my friend say teach
my friend say teach
Kenrezy will teach you
fly if you have wings
dance with me

the music sounds better now, you will
Dance even on the seat
The story continues, but I Have a lot of
money, very many notes of fifty fifty
in the club you will overspend coz security
is available
have already ordered for my girl goodies
such as Amarula and sodas
and she told me(kenrazy) that iam
so exiciting and that I should touch her
breasts
but I relaxed for about thirty minutes to give
her time to get drunk and get confused.
however I didn’t know I was throwing my
luck
a certain waiter came and found me
seated but very drunk
little did I know that he was with the
Same girl and she was on her knees giving
him the game and enjoying intimately

the gentleman was a kikuyu
and his name was Mwachichi
and the lady that I had hooked up
was called chi-chi
the message in this song is the truth am not
lying
if you find a lady who is over 18 deal with
her and have rough sex with her when she is
naked.
5. KINYAUNYAU

Artist: Deux Vultures  
Code: Deux2007

Chorus
Kinyaunyau hawa (ndogo ndogo)  
Wanataka nini (motomoto)  
Hi, wapewe, zo wapewe vitu zao  
Kinyaunyau hawa (ndogo ndogo)  
Wanataka nini (motomoto)  
Hi, wapewe, zo wapewe vitu zao.

Verse 1
Onyango shika dame kamata ha!  
Maze huu manzi anapenda kunitoanisha  
Nikisota atafika ni fujo kwa nyumba  
Wee ndogo ndogo anataka kwenda shopping  
South Africa, Germany si Nairobi  
Wacha basi nikupe ngiri kumi  
Shika kwanza hii ni ya matumizi  
Kabla mambo ya kuhangaika  
Lazima uwe mpole na mvumilvu dada  
Sijalala siku mbili napiga diri  
Wee kinyanyau unapenda kunitesa tu  
Leo ni phone viatu pia na heels za blue  
Zote hizo unataka ununuliwe tu  
Na usiku una kazi ya kwenda out tu  
Mi ntangoja hiyo cargo mpaka round two  
Na ikifika nitaimanga kwa hamu.  
Na ikifika nitaimanga kwa hamu.

Verse 2 (colonel Mustafa)
Onyago shika dame kamata ha!  
Iyee mama  
Kinyaunyau anasema apewe gari  
Na nyumba ya gorofa kule pwani  
Ok shika pesa si shida  
Mimi ni simba najua kile nawinda  
Mvumilivu hula mbivu ngoja ifike usiku  
Utakiona cha moto wewe mtoto  

Onyango catch that lady  
'iyee ' mother  
She says she wants to be given a vehicle  
with a good mansion in Mombasa  
Okey take the money there is no problem  
I am a lion I know what to hunt  
Patience pays let the night reach  
you will see fire
Kinyaunyau wa Mombasa anapenda sana raha this girl from Mombasa likes to enjoy
Na Yule wa kisumu anapenda kunywa beer and the one from Kisumu likes taking beer
Wa Nairobi anapenda kunipigia, the one from Nairobi likes calling me
Kila time ananiambia nitoe mpango telling me to take her out
Wakati wa baridi anapenda kunywa chai during cold season she likes taking tea Na
wakati wa joto anapenda kula ice crea during hot weather she likes taking ice cream
Apewe anachotaka ndio usiku nikitaka pia I will give her what she
mimi nitapata kite ninachotaka wants so as at night I can get what I want
from her.

Verse 3
Anasema anataka mali yangu, she says she wants my wealth
Anasema anataka vitu zangu, she says she wants my things
Anasema anataka phone na she says she wants my phone
Anataka gari alafu ndio awe wangu. I give her my vehicle for her to become mine

6. MANZI WA NAIROBI

Artsists: Nonini ft Sylvia Code: Nnb2007

Chorus
Machali leo hamtalala, Machali leo hamtalala,
Ka we ni manzi wa Nairobi amka uanze kukatika,
-
Machali leo hamtalala, ka we ni manzi wa Nairobi amka uanze kukatika,

Verse 1
Ka we ni manzi wa Nairobi amka uanze kukatika,
Piga nduru, piga nduru, piga nduru usikikike
huku kwetu Africa
guys today you wont sleep
if you are a chic from
Nairobi wake up and start
dancing
if you are a chic from Nairobi
start dancing
make some noise, scream,
scream on top
Of your voice until you are
heard across africa
all african countries must
hear the noise
there is no girl in the whole
world like the Nairobi one
she is always very smart
spotlessly clean
I always see her in town
proudly walking
when she passes you must
Turn your neck and look at
Kwa akili nafikiria atafunguaje hizo vifungu,
Hiyo jeans imemkaza itamkazia kufika huko,
Watu wameshinda kusema jina yangu Nonini,
Sababu nimeona mwengine ameng’ara,
Cheki vile anatetemeka ni kama mekunywa chang’aa,
Jua zile vitu nimeona jana jo utashangaa,
Jua kali nakwambia itabidi tumeanza kuchanga,
Cheki Yule gagagagagagagagaga!!!
Cheki Yule gagagagagagagagagaga!!!
Ningekuwa jaji msingevaa ni sivyo kawaida,
Manzi wote wa Nairobi wangeshinda bila shida,

Chorus

Verse 2 (Sylvia)
Hamunioni Nairobi tena nikienda kucheki movie,
Ya manzi mpoa hajavaa any ndani ya jauzi,
Hata kama ni Julia Roberts nata Yule wa Nairobi anaoganga na Roberts
Msafi size yake ameshinda kiplani,
Mchukue manzi yeoye Yule humjui,
Kuwa roady kupelekwa mbio,
Ama utawika u-u-uuwi

her just fantasizing about her
and wondering
when she would undress
the tight jeans will make her
waste time
people have been defeated to
say my name- Nonini
because I have seen another
one really nice looking
look at how she is shaking
her booty as though she has
taken “chang’aa”
the things I saw yesterday
You wont believe
we will forced to start
contributing money with you
Jua Cali(another artist)
Look at that one and the way
She shakes
Look at that one and the way
she shakes
if I was a judge in a beauty
pageant you wouldn’t
have dressed like that as
always
to me, all Nairobi girls could
have won hands down
you will not see me in
Nairobi going to see a
movie
a beautiful lady doesn’t wear
much inside
just like Julia Roberts,
has Julia Roberts features,
shes very neat
pick any girl you do not
know
and be ready to be to be take
very fast in bed
or the will end up crying like
a baby
Saa umeongea huyo ndiyo mambo yote, 

iam talking out of experience coz I dumped one 

Mluhya kumunduyo manzi ameshona bana, 

Recently coz of being silly in bed 

Hizo miguu zake amezitumia sana, 

a luhy lady who is very fat can withstand much 

Wacha ikae ka ni huyo mi nawika hapana, 

with her strong legs, it is an added advantage 

Saa umeongea huyo ndiyo mambo yote, 

If it is her then let it be to what the male artist said) 

Nyuma ukimcheki maze amebeba zote, 

stop being mouthy-why praise her because she is huge-her big butt 

Nikisimama na yeye tunatoshana, 

when we stand together we are of same height 

Tukipoa down ni mrefu tena sana, 

when we sit down she is taller than me 

Nashindwa nikimpata hizo mizigo nitaezana, 

I keep on wondering if we sleep together will I manage her am scared 

Chorus  

aaaii clemo this track is very nice 

Kali, aaaii..... 

Very nice aaaii..... 

7. VUTA PUMZ  

Artists: The Longombaz  

Verse 1  

Hee-haa, vuta pumzi ha 

haa breath in 

We vuta pumzi 

you breath in 

Longombas wanafanya mambo  

longombas are doing well and can do things 

Longombas wanatetemesha  

longombas are bringin down the house 

Jamani nisikilizeni, mnisikilize (x2)  

please listen to me 

Kuna wanawake wereombo  

there are beautiful ladies 

Wenye marasa, na mapaja, na weupe  

who are fat, with nice thighs and light 

Na ni wazuri kinyama  

and they are good indeed very good
Jamani nisikilizeni, mnisikilize (x2)
Kuna wanaume wengi
Wenye vifua, na warefu, na wenye nguvu
Na ni wazuri kinyama
Lakini tujichunge
Pengine wanao mdudu
Wanatuacha, wana-go (x2)

Chorus
Hee-haa, vuta pumz

Verse 2
We vuta pumz you breath in
(\(x^2\))
Usimwone amejaza nyuma, ukadhani ako poa
Usimwone amerembeka, ukadhani umefika
Usimwone ana pesa, ukadhani umefika
Pengine anatuacha, kesho anachora
Na kama unayo, si mwisho ya maisha
Ni ugonjwa tu kama malaria
Meza dawa, piga tizi, kula vizuri, utaishi fiti
Maisha utayasukuma (x2)
Na mjinga usiyojua kujichunga
Kila shimo unaona unadunga
Hebu jichunge kijana utakuja kufa tukuzike Langata
Paja asione tu, huyo ashainua
Kifua kisipite tu, huyo ashajigonga
Tako lisipite tu, mate yashamtoka (x2)

Chorus
Hee-haa, vuta pumz
We vuta pumz
(\(x^2\))
Ayi nenene (x16)
Usimwone amejaza nyuma, ukadhani ako poa

please listen to me
there are many men
who are tall and whose chests are
heavily built
and they are really great
but let us take care of ourselves
maybe they have Hiv/ AIDS
they are going to die

hee-haa breath in

Verse 2
We vuta pumz you breath in
(\(x^2\))
do not see how fat one is and think
she/he is healthy
don’t see how beautiful she is and
think she is you can trust her
do not see he has money and think he
is well
maybe tomorrow he will be dying
with AIDS
and if you have it is not the end of
life
it is just a disease like malaria
you will stay healthy if you eat well,
doing a lot of exercise and taking
medicine you will live long
and the stupid one who doesn’t know
how to take care of him/herself
you just want to prick any hole
take care of yourself boy or you
will die and we’ll bury you in Langata
do not just see thighs and be carried
away
do not just see a well masculine
chest and get attracted
do not be attracted to any passing
buttocks

hee-haa breath in
breath in

ai nenene

do not see how fat she is and think
Usimwone amerembeka, ukadhani umefika
Usimwone ana pesa, ukadhani umefika
Pengine anatuacha, kesho anachora

8. NAJUTA

Artist: Sanaipei Tande (Sana)

Ntamwambiaje eti kuwa miye nampenda?
Ntamwelezaje eti bila yeye naugua?

Ntamjulishaje kuwa roho yangu yaumia?
Ntamwambiaje eh kuwa mimiye najuta?

Kukosana naye, kutengana naye
Kuachana naye, ooh mimi najuta
Kukosana naye, kutengana naye
Kuachana naye, ooh mimi najuta

Verse 1
Nilitega sikio mtaani, kasikiza za wasengenyaji
Eti yeye na yule wana uchumbaji!
Bila hata kujali
Au kuuliza maswali
Niliyaamini maneno nikamuaga kwaheri

Pre-Chorus
Miezi ni kadhaa ah ah
Nami nalia ah ah

Ningemrudia aha
Lakini nna tatizo ooh

Chorus
Verse 2
Nilifunga virago vyangu vyote!
Kuamua sitorudi kamwe
Kwani yeye na yule walinfadhaisha
Lakini kilaa wasaa
Napata nikimwaza
Ningeyapuuza maneno tungeishi kwa raha

Verse 2

she is healthy
do not see how beautiful she is and
think she is well healthwise
do not be carried away by the money
and think he is healthy
he might be leaving us dying
tomorrow

How will I tell him that I love him
How will I explain to him that
without him I hurt badly
How will I tell him my heart pains
how will I tell him that i am
regreting
seperating with him due to conflicts
I am regreting for separating with him
seperating with him due to conflict
I regret for breaking up swith him

heard gossip and rumour around the
estate
about him having other relationship
without minding
or asking questions
I believed everything and left him

after some months
am regretting, and crying my heart
out
I wanted him back
but have a problem
packed and went with my everything
not wanting to come back again
because the twofrustrated me
but everytime I
I find myself thinking about him
if I could have not listened to the
gossips we could be living happily
Pre-Chorus
Miezi ni kadhaa ah ah
Nami nalua ah ah

Ningemrudia aha
Lakini nna tatizo ooh

Chorus
Bridge

Nnaye anipendaye
Na anifaaye
Halingani nawe
Naomba msamaha
Kwa kukukosea
Wengi watasema
Usiku watalala

I am crying, and hurting inside-
crying
we could make things with him
but I have a problem

I have the one who loves me
he deserves me
no one can be compared to him
I ask for forgiveness
for offending you
many will talk
but at night they will sleeep

9. NASINZIA

Artist: NAMELESS
Code: Name2006

This is for the lovers in the house
Ndani ya nyumba
Tafuta mpenzi wako
Mshike kwa mikono
Ha, mwangalie ndani ya macho
Hmm, ah, mpeleke kando
Namwambie

Verse 1
Commit a crime and I'll be your defender that he will defend her girlfriend if when she
commits a crime any time
Overpower me so that I surrender unless she is overpowered by her,
Hmmm, I wish I could be your saliva! then he would surrender
So that I could taste your lips whenever!
I envy your hipster
Vile inakushika kwa mahaga...!
Kwa kweli manzi uma bariwa he is disbelief, as her beauty is stunning;she is blessed
Ndio maana tunaimba halleluyah that is why we are rejoicing halleluyah
I wish I could be your shoe he wishes that he would be living underground
I would have such a beautiful viewso that he would be having such a beautiful view ofher
And if I was the slit on your dress
My goal in life would be to aim for the highest
If only I could be your body lotion!
I would walk with undivided devotion
everyday he thinks of her and that is why
Kila siku nakufikiria!
that's why he dozes as he thinks of this beauty
Ndio maana nasinzia

Chorus
Nasinzia nikikuwaza (oh oh)
Nasinzia nikikuwaza (oh oh)
Miaka rudi, miaka nenda (oh oh)
Nasinzia nikikuwaza (oh oh)
Nasinzia nikikuwaza (oh oh)
Nasinzia nikikuwaza (oh oh)
Kila siku ya calendar (oh oh)
Nasinzia nikikuwaza (oh oh)
i think of you as I doze off
I think of you as I doze off
all through the years
I doze as I think of you
I think of you as I doze off
I think of you as I doze off
I think of you as I doze off
I think of you as I doze off

Verse 2
Chochote utafanya nitafuata
I will draw no.eight as you draw no seven
Nitachora nane, ukichora saba
I promise not to be a player
And I promise I will never be a player
I wish you were adrum,
You are my red card, no longer middlefielder
I would wish to be the amplifier
Be my wife and I'll be your Bogi Benda
definitely I would do wonders with
And let no man try to lay asunder
sure our escapades will be
Nawakijaribu kutu-lay us asunder
braided hair will come off
Mungu mmoja nitawapiga ngeta
one God I will deal with you
Anakama ungekuwa ngoma
I wish you were adrum,
Ningependa kukuwa amplifier
I would wish to be the amplifier
you when we are
together
Mpaka hata matuta zitachina
overwhelming,till even your
overwhelming,till even your
Chorus
Verse 3
This comes from the deepest part of my heart (the deepest part of my heart)
This comes from the empty hole in my soul (the empty hole in my soul)
This comes from the highest point of my spirit (spirit)
If you know what I am saying
Then you will feel it (feel it)

This comes from the deepest part of my heart (the deepest part of my heart)
This comes from the empty hole in my soul (the empty hole in my soul)
This comes from the highest point of my spirit (spirit)
If you know what I am saying
Then you will feel it (feel it)

Chorus
when I doze off I think of you
as I doze off I think of you
for many years that will come
as I doze off I think of you
as I doze off I think of you
every day that passes
as I doze off I think of you

10. SWING SWING

Artists: Kleptomaniax

Chorus (Nakiri aka Nyashinski)
si lazma useme mwenyewe najua
nina madame wa kishua
sura macho mbele na nyuma (hey!)
si lazma useme mwenyewe najua
nina madame wa kishua
sura macho mbele na nyuma (hey!)

chorus
swing swing muziki ni boomba

talanta si ndumba
rafiki acha kuzubaa

dada amsha
hizo mipacha

Chorus
Verse 1 (Nakiri aka Nyashinski)
nina madame wa kila kabila wakamba wajaka
madame wa ku-boogie na kucheza chakacha
don't you wanna get with me tonight
night naughty naughty exercise
nina madame wa kiafrika na siringi
na mapandre makalasinga iko nini

(Munkiri aka Roba)
e-yo nikata yamaanisha nini jamaa
ukitaka kujua kuja nami baadaye
mahali kuna mabaibe ka kadhaa
nicenice bums, eh, alaa
Friday saa nne tuko ndani ya taxi
madame kama thirty kuna joto vi-nasty

what does this mean my guy
if you want to know come with me
after some time
where there are many girls and
bums
come Friday at ten we are in taxi
with thirty ladies and there's a lot of
warmth
some thin and some very fat
some light, some dark skinned and
some just in between
so the driver drive carefully
and nasty things are being done In
the vehicle
because the lady is already willing,
has knelt down
Please Robert (another artist) stop
joking

Chorus (Nakiri aka Nyashinski)

Verse 2 (Depicto aka Collo) mum
shorty nataka wakati nipakate miniskirt na shati nivue mpaka mwenyewe useme hutaki
vitu
shorty I need time I get, I undress the miniskirts and remove my shirt so as to get
intimate with one of the girls
the way you popping it lazima nikustaki girl

the way you do it I must report the
incident
the incident to her mum
but the game is so sweet to the extent that am sweating like fish
when you touch me, I erect real hard
sleep baby, sleep peacefully
so all of you enjoy the klepto way
even the ones behind have fun
with me here
APPENDIX 2

MALE IMAGES

Image 1

Image 2

Image 3

Image 4

Image 5
APPENDIX 4:

A COPY OF THE QUESTIONNAIRE (TO THE BUYER)

1. Do you like local hip hop music?
   a) Yes  □
   b) No  □
   c) Sometimes  □
   d) None of the above  □

2. If yes what mainly makes you like this music genre?
   e) Their beat/flow and rhymes  □
   f) The message  □
   g) Their music videos  □
   h) All of the above  □

3. If no which type of music do you like?
   a) Lingala  □
   b) Rhumba  □
   c) Rhythm and Blues  □
   d) Rock and soul  □
   e) Other  □

4. Why do you prefer the category in Q3?
   a) The message  □
   b) Their beat/flow  □
   c) The music videos  □
   d) The artists  □
5. Do your friends of the same age group listen to hip hop music?
   a) Yes □
   b) No □

6. Do you and they have the same reasons as to why you like this kind of music?
   a) Yes □
   b) No □
   c) Not sure □

7. In your opinion, does local hip hop look down upon certain gender?
   a) Yes □
   b) No □
   c) Not sure □
   d) Somehow □

8. If yes which sex and why?(allow explanation)
   a) Male □
   b) Female □
   c) Both □
   d) None □
Questionnaire to the seller

1. Which kind of music do you sell most?
   a) Rock and soul
   b) Rhythm and Bluez
   c) Hip hop
   d) Gospel
   e) Lingala/Rhumba
   f) Afro-Fusion
   g) Traditional
   h) Other

2. Which genre is most popular with the youth?
   a) Rumba
   b) Hip hop
   c) Gospel
   d) Rock and soul
   e) R and B
   f) Other

3. Why do they like the category in Q2 ABOVE?
   a) The beat/flow/rhymes
   b) The message
   c) Their message
   d) All of the above
4. Give examples of artists whose music sells most in Q2 above

5. In your view why do the artists in Q2 sell most
   a) message
   b) Videos
   c) beat/flow
   d) all of the above

6. In your opinion does certain music genres e.g. hip hop portray certain gender negatively?
   a) Yes
   b) No
   c) Somehow
   d) Not sure

   If yes, which sex and why (allow explanation)