

This study is an analysis of the description of gender in selected dramatized songs of John De Mathew. It involves an analysis of the artist's use of drama and language to depict gender perceptions in dramatized song. The linguistic aspects used are imagery in symbolism, proverb, allusion, oral tradition and religious motif while the dramatic aspects are; character, action, scenery and cinematic shifts of focus.

The songs are recorded and presented through the audio visual discourse. The study was carried out through observation and selection based on random and systematic sampling. De Mathew's performed recordings were viewed and a third of the population of songs based on gender was selected for analysis. Transcription was done to cater for non Gikiiyii speakers and Gikiiyii words without a close English equivalent explained as footnotes.

The artist has successively used dramatic and linguistic aspects to depict five gender perceptions that indicate a male artist's attempt to salvage patriarchal supremacy of men and subjugation of women. He is a male artist on a gender mission to counter the emerging female inclinations and male tolerance for gender balance in order to recapture and protect the threatened patriarchal status quo. His proposals are biased, deterministic and prejudicial on gender identities, roles and positioning.