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

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A Research Project Submitted to the Department of Literature, Languages and Linguistics in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Mass Communication

EGERTON UNIVERSITY
NOVEMBER, 2016
DECLARATION AND RECOMMENDATION/APPROVAL

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

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Recommendation
This Research Project Report has been submitted for examination with our approval as University Supervisors.

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DEDICATION

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

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ABSTRACT

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

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