

# Gender Identity through Stereotypical Portrayals in Kipsigis Secular Songs

*Judy, C. Koskei, Margaret, N. Barasa*  
Kisii University, Kenya

## Abstract

*Oral literature is one of the social and cultural channels of patriarchy in modern times. According to social construction theories, gender identity is a socially constructed concept. This paper looks at stereotypical portrayal of Kipsigis secular songs and its contribution to gender identity among residents of Chepalungu Sub County, Kenya. Secular songs have a significant influence on how gender identity is constructed. The study for this paper was conducted in Chepalungu Sub-County, Kenya. A total of 15 Kipsigis secular songs were sampled, transcribed, coded, analysed and interpreted through feminist post-structuralism theory which focuses on the analysis of social organization, social meaning, power and individual consciousness in language. A total of six (6) men and six (6) women aged between 35 and 60 years were sampled for in-depth interviews. A qualitative research paradigm guided by Critical Discourse Analysis design was used. Data collected was analysed qualitatively using thematic content analysis and grounded theory. Research results showed that there was patriarchal construction of femininity through Kipsigis secular songs as they showed images of women as being submissive, inferior, sexual objects and also home makers and carers. Through analysis of secular songs, women have been portrayed as incapable of performing economic duties in the household. In contrast, men have been portrayed as capable of performing economic duties. The paper recommends that there is need for creation of awareness to the members of the public on differentiating popular music and music that has individual and societal value.*

**Key words:** Gender identity, Kipsigis secular songs, portrayal, stereotypes.

## Introduction

Language is a social phenomenon that is used to convey information from one person to another (van Herk, 2012; Gallee, 2016). When speaking, person(s) can communicate various aspects of life to others. Using language, Gallee (2016) indicated that one could articulate internal narratives that no one else understands. Tannen (1998) indicates that ideas, private thoughts, relationships and social standings are conveyed through the words that one chooses. Despite growth in research studies on discourse analysis, linguistic analysis has not been adequately done (Sunderland, 2006; Birjandi & Sabah, 2012). Studies in language and gender have demonstrated that language is a critical vehicle in issues of gender and in power struggles (Sunderland, 2006; Cameron, 2005). Further, gender and language research is now predominantly interested in identifying, demystifying and resisting the ways language is used to reflect, create and sustain gender inequalities in specific contexts (Talbot, 2010; Wambura, 2016). Since gender roles, behaviours and expectations are expressed through linguistic sites such as proverbs, idioms, and songs, such texts act as sites where the relationship between language, gender and culture can be explored and socio-cultural roles and gender expectations analysed. Despite all efforts that have been made to promote gender equality across the world, gender bias is still a critical issue. Further, Stromquist (2007) observed that inadequate progress has been achieved in supporting and developing agenda beneficial to formation of positive identity of females in songs,

particularly in developing countries across the world. Consequently, the way in which gender is portrayed through songs influences perceptions and attitude relating to gender appropriate behaviours in the community. This paper looks at the extent to which gender identity is promoted through Kipsigis secular songs.

A review of studies reveals that there is lack of adequate African based sociolinguistic work in relation to gender (Atanga, Ellece, Litosseliti, & Sunderland, 2012). Gender and language researchers in the African continent have focused on proverbs (Barasa & Opande, 2017) arguing that this is the main medium for the expression of gendered norms and practices with few reference to songs (especially secular ones). Findings from their research show that African proverbs are more positive when referring to men while women are represented negatively or in subordinate positions (Wambura, 2012). Barasa and Opande (2017) established that Abagusii and Abaluyia proverbs required women to promote good morals, respect, good conduct, productivity and beauty contrary to gossiping and arguments that may affect societal ties. Other examples of research that has focused on gender and discourse in the African context include Ellece (2011) on gendered marriage practices in Botswana which found that the song advised women to act as fools in their marriages. The focus of this study is to establish whether Kipsigis secular songs communicated such messages among community members.

In some communities, some secular song lyrics may express female solidarity as it expresses female resentment of cultural norms and patriarchy that defines them. Songs present and reveal gender relations, roles, norms and sanctions in the society (Lima, 2014). They may also affect gender power in the society. According to Wanjiru and Kaburi (2015), power is not located in any fixed manner; it is circulated and contested by different groups. Feminists advocate that gender power in the society should be balanced (Glantz, 2013). According to Glantz, feminists feel that there is a way gender power is hyper-sexualised through musical lyrics suggesting that they believe that the influence of secular music on representation of women on their places of action appeared to be more limiting than liberating. This implies that the context of gender in secular songs needed to be studied. Based on the observations made from the background information, this research investigated how stereotypical construction of gender in Kipsigis secular songs construed gender identity in Chepalungu Sub County of Bomet County in Kenya.

### **Songs and Construction of Gender Identity**

Songs play a significant role in the society (Rodgers, 2013). This is because the song has the ability of influencing individual views as it creates different information and messages. Most popular music is composed based on specific beliefs, philosophies and dogma that the songwriters share with a large audience. Music lyrics can also propagate war when they are written in conservative social and political beliefs. Furthermore, songs could be convincing since they can broaden opinions that may not operate in any other design. Moncrief (2004) established that different genres of music used different strategies to convey stereotypical gender roles messages. McClane-Bunn (2010) indicated that depiction of customary gender roles was common in country music. Wilson (2001) also argued that country type of music was a place where women singers could openly criticise customs that made gender roles not to be equal but male being dominant. McClane-Bunn said that one of the reasons for popularity of gender roles (feminine) ones by secular artists is due to them leaning towards conservative values than other singers in other genres.

According to Henson (2007), family values, gentility, traditional gender roles and patriotism were the traditional norms that dominated country music genre. The conventional

rules hold female in situations of subordination in country music community and restrain available themes and issues that women country songs artists could discuss. McClane-Bunn (2010) argues that females in modern secular music films are depicted as sexual objects with the main role of giving pleasure to male viewers. This is achieved through various methods like focusing on their body parts, women being scantily dressed and female serving a gratuitous presence. McClane-Bunn observed that despite efforts for inclusion of women singers in the USA country music industry, secular music had descended to targets of sexual desire by creating female commercial sex objects in order to sell more products and make huge profits.

Concerning promotion of ideal feminine traits, Bordo (1993) states that femininity rules are culturally transmitted through standardised visual pictures. In relation to this, it can also be included that ideal feminine traits are not transmitted only through visual images. Music and songs also play important roles in the way they serve in transmitting messages, expectations and stereotypes to the larger population. Femininity and masculinity are social constructions. The process in which females are gendered and turn out to favour individual type of women is femininity (Jackson & Scott, 2002). Men and women identities are expressed in language, thus constructing images as well as reinforcing the existing ideals. They are not innate characteristics of individuals, but arise from social action and interaction. The statement that women are made rather than born applies to this assertion. Women, therefore, internalize and display the expected characteristics. Similarly, masculinity is also a social construction, which establishes certain characteristics to be exhibited as ideal male behaviour, conduct, and way of reaction. However, it is not possible to provide a clear-cut universal definition of what feminine and masculine characters are as the values and ideals vary from culture to culture and language to language.

### **Empirical Studies on Secular Songs and Gender Identity across the World**

In the last thirty years, research (Click & Kramer, 2007) has been undertaken to examine gender representation and roles in secular songs. In United States, Ditapoetri and Winiharti (2014) examined sexist language in Eminem's and Beyonce's songs. They sought to reveal the use of sexist language in the chosen songs, to describe the deliberate use of sexist language as gender bias, and to show the relation of feminism to sexist language. They used library research to collect the information and theories related to sexist language. The lyrics were collected from the internet. The result of the analysis is that sexist language does exist in the lyrics and it is used as gender bias and is proved to be related to feminism. As the conclusion shows, both Eminem and Beyonce use sexist language in their songs. This paper seeks to make a comparison of whether Kipsigis secular songs promote sexism in Chepalungu Sub County.

In another research, Conrad, Dixon and Zhang (2009) analysed rap songs in videos that were aired on various television networks. The researchers explored the frequency to which divisive subjects were available; skin torn distortion and gender differences. They established that rap songs had put more prominence on the ideas of misogyny and materialism. In addition, males and females in the video were different in presentation of various themes. Particularly, women dancers/singers appeared more as sexual objects. Males and females were different in their physical appearance with most afro American women emerging to have euro-centric characteristics.

Nowotny (2016) examined the relationship between music lyrics sexual context from different genres and their explicit sexual discernment. The sample consisted of 902 male and female respondents who were aged 18 years and above. Nowotny found that respondents who listened to sexual music that contained sexual lyrics affected their sexual meaning. There existed a relationship between occurrence of sexual specific lyrics and perceptions on sexual

understanding. When a breakdown of genre was made, they found a deeper relationship between lyrics and sexual education. Nowotny concluded that frequent exposure to sexual specific lyrics in songs increased sexual cognition.

In Africa, Mwanza (2013) examined sexism themes in the Literature Text in *Song of Lawino and Song of Ocol* as perceived by the secondary school pupils towards the use of gender roles. The research adopted the descriptive survey design. The target population for the research consisted of six high schools in Kalomo District that had a population of 2260 pupils. The researcher established that the literature texts in *Song of Lawino and Song of Ocol* have sexist themes. The researcher also revealed that the themes in the texts were in agreement with sexism and gender bias existing in society. The researcher agreed with the responses from participants that the themes and texts in the song, *Song of Lawino and Song of Ocol* were sexist and had gender role bias which exists in society. The study revealed that the sexist themes in the songs do not influence pupils' perception of gender roles because society has already outlined the expected behaviour of boys and girls. Okot-Benge (2007: 28) offered a more detailed and balanced analysis when he observes that the investigation of oral literature forms is 'bound to reveal their dominant gender perceptions'. In his view, oral literary forms (in this case, song) not only portray the dominant gender ideologies and relations in society but are also equally involved in their reproduction and/or contestation.

Sheleme (2010) investigated the way proverbs construct and perpetuate inequality between men and women in social community and the basic structures that convey non-neutrality in oral literature. The issues were analysed with relevant examples from local proverbs that were collected through various research tools; questionnaires, focus group discussion, and in-depth interview with elders, students and workers whom the problem directly or indirectly affects. The research problem came out with the finding that proverbs exaggerated the weak side of women under the coverage of cultural ideology, and are used as cultural tools to convey the biased system for domination and oppression of women.

In Nigeria, Ogochukwu's (2016) research findings showed existence of significant difference between men and female students' perceptions on nature and possible impact of women's portrayal in the Nigerian music videos; the manner of women's representation in these music videos were unlikely to influence the self-image of the female respondents. They saw these images of women as undignifying, debasing and not representative of the character and role of women in the Nigerian society.

In Ethiopia, Yohannes' (2007) research established that females played inadequate roles in song writing. This implies that the message that is supposed to be transmitted by women through songs is done by men. Yohannes' result also indicated that there were more female singers than male who transmitted negative description of women as incompetent and dependent even though some women artists depicted female as trustworthy and assertive.

In Kenya, Njogu and Maupau (2007) said that songs are a critical medium of communication for the category of persons who had been deprived of media space, and that was what Gikuyu female artists were doing. Through their music, the women are saying that they are not prepared to continue being under male dominance. Wanjiru and Kaburi's (2015) research sought to uncover gender power relations in Gikuyu community through the analysis of narratives, proverbs and songs. The study reveals that narratives were leading in constructing gender socially in traditional Gikuyu community and in doing so, they evaluated women's political and social capacities negatively. In addition, the traditional knowledge from proverbs contributed to inequalities and discrimination in the social construction of gender. Proverbs reveal a hierarchy between men and women, which enhances male rule over women which was

visible through the many positive qualities ascribed to them as opposed to the negative qualities attributed to women. Like with narratives and proverbs, Wanjiru and Kaburi noted that songs have the capacity to communicate the superiority of men and demean women in a patriarchal society. They concluded that Gikuyu oral literature played a major role in social construction of gender, most often skewed towards favouring the male figure.

In another observation, Wanjiru, Kaburi and Njogu (2015) explored Gikuyu oral literature in relation to gender identity. Wanjiru et al. (2015) looked at opposition and rebellion to men dominance in songs, proverbs and narratives. They found that proverbs portrayed female inferiority in Kikuyu ethnic group. In spite of narratives presenting females as inferior, there were instances in which they showed defiance and sub-version to the patriarchal order that was there. Music showed that a new method of addressing gender issues was expected since most musicians currently utilise their lyrics by showing how to address gender relations by suggesting new methods of behaviour that could help females resist subjection. The authors concluded that oral literature (in Gikuyu) gave a stage for opposition against community oppressive norms and rules that spearheaded inequality in social development and construction of gender. The current paper looked at how secular songs among Kipsigis community construed gender identity.

### **Theoretical Framework**

This study was guided by Feminist Critical Discourse Analysis (FCDA) as advanced by Norman Fairclough and van Dijk from the initial work of Lazar (2005). FCDA is openly political, an emancipator critical approach which is committed to consciousness-raising and social change through a critique of discourse (Lazar 2005; Talbot, 2010). The purpose of FCDA is to show up common assumptions of gender by indicating whether they promote obscure and ideological power differential and inequality in the society (Lazar, 2005). The aim of textual analysis in FCDA is to make connections between gender representations or gendered discourses in the text and social and cultural context. Feminist CDA design involves evaluation of how discourses (artefacts & written texts) influence dominance and power battles are evident in different categories of people, items and things. The battle for dominance and how power is at the centre of gender power, an area that is important in this study on the interplay between secular songs and promotion of gender power among Kipsigis. In relation to this study, the use of FCDA was to determine the extent to which stereotypical portrayals of female and male in Kipsigis secular songs explained gender identity in Chepalungu Sub County.

### **Materials and Methods**

This study was a qualitative one involving collection of secular songs extracts and interviews to determine how stereotypes construed gender identity. The research design adopted for this study was Critical Discourse Analysis (CDA). CDA is a research design that focuses on cultural importance attached to artefacts, people, experiences and events. The study was conducted in Chepalungu Sub County, Bomet County, Kenya.

In this study, the discourses used were music lyrics, as they appear in Kipsigis secular songs. The researcher carefully reviewed the songwriters' albums and list to look for music with lyrical discourse that appears to focus and challenge gender stereotypes in the society. To select the sample, 15 secular songs were chosen to be used as sample for this research. A total of six (6) men and six (6) women aged between 35 and 60 years were chosen based on a non-probability sampling methods to participate in interviews. Data was collected using interviews and documentary method. The researcher transcribed the responses from interviews on a sheet of paper. Open coding and grounded theory aided in analysing qualitative data. It is a procedure

through which codes (concepts) from the interviews are attached during the process of analysis. The patterns of themes that came from song lyrics were accomplished through grounded theory. The data then was used to establish if there exist patterns, themes or concepts that would provide account for study research questions. The themes were therefore compared to see whether one is related or prevalent to another. A list of behaviour portrayal of men and women were used in the coding sheet in order to assess the image of gender and stereotypical portrayals in the lyrics.

## Results and Discussion

The study sought to determine to what extent the stereotypical portrayals of Kipsigis secular songs on gender influenced gender identity. In this study, the researchers sought to determine the degree to which stereotypes reflected in Kipsigis secular songs denote self-sex concept. According to results from songs extracts, females through secular songs were perceived as; *chepbitinaek* (gossipers), *Chepsusurek* (practise witchcraft), dependent, quarrelsome, *chemulainik* (unfaithful or prostitutes), *tibikyok* (beautiful girl child) and *ribe kaa* (homemakers). In addition, women are constructed as *sigisyee* (givers of life), *mama* (mothers), *ribik* (carers), nurturers and servers. On the contrary, males in the research had been portrayed as home providers, *bire kwonyik* (wife barterers), *kipmegeinik* (jealous), *igilege* (hardworking), *kipmainik* (drunkards), *kandoik* (decision makers) and *toloita* (pillars). This showed that secular songs explained gender identity among Kipsigis community in Kenya. In agreement with the outcomes of the study, Click and Kramer (2007) found that common gender difference between men and women in secular music included male dominance versus under-representation of female; women being painted for their beauty and physical looks while male being pictured based on their masculine capacity; and females being depicted as never growing over years while males matured and gained responsibility over time.

Through interviews, the respondents were asked if Kipsigis secular songs portrayed male and female members equally. According to the responses, Kipsigis cultural songs do not portray both sexes equally and one gender appears to be superior compared to the other. They indicated that majority of songs that have been written and sang by men undermine the female through several stereotypes that explain gender identity. Those singers view women as lazy always waiting for men to buy everything. Some women argued that they are not allowed to go to the market to do business because their husbands would think that they will become unfaithful. All these instances are being promoted through secular songs.

In the interview with the respondents, the secular songs place blame on women in issues pertaining to family conflict that arise even when the man is on the wrong. Women are portrayed as trouble makers. Women are also viewed as homemakers they should be at home at all times doing the household chores. Even when a woman goes out of the home or travels for two consecutive days she is viewed as just loitering and destroying her home. Some women argue that men hate them: some singers have gone to an extent of comparing them with women of other tribes (Luo) and argued that Kipsigis ladies do not perform their expected spousal duties well. Some songs portray women as children who should be taken care of; cannot make decisions on their own (need to consult the husband in all matters); and need to be supervised regularly. In some instances, women have been portrayed as practising witchcraft. It is claimed that jealousy drives them to bewitch other people's children when they encounter them.

Presenting a similar view, Wanjiru et al. (2015) found out that women are described as destroyers of peace and harmony, untrustworthy, cowards, outsiders, vulnerable and quarrelsome; often being put in similar categories with children. In addition, Masuku (2005) argued that images depicted in Zulu folktales approximate social reality because it is embedded

in the general consciousness that certain women are unfaithful and dangerous to the society, and they must be destroyed if the opportunity arises. This shows the negative attribution of women through secular songs in the African scene.

On the masculine side, interview results with respondents showed that Kipsigis secular songs have uplifted the males in the society. The males have been viewed as being the head of the family; they are the foundation and pillars. Therefore, they are the main decision makers in the home. On a negative note, males have been pictured and portrayed as cruel and wife barterers. Some men justified being cruel by arguing that sometimes women do not perform according to their expectations and hence should be reminded about their duties by being caned. They argued therefore that women should take caning positively and appreciate correction. Males have also been portrayed as the heads of the family or the pillars in the family. In cases where the man of the family dies, the first-born son (Mature) is advised by the elders to stand firm and take good care of the family even though the mother is still alive. This is a clear indication that the woman cannot head the family. In addition, males are portrayed as property owners. Whatever property there is in the family belongs to the male family member who can sell or do anything without consulting the family.

The exposure of people to secular music, which has stereotypical messages, may result in construction of gender identity in the society. This is because the frequency to which the music is played to people may result to development of self-sex concepts. For instance, through constant listening of music portraying men as assertive and aggressive, some young men have developed such behaviours in the society. The stereotypes associated with masculinity communicated through Kipsigis secular songs encourage the society to harass female members and treat them differently from male members in the society. Furthermore, even in solving family conflicts, the process appear not to be fair but is based on sexual orientation. This finding is in agreement with Khan, Sulatana and Naz (2015) who established that there was a common tendency to portray women in a hateful and negative way. More importantly, there is a tendency towards negative or hateful portrayal of women in Pakhtu proverbs; these proverbs restrict, confine and seclude them.

When asked on whether they accepted the gender stereotypes as individual identities reflected in secular songs, five men agreed while one disagreed. On the part of the women, two of them agreed that they accepted gender stereotypes portrayed in secular songs while four of them disagreed. This implied that not all members of the society accept the messages portrayed through Kipsigis secular songs. Majority of the interviewees, (7) agreed while (5) disagreed. This shows discrimination in construction of gender identity in the society.

## Conclusions

The objective of the research was to find out how stereotypical portrayals in Kipsigis secular songs explained gender identity. According to the study findings, it was found that the message communicated through secular songs did not promote equality among members of all genders but promoted inequality. Songs that were sung by male artists undermined women depicting them as lazy and reliant on males to provide for their sustenance. The songs portrayed men as the controllers of women and the man has the power to decide on whatever he wants irrespective of the position that a female has. The music lyrics also show that women are just good for entertainment, pleasure and looks while men are seen as powerful. This kind of messages that are spread through secular music contributed to male chauvinism, domestic violence, increased divorces and separation, increased division of labour, insecurity in homes among other things. The songs also appeared to show that women are judged on how they conducted themselves at

home while men could be judged on their ability to provide for their families. This has led to development and maintenance of values and attitudes held by various groups in the community with regard to issues of gender. Through analysis in majority of Kipsigis secular songs, men were viewed as strong, protective, and in charge while women are viewed as objects, submissive, and disposable. The researchers found that there were rare instances in which a particular secular song talked about a woman having more power than a man. All the above-mentioned aspects were found to play a significant role in construction of gender since songs portray different roles. As more people listen to such songs, they may be influenced by the lyrics hence creating gender identity. Many feminist critics believe that the way gender is constructed in popular culture through secular music today is wrong and degrading towards women and therefore more awareness is needed to reverse the trend.

## References

- Atanga, L., Ellece, S.E., Litosseliti, L., & Sunderland, J. (2012) Gender and language in Sub-Saharan African contexts: Issues and challenges. *Gender & Language*, 6, 1, 1–20.
- Barasa, M. N., & Opande, I. N. (2017) *A socio-cultural discourse representation of women in Bukusu and Gusii Proverbs*. Paper Presented at Kisii University Annual Conference, 2017.
- Birjandi, P., & Sabah, S. (2012) A review of the language-thought debate: Multivariant perspectives. *Broad Research in Artificial Intelligence and Neuroscience*, 3, 1, 50-62.
- Bordo S. (1993) *Unbearable weight: Feminism, western culture and the body*. Berkeley, CA: University of California Press.
- Cameron, D. (2005) Language, gender and sexuality: current issues and new directions, *Applied Linguistics*, 26, 4, 482-502.
- Click, M.A. & Kramer, M.W. (2007) Reflections on a century of living: Gendered differences in mainstream popular songs. *Popular Communications*, 5(4), 241-262.
- Conrad, K., Dixon, T. & Zhang, Y. (2009) Controversial rap themes, gender portrayals and skin tone distortion: A content analysis of rap music videos. *Journal of Broadcasting and Electronic Media*, 53(1), 134-156.
- Ditapoetri, L.S., & Winiharti, M. (2014) *The sexist language in Beyonce's and Eminem's songs*. English Department, Bina Nusantara University, Jakarta.
- Ellece, S. (2011) 'Be a fool like me': Gender construction in the marriage advice ceremony in Botswana-a critical discourse analysis. *Agenda: Empowering Women for Gender Equity*. 25, 1, 43-52.
- Gallee, J. (2016) Are love songs lyrically gendered? A content analysis of gender-specific speech features in song lyrics. *Honours Thesis Collection*, 392.
- Glantz, J. (2013) Women in popular music media: Empowered or exploited? The spectrum: *A Scholars Day Journal*, 2,5. Retrieved August 13, 2017, from <http://digitalcommons.brockport.edu/spectrum/vol2/iss1/5>
- Jackson, S. & Scott, S. (2002) *Gender: A Sociological Reader*. Routledge, Routledge Student Readers.
- Khan, Q., Sulatana, N. & Naz, A. (2015) The linguistic representation of gender identities in pakhtu proverbs. *NUML Journal of Critical Inquiry*, 13(2), 73 – 87.
- Lazar, M. (2005) Feminist critical discourse analysis-gender. In Alan F. Blackwell & David Mackay (Eds.) *Power*. Cambridge: Cambridge University Press.

- Lazar, M. M. (2005) Feminist CDA as political perspective and praxis. In M. M. Lazar (ed.) *Feminist critical discourse analysis. Gender, power and ideology in discourse* (pp. 1-28). Basingstoke: Palgrave Macmillan.
- Lima, L. (2014) *The representation of women in Cape Verdean music: A case study*. Unpublished MA Thesis, Bridgewater State University, Massachusetts USA.
- Masuku, N. 2005 *Perceived oppression of women in zulu folklore: A feminist critique*. Doctoral thesis. Pretoria: University of South Africa, South Africa.
- McClane-Bunn, A. (2010) Sex in the hillbilly field: Objectification of women in country music videos. *Media Report to Women*, 38, 4, 6-21.
- Moncrief, K. (2004) *Media stereotypes: Images of gender within rock, country, and hip hop music videos*. Conference Papers International Communication Association.
- Mwanza, P. (2013) *Exploring sexism themes in the literature text in 'Song of Lawino and Song of Ocol' as perceived by secondary school pupils towards gender roles in Kalomo District, Zambia*. Unpublished MEd. Thesis, Solusi University, Zimbabwe.
- Njogu, K. & Maupau, H. (2007) *Songs and politics in East Africa*. Nairobi: Mkuki na Nyota Publishers.
- Nowotny, N. (2016) 'Sexual content in music lyrics and their effects on sexual cognition'. honours in the major theses. 9. University of Central Florida. Retrieved on 26-02-2018 <http://stars.library.ucf.edu/honorsthesis/9>
- Ogochukwu C. E. (2016) Women in Nigerian music video: What undergrads think. *International Journal of Social Sciences and Humanities Reviews*, 6,3, 22 – 30.
- Okot-Benge, M (2007) *Ethno-poetics and Gender Dynamics: Identity Construction and Power Relations in Acoli Song Performance*. PhD Dissertation, University of Witwatersrand, South Africa.
- Rodgers, A. (2012) *Sexism in UNEXPECTED PLACES: An Analysis of country music lyrics. Salem South Carolina*. Salem: University of South Carolina. Retrieved online on 13-01-2018 from [https://sc.edu/about/offices\\_and\\_divisions/research/news\\_and\\_pubs/caravel/archive/2013/2013-caravel-sexism-in-unexpected-places.php](https://sc.edu/about/offices_and_divisions/research/news_and_pubs/caravel/archive/2013/2013-caravel-sexism-in-unexpected-places.php)
- Sheleme, H. C. (2010) *Role of proverbs as a means of constructing and perpetuating gender inequality in west Shoa Oromo culture: The Case of Tukur Enchine*. Unpublished MA thesis, Addis Ababa University, Ethiopia.
- Stromquist, N.P. (2007) Internationalization as a response to globalization: Radical shifts in university environments. *Higher Education*, 53(1), 81 – 105.
- Sunderland, J. (2006). *Language and gender: An advanced resource book*. London: Routledge.
- Talbot, M. (2010) *Language and gender* (2<sup>nd</sup> Edition). Cambridge: Polity Press.
- Tannen, D. (1998) *The argument culture: Stopping America's war of words*. New York: Ballantine.
- van Herk, G. (2012) *What is sociolinguistics*. Malden, MA: John Wiley & Sons.
- Wambura, J. (2016) Gendered discourses in Kuria female circumcision songs. *Proceedings of ConSOLE XXIV*, 112-133.
- Wanjiru, E. & Kaburi, C. (2015) Social construction of gender in Gikuyu community as portrayed in narratives, songs and proverbs. *International Journal of Arts and Commerce*, 4, 6, 120-130.
- Wanjiru, E., Kaburi, C., & Njogu, Z. (2015) Resistance and subversion of traditional social construction of gender in Gikuyu narratives, songs and proverbs. *American International Journal of Contemporary Research*, 5, 3, 55-62.

Wilson, J. (2001) Women in country music videos. *ETC: A Review of General Semantics*, 57, 3, 290.

Yohannes, T. (2007) *Gender issues and women's portrayal in secular Amharic songs produced in cassettes* (In 1997 E.C.). Unpublished MA thesis, Addis Ababa University, Ethiopia.