GENDER IDENTITY: A MULTIMODAL CRITICAL DISCOURSE ANALYSIS OF BONGO FLAVA -SONG VIDEO NIAMBIE

(DENTITAS GENDER: ANALISIS PENYULUHAN KRITIS MULTIMODAL BAVGO FLAVA -SONG VIDEO NIAMBIE)

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Abstrak. Musik seperti media lain memberikan semacam wacana yang aspek sosial seperti identitas gender dari masyarakat terkait dapat bersama-sama dibangun atau didekonstruksi tergantung pada perspektif ideologis pembicara/penulis. Penelitian ini menganalisis Bongo Flava-Song video ' Niambie ' menggunakan perspektif wacana kritis multimodal sehingga untuk memeriksa apakah lagu melibatkan Co-konstruksi atau dekonstruksi identitas gender. Hasil menunjukkan bahwa identitas gender dalam video lagu dikonstruksi bersama dalam arti bahwa gender pria dominan dibandingkan gender wanita yang menyinggung dari ideologi patriarki yang melaluinya manusia seharusnya mendominasi wanita dalam semua aspek kehidupan.
Kata kunci: identitas gender, analisis wacana kritis multimodal, Bongo Flava

Abstract. *Music like any other media provides a kind of discourse through which social aspects like gender identity of a particular related society can be co-constructed or deconstructed depending on the ideological perspective of the speaker/writer. This paper analyses Bongo Flava-song video 'Niambie' using multimodal critical discourse perspective so as to examine if the song involves co-construction or deconstruction of gender identity. Results show that gender identity in the song video is co-constructed in the sense that male gender is dominant over female gender alluding from patriarchal ideology through which men are supposed to dominate women in all life aspects.*

Keywords: Gender identity, Multimodal critical discourse analysis, Bongo Flava

INTRODUCTION

Apart from entertaining, music is used as means of expressions by musicians on different issues related to their social and personal life. In many parts of the world youth have enjoyed music as space to reach their messages to the public on what is going on and how they wish things could be (Lisma, 2015 ; Sealey-Ruiz & Greene, 2011). Bongo Flava is Tanzanian music genre rooted from American hip hop and rap (Reuster-Jahn & Hacke, 2011). The music comprises of youth musicians to the extent that it is referred as mziki wa kizazi kipya (the music for new generation).

Despite being once perceived negatively as it was associated with hooliganism (Omari, 2009), recently the genre has been gaining public acceptance from people of all ages, which makes it developing tremendously.

Studies of language show that one communicative event involve performance of many actions including making one's self-identification (Fairclough, 2003; Gee, 1999; Speer, 2005; Weatherall, 2002). Self-identification in one's speech is done through adoption of communicating style which is related to a certain identity in particular context (Fairclough, 1995, 2003; Gee, 1999; Gumpez, 1982). However, the

capability to perform many actions using language is determined by not only competences in language grammar but also social competences as Lemke (1995) posits, "what we say, what we do and these sense we and others make of our words and deeds mark us as members of a community" (P16). This implies that, by analysing a particular communicative event one may understand social aspects related to a particular speech community, including gender identities.

Media like music represent various discourses through which social structures, power relation and systems of beliefs are either perpetuated or challenged (Van Dijk, 2005; Fairclough, 2003;Weatherall, 2002). Focusing on gender relationship in media, Weatherall (2002) argues that, the way in which men and women are represented in media such as films and advertisements sometimes reflects social realities, and in other times act as lenses through which we view our world. Therefore, analysing such media helps in understanding not only the dominant power that shapes particular social structure but also challenging forces towards existing social structure. Consequently, it may serve as the starting point of addressing existing inequalities in the society.

Love is the most dominant theme Bongo Flava where by many artists represent their experience in love affairs and the way in which they wish the relationship could be (Reuster-Jahn & Hacke, 2011). However, it is very difficult to predict the gender relationship in the discourse of love song due to the fact that they are sung by both men and women from different social classes which makes them view their world differently (Homes & Meyeroff, 2003). It is thus by analysing such discourse one can identify both explicitly and implicitly gender relationship portrayed in love songs. Therefore, the present study aims at analyses Harmonize's Niambie video song using multimodal critical discourse analysis so as to examine the expressed gender relationship through analysing participants' gender identities and the ideological perspective behind the portrayed gender identities.

NIAMBIE (TELL ME)

Niambie (Tell me) is the song by a Bongo Flava artist, Harmonize who works under the music label in Tanzania known as WCB. Actually Harmonize is the Bongo Flava artist whose given name Rajab from Mtwara region. The artist experienced number of challenges in his efforts to develop his talent such as being robbed when is on the way to fiesta performance in Mtwara as reported in Millardayo.com/hekaheka October 9; 2015. In addition to that in his trial to contend in Bongo Star Search (BSS) program, he was disqualified by BSS judges. Nevertheless, in later stage of his development he came to establish himself as one among star artist of Bongo Flava through songs such as *Aiyola*, *Show me*, *sina* (I *don't have*), *Happy birthday and Niambie (Tell me)*, among others.

The song was basically dedicated to his girl lover Jackline Wolper, the bongo movie actress. The most interesting thing with the song is that, the partnership between Harmonize and Wolper was among the most criticized by the public due to the fact that the female partner is older than male partner, which is not common in African culture where a man has to top a woman in all aspects. Surprisingly, Harmonize released the song *niambie* in which the persona asks the video queen why she loves him while he is of lower status than her. The fact that the theme of the song is relatively related to artist's life experience, it makes it to sound as an expression of the self-experience. This implies the extent to which the artist (persona) did not care about public criticism on his identity in such partnership, which in

turn, leaves us a question of whether the persona is deconstructing or co-constructing gender identity in love affairs. It is thus the objective of the present study to answer the above question through multimodal critical discourse analysis approach.

DISCOURSE AND SOCIAL PRACTICES

Discourse refers to grammar and lexicon of language and symbolic and functional values patterns of semiotic resources that are recognized by members of particular speech community (Gee & Handford, 2012; Wooffitt, 2005; Weatherall, 2002; Lemke, 1995). In other words, it is the meaning of language beyond its grammar and sentences (Brown & Yule, 1983). Social practices refer to ways of performing particular events in a certain area of life such as counseling, interviewing and teaching (Fairclough, 2003). The way in which people are socialized to interact with others as they take part in social practices, it is the same way they produce texts which in turn, appears to link directly or indirectly to the way in which social practices are carried out in particular discourse (Lilosseliti & Sunderland, 2002). Discourse and social practices link together in the sense that the choice of particular language forms to be used in certain domain of social life is determined by beliefs, values and attitude that result from social cultural conditioning through different social practices as Fairclough (1995) opines "My view 'discourse' is use of language seen as a form of social practice,..(P7). It is thus possible to investigate the existing relationship between texts and social practices by analysing discourses in the text through examination of the language used. It is on this basis, the present study analysises discourses in the video song 'Niambie' (Tell me) so as to assess the gender identity between the participants in the song.

DISCOURSE AND GENDER IDENTITY

Identity refers to the concept of self-definition that one desires to have in particular context so as to conform to social requirements of the relevant context (Speer, 200; Gee, 19995). As members of the society we are socialized how to behave differently in different context, which in turn will leave us with some positive values in relevant context (Gee & Handford, 2012; Speer, 2005 Gee, 1999). This implies that we possess more than one identity whose relevance depends on the context, as Speer (2005) posits, "Our identities are multifaceted. For instance I am a white woman, a brunette, a daughter, a sister an aunt, a 32 year old… At any point in interaction any one or more of these identities may become relevant and influence what I or others do and say (P ix)."Gender Identity on the other hand, is the social definition of being a male or female (Speer, 2005; Lilosseliti & Sunderland, 2002; Weatherall, 2002). Since male and female are socially taught to behave in certain ways as they engage in different social practices; their relationship in different discourses appear to be restricted with social regularities in the sense that, for one to protect his/her identity has to act in such social conformity as Caldas-Coulthard and Ladena (2008) argue that, identity is the result of a search and avoidance of some social values. This has prompted Speer (2005), among other scholars to see discourse as gendered as she argues "Discourse is often gendered, and that it forms one of the primary means through which patriarchy and oppressive norms and social practices are instantiated and reproduce… Discourse can be used to expose and 'dentauralized' commonsense understanding of gender….and to challenge ideas which create and sustain sexist and

heterosexist social practices" (P1).

In addition, Archer and Lloyd (2002) point out the list of attributes assigning to men. These includes: being leader, knowledgeable of ways of the world, competitive, dominant, interested in sex and aggressive, to mention the few, while those attributed to women includes need for security, dependent, concerned of others and easy influenced, among others. As a result, there are some scholars who classify discourses of men-women relationship into different classes. For instance Hallway (1984) is reported in Lilosseliti and Sunderland (2002) to have classified it into three discourses namely 'have and hold (get your man and keep him), male sexual drive (male can't help themselves) and permissive discourse (the validity of sexual activity outside monogamous marriage), all of which are rooted in patriarchal ideology where men dominates women. However, with an assumption that the social relationships keeps on changing due to different social movement such as feminist which call for turnover of patriarchy, it follows that people are abiding themselves to conservative view or adopting modern view of social relation. Thus, the current study analyses Niambie (Tell me) video song to identify whether the discourse represent gender co-construction or deconstruction.

DISCOURSE ANALYSIS (DA), CRITICAL DISCOURSE ANALYSIS (CDA) AND MULTIMODAL DISCOURSE ANALYSIS (MCDA)

Discourse analysis (DA) is an examination of the role of language in its actual context in relation to social orientation of its speech community (Gee & Handford, 2012; Brown & Yule, 1983). Drawing on the fact that language meaning varies depending on the context, DA involves interpretations of communicative events by examining all the elements of the events through assigning them different meaning and roles depending on their relevant context. Johansen and Larsen (2002) exemplify that Floods as natural event can be ascribed meaning from metrological, political or religious point of view where by politically it may seem as caused by careless of the government to protect calamities, religious wise it may seem as a symbol of God's anger, and metrological view can be argued as a result of the rise of the see level. The above example implies that the producer of the text does not choose words randomly, rather he is governed by her/his beliefs, values and attitudes towards the subject, in the same way consumers of such text interpret the meaning basing on their beliefs and values, thus text acts as an abstract world in which people with similar values and beliefs share meaning about their world.

The aim of discourse analysis is to see the extent to which the text can effectively affect the society in which it is aimed to be shared. This is due to the fact that consumers (addressees) of the text do not take the text in a passive manner; they understand it by associating the language used with their experience from their sociocultural context as Schiffrin, Tannen, and Hamilton (2001) argue,

"The author has to establish a universe of discourse that the reader is willing to accept on writer's "author-ity" that authority in its turn is dependent on how skillfully the author manages to arrange events and persons she or he is depicting and cleverly she or he manages to assign characters their proper voices…" (P407).

Critical discourse Analysis (CDA) on the other hand, goes further by assessing powerful ideological perspective that influence particular social structures which are reflected in discourses so as to reveal social inequalities that are taken for granted (Caldas-Coulthard & Ladena, 2008;

Fairclough, 2003). The concept of power in CDA is rooted in the Marxist theory of class struggles in the society in which the powerful group decides the nature of social relation. In CDA's view power is manifested in language in the sense that the powerful group decides how people of the weak group for instance should be addressed, or which dialect should be regarded as official one and, or who should be given control over the topic involving people from weak and powerful group in both text and social practices (Fairclough, 1995; Schiffrin et al., 2001). Therefore, there is an assumption within CDA's framework that the influence of powerful groups in shaping social relation has become ideological perspective through which people view their world. However, the fact that such ideological perspectives creates imbalanced social relation, CDA aims at uncovering such ideologies as way to bring social changes (Fairclough, 1995).

CDA deals with a text by borrowing the idea of Halliday's Systemic Functional Linguistic (SFL) theory in which a text is believed to play three major functions at once namely: ideational function, interpersonal and textual function. Ideational function means the role of language to carry information such as sharing one's experience; interpersonal function involves the ways in which people use language to create certain relationship with others and the topic they talk about; and textual function represents the way in which the text is organised within itself and other texts related to it (Caldas-Coulthard & Ladena, 2008; Fairclough, 2003; Lemke, 1995). SFL provide with the basis of identifying different grammatical relation of the text through which the relationship between the producers of the text with the text can be implied depending on the context. Some grammatical relation are nominalization, vocabulary, metaphor, modality and transitivty, which in SFL's view do not only bring coherent in the text

but also perform certain actions. For instance the use of modal verb *'must'* in the text "*you must find it"*, does not only make the English sentence grammatically correct but also shows the speaker is performing an action of ordering someone and that in their relationship s/he has higher status.

While incorporating textual analysis from SFL, Fairclough (1995) divides the text into three dimensions through which it should be analysed in CDA approach. Such dimensions are text, discursive practices and social practices where by text involves analysis of both verbal and visual signs used in composing a text, discursive practices involves all activities of producing and consuming a text, in other words it is an interpretation of the text in its context of use, and Social practices is the involves identification of the ideological perspectives that shape the text or through which the society can be shaped by the text (Jorgen & Phillips, 2002; Schiffrin et al., 2001). The first two levels relate to what one can achieve through SFL approach, but he deems it as very simplistic view as it say nothing about how the text and society affects each other, rather it see texts as a reflection of social practices (Fairclough, 1995, 2003). As a result, he suggests the third dimension. The figure below represents the three dimensions of text as proposed by

Fairclough (1995).

However, CDA did not pay attention to nonverbal communication despite acknowledging its significance in communication. Consequently, Leeuwen (2008) proposes a framework through which nonverbal communication can be accommodated in CDA thus Multimodal Critical discourse analysis MCDA in the
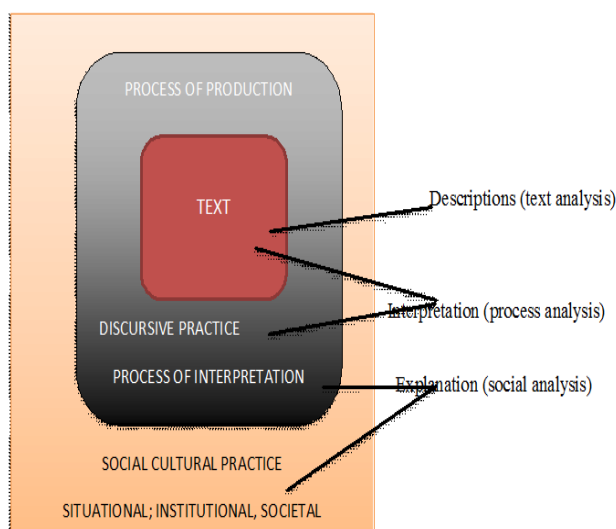

Fig. 1.0 three dimension of Discourse analysis

Fig. 1.0 was adopted from Fairclough (1995)

sense the analysis covers both verbal and nonverbal signs. According to Leeuwen (2008) people are accustomed to certain way through which some events are handled, which in turn help them figure out the meaning of the events represented nonverbally through recontextualization. While borrowing SFL approach to text Kress and Leeuuwen (2010) argue that images can be represeneted in such a way that they can inform (ideational), interact with the reader (interpersonal) and link with each other within the text or outside it (intertextual function). Considering images as being presented in relative grammatical way like words makes it possible to analyse them in CDA perspective thus MCDA

EMPIRICAL REVIEW

Language provides the means through which people's view of the world in general can be explicitly or implicitly expressed. The choice of words, language, action and sentence for the self-reference or others are among the ways in which ones or others' identity can be expressed. However, the fact that the world is dynamic makes the creation of identities an endless activity. In other words, the changes in social structure/relationship leads to changes in language meaning in the sense that what was once viewed as respective attribute to a particular social group might lose its value. Therefore, people who once identified themselves with such attribute may be forced to change the way of identifying themselves for the sake of their face. Consequently, researchers see language and identity as a focal point to understand in the nature of social relationship in a certain language community.

Many youth in Tanzania use Bongo Flava as a means to express their view of the world including gender relationship (Reuster-Jahn, 2014; Rosenberg, 2012). Studies show that bongo flava artists identify themselves with various identities with respect to the context in which they want to be accepted something which help in catching interests of their audience. Englert reveal that Bongo Flava artists regardless of their gender identify themselves with similar roles when addressing social issues such as politics and when they seek acceptance of their works. For instance in his interview with less famous Bongo Flava artist in Morogoro he reports that both male and female artists show high interest in addressing political matters such as involvement in political election and that both believes using formal language is the only means to make their works acceptable (Englert, 2008a, 2008b). In contrast, Reuster-Jahn and Hacke (2011) report that, among all themes in Bongo Flava, love is the highly viewed differently by artists since some artists sings about true

love while others sing about infidelity, which in turn implies changes in gender roles and growth of individualism among youths.

In addition, Mwangi (2004b) show that both male and female artists adhere to social constructed gender relations in which a woman is expected to be submissive to a man while a man dominating her. Using the song Sitaki demu by juma nature, Mwangi (2004b) argues that Juma nature disqualifies the woman to be his lover because she is older than him and that she has extreme liberty to roam all over the city, thus being known by everyone. Mwangi (2004b) goes further revealing that the woman seems is perceived as a threat to a man because of her age which might have given her more experience in sex, which is the result of patriarchal ideology that requires a man to have overall control of the woman. Besides that, Lady jay De in her song '*Wanaume kama mabinti*' (Men like women), ridicules men who are not self-reliant, thus comparing them to women whom traditionally are socialized to be reliant to men.

On top of that, Mwangi (2004b) reveals that Lady Jay De in her song Siwema (Ungrateful) as the name of her ex-love who deemed to be a liar to his fellows by boasting that he is in full control of his girlfriend contrary to actual situation, she identifies a woman's needs for a man with true male identity. Traditionally a man seems to be honesty to himself, therefore, being hypocrite makes one seems as not a real man, thus being unfit to have a woman around.

Moreover, Reuster-Jahn (2007) analysed the song Mikasi (Scissors, a metaphor for sex) by Mangwea and reports that in the song a male character is portrayed as violent, authoritative and extravagant contrary to the female character who looks humble, all of which fits into the traditional view that male are violent while female are humble and submissive. The incident of the female character to protest the act of male character to force her join them in Mikasi (scissors), may seem like a deconstruction of the female identity that she is no longer an object of men's enjoyment. Nevertheless, the argument is weakened by the fact that the woman refuses to accompany men because she thinks they do not have enough money to spend with her. Drawing on the above results, it is clear that Bongo Flava artists co-construct the gender identities as their representations of gender roles in their songs reflect the traditional manner of living for men and women through which one is accepted or denied the membership of a certain gender.

In contrast, Omari (2011) conducted a study on Pseudonyms used by Bongo Flava artists in which she finds that many artists adopts pseudonyms so as way to show their position in relationship with their fellow artist. One among the pseudonyms is that of *Mwana Dada Gaidi (*A Terrorist Sister) which signifies how strong the female artist is to withstand in the music genre which is dominated by male artists. Such identity Bongo Flava artists use this genre to deconstruct the gender relationship so that to give women the same position as men has in the society. Moreover, Suriano (2006) posit that Bongo Flava artists identify themselves in a complex way in the sense that partly they adhere to already established social attributes that symbolize desirable identity and partly challenge them. While citing Daz Baba's Song 'Nataka wife' (I need wife) and Mike T's 'Je utanipenda' (will you love me?), Suriano (2006) argues that such songs identify these artists as member of Christian and traditional beliefs on the significant of marriage for any matured person. However, the fact that Daz baba see marriage as an institution in which man and women share domestic responsibilities such as raring children and that Mike T negotiates with a woman, makes their identities questionable

in traditional view. This is due to the fact that traditionally raring children is perceived as women's responsibility, and a man should not negotiate with a woman about love, but order her to love him (Suriano, 2006).

Based on the above, it is clear that Bongo Flava artists use language variously to enact themselves with different identities which either concur values or deviate from everyday social constructed. Therefore Bongo Flava represents a mixture of discourses which requires a critical analysis to examine the extent to which they are a production or reproduction of social practices, thus analysis of Bongo Flava-video song Niambie to see whether the song represents co-construction or deconstruction of gender identity

RESEARCH METHODS

The study is qualitative in nature as it involves description and explanation of the phenomena (Kothari, 2004).

The data for analysis were derived from video text of the song Niambie(Tell me) by Harmonize downloaded from https://www.youtube.com/watch?v=Jihz0uX3XOo.

The choice for the song was based on the fact that it was based on the really life experience as the artist admitted during exclusive interview on 21 mar 2017 hosted by Millard Ayo, thus purposive sampling.

ANALYTICAL PROCEDURE

The analysis was based on content analysis which involves analysing data from their actual context of use (Krippendoff, 2004). Critical discourse analysis is the main theory used in this study with consideration of Fairclough (1995)'s three dimension of a text together with MDA of Kress (2010), and Leeuwen (2008) and Kress and Leeuwen (2006)'s grammar of

visual so as to accommodate both verbal and visual language, which in turn makes up MCDA.

Based on the fact that there are different aspects of language through which power relationship is depicted in discourse, for the purpose of the present study choice of vocabulary, modality, transitivity and verbs were the only scrutinized language aspects. The above aspects are useful in implying the identities that a person tries to establish in relation to the subject she/he express as explained below.

a. Vocabulary; the choice of vocabulary such as a name or adjective in making reference show the attitude of addresser towards the referred subject. For instance referring a person as demu and mpenzi in Swahili gives different degree of respect towards the person regardless the fact that a proper reference for a girlfriend. Demu (dame) is a slang which means an old woman with less mannered behaviour (Mwangi 2004) while lover has no age stereotyping value therefore it sounds more positive than demu (dame). Same applied to visual language one may decide to present an image in a more respective way or otherwise Leuwen (2008).

b. Modality; involves the degree of certainty/reality attached to an expression through various manner like the use of modal verbs in English language (Leeuwen, 2008). For instance in the expression "you must go' and "you can go" provide different degree of certainty

where by the later implies obligation while the latter implies possibility. In the same way visual text can be expressed with modality through colour and lightening, the more the image appear in a naturalistic way is the more it becomes really and vice versa (Kress & Leeuwen, 2006)

c. Transitivity refers to the way through which the verb relates to the subject and object in the sentence. In this way one may decides to topicalize the object or subject through passivization or activization respectively depending on what s/he see as wealth to be communicated. in visual text, one may decide to show either both the causative agent and the affected/recipient or one of them (Leeuwen, 2008)

d. Verbs are of different types such as those of actions like go eat and those of process like think, organize and transform to mention only few. The kinds of actions associated with someone provide a means to associate such person with particular values in a society.

RESULTS AND DISCUSSION

The analysis was organized on the basis of language aspects selected for the analysis of both visual and verbal text. Results from the analysis were presented in tables as shown below so as to make them more comprehensive.

Bagian hasil penelitian berisi paparan hasil analisis yang berkaitan dengan pertanyaan penelitian. Pembahasan berisi pemaknaan hasil dan pembandingan dengan teori dan/ atau hasil penelitian sejenis. Bagian inti atau pembahasan untuk artikel konseptual berisi paparan telaah atau pemikiran penulis yang bersifat analitis, argumentatif, logis, dan kritis. Paparan pembahasan memuat pendirian atau sikap penulis atas masalah yang dikupas.

Table 1.0: An analysis of Vocabulary aspect and participants from Bongo Flava-Video Song Niambie (Tell me)

The video queen addresses the persona as **Raji** (Rajabu). Such address implies intimate relationship.
The persona addresses the video queen as **Gambe**, **baby** and **love**. Those are address for intimacy.
The persona addresses other characters as **wao** (they),   **Wakongo** (Congolese) and **Mangi** (swahili slang for shopkeeper). The persona feels to be more important than others because of the use of general and informal addresses.
The persona and the video queen wear   **similar coloured clothes** most of the time. They strongly love each other.
When at home the persona does not wear a shirt so as to show   his **chest** and **upper limb muscles**. The persona is physically strong.
Mapesa (plenty money), **Majumba** (many buildings). The persona has less wealth than other men.

Table 1.1: An analysis of Transtivity aspect and participants from Bongo Flava-Video Song Niambie (Tell me)

The video queen calls the persona. She is the one who initiate their relationship
The persona signals a kiss to the video queen. The persona loves back the Video queen
The video queen picks the persona in her car back home. She cares and protect her man
The video queen drives a car. She is richer than the personal
The persona plays tennis. He is modern man who fits into other cultural contexts
The persona defeats the white man in tennis game. He is competitive man
The white man congratulates the persona by hugging him. He is appreciated by experienced people in the game
The persona tells the video queen truth. The persona is honest to the Video queen
The persona impresses fellow artist with his singing in the studio. The persona is very talented.
The fellow artist congratulates the persona by hugging him. The persona is admired by his fellow experienced artists.
The persona offers a glass of wine to the video queen when relaxing near a swimming pool. The persona cares his girlfriend.
The video queen cooks food for the persona. The video queen takes care of the persona by getting involved in

domestic activities.
Other men tell lies to girls. Other men are risky to the video queen.
Other men use and dump girls. Other men are immoral and dangerous to girls
Poverty makes other women sell their body. The persona is very knowledgeable about the world.
Mangi (shop keeper) solicit girls by giving them kilos of flour. The persona cautions the video queen on men's behavior.
Congolese use their wealth to get money. The persona cautions the video queen on men's behavior.

Table 1.2: An analysis of Modality aspect, participants and the implied Gender identity from Bongo Flava-Video Song Niambie (Tell me)

The setting in which events take place and participans appear to be really as their colour and lightening is closely related to their really appearance. This implies truth about everything presented by the persona.
The persona expresses the bad behaviour of men who use and dump girls and those who commercialize love in simple present tense. It is their habitual acts.
In contrast he expresses the behaviour of act of mangi providing his girlfriend with a kilo of flour and the possibility of his girlfriend to hurt him in a probability manner. The persona is uncertain of his girlfriend's ability to resist other men's temptations.
The persona expresses his behaviour of not bewitching the queen video and the act of the queen video loving him in a

simple present perfect tenste. The persona's decent behaviour is factual based act (already witnessed).

Table 1.3: An analysis of Modality aspect, participants and the implied Gender identity from Bongo Flava-Video Song Niambie (Tell me)

The video queen and a Congolese **drive** cars. They are physically weak
The persona **plays** tennis. He is physically strong
The video queen **picks** the persona at the studio during heavy rain. The video queen's care and protection to her lover is unlimited.
Experienced Bongo Flava artist **appreciate** the persona's work. The persona is very talented
Other men **poach** the video queen. Other men are not good to the video queen
The video queen has to **be more extra careful.** She is vulnerable to other men
Mangi is may **bribe** women to get loved. He forces to be loved
Other women **sell** their body to survive. The persona is financially poor (does not deserve to be loved).

The results from the analysis as shown in the Table 1.0, 1.1,1.2 and 1.3 Show that the persona is attributing himself with superior male gender identity compared to his girlfriend (The Video queen) and other fellow men which falls in the framework of patriarchal ideology in which to be a really man one must show superiority to both men and women as shown in (Burr, 1998).

The power relationship between the persona and the video queen (His Girlfriend) is of a man dominating a woman

as shown through different language aspects in the song video. From the opening scene of the song video we see the video queen goes to the tennis pitch to pick persona (Her Boyfriend), which implies she is the one who cares a lot about the partnership while persona remains passive in it. For instance, when the video queen arrives at the tennis pitch the persona takes no look where she is until when she calls him "*Raji…*" is when the persona takes a look and signals a kiss to her. In addition, the video queen makes a phone call to the persona when he is in Studio and then goes to pick him despite raining. Such kind of relationship is what Hallway (1984) refers as 'have and hold' heterosexual discourse which result from socialization under patriarchal ideology where women are taught to give it all to ensure they keep men around them otherwise they may lose their men because men are important to them than they are to men (Lilosseliti & Sunderland, 2002).

On top of that, the persona throughout the song video keeps on guiding and telling his girlfriend (the video queen) different aspects of life and how to handle them which makes him seems like a very wise and knowledgeable person. He urges her to be extra careful of men who poaches her as he says

"wanakumendea chunga (they are poaching you be extra careful),

He went further to show how rational he is by revealing to his girlfriend what makes others misbehave in life in very analytical manner as he presents cause and effects by saying

"Tumeumbiwa shida maradhi ndyo chanzo mpaka wengine wadange… (Troubles and diseases are made for us, which makes others exchange love with money)

This is one of the aspect of patriarchal framework of relationship between men and women where as women are perceived to be irrational, emotional and

dependent on men's guidance while men are perceived to know well the ways of life and independent one (Holmes, 2006; Homes & Meyeroff, 2003; Lilosseliti & Sunderland, 2002)

Throughout the song Video the persona is involved in physical activities such as playing tennis while his girlfriend drives a car. His habits of leaving his upper limb muscles uncovered most of the time may add spice to the notion of being stronger than his girlfriend. This implies his ability to protect his girlfriend since protection is one of the needs of women from their men with regard to patriarchal ideology as presented in Lilosseliti and Sunderland (2002).

On the other hand, the persona stands as competitive person among other men; he is capable of defeating even experienced people in some competition through his performance and body appearance. In the opening scene of the song video we see the persona defeats a white man in a tennis game something which is contrary to expectations of many bearing in mind that tennis is traditionally a white men's game thus a white man deserves a win. He also seems to be appreciated by another character who is an experienced Bongo Flava artist something unusual. This is because of the fact that in actual sense we expect the experienced person to guide the less experienced one but in this scene it is different, thus attributing the persona with a winning character.

However, all the two above incidences may metaphorically symbolize the persona's extra sexual activity compared to other men who are thought deserving to partner with the video queen (His Girlfriend). Drawing on Burr (1998), patriarchal ideology commodifies a woman in such a way that men compete for her and that the winner takes her regardless her will. Nevertheless, the competitions is of different forms such as ownership of

properties or physical strength depending on the need of the woman. In this context where the woman (the video queen) is financially well off, she might prioritize sexual activity rather than wealth, thus choosing the persona who looks strong since men's physical strength is associated with their sexual activity (Burr, 1998). Lilosseliti and Sunderland (2002) argue that, depending on the context women dependence on men vary, they exemplify that educated women in Singapore do not need economic security from their man, instead they are after romantic love.

Apart from that, the persona differentiates himself from other men by attributing himself with desirable mannerism. The identifies himself to his girlfriend as honest and very protective person as he tells her that other men will use and dump her unlike him who cares her safety as he says

…wakishaona vya ndani basi wanakumwaga… (Once they see what is inside they dump you)

Ukichelewa dukani mie kamoyo kananidunandaga… (When you are late from the shop my heartbeat goes higher)

Asije mangi jirani akakuhonga kilo ya unga… (So that Mangi (The Shopkeeper) could not bribe you a kilo of flour).

He also wear clothes with similar coluor with that of the video queen to show he keeps her closer to him as a sign of protection through strong bond.

The fact that men's sexual desires seems to drive them to mistreat women from the way which they get them such as rapping or ruining them with gifts, to the way they sex with them had made women ever be concerned with their safety from their men (Lilosseliti & Sunderland, 2002). Drawing on the above notion, a man's concern over women's security makes him best among other men in the group thus the

persona attributes himself with gentleness to his girlfriend as assurance to her safety. Therefore, in this context the persona allies with patriarchal ideology that women need protection from their men (Archer & Lloyd, 2002; Lilosseliti & Sunderland, 2002).

Moreover, the persona figures himself as more significant person by undermining others through naming. Throughout the song video the persona names others by using pronouns like wao (they), group names such as national based-Wakongo (Congolese) and tribal based names-Mangi (The Shopkeeper). It should be noted that Congolese in Tanzania are perceived as luxurious people who think only of spending rather than working, which in turn makes them unfit men from patriarchal point of view where a man has must be hardworking. On the other hand Mangi (The Shopkeeper) are well known of being too money oriented rather than humane. Therefore, such naming draws on Van Dijk (2005)'s argument that, in a text less significant people are rarely represented using specific label. In this regard, the persona attributes himself with more significance than other men to his girlfriend, thus expressing patriarchal

CONCLUSION

The current study analysed the song video "Niambie' with the aim of identifying whether the song involves co-construction or deconstruction of gender identities. The result show that the song co-constructing gender identity based on patriarchal ideological frame of romantic male-female relationship. In the song video male presents themselves with positive attributes compared to women and other fellow men. This shows the dominance of patriarchal ideology which requires a man to be

ideology in which women love men who are superior to their fellow men (Burr, 1998).

Generally, the results of the present study show that the song video niambie involves co-construction of gender identity based on patriarchal perspective rather than deconstructing it. Despite the fact that the Video queen is older than her boyfriend (The persona), the persona has revealed himself as superior than her and other men which adhere to patriarchal power relation structure between men and women. However, drawing on Mwangi's argument that women who are older than their male partners seem to be threat to their men because they are likely to be more sexually experienced and knowledgeable about the world than their men and hence overtaking control, this song although it seems as an. entire dedication to the persona's girlfriend, it may also serve as the person's response to those who questioned his identity in the partnership. Therefore the results are similar to that of (Mwangi, 2004a) who asserts finds that Bongo Flava artists's identity portrayal in their music adhere the to the traditional power relation in their real social context.

superior to girls and other men for him to earn desirable social value in the society.

Based on the fact that the study used a small sample, results from this study lack point of generalization rather than highlighting the extent to which music provide a discourse in which gender identity is created and destroyed. Therefore, I recommend other researcher to conduct more research on gender identity in other songs so as to provide a base through which one can get an entire power relation in the society which will eventually serve in a war against gender inequality.

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