The Communicative Functionality Of Code Mixing Structures In Contemporary Luhya Secular Music Texts

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7.0 Abstract

This paper is based on the communicative functionality of code-mixing linguistic structures in contemporary Luhya secular music texts. The study aimed at finding out how intra-sentential and inter-sentential code mixed linguistic structures are used to facilitate the expression of the diverse thematic concerns in the music texts. The paper sought to identify the code mixing structures and to examine the communicative roles expressed through the linguistic structures. Fairclough's (1993) Critical Discourse Analysis theory's aspect that considers language as a social practice was applied to the study. Critical Discourse Analysis theory, that is discourse as a social practice was used to explain the functional organization of the code-mixed linguistic structures to express social meanings such as identity, solidarity and power relations. As a social practice, CDA explains that language is shaped by the society's linguistic needs and the society in turn dictates the do's and don'ts of language. Critical Discourse Analysis theory posits that there is a systematic relationship between the social context, the functional organization of the language and the discursive production of relations of power. The study was a cross-sectional survey focusing on thirty contemporary secular music texts composed in the different Luhya dialects. The texts studied were selected using purposive sampling technique based on popularity of the musicians in the year 2015. The popular music texts were those frequently played on the local radio stations, Sulwe, West and Mulembe F.M. Data collected was analysed using corpus methods of linguistics that considered the different linguistic structures and the communicative functions of the linguistic structures in the text.

Specifically formal elements such as cases of intra-sentential and inter-sentential code mixing as used in the music text were examined from the purposes they served. The findings reveal that there is frequent use of intra-sentential code mixing structures by Luhya musicians for different social functions such as expression of authority and the ethnicity of the musicians. The study contributes towards highlighting on the positive linguistic aspect of code-mixing as a communicative strategy.

Key words: Communicative functionality, code-mixing linguistic structures, Luhya secular music texts.

7.2 Introduction

The primary aim of the paper was to share the findings of my MA thesis whose focus was on the linguistic functions of the code mixed structures in the contemporary Luhya secular music texts. The analysis was based on corpora method of analysis in which a large number of linguistic structures were studied with a view of showing how they express certain social meanings. This is in line with Finlayson R. et al (1998) who postulate that specific patterns of code switching indicate how language is both an index of identity and a tool of communication. The overall purpose of the analysis of this study is to contribute towards attitudinal change towards code mixing. It is argued by linguists that code mixing has positive social functions in multilingual contexts and expression multiple identities in social contexts.

The study of music as linguistic text has attracted some attention from scholars though most of the studies relate to different types of music such as lyrics and religious music. Not much has been done on secular music and especially from the Luhya community yet music is a genre type which can be linguistically analysed for linguistc aspects such as code mixing. Music is one of the modes of communicating social messages through the themes handled in the texts just as it happens in the use of varied languages.

The research question addressed in the current study is what are the communicative functions of the code mixed linguistic structures in the contemporary Luhya secular music texts? In order to answer the above question, the study developed the following objectives: a) To establish the common code-mixed linguistic

structures employed in the contemporary Luhya secular music texts, b) To investigate the possible communicative functions of the code mixed linguistic structures in the contemporary Luhya secular music texts. The research is limited to contemporary secular music texts composed in the Luhya dialects. The various social aspects handled in the music texts are carefully examined.

7.2.1 Literature review

 Research and writing exists on code mixing in different parts of the world. Among the key scholars in this area is Rubin as cited in Wardhaugh (1986), who investigated code choice in Paraguay. According to the above study there may be a conflict in the choice between Spanish and Guaraní because they hold certain positions of relevance to the users such as expressing power position by use of Spanish and the use of Guaraní to symbolize citizenship since it is the national language. The relationship with the current study is that English may at times be used by the bosses to express the position of power held over their workers while Kiswahili an expression of Kenyan citizenship. The mixing of both Kiswahili and English may be to show that the language user is a Kenyan in a position of authority.

 Another relevant research in this area is by Myers-Scotton et. al (1993) who carried out a study in Kenya on code mixing patterns. According to the study, specific patterns of code switching or code mixing indicate how language is both an index of identity and a tool of communication. Scotton's study relates to the current study since Luhya, the matrix language in the text serves as an identity of the ethnic community from which the artist belongs. It is also a medium of communication among Luhya speakers. Kiswahili and English are markers of citizenship and membership of a certain class respectively. All the three languages basic role is to communicate to other speakers.

Ogechi (2002) carried out a study on code switching among trilingual workers in a Kenyan University. According to the study, Kiswahili and English are the *'they codes'* and not the languages of negotiating identity or intimacy. Kiswahili and English are used for official transactions but while outside office, code mixing takes place. The study relates to the current one as factors such as identity, solidarity, and intimacy influence the need for code mixing English or Kiswahili with a local language.

In Nigeria, though political too, studies on popular music engages in lingering socio-economic and political woes which have befallen the post colonial Nigeria. It is possible that popular musicians are influenced by certain ideologies; hence the tenets and principles of such ideologies are being promoted either consciously or unconsciously. The music is a mirror of what actually befalls Nigeria. The current study too seeks to find out how the various social ideologies are expressed through the secular Luhya music texts. The music expresses the main concerns of the Luhya people.

In line with the functions of the code mixing structures, Heller (1992) as cited in Blommaert and Meeuwis (1994) discusses French and English switching in Quebec in terms of symbolic power and (unequal) access to linguistic resources, demonstrating how shifts to French may function as a strategy of ethnic mobilization. She further explains that in order to understand the role and significance of code switching in the kinds of political processes, it is important to understand it's distribution as well as how the distribution is tied to the way groups control both the distribution of and access to valued resources. This relates to the current study as switching to the language associated with power in the music text may signal a desire to be associated with the power of the group that controls valued resources.

With regard to the functions code mixing structures, Myers-Scotton (1967) as cited in Ogechi (2002) investigated the Kenyan linguistic situation. Myer-Scotton`s study was on three women, two Dholuo speakers and one Kikuyu speaker, all of O`level or higher education. They code switch between Dholuo, English and Swahili. According to the –Myer-Scotton's study, the use of the three languages is motivated by the education level and ethnicity. English and Swahili are considered neutral in that they are not associated with any ethnic group Swahili being a national language, the two Dholuo speakers expected the kikuyu speaker to be competent in it. English is used as a marker of education. Myers-Scotton's study is

related to the current study, as the linguistic situation is basically the same that is, a multilingual set up. However the present study wished to investigate the communicative functions of the code mixing and not the code-switching investigated in Myer-Scottons study. The local language under study also differs as the current study focuses on the Luhya dialects while Myer-Scotton considers dholuo as the local language.

To explain further on the patterns of code -mixing, Jagero and Odongo (2008) investigated patterns and motivations of code switching among female and male of different ranks and age groups in Nairobi Kenya. According to the study, speakers' code switch in an attempt to exhibit their level of confidence, domination and also when they desired a need for social integration and approval, personalization, address specification, interjection and quotation. Males and females of different ranks were found to use codes differently. This relates to the current study as the functions of code switching and how the vary from one music text to another was investigated. The study aimed at finding out if musicians engage in code mixing to exhibit the different power positions associated with the codes as well as seek approval in the society.

Other relevant studies on the Kenyan multilingual set up with regard to code mixing include Kamwangamalu (1985) and Juliet (2008). There has been a marked increase in code-mixing in the Kenyan society. This implies that code mixing could be gaining positive roles in the society in genres such as music. One way of finding out the positive roles of code mixing was to undertake an informed study on the communicative roles of code mixing based on a specific genre such as music.

7.2.2 Theoretical Framework

The study was based on the Critical Discourse Analysis theory (Fairclough (1993), a theory that looks at language as a social practice. According to the theory, language shapes the society and the society is also shaped by language. This means that the kind of language that we use is shaped by the linguistic needs of the society in terms of expression and the kind of language we use is dictated by what exists in the particular society. Critical Discourse Analysis was applied to the functionality of code -mixing in expressing social relations in the music texts.

The Critical Discourse analysis theory is a functional approach model that would be used to explain code-mixing in terms of social functions. These social functions include expressing power relations, solidarity as well as identity. As a socio-cultural theory, first, it explains a systematic relationship between the social context, the functional organization of the language and the discursive production of the relations of power. Also, it explains the relationship between language, ideology and power by analyzing discourse in material forms. The theory stresses on the relationship between the grammatical system and the social and personal needs that language is required to serve through the meta-functions of language that are continually connected, that is the ideational, the personal and the textual functions. The word *critical* signals focus on the role played by discourse in establishing and maintaining relations of domination. It is a resource for thinking about the ways in which a text has been constructed moment by moment as the writer or speaker selects from a range of possible language, visual and gestural options. Critical linguistics looks at how features of grammar work ideologically within individual texts to undermine oppressed groups.

According to Wodak as cited in Blommaert (2005) the purpose of Critical Discourse Analysis is to analyse opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. The Critical Discourse Analysis theory applies to the current study since it seeks to explain how sentences, phrases and even words in Luhya music texts are crafted to express the different social groups and the related power as well how the same texts are crafted as voices of emancipation for the oppressed groups. The music texts express the various struggles for power as well as the existing power relations that exist in the society. The languages used by the musicians in their texts though at times unconsciously are for aesthetic reasons as well as for expressing power relations associated with the languages in question.

7.3 Methodology

The study employed a cross-sectional survey strategy which enabled the collection of large amounts of data on Luhya language music texts. By studying the communicative roles of code mixing in the contemporary secular Luhya music texts, we are able to understand the positive significance of code mixing in music by contemporary Luhya secular musicians. The research was based on burnt CDS of contemporary secular music from the Luhya community. A description of the communicative functional roles of code mixing was therefore realised. It was hence a descriptive study.

The study area comprised of what Bulimo (2013) refers to as the Luhya territory. Three languages are spoken in the region, English, Swahili and Luhya language which is a collection of sixteen closely related dialects. Multi- lingualism is the norm in the selected region of Kenya due to ethno-linguistic interaction. Kiswahili and Luhya dominate the linguistic conversations of speakers in the region though they are low varieties compared to English.

Music from the burnt CDS was transcribed on paper then analysed in terms of the code mixing structures and the themes handled in the texts. The communicative functions of the code mixing structures were then looked into. To enhance validity of the research, texts handling similar themes were compared to find out if code mixing was employed for similar functions.

The languages employed in the music texts are English, Kiswahili and Luhya. Luhya is the matrix language. A matrix language is the language that sets the frame of a code switched clause with surface morphemes' from either one or more than one source. It is the language that is more un marked for the interaction type in which code switching occurs. The language also provides relatively more morphemes for a given conversational interaction than any other languages. The matrix language is contrasted with the embedded language in a code mixed text.

Embedded language refers to the language that plays a lesser role in a code switched conversation. In a sentence, the embedded language may only supply content morphemes which typically appear attached to ML content morphemes. English and Kiswahili are the embedded languages in the code mixed contemporary Luhya music texts. Code mixing is either inter-sentential or intra-sentential though there are cases where both inter and intra-sentential are employed within the same music text.

7.4 Results and Discussion

7.4.1 The code mixing Linguistic structures in the contemporary Luhya secular music texts

Most of the music texts employ intra-sentential code mixing. Intra-sentential code mixing is a kind of code mixing in which expressions from other languages are sandwiched between those of the matrix language. For example in *Mukangala part one,* a text by Jacob Luseno, intra-sentential code mixing is employed where the matrix language is olwisukha with English and Kiswahili incorporated in the Idaho text. Mukangala text is provided below to illustrate a case of intra-sentential code mixing.

   Mukangala by Jacob Luseno

Languages- Olwisukha and English

...wa nda khunga hango wanje	...that I chased from my home
Niyashiama malenje uyu?	With crooked legs
Umbolelenga shina toto,	what are really telling me?
Isi hi marieti, *ne,*	and is he married

Hu hasi kukuti oni *Mukangala*	who has married Mukangala
Ofukosi yesi	of course yes
*Mukangala **isi gudi***	Mukangala is good
Andi hi hasi marieti a veri smati *boka,*	and is married to a smart 'lady'
Inifakiti *mukangala soyanyenzakho*	in fact he tried to seduce me
Kha mbile mbe mukhali we nembola ndi …	to be his wife but now I said…

The two stanzas are performed by two different people in the music text. ***Ofukosi yesi*** and *mukangala **isi gudi*** are two separate sentences although the performer is the same. Nonetheless, within the sentence there are instances of code mixing such as ***inifakiti*** *Mukangala soyanyenzakho* of which the sentence is in Olwisukha with an English word in fact *(inifakiti)* infused in it. The expression '*who has cooked on Mukangala'* is a case of direct translation from some Luhya dialects where 'to cook and to get married, are referred to using the same lexical term *okhutekha.*

 On the other hand, inter-sentential code mixing is where chunks of ideas in different languages feature in turns for instance in the text *My Dear* by David Barasa and Pius Wafula as illustrated below:

My Dear by David Barasa

Languages: Kiswahili and lubukusu

…Kula ngoma	'eat' the drums
Kula sengenge	'eat' the wires
Mzee wacha mchezo bwana	stop joking my 'old man'
Mwana wa mayi umbolela sina	child of my mother what can you tell me
Oyaya umbolela si …	comrade what can you tell me
Mwana wa mayi umolela sina	child of mother what can you tell me
Oyaya umbolela si	my comrade what can you tell me
Natamba hale umbolela sina	I used to lack what can you tell me
Oyaya umbolela si	my comrade what can you tell me
Khendia khubiange umbolela sina	I am eating what is mine what can you tell me
Oyaya umbolela si	my comrade what can you tell me
Chorus	
Mai dia ah	my dea
Mai dia oh…	my dear

Ai luku yu	***eh***	I look at you
Yu luku mi	***eh***	you look at me
Ai luku yu	***eh***	I look at you
yu luku dauni	***ah***	you look down
Ai thinki ofu yu	***eh***	I think of you
Ai don't iti	***eh***	I don't eat eh
ai thinki ofu yu	***eh***	I think of you
Ai donti silipu	***eh***	I don't sleep
Ai thinki of yu	***ah***	I think of you
I durimu yu	***ah***	I dream you
Ai lavu yu	***ah***	I love you
Mai dia	***ah***	my dear
Mai dia	***ah***	my dear

The code mixed section in bold is performed by the soloist alone and thus can be treated as a single sentence. The other two lines italicized are performed by the soloist and the respondents respectively and so can be handled as two different sentences. The text therefore exhibits a case of inter-sentential code mixing as there is a shift from Kiswahili to Lubukusu in the different sentences from the different performers within the same music text. *My Dear* is a popular Lubukusu song that deals with romantic love.

In music texts such as my dear by David Barasa and Pius Wafula, two languages feature, English and Lubukusu although Lubukusu remains the matrix language. English is introduced at the chorus level to address the lover. It is therefore used to express the main theme handled in the music and that is love. The switch to English is done for emphasis of the main idea in the text, love. The musician feels English would serve well as a medium to express love.

Another case of inter-sentential code mixing is in the music text *Mama Mzazi* By David Barasa and Pius Wafula. Though Luhya remains the matrix language, Kiswahili too takes a fairly large percentage as compared to English

Abandu be Shibala Sheru by Musindi employs inter-sentential code mixing. The code mixing is at phrase, clause and at word level in the different music texts. Three languages are evident in the texts; Luhya is the matrix language with switches to English and or Kiswahili. For instance in Musindi's text *Abandu Beru be Shibala sha Abaluyia*, Kiswahili is solely used at the beginning. It takes the entire stanza in form of a monologue. The monologue is by the widow to express her disappointment with the mourners who hardly appreciate their political leader but only move in to criticize when he is dead. English is sparingly used supplying the lexical terms such as *before*, *at least* and *revealed* may be because the Olwisukha lacks the exact equivalent of the terms. *Abandu be shibala sheru* below further illustrates a case of inter-sentential code mixing.

Mengi yamesemwa	much has been said

Na ningeomba tu munipe nafasi	and I am asking for an opportunity
Nitoe kitu ndani ya roho yangu	to remove something from my heart
At least niwe relieved	at least to be relieved
Kwa sababu wakati muheshimiwa	because when honorable
amekuwa mgonjwa	was ailing
Mimi nikashangaa kuona	was shocked to see
Wanakuja before akufe	them coming before he died
Nikashangaa wanakuja	
wakiwa na huzuni.	I am shocked they come saddened
Kwa nini sasa amekufa amekuwa	
mzuri,	why has he died and become good
Lakini wakati alikuwa muzima	but when he was alive
Wao walimuuwa before yeye akufe…	they killed him before he died…
Mama mmoja ameshazungumza	one mother has already spoken
hapa	here
Hasa maneno ambaye ilikuwa	
imeudhi sana…	information that was annoying…

Chorus

Abandu be shibala sheru sha Kenya ko   people of our land of Kenya

Khuliranga Charles Lukano wakhulekha

mushibera   we mourn the death of Charles Lukano who left us in sorrow

Stanza 1

Barende banje ko	my strangers *ko*
Kholindi	what can I do
Mwabene bana benyu ni tsingulu…	your sons are mountains

Out of the 30 music texts selected, 22 employ intra-sentential code mixing. Inter-sentential code mixing is less compared to intra-sentential code mixing. Eight music texts out of the thirty analysed utilized inter-sentential code mixing. In terms of language use, there are more instances of Luhya- Kiswahili mixing than Luhya–English mixing as presented below in Table 1.

Name of artist(s)	Title of music text	Theme(s)	Code-mixed languages	Code-mixing feature
Steve Kay	1.Nambumbuli	Sexual immorality	Lubukusu and English	Intra-sentential
David Barasa with Pius Wafula	2.My dear	Love	Lubukusu and English	Inter-sentential
	3.Baluyia bange	Unity	Lubukusu, English and Kiswahili	Intra-sentential
	4.Mama muzazi	Morality	Lubukusu and Kiswahili	Inter-sentential
	5.Kamalwa	Unity	Lubukusu, Kiswahili and English	Intra-sentential
	6.Tidikiti yaya	Dance	Lubukusu and Kiswahili	Intra-sentential
David Barasa	7.Madamu	Love	Lubukusu and English	Intra-sentential
	8.Sena kamabeka	Love	Lubukusu, Kiswahili and English	Intra-sentential
	9.Mulongo	Circumcision	Lubukusu and Kiswahili	Intra-sentential
	10.Khalikha	Parental responsibility	Lubukusu and Kiswahili	Inter-sentential
	11.Sifa	Respect	Lubukusu and Kiswahili	Intra-sentential
Wanjala wa Mandarin	12.Kutalangi	Politics	Lubukusu, Kiswahili and English	Intra-sentential
Namatete productions	13..Endika	Sexual immorality	Lubukusu and Kiswahili	Intra-sentential
	14.Sekali ka mulala	Death	Lubukusu, Kiswahili and English	Intra-sentential
	15.Senator/Governor	Politics	Lubukusu, English and Kiswahili	Intra-sentential
	16.Mukho omwami	Love	Lubukusu, English and Kiswahili	Intra-sentential
	17.Matere	Deception	Lubukusu, Kiswahili and English	Intra-sentential
Jacob Luseno	18. Mukangala part	Deception /hypocrisy	Isukha, Kiswahili and English	Intra-sentential
Jacob Luseno	19.Mukangala part 2	Social injustice	Isukha, Kiswahili and English	Intra-sentential
Ali Akeko	20.Pastor Abandi	Hypocrisy	Oluwanga, English and Kiswahili	Inter-sentential
Sukuma Bin Ongaro	21.Doctor	Politics	Oluwanga, English and Kiswahili	Intra-sentential
	22.Ebuluyia	Unity	Oluwanga, English and Kiswahili	Intra-sentential

Ongidi Vincent	23.Nomulayi	Good neighborhood	Olukhayo English and Kiswahili	Intra-sentential
	24.Njeya njeyera elala njeya	Tradition	Olusamia and Kiswahili	Intra-sentential
	25.Aliyo mulamwa wange	Cordial relations	Olukhayo, English and Kiswahili	Intra-sentential
Emmanuel Musindi	26.Omundu uchayanga baluyia beru	Unity	Olwisukha, English and Kiswahili	Intra-sentential
	27.Abandu be shibala sheru	Death	Oluwidaho, English and Kiswahili	Inter and Intra-sentential
	28.Asira	Morality	Olwisukha, English and Kiswahili	Inter-sentential
	29.Caro	Change	Olwisukha, English and kiswahili	Inter-sentential
Wanjala Wakumu	30.Matakwei	Tribal clashes (Mount Elgon)	Lubukusu, English and Kiswahili	Intra-sentential

Table 1. Artists and titles of sampled code mixed Luhya texts, themes, code mixed languages and the code mixing linguistic features.

7.4.2 The communicative functions of the code mixed linguistic structures in the contemporary luhya secular music texts

Code mixing in music texts just like any other texts serves a variety of functions whether communicative or purely linguistic. The linguistic function could be lack of an equivalent term in the matrix language or an attempt to localize a 'foreign' term. However communicative functions of code mixing regards to what the society associates the code mixed languages with. For instance, English is associated with colonization, formal education, authority and prestige. In essence therefore when artists like Pius Wafula and David Barasa use English in a Bukusu text, the aim is to tell the listener of the music that the musicians have undergone formal education and are members of a high social class, the elites, and aspects associated with the use of English in the Luhya community. The use of Lubukusu is for contextualization, since the music is in Lubukusu and the composers are speakers of Lubukusu.

 The different languages used in the code mixed Luhya music texts act as important symbols of group consciousness and solidarity. Luhya secular music texts is one mode that brings out the Luhya world view as expressed through the social messages. Below is an example of a song that condemns immorality and advocates for good relations between employers and employees in the Luhya community.

Text 1. Mukangala part two by Jacob Luseno

The code mixed languages are Olwisukha,   Kiswahili and English

Mukangala yamenya mulukulu	Mukangala lives in hills
Ango kha Roselida khuli muinziri,	as a caretaker at Roselida's homestead
lidukhu lia khuuya liliadukha,	when the day of leaving came
Mukangala yakhungwa manya imbwa.	Roselida was chased like a dog
Roselida yakhunga Mukangala	Roselida chased mukangala
*Sichila **bitina** bia bandu*	because of rumors from people
Mukangala waombwa ohubwahu,	Mukangala was told to go away
*Roselida wahomba mu **paka***	Roselida told him to pack
Mukangala yachelela shihaya,	Mukangala came home empty handed
maisha hango kakhali matinyu	life at home was difficult
Yaamua khuranga bulimi	he decided to venture into farming
Mukangala nomulimi wakhombolola	Mukangala is a successful farmer
wa nda khunga hango wanje	that I chased from my home

niyashiama malenje uyu?	With croocked legs
Umbolelenga shina toto,	what are you really telling me
isi hi marieti, *ne,*	and is he married?
hu hasi kukuti oni *Mukangala*	who has married Mukangala
Ofukosi yesi	of course yes
Mukangala **isi gudi**	Mukangala is good
andi hi hasi marieti a veri smati *boka,*	and is married to a smart 'lady'
inifakti *mukangala soyanyenzakho*	In fact he tried to seduce me
kha mbile mbe mukhali we nembola ndi	to be his wife

Mukangala is a popular song in the Luhya community. The message is that wealth creates stratification in the society. Perhaps the use of English is meant to illustrate the acquisition of wealth. Wealth can also make some employers to become arrogant to employees, a trait which is actually a vice. The music text also has aesthetic value as the lyrics are quite enjoyable regardless of the message in the music text. This aesthetics comes out when the musician tries to 'nativise' English terms through the expressions **hu hasi kukuti** (who has cooked) to mean who has married. The Luhya word for to marry is 'airi' or 'okhuteshia' depending on the particular Luhya dialect. The expression **hu hasi kukuti** is also a direct translation from some Luhya dialects such as olukhayo where marriage and cooking use the same term **okhutekha.** The key role of the text is however to criticize abuse of power by employers especially the kind that comes with wealth.

Though Luseno is an Isukha, he opts to select a Bukusu lexical term *okhutekha* in order to show the cordial relationship that exists between Isukha and Bukusu people. This is a message to all people especially the arrogant people like Roselida. The message is that there is need for good relations even to people who are not members of our ethnic community or social class.

The aspect of class and language also features in Jacob Luseno's text *Mukangala*. The artist upon taking up the position of Roselida the boss employs English. This reflection of form and messege shows the prestige associated with English a high variety compared to Luhya, a low variety. English is thus considered a language of the boss or the employer. However in the same text, not all cases of English use are for prestige and formal education. Some instances of using English end up being expressions of the artist being semi-illiterate as shown below through the direct translation of Luhya to English in Jacob Luseno's *Mukangala* text:

Niyashiama malenje uyu?	With crooked legs
Umbolelenga shina toto,	what are really telling me?
Isi hi marieti, *ne,*	and is he married
Hu hasi kukuti oni *Mukangala*	who has married Mukangala

The artist's expression **hu hais kukuti oni** *Mukangala* (who has cooked on Mukangala) portrays the boss as semi literate though inhuman to Mukangala since the expression is ungrammatical and a case of direct translation.

Kiswahili is a national language in Kenya. The use of Kiswahili in the music texts reflects the nationality of the artist, a Kenyan. In Musindi's text *Abandu be Shibala Sheru* the monologue by the widow is in Kiswahili. This brings to the fore what kind of person the widow is eulogizing. Since the widow is mourning a public figure of Kenya, the message is for all Kenyans as the fallen politician served Kenyans and not just members of Shinyalu constituency, one of the political units within the Luhya nation. Below is Musindi's text to illustrate how language can be an expression of identity.

 Abandu be shibala sheru by Emmanuel musindi

The code mixed languages are Olwisukha, English and Kiswahili

Mengi yamesemwa	a lot has been said
Na ningeomba tu munipe nafasi	but I request for chance
Nitoe kitu ndani ya roho yangu,	to speak out my heart
Ati lisit niwe rilivud	at least to be releaved
Kwa sababu wakati muheshimiwa	because when honorable
amekuwa mgonjwa,	was sick
Mimi nikashangaa kuona	I was shocked to see
Wale wanakuja kuhuzunika hapa	those coming here sad
Na walianza kuomboleza, before akufe….	started to mourn before he died
Kwa nini sasa amekufa amekuwa mzuri	why should he be dead and good now
Lakini wakati alikuwa mzima	but when he was alive
Wao walimuua bifo yeye akufe.	They killed him before he died
Abandu be shibala sheru sha Kenya ko	people of our land Kenya ko...
Khuliranga Charles lukano	we mourn Charles Lukano
wakhulekha mushibera	he left us with grief
Abandu…	people…

The widow in the text addresses all Kenyans in Kiswahili before shifting to Olwisukha to address the Luhya people of Shinyalu.

 In all the sampled texts Luhya comes in as a matrix language. Luhya brings in the setting that the music is from Luhya and is on what happens mostly in Luhya land.

7.5 Conclusion

Luhya music texts are crafted on a variety of issues ranging from love, corruption, and politics among others. Certain topics such as love and politics dictated the need to employ code mixing since such topics could only be best articulated in other languages other than luhya. Cases of intra-sentential are more common than instances of inter-sentential code mixing. The Luhya dialect serving as a matrix language

varies depending on the region with Lubukusu dominating Bungoma, Olukhayo and Olumarachi in Busia then Olwidakho and Olwisukha in Kakamega. The matrix languages used in the texts are mainly local languages of the composer of the text.

Though in the past code mixing was associated with language degeneration, code mixing has found positive roles in the society today. They include aspects that code mixing is an expression of the multiple attributes associated with the languages, that the music artist is multi lingual, has undergone formal education hence the use of English and that He or she is a Kenyan hence the use of Swahili. The use of a Luhya dialect signals that he is from the Luhya community. This is particularly evident in the texts employing three languages. The use of code mixing also serves to express the power relations that exist in the society that seniors use English when addressing their juniors a sign that English is a language associated with authority. Languages code mixed are also used to express solidarity either of the particular group that uses the language. Besides that, musicians also consider certain languages as better vehicles of expressing emotions better than others.

7.6 Recommendations

From the study findings above, code mixing should be encouraged especially when the speaker wants to communicate the multiple messages associated with the codes mixed. The mixing of codes widens the audience for the artist as non Luhya listeners understand parts that are in Swahili and English. This is besides enjoying the lyrics regardless of the message.

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