



A Critical Discourse Analysis of Gendered Lyrics in Gor Mahia FC Fandom Songs

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Abstract

Football fandom songs have become platforms through which fans and supporters of football teams express their identity, emotions, loyalty and social values. Gor Mahia fans and supporters, in particular, have used these songs to communicate their perceptions on gender. Fans have used these songs to linguistically express their perception on men and women. Images of men and women have been constructed in these songs through metaphorical expressions, thematic representations and lexical choices. Existing literature on Gor Mahia FC songs focuses on community identity and belonging, cultural identification. However, there is limited studies on how Gor Mahia FC songs linguistically portray masculinity and femininity. This study is, therefore, set to establish how masculinity and femininity are linguistically embedded in Gor Mahia FC songs. Data analysis was done using Critical Discourse Analysis (CDA). CDA views linguistic choices as a way of constructing how socio-cultural structures, identities, social power relations and gender relations are portrayed in texts. Through random sampling technique, thirty songs were audio-recorded. It is from the audio-recordings that twenty songs were purposively selected guided by song content of gendered and sexist Dholuo language. The selected songs were then descriptively analysed within the CDA framework. The finding of this study is that contents of Gor Mahia FC fandom songs are dominated by patriarchy and male chauvinism with women contemptuously displayed. Theoretically, this study contributes to the field of gender and linguistics by linking linguistic and discourse-analytic approaches to unveil the function of language as a tool of control and empowerment in gender-related contexts.

Introduction

Songs in football fandom are a widespread phenomenon across the world. During football matches, fans sing songs that help to cheer their teams in order to motivate them to win their matches. In Kenya, Gor Mahia Football Club, one of the football clubs in Kenya competing in the Kenyan Premier League, has been noted to have very vibrant fans. During matches involving the club, its fans sing songs in and out of the stadium. These songs are performed through the use of language. As a result, the language used in some of these songs has been realised to raise gender-related issues within the socio-cultural sphere of football fandom. Language use has hence served as a powerful cultural platform for constructing and perpetuating the issues of masculine ideology, patriarchy, feminine subservience and sexism. The language of football songs has therefore assumed a profound role in the production and maintenance of male hegemony and dominance. Women have often been trivialised and looked



down upon, especially in the language used in football fandom songs. This has been realised through the use of inferior, contemptuous, and diminutive language to refer to women, and superior language to glorify men, thereby promoting gender parity in the assignment of societal roles to women and promoting gender equality in the distribution of rights, resources, and opportunities to women. The selection of Gor Mahia FC fandom songs for linguistic investigation here is because these songs abound in linguistic strategies used to communicate gendered ideology.

Language and Gender

A critical review of literature reveals that language is an essential aspect of communication in society. The study of language is a researchable domain in linguistics and discourse studies. Language serves as a ground for gender ideology. Many researchers believe that it is useless to study gender-related issues without studying language itself (Fairclough, 1992; Fowler, 1991; Hall, 1982; Trew, 1979; van Dijk, 1993). Secondly, as Scannel (1998) opines, life and life practices are (re)presented through language. Therefore, language is not an abstract phenomenon. van Dijk (2002) argues that language carries ideologies. Consequently, language is used as a political device that carries signals, images, and notions to construct, present, and replicate culture, social life, and politics (Alaghbary, Alazzany & Al Nakeeb, 2015). There is a close link between ideas, beliefs and language. This link functions as both a means and a product in the political arena, where ideologies are represented and negotiated.

Critical Discourse Analysis

According to Fairclough (1995), CDA is an interdisciplinary approach that investigates the relationship between language, power, and ideology by emphasising how discourse operates as a social practice, which helps in reflecting and shaping the structures of society. According to CDA, language is not only a means of communication but also a way through which dominance, inequality, and control are conceived and accepted in social interaction. CDA advocates the assumption that discourse expresses and reproduces ideologies, such as sets of beliefs and values serving the interests of particular social groups, and thus discourse plays a central role in maintaining and/or challenging existing power relations (van Dijk, 1998; Wodak & Meyer, 2016).

In this respect, CDA aims to reveal the hidden ways in which language works to legitimise social hierarchies and render systems of oppression natural or inevitable. According to Fairclough (1995), the analysis in CDA usually features the way in which linguistic choices, such as vocabulary and phrases, contribute to representations of social actors and events in a way that reveals gender bias. Furthermore, CDA is critical, as it aims not only to describe how discourse operates within particular contexts but also to question and challenge the ideologies that sustain injustice (van Dijk, 1998). Wodak (2013) states that CDA assumes that texts are embedded in contexts of social struggle and that revealing these struggles through analysis can contribute to awareness and change. According to van Dijk (1998), CDA empowers readers and analysts to recognise how discourse shapes their understanding of reality by revealing how language encodes assumptions about gender, class, race, and authority. Thus, CDA functions both as a method of linguistic inquiry and as a form of social critique, highlighting the role of language in sustaining domination while also identifying the discursive ways through which resistance and change become possible (Wodak & Meyer, 2016).

Methodology

This paper employs a qualitative research design by Creswell (2010). Therefore, it utilised observations and audio recording as its methods of data collection. The researchers collected data from their natural settings by observing the performance of songs from the stadia where football matches between Gor Mahia FC and other clubs were being held. Data was also collected through note-taking. This study used purposive sampling in selecting the songs from the Gor Mahia FC football fans. Jones



(2004), defines purposive sampling as the selection of participants with the common characteristic of a population and for a specific purpose of the study. The researchers selected songs that contained language related to the description of men and women. Thirty songs were randomly selected from eight football matches between Gor Mahia and its opponent teams. Collection sites were two different stadia, namely Kasarani and Nyayo, both in Nairobi. The eight matches were played on different dates over the 2 months during which the collection was done. Each audio recording took about 15 to 20 minutes. The thirty audio-recorded songs were again subjected to purposive sampling, giving a total of twenty songs that contained the targeted words and expressions for this study. Purposive sampling was selected in this study because of its time efficiency, according to Silverman (2021). The method was also selected based on Patton's (2002) observation that the method allows a researcher to select only knowledge that is relevant to the research objective and provides a contextual understanding.

The data was presented in the form of quoted verses. Analysis of the data was done using a thematic approach, which involved the placement of data within themes that focused on the portrayal of men and women in the Luo community. According to Braun & Clarke (2006), in thematic analysis, researchers look for patterns, relationships and meanings within the coded data and interpret the themes in relation to the research question and context. Codification of data in this study was done under various themes, within which men and women are linguistically portrayed in the sampled songs. The data was then analysed using Fairclough's (1995) version of CDA, which involves analysis, interpretation and explanation of sampled expressions from the selected songs.

Results and Discussion

After the collection of data and analysis, the findings were presented here first, beginning with the linguistic portrayal of women, then proceeding to the linguistic portrayal of men in the songs of Gor Mahia FC fandom.

Linguistic Portrayal of Women

This section is an analysis of how women have been linguistically portrayed in the songs of Gor Mahia FC fandom. According to Norton (2016), our sense of identity is always constructed through language. Furthermore, Cameron (2005) and Sunderland (2004) show that gender roles, behaviours and expectations are often expressed through linguistic sites such as proverbs, idioms, and songs. Consequently, in regard to this study, songs' performances are treated as a site where the relationship between language and gender is explored, and socio-cultural roles and gender expectations can be derived. Various choices of words and expressions have been used to portray women in different ways.

Women as Instruments of Sexual Pleasure

A linguistic analysis of the data shows that the women are viewed by men as sources of sexual pleasure. This is indicated by the way the songs of Gor Mahia FC fandom describe women in terms of their physical beauty as a way of appealing men to engage them in sexual activities. The songs suggest that women are identified due to their natural looks and body structure, attracting men to view them as sex objects. These traits are usually appealing to individuals through their eyes and mind. Songs that depict women as sex objects are promoted by men as part of football fandom songs, as revealed in the extracts below.

Extract 1

Dhako petho to chuore milo lewe x 2

A woman spreads the bed as the husband looks at her with admiration x2

Thim iye lich x2

The forest is thick x2



Onge ng'ama nodonje otanda gi nanga
Nobody will get into bed with clothes

From the song extract (1) above, it is seen that the singer describes the activity of spreading the bed (*dhako petho*) not as a routine exercise, but as a preparation for a love-making activity. That is why the man looks at her and imagines how thick the forest is (*thim iye lich*). The forest here is inferred to mean a woman's reproductive organ. The socio-cultural context analogy between a thick forest and a woman's private part is meant to portray a woman's reproductive organ as a forest that needs clearance (sexual intercourse) for it to be clean. Men derive pleasure from engaging in sexual activity with women. It is also noteworthy that the song states clearly that after the woman has spread the bed, there is nobody who will get into the bed with clothes (*onge ng'ama nodonje otanda gi nanga*). Both the woman and the man must sleep naked in preparation for sexual intercourse. In line with the study findings, Rogers (2013) analysis of country songs found that a woman's worth was determined by her appearance and that their appearance made them to be admired by men who were only interested in sexual intercourse with them.

The reference to a woman's private part as a forest is meant to portray women as objects which can be cleared due to their physical appearance and sexual desirability. Such lyrics romanticise the sexualisation of women, reinforcing the cultural idea that a woman's body is a symbol of temptation and desire from men. This objectification of women (realised through language choice) normalises gendered power imbalances in sexual relationships, a concern of CDA. It is seen that such language use can cause sexual discrimination between men and women.

The following extract also shows how women are viewed as a source of sexual pleasure by men.

Extract 2

Wuod Ogalo kanyamo ng'ato x 2
When son of Ogalo (Gor) is making love to someone x 2
Onego piny ematamre ruu x 2
Morning should not come
Kogalo onyamo ng'ato
When K'Ogalo is making love to someone
Onego piny ematamre ruu
Morning should not come

Extract (2) shows that love-making with women (*nyamo ng'ato*) is a hobby for men who do not want to let it go and even wish that it should always be nighttime so that they continue making love non-stop. *Ng'ato* (someone) is interpreted to mean women because women are considered to be the ultimate sexual partners to men. Accordingly, the interpretation here is that men cherish making love to women regardless of whether the women enjoy it or not. To men, love-making is a form of masculine dominance. According to Dijk (2001), Critical Discourse Analysis (CDA) is a discourse modality that clarifies how social dominance and inequality, as well as gender inequality, are reinforced and highlighted through text and discourse within the socio-political context. *Nyamo ng'ato* (sexually penetrating someone) is a form of dominance as it reveals that the person receiving the action (being sexually penetrated) is merely an object and receiver of the action and may not have much say in the action being perpetrated on them. The fact that sexual pleasure is viewed by men as a form of dominance over women justifies Dijk's argument. The third extract below is still an indication that men view women as objects of sexual gratification.



Extract 3

Ee ee isera sera x 2
Ee ee seduction is done x2
Isera sera x 2
Seduction seduction
Ee ee inindo ataro
Ee ee back sleeping
Nindo ataro
Ee ee side sleeping
Ee ee nindo aleng'a
Side sleeping
Nindo aleng'a
Ee ee driving a stick into the ground
Ee ee iguro agura
Driving a stick into the ground
Ee ee ichuoyo achuoya
Ee ee injecting
Ichuoyo achuoya
Ee ee injecting)

In extract (3), the songs refer to the styles of sleeping during sexual activity (*nindo ataro*, *nindo aleng'a*). The linguistic description of the different sex styles is a confirmation that sexual gratification is valued by men, as they are the ones doing the work of *chuoyo* (injecting). Men have their sexual reproductive organs, which can be used to inject women, and this song serves to show the ability of men to inject women using these organs. These are the various styles women are to position themselves in so that men can penetrate them, and the sexual activity becomes more pleasurable to men. In essence, the men, who are the composers of these songs, derive pleasure from sexual intercourse with women. They view sex as an act of enjoyment where different sex positions are displayed by women. For example, they talk about sleeping sideways and back sleeping, where there is penetration. The words used in this song are a description of the sexual scene where men celebrate the act as women portray different positions to satisfy them (*nindo aleng'a*, *nindo ataro*). These findings are in tandem with those of Barasa and Opande (2017), who established that among the Babukusu and Abagusii societies, women are portrayed as sex objects, including those who are married.

Women as Violent People

The second way in which women are portrayed in Gor Mahia FC songs is that women are violent towards men.

Extract 4

Ee ee chuo mayom yom olewo x 2
Woe unto weak men x 2
Chuo olewo x 2
Woe unto them x 2
Ee ee Njeri go Njoro x 2
Ee ee Njeri is battering Njoro (Njoroge)
Njoro mare x 2
Njoro is hers
E Njeri kata go Njoro Njoro mare x 2



E Njeri batters Njoroge because Njoroge belongs to her)

In this extract, rising incidents of domestic violence meted out to men in the current society can be attributed as the motivating factor behind the composition of this song. The use of the language *chuo mayom yom* to describe weak men portrays women as violent and aggressive. Women have been viewed as physically weak and mostly physically abused by men. However, instances of women physically assaulting men have been reported. In this song, the composers have brought out the issue of violence against men by using Njeri (a Kikuyu female character), who physically assaults her husband, /love Njoroge) (*Njeri kata go Njoro, Njoro mare*). The composers of this song could be conveying a message that women have become more powerful and have overpowered their men. Women are hence seen to be violent and portray masculine tendencies.

Women as Promiscuous

The following extract brings about the theme of promiscuity.

Extract 5

Gor K'galo awerni x 2

Gor K'Ogalo I sing for you

Maino

Mysterious

K'Ogalo awerni

K'Ogalo I sing for you

Maino ondiek maino

Mysterious hyena, mysterious

Mon ma tinde chodo

Women who engage in prostitution

Maino

Mysterious

Mon ma uso hera

Women who sell love

Maino

Mysterious

Maino ondiek maino

Mysterious hyena, mysterious

Donge Koinage waneneu

We have seen you in Koinange (street)

Maino

Mysterious

Donge uchodo

Maino ondiek maino

Mysterious hyena, mysterious

Nyaka Sabina Joy

We have seen you at Sabina Joy (brothel)

Maino

Mysterious

Maino ondiek maino

Mysterious hyena, mysterious



In this song, women are portrayed as practising prostitution, hence making them immoral (*mon ma tinde chodo, mon ma uso hera*). They commercialise love on Nairobi streets, such as Koinange and Sabina Joy brothel (*donge Koinange waneneu, Nyaka Sabina Joy*). As Dijk (1993) states, discourse dominates in any form of discrimination within a communication set-up or other forms of marginalisation. Therefore, this song portrays women as immoral and hence men strive to correct this immorality by calling it out aloud. Further still, the following extract also portrays women as immoral.

Extract 6

Siala donge ihero siala x 2

You love tree (penis)

Siala emagoli thuru x 2

The tree (penis) is what makes you abandon your home

Siala

Tree (penis)

Siala emakeli thurwa.

The tree (penis) is what brings you to our home)

In this extract, the song suggests that women love *siala* (a specific type of tree found in Luo homesteads known for its strength and endurance), which is interpreted as a male reproductive organ. The song shows that women love *siala* so much that they are able to depart from their homes in search of it (*siala emagoli thuru*). This song depicts women as immoral and elevates men to a certain position where they feel important, so much so that women look for them to provide them with sexual pleasure (*siala emakeli thurwa*).

Women as Dominant Leaders

This theme is also brought in Gor Mahia FC songs. The following extract contains linguistic information about the dominant leadership nature of women.

Extract 7

Dhako ka ikelo e pacho dereba x 2

When you marry a woman, bring her to your home, and she is a driver

Dereva nyaka e jiko dereba x 2

She is a driver in the kitchen

Dereva nyaka e odi dereba x 2

She is the driver in the house

This song is a manifestation that women become dominant leaders when they get married by men and control everything, including the men who married them (*dhako ka ikelo e pacho dereba*). They lead in running the daily affairs of the home, including the kitchen, as well as in managing the whole house (*dereva nyaka e jiko dereba*). The fact that women have taken leadership roles in managing homes (*dereva nyaka e odi dereba*) is in line with Kotowska (2004), who indicates that women have since been empowered and they can be better leaders as compared to the past, where women were subservient to men and were not entrusted with any serious responsibility. The choice of the word *dereba* (driver) in this song is a manifestation of how important women are in the daily running of homes, as they are an indispensable part of every home. Because discourse is a form of social action that helps people to question existing power structures (Fairclough, 1993), this song validates that women can equally lead and dominate over men who may not actually be amused.



Linguistic Portrayal of Men in Gor Mahia FC Fandom Songs

This section deals with the linguistic portrayal of men in the songs of Gor Mahia FC. A thematic content analysis of how men have been linguistically portrayed in the songs of Gor Mahia FC fandom is presented and analysed in this section. This section analyses the language used in Gor Mahia FC fandom songs and discusses men as vulgar/insolent, immoral, violent, and drunkards.

Men as Vulgar

The nature of football fandom requires that fans mock or throw insults at their opposing team. This, however, has opened an avenue through which male fans throw explicit and vulgar words not only to their opposing fans but also to women and other people who may not necessarily be within the stadium. An emerging aspect in these songs that portray men as vulgar and insolent is the way sexuality has been given prominence in their performance, and the way a woman's body has been publicly shamed and represented as a way of expressing insanity and profanity. This argument is supported by Radhiah, Syahriandi, and Rahmatillah (2023), who state that a number of song lyrics may strengthen unhealthy sexualisation of women and degrade their dignity by dwelling on the physical aspects of their bodies as a form of abuse.

In the following extract, men's vulgarism and insolence is exhibited.

Extract 8

Nyathi okuyu otwere to piere to pii x 2

Kikuyu ladies are well dressed but have watery buttocks

This song depicts Kikuyu ladies as sexually unattractive due to their prejudiced body shapes. *Piere to pii* (her buttocks are watery) is a linguistic description that talks about the physical features of the woman, making it abusive and discriminatory. The contextual interpretation of this lyric is that the composers of this lyric view women from the Kikuyu community as lacking a well-balanced body shape despite their well-grooming (*otwere*). These lyrics hence bring out women as sexual objects who are judged by men on the way they are physically created, despite the fact that they dress up neatly. Men view such women as sexually unattractive. This argument is supported by Astari (2022), who found that women are portrayed as objects of male sexual desire, and since these Kikuyu women are portrayed as sexually unattractive by the men, they are ashamed and looked down upon, as a woman with watery buttocks is looked down upon. The choice of language used to describe the unattractive nature of these women suits gender bias and portrays men as abusive and vulgar. This is in tandem with Fairclough's (1993) argument that CDA seeks to point out gender biases and abuses.

Extract 9

Ther maduong' ang'iyogo x2

I am used to a big vagina

Ther matin ang'iyogo x2

I am used to a small vagina

From the extract, it can be understood that there are women with small and big reproductive organs (*ther maduong'*, *ther matin*). This is vulgar and insolent. Men singing this song explicitly expresses open hatred and vulgarity towards women's bodies. Because they are able to mention women's private parts in the most vulgar of ways, these men are considered to look down upon women and objectify women's bodies. CDA addresses social problems such as vulgarity and abuse with respect to gender.

Extract 10

Be ne ung'eyo ni Njoroge nyamo punda?



Do you that Njoroge has sex with a donkey?

Be ne ung'eyo?

Do you that?

Be ne ung'eyo ni Wafula nyamo gweno be un'eyo?

Do you know that Wafula has sex with a chicken?

In this extract, Njoroge and Wafula are accused of having sex with a donkey and a chicken, respectively (*Njoroge nyamo punda, Wafula nyamo gweno*). The fact that the men accuse Njoroge and Wafula of having sex with a donkey and a chicken is an indication of men's abusive and insolent nature. Bestiality is always viewed as an immoral and backward act, and those who practice it are frowned upon. The fact that Njoroge and Wafula are accused of making love to these animals shows how men have become abusive. The composers of these songs do not use euphemism in talking about sexual activity and refer to them in Dholuo in the most vulgar of ways. Men here are portrayed as being vulgar and insolent. Men who engage in such sexual acts are treated as social misfits and remain isolated.

Men as Immoral

In these songs, men have been portrayed as immoral. The following extract validates this assertion.

Extract 11

Jochode donge mor ndi ka inyamo ng'ato

Men who are promiscuous are happy when somebody is being fucked

Abandu nyocha unyamo ka

Luhya (AFC Leopard), you fucked the other day

Mathare nyocha unyamo ka

Mathare (FC), you fucked the other day

In this extract, men have been portrayed as promiscuous and like getting involved in sexual activity (*jochode done morn di ka inyamo ng'ato*). For example, the song states that promiscuous men rejoice when someone engages in sexual activity with another. Mathare and Abandu are football clubs that have been referred to as having been fucked (*Mathare nyocha unyamo ka, Abandu nyocha unyamo*). The notion of having had sexual intercourse with someone is the concept of dominance, where men view sex as pronouncing dominance over women. CDA advocates for an investigation of dominance, especially over a disadvantaged group.

Extract 12

Be ne ung'eyo ni Taya ni gi siala be ne ung'eyo?

Did you know that Taya (soloist) has tree (penis) did you know?

Be ne ung'eyo ni Baba Joy ni gi siala be ne ung'eyo?

Did you know that Baba Joy (another soloist and drummer) has tree (penis) did you know?

Be ne ung'eyo ni nyiri ohero siala be ne ung'eyo?

Did you know that women love tree (penis) did you know?

In this song, men are portrayed as immoral. The fact that men, by their very nature, have a penis is something they pride themselves in (*be ne ung'eyo ni Baba Joy ni gi siala?*). They boast of their manhood and also state that women love their manhood (*nyiri ohero siala*). These men's celebration of their manhood is an indication of immorality. To them, their manhood is a sign of power and a source of pride, which they proclaim for everyone to know. This is in line with the tenet of CDA, which states that discourse analysis is interpretive and exploratory.



Men as Violent

Men are portrayed as violent in Gor Mahia FC fandom songs. The extract below supports this argument.

Extract 13

Njoro kata go Njeri

Even if Njoro (Njoroge) batters Njeri

Njeri mare

My grandfather batters my grandmother

Kwaru go dani

Njeri is his property

Dani mare

My grandmother is his property

In this extract, Njoro, a short form of 'Njoroge', a Kikuyu male name, is said to batter his wife 'Njeri' (*Njoro kata go Njeri*) while other people are disinterested and do not care to intervene (*Njeri mare*). This is because it is believed that Njeri is Njoro's property and he has all the authority to mete violence on Njeri, perhaps because he married her and paid dowry. In the same song, a grandfather has all the right to beat his wife, the grandmother (*kwaru kata go dani, dani mare*) because the grandmother belongs to him. Men are hence portrayed as violent against women, and they take pride in the fact that they own them as property. The society is portrayed as male-dominated, and men feel the right to mete violence on women with abandon. This is in line with the tenet of CDA, which states that CDA addresses social problems such as gender-based violence. Yet in this other extract, men celebrate violence against women.

Extract 14

Dichuo malong'o marito pacho

A real man takes care of his home

Dhako kofuwo to ipado lembe

A foolish woman receives a slap on the cheek

This song informs men that they are the caretakers of their home (*dichuo malong'o marito pacho*) and they should be proud of it. The song urges men to beat up women who are seen to be foolish at home (*dhako kofuwo to ipado lembe*). When a man considers a woman foolish, he should not hesitate to slap her in order to discipline her. The song advocates for violence against women as a way of controlling them when men perceive them as foolish. CDA views this discourse as historical, as historically in the African context, women were battered by men to show dominance.

Men as Drunkards

Drug addiction, including alcohol consumption, is a rampant phenomenon amongst men. In the extract below, alcohol is viewed as water, and it is celebrated; those who do not take it are looked down upon.

Extract 15

Piny go jawajawa

The world is rumbling

Jomadhe tieko riyo

Drunkards quench their thirst

Jomadhe jomathuondi

Drunkards are brave



Nyarugenya imit

Daughter of Ugenya (Traditional brew/chang'aa) you are sweet

The song depicts men as enjoying drinking a traditional alcohol known as Nya Ugenya (chang'aa) celebrated for its lethal inebriation ability (*piny go jawajawa*). After the drinking, men are said to have quenched their thirst, and they become brave (*jo madhe jomathuondi*). In this context, alcohol is compared to water, and it makes men courageous to face whatever comes their way (*jomadhe jomathuondi*). The sweetness of alcohol is a recommendation that real men should consume it and that it is not harmful, as it quenches their thirst (*jomadhe tieko riyo*).

Extract 16

Kata ka wamadhe to obadhi e ang'o?

Even if we drink (alcohol) does it matter?

Mon emamadho chae to chuor to mer

Women take tea while men get drunk

The song criticises those who talk ill about the men who consume alcohol (*kata ka wamadhe to obadhi e ang'o?*) and asks them what it matters to them when the rest of the men consume alcohol. It also states that alcohol should only be taken by men, and women are only allowed to take tea. The song denotes the level of alcohol consumption among Gor Mahia FC fandom, as some of them were witnessed taking alcohol outside the stadium before and after the football matches (*Mon emamadho chae to chuor to mer*). Men are supposed to be taking alcohol while women take tea.

Conclusion

This study discovers that Gor Mahia FC fandom songs have been used by fans for their identifications within the lines of gender, societal roles and social ideologies. These identifications are communicated through language. The study establishes that men and women are represented through different themes using linguistic devices such as figurative language, symbolism, and evaluative expressions. The devices have been used in the songs to reinforce masculinity as a dominant gender characterised by authoritarianism, courage and bravery, heroism and to some extent egotism and carelessness. While feminism is portrayed as a supportive and caregiving gender, a loyal and submissive gender. Using principles of CDA, the study establishes that the portrayal of gender in the Luo community is anchored in the socio-cultural ideologies of the community. On recommendation, researchers believe that, since language has proved to be a tool for male dominance and women's oppression, it can also be a powerful tool for women's empowerment in society if it is used to challenge male hegemony. Harmful phrases that are used when referring to women can perpetuate harmful gender stereotypes, reinforce patriarchal norms and contribute to the continued oppression of women within society. A study needs to be done on this.



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