THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

The Postcolonial Economic Ideology and the Construction of Gĩkũyũ Romance: An Analysis of Selected Gĩkũyũ Popular Songs

Kangangi Wanja Eunice
Ph.D. Student, Department of Literature, Chuka University, Kenya

Muriungi Colomba
Professor, Chuka University, Department of Literature, Kenya

Abstract:
This article is an analysis of the role played by the postcolonial economic ideology in the construction of modern Gĩkũyũ romance. The data for analysis is obtained from selected popular Gĩkũyũ songs. The songs have been selected using purposive sampling. The study has used qualitative research design and it is guided by postcolonial theory. Reflexive reading approach has also been employed as a technique of data analysis. The study has revealed that some of the economic factors that affect, influence and complicate the construction of Gĩkũyũ romance include: the growth of capitalistic money economy, education and unemployment, social class differences, the diaspora experience, urbanization, the culture of prostitution and the growth of technology. The growth of technology comprises of advanced communication agents such as the electronic media in the television, the mobile phone, the computer and the internet. These factors affect, influence and complicate the construction of modern Gĩkũyũ romance by either enhancing relationship stability or causing dysfunction and tragedy.

Keywords: Gĩkũyũ, postcoloniality, romance, tragi-romance.

1. Introduction
African art is to a large extent no longer a response to the traditional attempts at redefinition of the African experience that Ashcroft et.al (1989) refers to as, 'The Empire writes back to the Metropolis.' Mwangi (2009) introduces the concept of, ‘The Empire writes back to Self,’ contending that African artists are no longer in a struggle to redefine, the African cultural identity and salvage the African image from colonial and postcolonial stereotype labels of inferiority. Literary composition in Africa today is addressing contemporary African issues affecting the African people within the African situation and as they relate with the outside world. Mwangi (2009) proposes a reflexive reading of African texts. Reflexive reading involves analyzing African art forms as home-grown entities that are writing back to themselves, to the African realities and to one another. In this case, the content of the songs is an authentic reflection of the African contemporary situation and realities. For example, the subject matter of the contemporary Gĩkũyũ popular song addresses emergent postcolonial themes such as urbanization, shifting gender ideologies, cultural transition, change and economic trends as they relate to the construction of modern Gĩkũyũ romance. This factor merits a reflexive reading approach within the precept of the ‘Writing Back to Self’ theory because African art is now a model of self-articulation for Africans. The songs are African in structure and content and although they are a product of inter-borrowing and inter-textuality, they contextually operate within the African situation. Inter-textuality is the compositional integration of structural components of song production resultant from cultural inter-borrowing between African artiste and western forms. Indeed, the consumers of the songs revealed during live show interaction that the art relates to Gĩkũyũ realities and experience and that is why the songs were read as reflexive.

Romance is a fanciful, expressive and pleasant feeling in an individual, caused by an emotional attraction to another person of the opposite sex. All human beings experience romance and this gives it a universal characteristic. Hattfield & Rapson (2007) take romance to be closely related to sexual attraction although there is more emphasis on emotions than physical pleasure. Ellis (1960), says that romantic love is a mixture of emotional and sexual desire; emotional highs, exhalation, passion and elation. It also includes friendship, tenderness and affection characterized by passionate words, kind tone of voice, smiley facial expression to a romantic lover and good actions to a partner. The premise of romance may not be described exclusive of the concept of passionate love. For this study, the terms passionate love and romantic love have been used interchangeably with romance. Passionate love is a universal human emotion experienced by many people in all the cultures of the world.

Fischer & Carnochan (1990) state that romantic love is expressed in subjectivity to a variety of cultural contexts inclusive of traditional, modern, urban and rural contexts, as well as affluence or poverty status. In agreement with this idea, these factors may be considered to influence the nature and character of romance frameworks inherent in different cultures such as Gĩkũyũ. Cultural values affect and influence the mode of expressing passionate love in different cultures.
As a result, various social rituals of love, patterns and structures are formed amongst different social groups and communities. In some communities, such factors as chastity, hard work and wealth status for female and male partners respectively, are important considerations whereas these traits are less emphasized in others. That is why Wallen (1989) concludes that the cultural perspective is more powerful than evolutionary heritage in understanding the process of mate selection. This provides a basis for the study to analyze how postcolonial factors affect the character and structure of modern Gikũyũ romance.

2. The Postcolonial Economy and the Construction of Gikũyũ Romance

Gikũyũ is a class society consisting of two clusters of social categories comprising of the rich and the poor. Postcolonial economic ideology in Gikũyũ has capitalistic origins due to the colonial experience under the British. According to Hall (2001), there are lingering economic disparities caused by capitalistic imperialism inherent in the former colonies which are responsible for postcolonial social strata. Imperialistic capitalism is inherited in Gikũyũ from the colonial experience. Ngũgũ (1986) explains that the achievement of political independence does not translate into economic liberation for the whole citizenry in Kenya but it only does for a small segment of the elite that grabs governance and forth controls the national economic policy. From Ngũgũ’s perspective, neo-colonialism and the emergence of corruption in the public sector and government are responsible for the growth of economic inequality and poverty in postcolonial Gikũyũ that affects, influences and complicates modern Gikũyũ romance. For example, the rich are able to contract romance with ease across the social-economic divide because of their economic advantage. This reality is highlighted in the songs; Njeri Gaitĩ, Tũirio Twega, Nyũmba Ũtar.

Voluntary contributions and donations are a hallmark of Harambee. It is embraced as a mark of modernity and civilization but more importantly motivating the guests and the guests of honour to contribute large amounts of money.

In Harambee the two ideologies are a mobilization tool to get the populace into corporate economic development and nation building. The government develops the ‘Harambee’ ideology in pursuit of the implementation of the visionary economic slogan of the founding fathers of the nation, patroned by President Mzee Jomo Kenyatta in the ideology of ‘Uhuru na kazi’. Uhuru na Kazi means that independence calls for corporate commitment to hard work for nation building and community development. Ngethe (1979) gives the meaning of Harambee as a Kiswahili word that means, ‘Let us all pull together.’. The two ideologies are a mobilization tool to get the populace into corporate economic contribution at every level for the construction of a stable economy. The political class and the business community takes lead in the communal endeavour to consolidate capital for this process. One of the elements of capital is human capital and labour capital. The Peasantry is motivated to produce the former and the working class, the political class and the business community to give the latter. The physical meeting point for all the groups is the Harambee. The youthfull job seekers migrate to the city in search of jobs because there are job opportunities created by industrial growth, business and administrative institutions. Due to financial and material vulnerability they fall into the hands of romance predators and gradually experience tragic romance.

In Gathoni by Joseph Kamarũ, the spirit and character of Harambee culture as it influences the construction of romance, is highlighted. The period after independence in Kenya is characterized by a national struggle to promote economic development and nation building. The government develops the ‘Harambee’ ideology in pursuit of the implementation of the visionary economic slogan of the founding fathers of the nation, patroned by President Mzee Jomo Kenyatta in the ideology of ‘Uhuru na kazi’. Uhuru na Kazi means that independence calls for corporate commitment to hard work for nation building and community development.

Formal education is introduced by the colonialist in Gikũyũ as an agent of civilization the primitive people. It is one of the most valued components of European culture in Gikũyũ. It is embraced as a mark of modernity and civilization but more importantly as an agent of economic empowerment, liberation from ignorance and a gateway to formal employment in independent Kenya. However, there are many challenges in the acquisition of education leading to disparities and inequality. Those who get minimal education or lack any, fail to access formal employment. In the recent past, achievement of education has taken an ironic twist by bringing disillusionment to the educated individual. Educational certificates fail to guarantee direct entry into the job market and acquisition of the cherished white collar jobs. Resultant is unemployment, poverty and disillusionment. Economic inequality has diverse effects on social interaction including romance. The concept of unemployment and its relationship with urbanization is alluded to in Momo and Mama Kiwicha among others. Those with less economic advantage experience romantic strain and complications due to the economic realities of postcolonial time that face the poor.

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When you write the letter, my name is Sussy Gathoni,
And my postal address is four two double zero four (42004),
And Kamarū does not decline so that I direct you to our home,
Kamarū oh Kamarū I want you to come on April 10th.

Amarula said that she lives away from home for indefinite periods, a factor that opens the romance space to various possibilities. In this context, the romance is short lived due to economic factors. Consequently, it is expensive and far out of reach for the common man. In modern classy vehicles.

The romance, exposing her to the hands of a 'Sugar Daddy.' She is a school girl when she meets the old man who entices her with niceties and high class money and material privilege in return for romantic goodies.

Young people who have no money fall into the trouble of scavenger older persons of the opposite gender who give them money and material privilege in return for romantic goodies. Njeri Gaitai describes the adventures of Njeri in the hands of a 'Sugar Daddy.' She is a school girl when she meets the old man who entices her with niceties and high class romance, exposing her to the high life of the city; disco experience at the carnivore with expensive wine and luxury rides in modern classy vehicles. Njeri recounts;

Nūkudu Amboseli, a sheath sword, a sheath sword,
Nūkudu Amboseli. I used to be told, come sip a little,
And am taken to a high life experience in the city,
Oh oh... I used to be told, come sip a little,
Sip a little... Amarula is not alcohol.

A prado is luxurious motor vehicle acquired only by the rich classes and Amarula is a luxury wine sold in high class entertainment parlour because it is expensive and far out of reach for the common man. Njeri demeans school and its ideological practice of the Harambee phenomenon in Kenya. Harambee ideology is a home-grown economic strand of the postcolonial Kenyan culture popular for its inclusivity and communal characteristics. These characteristics often provide space for potential lovers to meet and build romantic relationships as it happens in Harambee.

Money economy in modern Gikũyũ experience also contributes to the construction of Gikũyũ romance because the capital ability of a man or lack of it either facilitates romantic stability or threatens it. In Wendo Ugũrũki the union crumbles because the man goes abroad to Saudi Arabia to look for greener pastures. On arrival he finds himself in a union with a beautiful Arabian woman. It is this union that throws his legitimate Kenyan lover into a stupor of confusion when she finds out that her man has a new romance status. As an immigrant in search of greener pastures, the man becomes vulnerable to extra marital affairs abroad because of loneliness and the distance away from his wife.

Māthenya ũrũa sweetie wakwa wanyitire irua,
Nīwetwo wũra wa ũtereba Saudi Arabia,
Nīndaigua ngoro yakwa yaithura gikeno,
Sweetie...ũii nũ tondũ nũ wona wũra,
The day my sweetie you received a letter,
Saying that you had got a chauffeur job in Saudi Arabia,
I felt happiness filling my heart,
My sweetie... that you had got a job.

The experience of loneliness in the diaspora drives the individual to indulge in new romance as a temporary solution to emotional strain emanating from lack of intimate companionship. Unfortunately, this often results in relationship complications such as severed relationships with the legitimate partner as occurs in Wendo Ugũrũki. Money economy is an important factor that influences and even complicates romance structure because some income generating procedures require temporary absence from home for indefinite periods, a factor that opens the romance space to possibilities of extra-marital affairs. When a partner indulges in extra romance the possibility of severing the old one is big and as a result the first romance disintegrates leaving the victim in traumatic peril as the woman in the song repeats in the chorus;

Nūmũnyeteye wendo ũcio waku nũ ũgũrũki,
Nūmũnyeteye wendo ũcio waku nũ maithori,
Watumire nũ na maa ndũũkũe wa kanyuũgũ sweetie...ũii
ũhũneteye ați nũ wendo.

I have realized your love is madness,
I have realized that your love is tears,
It made me become a caricature sweetie...ũii
After cheating me that it was love.

Young people who have no money fall into the trouble of scavenger older persons of the opposite gender who give them money and material privilege in return for romantic goodies. Njeri Gaitai describes the adventures of Njeri in the hands of a 'Sugar Daddy.' She is a school girl when she meets the old man who entices her with niceties and high class romance, exposing her to the high life of the city; disco experience at the carnivore with expensive wine and luxury rides in modern classy vehicles. Njeri recounts;

ũūũi ndukuũwũro na prado, na prado,
Nīũ ngaturo maica maigũrũ,
ũūũi ndakuũũnunu...ũii kudũ ka kānini,
Kudũ ka kānini ați Amarura ti njohi.

Oh oh... I used to be carried in a prado, in a prado,
And am taken to a high life experience in the city,
Oh oh... and I was being told,
Oh oh... I used to be told, come sip a little,
Sip a little... Amarula is not alcohol.

Wendo is a luxury wine sold in high class entertainment parlour because it is expensive and far out of reach for the common man. Consequently, she drops out of school and spends all her time in school and its demeans school and its ideological practice of the Harambee phenomenon in Kenya. Consequently, she drops out of school and spends all her time in school and its demeans school and its ideological practice of the Harambee phenomenon in Kenya. Consequently, she drops out of school and spends all her time in romance of vanity. The consequence is her destruction. Njeri is abandoned with three children and now lives in poverty. The romance is short-lived and now she has to traverse loneliness, poverty and disillusionment. She says;
Mbeca ciari nyiŋi ta mahuti, Ta mahuti,
   Ta mahuti nginya ngiuga gitomo ti thuruarĩ.
Oh oh...money was plenty, like leaves,
Like leaves until I said education is not an undergraduer.

Although traditional Gĩkũyũromance culture allows men to romance much younger women, the culture expects the practice to be undertaken with responsibility. The man is to give the girl not only romance but marital identity in marriage and marital well-being of she and the children. On the contrary the modern elder Gĩkũyũman is permissive and crafty. Modern culture gives him the label of ‘Sugar Daddy’ because quite often he is the age of the lover girl’s father. His characteristics are appalling because apart from deceiving the young inexperienced girl with romance goodies, (hence the label Sugar Daddy) he takes no responsibility of her future well-being or stability or that of the children he sires with her. This is perversion. In most cases the girl drops from school and becomes an abandoned teenage mother. The modern Sugar Daddy romance results in the young girl’s trauma and emotional destruction as seen in Njeri Gaitũ’s song ‘Momo’ and the ideological vision of the author is that the Gĩkũyũmust go back to the cultural drawing board and evaluate the modern cultural imports that facilitated the erosion in order to see what should be revived for the purpose of protecting society from romantic crisis.

One of the post-independence characteristics of Kenya is the growth of urbanization. A number of the selected songs focus on the role played by urbanization in the construction of romance structures. Urbanization is directly related to rural-urban migration. Romance patterns are affected forth by this reality. It is this migration that contributes the construction of urban romance realities. Sometimes lovers meet and form conventional unions that result in happy marriage. Other times the unions are unorthodox and they end up in tragic disillusionment and pain. For example Tũirio Twega is a story of romance adulterated by rural-urban migration in which the abandoned man ends up a devastated figure of disillusionment. He laments repeatedly in the chorus;

   Njokeria mbete iyo ndakũgũrilie,
   Tondũ mbica.. ni waũgũkirie kiũro,
   Warũkia kuona muũthuuri Nairobi,
   Na ngamenya agũũtaga tũirio twega.

Return to me that ring I had bought you,
For the photos you threw into the latrine,
When you got a husband in Nairobi,
And I hear, he calls you a delicacy of good food.

The song speaks to Gĩkũyũaudience concerning the relationship between money and true love, as a sensitive reality that requires critical evaluation. Men of less economic status become losers because naturally women prefer those men with enough resources to guarantee their upkeep and as the dejected male lover in the song contends, it is wiser for a rural man to procure romance from women of the village who belong to his social class.

One contentious feature of urbanization is housing. As a modern challenge to rural arrivants in the cities, housing controls lifestyle because of its cost and availability. All housing attracts payment of rent. Those without money contend with residence in appalling circumstances of the slum sector. It is then very easy for poorer individuals like the young men in Momo and Mama Kiwinya to fall into the hands of predator elder persons of the opposite sex. The man in Mama Kiwinyaaccompanies;

   Wathũkiri mũũwe na kũũheaga mbeca,
   Ndakũũrũa ngone aciari we ndũũngũökũũra,
   Kaũũ wahũkiri na ndũũtware rũũraacio..maami,
   Gũũtiri mũũrtu ũũgũŋũjũtũkũũra..maami,
   Tondũ ni mooi mĩũtũgo yaku wee x2...

You corrupted my head by giving me money,
When I tell you I want to go and see my parents you refuse,
Did you marry me and you didn’t take the dowry.. maami,
There is no girl who can accept me..maami,
Because they know your habits.

Mama Kiwinya is a song that reveals that the challenges of urbanization are diverse; from housing to upkeep and this often affects romantic relationships where the financially challenged become vulnerable and suffer romantic exploitation. Modern Gĩkũyũshould therefore develop economic strategies of promoting regional equality that targets upgrading of rural space in terms of infrastructure and individual growth to avoid rural urban migration. Modern education policies should evolve into developing transition programmes to link school leavers with training and the job...
market so that disillusionment caused by unemployment upon completion of courses, does not drive them to the cities where they fall victims to romance predators.

The women are lucky beneficiaries. They fall into the hands of richer men who provide them with romance, pay housing cost and even quite often find their way into marriage. This happens in Tūrīo Twegə where a woman gets married to a rich city man who loves her unconditionally. She affirms repeatedly in the song, “ūn na ngakena akĩnjĩt ā tūrīo twegə...” meaning, “Yes... and I enjoy when he calls me a delicacy of sweet food...” Another occurrence is in Nyũmba Utarĩhagə, where in the world of the song, the woman is a beneficiary whose house rent in a good section of the city is paid for by a lover. Since money economy in the urban space is so critical to survival, urban women sometimes become very materialistic and courts a multiplication of lovers to whom she allocates segments of her budget and bills. As a result, such women live in perpetual fear of discovery by each man and the tensions explode into volatile experiences when eventually the men make discovery of each other. In this lie of this reality that Nyũmba Utarĩhagə highlights the consequence of romantic plurality emanating from upkeep complications of urban life. In highlighting this experience the song is proposing expansion of empowerment channels for women to drive them into financial independence and self-reliance to avoid complications of physical attack on each other by men over one woman.

In other developments, marital discontent occurs and women victims take leave of the marital home. They get alternative quarters in the cities and big towns for residence away from abusive husbands as seen in the song; Waarĩ Mũhoroḵi. Cities and towns also provide conducive environments for romantic indulgence. There are many dating zones in the city where couples find space for private catching up outings. One is mentioned in Date Ya Mũico as Thĩka. However the catching up does not take place because of the romantic demeanour of the woman involved. She comes for the date in the company of others. The next date and presumably a contentious one is supposed to be in Meru, another big town with a suitable romance environment for good private talk as seen in the following words;

**Date ya Mũico tūgacemania Mũrũ,**
Woka mũri erĩ, Ngagũtigania Mũrũ,
Njoke ngũwishambe ta ndoro ya gũthiinga,
Na ndiganũrũu kana nũ ndũ ndakwuona.

The last date we shall meet in Meru,
If you come in the company of another I will abandon you in Meru,
Then I will wash you off my hands like construction clay,
And I forget that I have ever seen you.

Cities and towns are also a contentious factor in the construction of romance because they are the meeting points for many lovers, the dating zones, the residential and also the separation areas for those who fall out with each other, the latter evident in Waarĩ Mũhonokĩ and Date Ya Mũico. This is evident during live show occasions where urban dwellers from all walks of life converge for the happy experience of cherished music, favourite artists, lyrics and educative themes as revealed in the interviews. Those who participated in the interviews said they attended live show occasions for entertainment and educative content of the songs.

Urbanization also provides contested space for subversive romantic indulgences. The cities are a haven of illicit sexual indulgence especially because of the challenges of a world experiencing the culture of money economy. Women turn to promiscuous methods of acquiring money. In the world of Gĩkũyũromance, this commercial aspect of promiscuity is called prostitution. In Nĩ Gũũte part 1 and part 2 the phenomenon of Koinange street is brought out. Koinange is a metaphor for the prostitution zones of the cities. In Koinange street, sex is exchanged with money. City men access sex for pay as long as they have money. In Nĩ Gũũte, sex is metaphorically referred to as a parcel of land on sale without a title deed;

**Man:** Tũthiaga Koinange tũtari na Ŧumeno... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... 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I have heard that they see you in MaaiMahiū,  
That is where you have opened an open market for cheap love,  
All the lorry drivers and their conductors,  
Today is today, it is close down sale.  
Irene’s merchandize are thighs and her clients are men from all walks of life. At Maai Mahiūshe targets long  
distance truck drivers and their conductors. Prostitution is so demeaning that for Irene there are no provisions for any  
man of big pay or small pay because money is so important that dignity is of lesser value. As a product of an imbalanced  
economy, Irene is an ideological satire of modern economies that fail to provide women with occupational capacity for  
survival but leave them vulnerable to economic choices that render them ignoble, while exposing them to medical threat of  
deadly diseases like HIV/AIDS.

The tragic consequence of prostitution is the dreaded HIV/AIDS. In Nĩ Gütee part 1, the man says that upon a clinical  
procedure, a regular Koinange client is pronounced HIV positive which is a devastating outcome. In Irene Wa Tata, the  
persona is most of all worried of the possibility of Irene contracting HIV because her sexual behaviour has driven her into  
vulnerability. On the contrary Irene demonstrates cynicism on the possibility of infection showing how corruptible the  
practice of prostitution makes an individual in her retaliatory remarks thus;

\textit{Ndaiquire woigire ati mũkingo ni fashion,}  
\textit{Ūrĩ ītari naquo nĩmũhĩtĩke nĩ iũnda. x2}  
\textit{I heard that you said HIV/AIDS is a fashion,}  
\textit{That the one without it is outdated.}  

\textit{Wee ūrĩ sex hawker Irene wa Tata,}  
\textit{Ndũcũgũra wa igana kana wa twendi,}  
\textit{Ona e mũhũnyũku o na kana nĩ kĩonje,}  
\textit{Mwana wa Tata bata nĩ akũme ciriŋi,}  
\textit{Thiĩ ũkũũmũga na ũmũnyũku mũkingo nĩ ũgwati. X2}  

\textit{You you are a sex hawker Irene of my aunt,}  
\textit{You don’t choose a man with a hundred shillings,}  
\textit{Or one with twenty shillings,}  
\textit{Even if he is emaciated or crippled,}  
\textit{Child of my aunt, the essence is his coin,}  
\textit{Walk on as you dry but be informed,}  
\textit{That HIV/AIDS has no cure.}  

Prostitution is a product of urbanization in Gĩkũyũ, advanced by the challenges associated with the emergence of  
the money economy, economic decline, inequality, rural urban migration, unemployment and poverty. Most often it leaves  
those in the practice ravaged by HIV/AIDS causing tragi-romance. The HIV/AIDS scourge is a postcolonial medical  
challenge that enters Gĩkũyũ space in the early 1980s. In the formative years of its discovery medical and social  
management was difficult and victims succumbed a few years after infection. Although over the years management has  
improved with evolution of medicinal invention such as the discovery of retroviral drugs and growth of general awareness  
on its management, the disease is terminal and thus tragic. HIV/AIDS is contracted mainly through unprotected sexual  
intercourse with an infected partner. Multiplicity of sexual partners complicates the situation because it allows possible  
contraction, re-contraction and resistance to medication. Victims have to travails stigma and ill health because of  
compromised immunity. The convenient surety of escape from HIV/AIDS is sexual abstinence, maintenance of one sexual  
partner or failure to indulge in unprotected sex. As a postcolonial reality inGĩkũyũ, HIV/AIDS affects romantic relationships  
because it is a source of trauma and possible death. In another song; Nĩ Gütee Prt 1, the man says that the romantic  
transactions in Koinange not only bring financial consequences of loss but also eventually cause infection with HIV/AIDS  
as seen below;

\textit{Tũthĩa Koinange tũũtũrũ na ũmũnyũ,}  
\textit{Tũkũgũrũ mũgũũnda ūtũrũ na title,}  
\textit{Ūcũkũgu kũũmũna thũthũ-inĩ wĩ mũwũnẹŋe,}  
\textit{Na watuũrũ ũhoro ūcũio wego ũkũna nĩ gũtee. x2}  

\textit{We go to Koinange without knowledge,}  
\textit{And buy those parcels of land without a title deed,}  
\textit{Soon you realize that you have been shaved,}  
\textit{And upon scrutiny of the matters you realize,}  
\textit{That this is an empty story of loss.}  

Lamenting on behalf of those men who visit Koinange for romantic fun, he says, “Dagĩtãrũagakũwira ati ũnako,” meaning  
that after losing your money, you visit a doctor and the doctor says that you have the “thing.” The thing is the HIV virus.

\textit{Kuũna nĩ tũũtu na wahuũtu ũrũtũ mũbeca,}  
\textit{Tũndũ Koinange nɔŋũŋɔna ũheo risiŋi,}  
\textit{Wathũi kwĩ nɗaŋũtũrũ agakũwira wĩ nako,}  
\textit{Wɛcũriĩ ũhoro wa Koinange ũkũna nĩ gũtee. x2}  

DOI No.: 10.24940/theijhss/2019/v7/i9/ September, 2019
Viewing is free but when you touch you pay,
Because at Koinange you must be issued with a receipt,
When you visit the doctor, he says you have contracted it,
And when you think about Koinange,
You realize it is an empty story of loss.

The concept of HIV/AIDS is addressed in the songs as a critical component of post-colonial owing to its toll on human life through death. The song promotes advancement in government policy on the struggle to fight the spread of HIV/AIDS in Kenya. By demarcating the prostitution regions of the cities such as Koinange street in Nü Güüte and Maai Mahū of Nü Güüte and Maai Mahū of Nü Güüte wa Tata, the artists aim at challenging the government to target those areas with programmes such as publicity, creation of HIV/AIDS awareness and supply of free quality protection equipment for the clientele of the commercial sex industry.

The dream of fortune abroad has also been captured in the Gikūyū popular song as an influential factor in the construction of Gikūyū romance. The question of the diaspora experience is depicted in a number of the selected songs as a characteristic of post-colonial experience. Many Kenyans dream of going abroad in search of greener pastures because it is presumed that there are more promising economic channels for financial growth outside the country. This is a result of the colonial experience in which Africans are socialized into believing that the west has everything superior. There are examples in the songs; Wendo Ŭgũrũkĩ and Amsterdam. The man immigrant in Wendo Ŭgũrũkĩ goes to work in Saudi Arabia and the lady of estrangement in Amsterdam leaves for Europe presumably because the financial pastures are greener there. In Amsterdam, the man expresses his longing for a re-union with his estranged wife saying;

Ni ngūhaica ndege ūuĩ ngacuuke Amsterdam,
Njūrie wiũra múgiithi-ini ndūre ngūtaimite...
Kana ŕǐmwe ūuĩ ŕīyĩa, ciana nīkangora,
Ngĕřĩhia múgiithi ndinmatware cuķura.

I will take an aeroplane oh.. and come to that Amsterdam,
And ask for a job as a train attendant so that patiently time you,
Or probably one time the children,
Will find me charging fare in the train,
And then I take them to school.

The desperation expressed by the man in the song Amsterdam, reveals the disillusionment and trauma of victims of marital disintegration. The song speaks to the society to develop methods of solving marital conflict through corporate strategies, the extended family, the religious sector as well as the civil society. Other songs that depict the dream of fortune abroad and the concept of greener pastures are Abidjan, Mūtĩno wa Ūdege and Mama Kiwinya. In Abidjan and Mūtĩno wa Ūdege, the man is leaving on official duty. As he addresses his partner in the following lines;

Mwenda wa kakaũ ŕikũrũra niki,
Rĭrĩa nyoneĩruwo wiũra?
Wamenya mwenda wa rīrũ twanarĩa thĩĩna,
Hamwe na ciita ciĩti.

My dear why are you crying,
When I have been given a job?
And you know how we endured hardships,
Together with our children?

The migration abroad in this song is caused by unemployment and poverty in Kenya. The essence of art is to point at social flaws that threaten stability so that a song like Abidjan satirizes a modern economy, so imbalanced that the disadvantaged must take abode abroad in search of opportunities, at the expense of their marital stability. In this case, it is the responsibility of government to provide enterprise channels of economic growth for the citizens and create employment opportunities for the people within the country. For Mama Kiwinya, her children have all been sent there with a dream of prosperity.

Social class stratification is alluded to in the songs as one of the factors that influence mate selection. According to Buss (1994) a lot of importance is attached to resource capacity in the construction of a romance because women feel safer in the hands of men who can manage the upkeep of a family. From a patriarchal perspective, a man is expected to have the capital capacity to maintain upkeep of his wife and children. Men with measurable capacity for this requirement access romantic favour more easily as earlier shown in the analysis of Tūrĩo Twega. The poor mount a spirited struggle to attain financial ability in order to impress their women so that they keep the status of super males. A good example is in Ni Ngaatho, where a poor man works out dedicatedly to upgrade his financial capacity and social status marked by the construction of a modern house and accumulation of unspecified property. This is affirmed by the woman;

Ni ndirikana waũhikũři kĩĩga kĩĩga ngũkũ,
Nariĩ riiko twaũhikũra na your mother,
Ŭgũtũngumanĩa ŕũtuku ŕina mũthenyĩa,
Ŭgũaũka nyũmũba njego,
Na ŕũkiũŋũra nĩ ŕukũwa.
I remember you married me in a chicken shed,
And the kitchen we shared with your mother,
Then you struggled day and night,
And constructed a good house,
And you told me it is mine.

This shows that when men provide maintenance for their women, there is tranquillity and happy union. The women seem to openly express pleasure at such capacity in their men showing that financial and resource capacity are masculine attributes of importance in the construction of romantic stability. The artist in *Paloma* insinuates that he could put up with his overseas lover in *Raaï*. *Raaï* is a low class habitation zone for the financially disadvantaged dwellers of Nairobi. In making this proposal to *Paloma*; a woman of more affluent orientation, the persona contends that true love traverses class limitations and thrives successfully as long as there is goodwill for love. Sometimes social class differences cause complicated outcomes with one of the lovers exploiting the partner’s status of financial vulnerability as can be seen in a number of songs. One of the songs is *Njeri Gaitū*, in which a girl from a lesser class is hooked into a romance by a rich man with a huge financial might from the category of the rich *Gīkūyū*. He owns money and capital resources such as expensive motor vehicles and his socialization space is the affluent establishments of the city of Nairobi such as the Carnivore where the rich of the city take refreshments and high class Disco entertainment from local and international artiste. The persona describes him in a stanza;

*Weee wanangiire wa múthĩnĩ, Waku agatuũka, rũgarũgia ya makanga, Kũrũa ũhandaga ũũũ ũkagethaa, Mũtemengeri ndũkanakũũrie ikũyohaa. X2*

You... you destroyed the child of the poor,
Your own child will become the play-toy of touts,
What you plant is what you will harvest,
You made your selection, don’t complain during the dressing.

*Njeri Gaitū* takes a naturalistic approach to attack the exploitation of the poor by the rich using the biblical precept of getting an equal measure of payment for the way you treat others. The capital baron in the story uses his economic might to deceive a child of the poor and in the world of the song, his punishment will come swiftly in the destruction of his own daughter who will ironically be ravaged romantically by touts. The song is making a statement that impunity begets natural justice and the rich must therefore exercise cultural sensitivity and remain within the dictates of common *Gīkūyũ* romance practice where a man takes responsibility of his romance mistakes by either marrying the girl or paying the cultural fines.

*Gīkūyũ* is a class society comprising of the rich and the poor and the character of modern *Gīkūyũ* romance is influenced by this factor in its construction. Eagleton (1996) describes social stratification as an element of the colonial experience resultant from capitalistic imperialism that led to the growth of economic imbalance, as well as social and material inequality. In *Gīkūyũ*, many aspects of romantic relationships because of the material components of romance related to economic status during the process of mate selection. Urbanization, formal education, rural-urban-migration, poverty and unemployment are important components of economic inequality that influence romance. The emergence of money economy brings in various challenges that put pressure on the individual due to upkeep issues and survival procedures. This factor is responsible for romantic estrangement outcomes, the rise of prostitution, HIV/AIDS, cultural erosion, reversal of gender roles, love-triangle complications and the possibility of migration abroad in search of greener pastures.

### 3. Technological Evolution and *Gīkūyũ* Romance

Technological advancement influences the structure of *Gīkūyũ* romance in various ways. Sometimes the effect is positive and other times it is negative. In some cases, technology promotes the relationship while at times it aids its destruction. For instance, in songs like, *Mũtũno Wa Ndege, Wendo Ūgũrũkũ, Njeri Gaitū, Number ya Chiirũ, Mobile* and *Amsterdam*, technology causes tragic romance. In others like *Gathoni, Ni Ngaatho, Paloma, My dear Kwaheri* and *Abidjan*, the romance is enriched.

The aeroplane is a modern mode of transport; the product of European technological invention also transported to Kenya by colonialistic design. The *Gīkūyũ* use the aeroplane to go abroad for business transactions or to look for greener pastures. Both ventures have an objective of making money for financial stability. In *My dear Kwaheri*, the persona tells his woman that she will rejoice at his return from overseas because she will be the first beneficiary of his promotion.

*Maithori maacro moothe ŕurũrũ maacoke kĩongo, Mũrũta ŕĩgũkorwo nĩ ŕãkena nĩ, Ndaheo madaraka My dear kwaheri.*

Return all those tears you are crying to your head,
For my dear you will rejoice when I get a promotion,
My dear kwaheri.
Promotion of the man in this case translates to financial stability in the relationship meaning that technology is one of the imported aspects that benefit the Gikuyu and therefore a vital component of post-coloniality. It is also important to note that the speaker in the song is a man of expertise, who is going abroad for more skills that may benefit the country in terms of economic growth. The production of such a song is writing back to the modern Gikuyu cautioning against negative immigration abroad by some Africans of weak patriotic affiliation who go abroad and totally get christened members of the new world, becoming citizens and using their energy and skills to build foreign countries as their mother country suffers deprivation of expertise. My dear Kwaheri condemns this practice of desertion as a kind of alienation and calls on the Gikuyu with international prospects to travel abroad, carry the relevant skills and commodities and return home like the persona in this song. Another man in Abidjan is also using the aeroplane to go abroad on business matters for financial reasons. In both cases the aeroplane is an agent of financial advantage for it enhances global links for the Gikuyu that promote economic growth at the family level.

Another instrument of advantage is the motor vehicle. The motor vehicle, like the aeroplane, is a product of European technology, too brought to Gikuyu by the colonial masters. It has also become an important component of Gikuyu transport within the country either as a private machine or as a public service vehicle (PSV). In Ni Ngaatho, the motor vehicle is a source of romantic satisfaction. The woman persona sings the husband for his acts of love such as hiring a luxurious motor vehicle (Mbiuki) to transport her to maternity, as local neighbours walk or use public transport (Matatū). This gesture gives a lot of satisfaction to the woman who in return appreciates openly in song. In Gathoni, the romance is nurtured using letter writing. The love letters are delivered by post office (another facility also introduced by the colonialist) using the motor vehicle for delivery to the designated post office. The letter in this song coordinates the dating process for the two lovers with mentions of place and time in the phrase; ‘Kamarū...Nī ngwenda...ūgoka April ikumi,” meaning, “Kamarū... I would like you to come on April 10th. She goes further to serve him with her contact address thus;

Watau kwandika marū njitagwo Sussy Gathoni,
Na ithandūkū ni 42004,...
Kamarū na ndākarege nīguo ngwathūre mūcū,
Kamarū...Nī ngwenda...ūgoka April ikūmi.

When you write the reply, my name is Sussy Gathoni,
And the post office box is 42004,
And Kamarū don’t decline so that I direct you to our home,
Kamarū oh Kamarū, I would like you to come on April 10th.

In this stanza, the girl love bird gives her details for the envelop address with accuracy to ensure that the great letter does not error in destination. The love date is on April 10th when in a private talk she promises to give him directions to her parents’ homestead. It is an important letter that will translate into Kamarū’s landmark visit to Gathoni’s home to meet her parents. This meeting is integral for it will mark legitimacy and introduce a crucial status in the romance that will culminate into solemnization of the relationship into a marital union. The letter and the post office facility are important components in the romantic journey of the lovers because they are agents of communication. Although more inventions like the mobile phone and the internet have enhanced the communication sector of modern Gikuyū, Gathoni remains a relevant historical record of the components of romantic structure. Elbow (1946) acknowledges that one of the reasons for creative writing is the recording of historical experiences for the sake of preservation and archiving or the ‘historical impulse.’ In this light, the song; Gathoni, preserves the rich history of the postcolonial era such as the essence of the post office and the love letter in the coordination of courtship through letter writing and dating procedures.

Many times, potential lovers meet in commuter and travel space where they engage in common conversation and get acquainted to each other to the extent of getting close either immediately or in the long run, the ultimate of which is romance endearment. Introductions, telephone numbers and other contact commodities are exchanged and later they become tools of access to each other by the parties. A number of flaws in the public service motor vehicles have for a long time enhanced the possibility of close body contact for potential lovers due to overcrowding and overloading; a situation that contributes to romantic inclinations as happens in Number ya Chiirū. The transport sector in Kenya has struggled with the control of public transport service providers especially the Matatū and recently the Boda taxi. The Boda Boda taxi is a mode of transport involving commercial hire of a bicycle or a motorcycle for travel service. The two modes of transport have for a long time curved a metnarrratic of road carnage and travel discomfort for clients with impunity commonly referred to as Matatūmadness. Matatu madness is characterized by overcrowding, un-roadworthy vehicles, speeding and irresponsible overtaking, negligence of traffic rules, immoral crew and incompetent drivers. It is the minister for Transport; the late Hon John Michuki who battles impunity on Kenyan roads by implementing the Government policy on the control of public transport in the year 2003. The Matatū code of conduct brings order on Kenyan roads and the entire industry undergoes a cultural evolution. As a result the implemented rules come to be called the famous Michuki rules. It is these rules that the persona refers to in Number ya Chiirū. Breaking them is the genesis of the short-lived romance that he remembers with nostalgia. He says that it was raining heavily and they break the famous Michuki rules by accommodating an extra passenger into the already filled up to capacity Matatū.

Kwari juma tūgithi Londiani...īī,
Mbura ikura, Ta īrīa ya Nuhū...īī,
Tūkivunja watho wa Michuki...īī
Mūirtū umwe akirwo anjikarīre...īī
It was a Saturday, as we travelled to Londiani,
It started raining heavily like that rain of Noah’s time,
We broke the great Michuki rules,
One young lady was told to sit on me.

The concept of the extra passenger is a commercial element characteristic of the Kenyan transport structure. Before the Michuki rules GikuyuMatatūcrew develops enterprise slogans to legitimize overloading such as “Kuoya Kuoya is my Policy” that means. “Pick it, pick it, is my policy.” The pronoun, ‘it’ refers to cash money, the proceeds collected from overloading. There are others employed as strategies to facilitate the overloading such as, “Nne Nne kama Orbit” a borrowed Kiswahili phrase that means, “Four four like Orbit tums,” that forces four people into a space of three passengers. Orbit tums are pieces of chewing gum whose packaging is made into rows of four. The gum is popular with Matatūstaff who use it together with groundnuts as an accompaniment for chewing “Miraa.” Miraa is a contentious crop whose leaves are chewed for relaxation by modern rich elder men who may only be interested in affluence, contribu-
ting to issues of road safety emanating from not only the motor vehicle but also the introduction of the motorcycle in the Kenyan transport arena. Motorcycle transport is marred with irregularities and illegalities inclusive of accident also alluding to the authorities to regulate and monitor the sector so that it can be an agent of replenishing the transport sector without causing threat to social welfare.

The motor vehicle is further mentioned in a number of other songs like Na Prado, ngatwa maicca ma igūrū, in the song; that means, “Oh… I used to be carried in a Prado, in a Prado and taken to high life.” It is this high life experience that is derived from the Gikuyūword “Gūcoka” that means ‘to return.” So Gūcokio is a derogatory label for a returnee woman who arrives in her father’s homestead carrying the baggage of children from another home. The song cautions young girls to be cautious of modern rich elder men who may only be interested in romantic favours without any moral responsibility of the outcomes. The role of the electronic media in the construction of modern Gikuyūromance has also been brought out in the songs. The woman Wairuri in the song; Wairuri, receives the news that her man is wedding Lucy Karīmi through electronic media. The wedding advertisement is made on radio, news and television and is also the advertisement culture of modern Gikuyū.

Tūkihariria ēhiki, na tūgiitangathithia radio-int,
Ngathithi-int nginya televiceni.

Who knows the number of Chiirū...
And the one she gave me got lost,
Who knows the number of Chiirū? x2

The loss of Chiirū’s number is the motorcycle accident that occurs in the rain because of the bad roads. The song therefore cautions the ministry of public works to balance the distribution of infrastructural funding and engage foresight bodies or authorities of credibility to ensure rural road network is established for not only romantic prosperity but also the growth of rural economies. In this case, the song is speaking back to the governance structure of modern Kenya on the essence of rural transport and matters of accessibility as a prerequisite to development and stability. The motorcycle accident also alludes to issues of road safety emanating from not only the motor vehicle but also the introduction of the motorcycle in the Kenyan transport arena. Motorcycle transport is marred with irregularities and illegalities inclusive of absent control systems on cyclist qualifications, insurance facilities, maintenance of the motor, speeding and overloading leading to a multiplication of problems such as maimings and death. Complications of this nature are expensive in light of financial strains on the individual, the family and the state. Reading Number ya Chiirū carefully highlights the underlying calling to the authorities to regulate and monitor the Boda Boda sector so that it can be an agent of replenishing the transport sector without causing threat to social welfare.

The concept of the extra passenger is a commercial element characteristic of the Kenyan transport structure.
Arī kwao Karatina akīgūa na Kameme,  
Kīnuthia nī areka uhīki na Lucy Karimi.  

My wedding was in the month of July,  
And my Wairūrī had been discharged in the month of May,  
At her home in Karatina, she heard over the radio,  
Kīnuthia is doing a wedding with Lucy Karimi.  

This publicity of the wedding creates a complication because Wairūrī travels to the venue with precision and confronts the clergyman. Out of this confrontation, a dual wedding occurs and the society is taught a salutary lesson that polygamy cannot be wished away or dismissed with the simplicity which Christianity prescribes. It is therefore up to the Gikūyū to devise methods of incorporation of polygamy into modern Gikūyū Christianity. It is this news that gets Wairūrī to the wedding venue right on time to find the vows almost underway. Her arrival is crucial because she averts the impending exclusion and she too gets married. Kīnuthia weds both women and becomes a modern polygamous Christian. This occurrence has been facilitated by the electronic channels of communication used in contemporary Kenya. The song therefore promotes the need to embrace technological growth in modern Gikūyū.  

Advancement in technology promotes the process of globalization in the contemporary Gikūyū. Kīmanī wa Turacco in Paloma; depicts fictitious romance possibility in which lovers may fall in love with media models. The setting is in Kenya and far away Mexico. The subject of infatuation is a media model starring in a Mexican soap opera.  

Wendo ūmaga kūraihu īndī īhana ta kīroto,  
Ūngikūungirā ngoro-inī īhanaga ta wahiūgūya,  
Ūkanjia kā admīre, mūndū ni thī cīa kūraihu,  
Ūkaimagine e waku. Na ūmuonaga TV-inī.  

Love comes from far, and also it is like a dream,  
When it fills your heart you become like a zombie,  
Then you start admiring people in land far away,  
And you fantasize that she is yours, yet you see her on Tv.  

The growth of television technology has linked the world into one small interaction unit in the process of globalization. The fictional romance described in Paloma is a fantasy developed from admiration of media models far away from reach. This fantasy is a literary possibility in the creative process. Literary artists have always constructed romance fantasy stories with a moral lesson in local oral tradition. Kīmanī may have borrowed the concept of fantasy from the European oral tradition in the story of Cinderella and the African oral narrative of romantic fantasy. In Cinderella, an unfortunate girl of poverty travails a life of humiliation from her rich peers but destiny takes her to fortune and she marries the prince, becoming rich instantly. He may also have borrowed it from the African oral tradition in which the African woman beauty gets rescued by a young handsome man who often outsmarts the ogre and marries the girl. Their romance is often described as a living 'happily ever after' experience in the marriage institution. The persona in Paloma dreams of possibility of a similar romance outcome with a model so far away abroad within the provisions of dream and fantasy. Paloma therefore reveals the achievements of technological evolution and the process of globalization. Other agents of technological growth mentioned in the song include the airplane and the mobile phone. The two are instruments of modern communication systems that facilitate the linking of regions across the oceans of the world. In Paloma, Kīmanī says he will look for air ticket to travel to Mexico to see Paloma and confront his romantic opponents. He also mentions the mobile telephone; a gadget that enables Emilia to remain close to Paloma.  

Na ūmene nī ta ugudeauxī, nyonaga ąkahūra thimū,  
Ngcīcīrī īrāhūra yakwa, ngānjīwa gweθa networki,  
O rīmwe ngariirikan, atī ndūrī number yakwa,  
Emiliano ūūi akamwiowo, ngakunjana ngūndū tūrūe.  

And I tell you it is like insanity, I see you telephoning someone,  
Then I think you are calling my phone, and I start looking for network,  
Suddenly I realize that you do not have my number,  
Then Emiliano picks the call, and I fasten my fists,  
In readiness to fight him.  

Further he states that it is on television that he admires Paloma for her beauty. The song is therefore a narrative of the relationship between technology and romantic attachment. Technology is an agent of building romantic relationships. It provides various facilities of communication in which emotions are expressed in print or spoken forms. For example from Gathoni to Paloma, letter writing has evolved to the short text message phenomenon using the mobile phone and the email text in the internet. In the world of Gathoni (1970s to the early 2000) spoken exchange is by the post office call box using the landline telephone channel before the introduction of the mobile phone in Gikūyū. The latter-day category of lovers are beneficiaries of the mobile phone. The song Paloma therefore depicts the role of technology in the development of romance starting from locating a lover to communicating with her as well as coordinating the dating programme. Technology is presented in Paloma as a progressive aspect of postcolonial Gikūyū that enhances the process of globalization.
On the other hand, technology contributes to the occurrence of tragic romance. Mobile by John De Mathew highlights how the mobile phone contributes to the occurrence of domestic conflict. The married couple in the song is in conflict over the use of the man’s mobile phone. The woman’s suspicion keeps a spirited struggle to scroll through her husband’s phone everyday scrutinizing how many calls he has made or received from women. The man says that they quarrel everyday due to her enquiries on, ‘who is this who had called you? What were you saying to one another?’ This is shown in the refrain;

\[ \text{Ni kiti ecarragia phoni book-ini ya thimu yakwa?} \\
\text{Tondu oro mithenya nonginya tungenanie...} \\
\text{Muciti watuukiire tari igoti-ini ni maciira,} \\
\text{Ukinijuria auyi ukahurite thimu mwirana aga ati?} \]

What do you look for in the phone book of my phone? 
Because every day we must quarrel
The home has become like a courthouse because of cases
As you demand that I explain
What this caller and that one discusses with me.

In this case the mobile phone is the cause of the constant quarrels. There are devastating consequences of the tracking system in which a woman keeps trailing the calling patterns of her husband. At one point the man explains to her that one of the women in the call log is a Nyeri lawyer, his official legal officer who represents him in the business dispute suit over the Nyeri house. The mobile phone in this story is negatively affecting the man’s business network because of the tensions it is causing him at the family level.

The growth of technology has brought about new inventions such as the motor vehicle that replenishes romantic relationships as well as complicate them in different ways such as contributing to domestic strife and tragic romance. Other inventions that cause romantic strife include the aeroplane that causes peril through plane crash death or by facilitating estrangement of couples, the mobile phone and the media (print and electronic).

4. Conclusion

The study has established that the postcolonial economic ideology contributes to a large extent to the construction of Gikuyu romance. There are various economic factors that influence, affect and complicate Gikuyu romance. They include the growth of capitalistic money economy, education and unemployment, social class differences, the diaspora experience, urbanization and the culture of prostitution. The songs analysed to get this data are; Gathoni, Momo, Mama Kiwinya, Wendo Uguruki, Tuirio Twega, Njeri Gaiti, Waari Mihonoki, Nt Gruite, Date ya Mico, Irene wa Teta, Mutino wa Ndige, Nyamba Utarihaga and Amsterdam.

The growth of technology has also been found to contribute to the construction of the romance. Technological evolution includes advancement in communication modes such as the electronic media in the television, the mobile phone, the computer and the internet. This gadgetry has reduced the world into a global village where communication is enhanced with a network of sophisticated airwaves for message delivery. This enhancement of communication is an agent of coordination of romantic activities such as dating and expression of romantic messages. The songs that have been analysed to provide data on this factor are; Paloma, Number ya Chiiru, Mobile, Gathoni, Amsterdam, Mutino wa Ndige, Abidjan, Nt Ngaatho, Wairuru, Wendo Uguruki, Njeri Gaiti, My Dear Kwaheri and Wainaina. This analysis reveals that there are a myriad of postcolonial economic factors underlying the construction of postcolonial Gikuyu romance.

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