



Issue no: 1 | Vol no: 5 | September 2023: 258-267

## Strategies used by youth presenters in local entertainment programmes to create identities in Kenyan media

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### Article History

Received: 2023-07-10

Accepted: 2023-09-13

Published: 2023-09-22

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### Cite this article in APA

Nyongesa, K. N., Bartoo, P., & Khaemba, J. (2023). Strategies used by youth presenters in local entertainment programmes to create identities in Kenyan media. *Editon consortium journal of literature and linguistics*, 5(1), 258-267. <https://doi.org/10.51317/ecjlls.v5i1.416>

### Abstract

The study sought to establish how youth presenters on local entertainment programmes in Kenyan media use language to create identities among themselves and their viewers. While media personalities carry on their social interactions, the viewers and listeners are using the media as an active component of the construction of their own interactions and identities. The study set out to establish how the youth presenters on local entertainment programmes use language to create identities among their viewers and listeners. Using observation and recording as the main tools of data collection, a corpus of four programmes (two radio programmes and two TV programmes) were purposively sampled, observed by the researcher, transcribed, coded, and then thematically analysed. Guided by Wodak's Discourse Historical Approach and Myers-Scotton's Matrix Language Frame theory that provided the framework for analysis, the study adopted a descriptive research design. The research design provided insights into the characteristics of youth language that indicated identity creation in the programmes under study. The findings of this study revealed that some of the features of youth language that are used to create identity are code-mixing, code-switching, Shembeteng, slang, borrowing, Sheng and short forms, which are also the hallmarks of youth language. The findings of the study contribute to new knowledge in terms of language evolution among the youth.

**Key words:** Entertainment programmes, identities, insights, strategies, viewers and youthful presenters.



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## INTRODUCTION

Prior to 1992, the media was largely controlled by the government. Following the liberalisation of the press after the 1992 multiparty elections, the country developed a vibrant and diverse mass media sector. As an information disseminating tool, the media has a great influence on its citizens (Mauka, 2011). This is evident with the vibrant entertainment programmes aired on television and the multiple radio stations. The liberalisation of the press has also seen most youth programmes air their content in Sheng and other colloquial forms of language, and a case in point is the drive show hosted by Mbusi and Lion on Radio Jambo. While media practitioners carry on their social interactions as a spectacle for the consumption of the reader and viewer, those readers and viewers are using the media as an active component in the construction of their own social interactions and identities.

The entertainment programmes aired on local television and radio stations in Kenya craft their content to suit the youth. Their most important asset is the language varieties used, which are meant to identify with the youth. Culture, identity, and language may be inextricable from each other; all create identity or, at least, important aspects of identity. But language not only creates the contours of identity, it may also set up conditions for other kinds of inclusion, belonging and not belonging, success or failure (Rovira, 2008).

Cameron (2001) talks about identity as something that is not fixed but something people are always constructing and expressing through discourse. Cameron adds that language is among the social practices through which people assert their identities, who they are and who they take themselves to be and distinguish themselves from others. In the local entertainment programmes aired on the Kenyan media, room is not usually given to the viewers and listeners to comment on the language of the particular programmes; rather, the viewers are given an opportunity to contribute towards the already picked topics for discussion. The presenters use language varieties that appeal to the youth, which employ code-mixing and code-switching, Sheng, Short forms and distorted vocabulary. Kerswill (2013) posits that a major strand of youth research

concentrates on new urban ways of speaking as markers of identity, which are seen primarily as registers or styles reflecting young peoples' particular communicative choices. Kerswill further reports that these urban ways of speaking bring an aspect of non-conformity within youth language as most youth language is full of slang, distorted vocabulary, local and foreign accents and borrowing from other languages. KTN's Str8up Live, Switch TV's Switchboard and Radio Jambo's Drive show echo to a larger extent Kerswill's sentiments as slang, distorted vocabulary, foreign accents and borrowing from other local languages are grandly present.

In the TV programmes Str8up on KTN and Switchboard on Switch TV, the presenters largely use a variety of languages common among the youth with the aim of creating identity and drawing the youth to the programme. KTN has a presenter, guests on set and a disk jockey. The presenter switches between the varieties of languages to suit each guest; some guests prefer English, some prefer Sheng, and some just mix various varieties, which is the most outstanding quality of youth language.

Switchboard has two presenters and a disk jockey. The presenters take turns asking the invited guests some questions while the resident DJ plays the latest music. The language varieties on the programme include Sheng, code-switching and borrowing from other languages. Ghetto radio and radio Jambo both have presenters and a DJ who plays the music. The most notable thing about the two radio stations is that the presenters use Sheng most of the time, and thus, the two radio programmes attract the youth.

The presenters employ language creatively to accommodate the youth so that they feel part of the programme and appreciate what is being presented. By using the various language varieties in mainstream media, the presenters make the young viewers feel at home and identify with the programme. This paper, therefore, analyses the television programmes Str8up Live on KTN, Switchboard on Switch TV, and radio programmes DJ Bling and Bonoko on Ghetto radio and Mbusi and Lion on radio Jambo so as to find out how the youth

presenters on local entertainment programmes use language to create identities among themselves and their viewers and listeners.

### LITERATURE REVIEW

Language is not only important for communication but also as a marker of identity capable of binding and dividing groups. Youth across the world are known to use language to assert identity and solidarity with their peers. This is because they use slang and are fond of new language innovations which are used to differentiate them from others. Cameron (2001) purports that language use is among the social practices through which people assert their identities, who they are and who they take themselves to be and distinguish themselves from others.

Therefore, language seems to have two basic functions; it is an instrument of communication, but it also constitutes a means of asserting one's distinctiveness from others. These are the reasons why the youths are attracted to entertainment programmes both on TV and radio. These enable them to share the identity of being youths. A common language may be the appropriate vehicle for expressing the unique character of a social group and encouraging common socialites on the basis of a common identity (Dieckhoff, 2004). If you sit next to a group of young people discussing their own issues in most urban areas, they may change their speech to casual language or slang that is unique to them to signal the fact that you are not supposed to be listening to what they are talking about. The presenters in the selected programmes deliberately pick a language that favours the youth, and this is bound to leave out people who may not understand the language varieties used.

Several groups, such as merchants, religious groups, youths, policemen, doctors, lawyers and ethnic groups, use language to identify themselves, but the most unique group among them is the youth. Youth language, just like their mode of dressing, is casual, different, playful and interesting, and this is replicated on Str8up and Switchboard as the presenters use catchy language to attract the youth and identify with them. Androutsopoulos (2003) purports that virtually all studies of youth language

draw on the notion of identity in order to explain sociolinguistics differentially; an expressive and playful use of language has been claimed to be the hallmark of adolescence.

Bailey (2000b) shows that among Dominican Americans he studied in North East USA, the key to the construction of their identity was language, but it was not a straightforward process. Dominicans could, at times, speak African American Vernacular English to align with African Americans, and at times, they spoke Dominican Spanish as a strategy to contest Black/White dichotomisation and to reject those who would view them as African Americans. Bailey's study has similarities with the current study, as language is the key to the construction of identity in all the programmes under study.

Jaffe (1999) discusses how the French dominant ideology has helped create mixed ideologies. There are Corsicans who want to identify with Corsican because of who they are, but there are also young people who do not live on Corsican Island and, therefore, do identify with French. Jaffe also shows how the school influences young people to abandon their Corsican language and instead embrace French for a better career and future. In the current study, the youth chose to watch the programmes because of the language varieties used, which are the hallmark of youths as most of them have Sheng and distorted vocabulary.

In his study on Sheng and its development in Kenya, Ogechi (2005) found out that Sheng originated in the less affluent areas of Eastlands in Nairobi in the 1960s, and initially, it served twin roles of enabling communication between multi-ethnic and acting as a secret code for the youth who sought to communicate in a way that excluded adults. He further adds that currently, Sheng has spread from East lands to other parts of the city and other urban centres in the country, though in differing varieties. It has also become increasingly popular in the media, with some radio stations in Kenya broadcasting purely in it. The issue of identity among the youth is dynamic as the youth continuously

come up with new language innovations with the aim of being unique. Thus, the studies above have shed light on how identity is maintained among the youth, and the information guided the researcher in understanding how the TV and radio presenters in the programmes under study use language to create identity among their viewers and listeners.

## METHODOLOGY

The discursive practices in the selected programmes of Str8up Live on KTN, Switchboard on Switch TV, DJ Bling and Bonoko on Ghetto radio, and Mbusi and Lion on Radio Jambo are best analysed qualitatively. Therefore, the study adopted a descriptive research design. The descriptive research design's objective is to describe the characteristics of a certain individual or group (Kothari, 2004). The target population was entertainment programmes aired on KTN, Switch TV, Radio Jambo and Ghetto Radio in the year 2019 and beyond and a sample of four programmes, namely Str8up Live on KTN, Switchboard on Switch TV, Mbusi and Lion on Radio Jambo and DJ Bling and Bonoko on Ghetto Radio. The sampling procedure was purposive sampling. This allows the researchers to use their judgment to select a sample they believe, based on prior information, would yield results favourable to the objectives of the study (Fraenkel et al., 2012).

## RESULTS AND DISCUSSIONS

Through language, young people, in particular, try to express their identity. As a matter of fact, a linguistic variation, which is the co-existence of several ways to express a message with the same referential context, is commonly used by teenagers. Since identity is formed by self and others, language can be perceived as an act of identity (Nortier, 2018).

In order to show belonging to a certain group, teenagers are innovative in terms of language. Teenagers, therefore, borrow words from other languages, mix them with their own mother tongue,

create new words and adapt the linguistic rules of a standard language.

These programmes, namely Switchboard, Str8up Live, Mbusi and Lion and Bonoko and DJ Bling, all target young people, including teenagers. The presenters themselves, being young, use language in a way that shows or fosters identity. To make their viewers inclined to the show, they use code-mixing, code-switching and borrowing from other languages in order to create identity.

Youths across the world are known to use language to assert identity and solidarity with their peers. This is because they use slang and are fond of new language innovations which are used to differentiate them from others. Cameron (2001) purports that language use is among the social practices through which people assert their identities, who they are and who they take themselves to be and distinguish themselves from others.

Since languages symbolise identity, people are also categorised by other people according to the languages they speak. Languages and varieties of languages (subtle variations or major differences in pronunciation and grammar) are ways of expressing and recognising the many social identities people have (Byram, 2006).

Variations in language are the hallmark of young people's language. In Switchboard (Switch TV), Str8up Live (KTN), Mbusi and Lion (Radio Jambo) and DJ Bling Bonoko (Ghetto Radio), the presenters use a variety of languages to signify identity. Across the four programmes, the study recognised code-mixing, borrowing from other languages, use of Sheng, slang and new language innovations as some of the ways in which the youths create identities amongst themselves.

Since identity is formed by self and others, language can be perceived as an "act of identity" (Lepage & Tabouret, 1985). For instance, the same variant can be used differently depending on the context and what the speaker wants to share about himself or herself. In order to show belonging to a certain group, teenagers are innovative in terms of language. More often, they borrow words from other



languages, mix them with their own mother tongues, create new words, adopt the linguistic rules of a standard language and so on as they investigate the many possibilities that a standard language has to offer and create their own identity thus differentiate themselves from other people and groups. Supported by Lepage and Tabouret (1985), the study found the following linguistic variations: Borrowing, new language innovations, Sheng, slang, code-mixing and short forms.

### Borrowing

Borrowing was found in three out of the four programmes, namely Switchboard (Switch TV), Str8up Live (KTN) and DJ Bling and Bonoko on Ghetto Radio.

#### Excerpt (1) Switchboard

**Musyoka:** *Niaje? niaje?*

**Kirinyaga:** *Musyoks!*

**Weke:** *Uko poa?*

**Musyoka:** *Kabisa kabisa*

**Weke:** *Wagwan!*

“Wagwan” is a lexical term borrowed from the Jamaican Patois. It is quite common among the youth and in most programmes targeting the youth, and it means “hey.”

#### Excerpt (2) Str8up Live

**KRG:** *Big up on yourself one more time, and KRG fans at home, big up on yourself, DJ Lyta, “awolan” Bundocks gang!*

“Awolan” is a word borrowed from the Jamaican patois and used to mean okay, or someone is concurring with the speaker and other times, it can be used to mean “hello.”

#### Excerpt (3)

**KRG:** *Yah! Man!*

In excerpt (3) above, the phrase “yah man” is mostly used to mean that someone concurs with the speaker, and just like in excerpt (2), the phrase is borrowed from Jamaican patois.

#### Excerpt (4)

**Abu:** *Eeeh sasa?*

**Bonoko:** *Eeeeh Wagwan!*

Wagwan is a lexeme borrowed from the Jamaican Patois, and it means “hello” or “how are you?”

#### Excerpt (5)

**Bonoko:** *Awolan Shatta! Big up kila mtu mwenye amekua locked!*

Similar to “wagwan”, we have “awolan shatta”, also from the Jamaican patois, and mostly it is a phrase used to conclude conversations.

### New Language Innovations

#### Excerpt (1)

**Abu:** *Hebu iambie*

**Bonoko:** *Na mimi nikikunywa, wacha kuniambia niongee kizungu mingi, **unabombotowo!***

The word in bold in the excerpt (1) above is Shembeteng. Shembeteng is a new language innovation that first appeared in the year 2019 with the new version of the Genge music called Gengetone (Kasuku, 2019). Shembeteng is founded on the vowels “mbata”, “mbete” “mbiti”, “mboto”, and “mbutu”, which are infused into English or Kiswahili words that are truncated and re-joined to form the desired variant.

In his study on Sheng and its development in Kenya, Ogechi (2005) found out that Sheng originated in Nairobi in the 1960s and initially served twin roles of enabling communication between multi-ethnic youth and acting as a secret code for the youth who sought to communicate in a way that excluded adults (Ogechi, 2005). Over the years, however, Sheng has spread across the country and even in the upcountry, and many people can now understand Sheng, thereby making Sheng lose its secrecy; now the youth innovate and create new varieties like *Shembeteng* to exclude those who should not be listening to their talks.

*Shembeteng*, therefore, is an urban innovation with the base languages being Sheng and Kiswahili. In excerpt (1) above, the lexical “**unabombotowo**” is formed from Sheng “**unabo**”, which was created from English “being a bore”, then Kiswahili morphology was applied in the first syllable “una” to form “**unabo**”, meaning you are boring. So, to make the word *Shembeteng*, one of *Shembeteng*’s vowels, “**mboto**” is incorporated to form “**unabombotowo**”.

#### Excerpt (2)

**Abu:** Last week kuna mbogi ya *magalefrens* walipatikana na makarao, walishikwa juu ya kupiga watu mchele kwa *bukla*.

“*Magalefrens*” is innovated and created from the English word “girlfriends”.

“*Bukla*” is reverse Sheng from “*Klabu*” meaning a club. The reversed Sheng is well referred to as metathesis, according to Mazrui (1995:171).

### Excerpt (3)

**Bonoko:** watu wasare *madre*.

*Madre* is created from “drugs.” So, the word “*madre*” has morphemes from English and Kiswahili. “*Ma*” is a plural marker in Kiswahili, “*dre*” is borrowed from English “drugs” and shortened, and the two morphemes form “*madre*.”

### Excerpt (4)

**Bonoko:** Na si fiti pia ka mwanaume usiende kusema zile pesa ukonazo kwa ma account na mifuko na saiyo umekunywa chupa mbili na unaona huyo *galdem* hajakula.

“*Galdem*” is innovated from the word “girl.” The last part, “*dem*”, is a suffix borrowed from the Jamaican Patois and is usually added at the end of most words, as in the case of “awodem.”

### Short Forms

One of the other ways in which the youth create identity is by the use of short forms.

#### Switchboard on Switch TV

##### Excerpt (1)

**Weke:** Mambo vipi *bro*? umeskia hio *intro*?

“Intro” is a short form for “introduction.”

##### Excerpt (2)

**Olik:** I usually don’t go to a lot of interviews *coz* I’m behind the scenes.

“Coz” is the short form for “because.”

##### Excerpt (3)

**Kirinyaga:** They’re *tryna* see how they can penetrate.

“Tryna” stands for “trying to see.”

#### Str8up Live on KTN.

##### Excerpt (4)

**KRG:** Aaah wanapumzika *coz* usiku wako place ingine tofauti.

As in excerpt (4) above, “coz” stands for “because”

##### Excerpt (5)

**KRG:** You know how much you *wanna* achieve in life.

The short form “wanna” means “want to.”

#### Radio Jambo- Mbusi na Lion

##### Excerpt (6)

**Caller:** Eeeh *nko shagz*

“Nko shagz” is the short form of “niko ushago”, which in Sheng means “I’m in upcountry.”

##### Excerpt (7)

**Caller:** Eeeh nimeshuku *ivo*.

In Kiswahili, “hivyo” means “that way”, but in the programme by Mbusi and Lion, they simply say “ivo.”

#### Ghetto Radio- Dj Bling and Bonoko

##### Excerpt (8)

**Bonoko:** By the way *si* fiti kueleka watu mchele.

In excerpt (8), “si” is the short form of the Kiswahili word “sio”, meaning “not.”

##### Excerpt (9)

**Izo:** So, mbona unapenda raggae na hauna dreadi?

The short form in excerpt (8) is “dreadi”, which means “dreadlocks.”

### Sheng

Sheng, which originated in Nairobi’s Eastland in the 1960s, was first used as a secret code among the youth, but then, over the years, Sheng has spread from Eastlands to other parts of the city and centres in the country, though in differing varieties. Sheng has also become increasingly popular in the media, with some radio stations broadcasting purely in it.

In all the four programmes of this study, Switchboard (Switch TV), Str8up Live (KTN), Mbusi and Lion (Radio Jambo) and Bonoko and DJ Bling (Ghetto Radio), Sheng is one of the dominant varieties of language used by the presenters and the guests on set alike. The following tables show Sheng words and their meaning from the four programmes.

**Table 1: (Switchboard)**

Sheng word	Meaning
Unabamba	You are interesting
Maze	Meaning concurring with someone
Noma	Difficult situation/great
Wasee	People
Madem	Young ladies
Nduthi	Motorbike

Table 1 above shows the Sheng words used on the programme Switchboard on Switch TV, and what is striking is the recurrence of the Sheng words “wasee” and “madem”, which have been used quite a lot. They mean “people” and “young ladies” respectively.

**Table 2: (Str8up Live)**

Sheng words	Meaning
Wasee	People
Ngoma	Music
Manzee	To concur with someone

Table 2 above indicates the programme with the fewest number of Sheng words, and that is Str8up on KTN. The presenter, Chero, mixed English and Kiswahili, which she spoke very eloquently but used very few Sheng words, preferring English Slang instead.

**Table 3: (Radio Jambo)**

Sheng words	Meaning
Warasta	Reggae lovers
Shagz	Upcountry
Chwani	Fifty shillings
Nduthi	Motorbike
Ocha	Upcountry

Table 3 above showcases Sheng words used on the “*Drive in Show*” on radio Jambo hosted by the presenters Mbusi and Lion. Radio Jambo is one of the radio stations where most of the content is aired in Sheng, where the matrix language is usually Kiswahili. Striking in Table 3 is that the word “upcountry” can be referred to using three different Sheng words, for instance “, ocha”, “Shagz”, and “Ushago.”

**Table 4: (Ghetto Radio)**

Sheng words	Meaning
Nakuchapia	I tell you
Radar	Being alert
Awodem	Jamaican patois
Muguka	Local stimulant
Githunguu	Hurt
Mbogi	Group

Wagwan	Hi
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In Table 4 above, we have Sheng words from Ghetto Radio. In the study, Ghetto radio registered the highest number of Sheng words. Some of the Sheng

### Slang

Partridge (1970) mentions that slang is an informal language used by various groups in certain situations (p. 5). According to Ebbble (1996), slang is a constantly shifting set of colloquial terms and phrases used by speakers to build or maintain social identity or cohesiveness within a group or with a societal fashion trend at large (p.11).

In the programmes Switchboard and Str8up Live, the matrix language is English. Myers-Scotton (1993) purports that ML is the language which supplies more morphemes in a discourse of a minimum of two sentences. In Radio Jambo and Ghetto Radio, their matrix language is Kiswahili. So, it is Switchboard and Str8up Live that incorporate more slang words in English.

There are two categories that make a word to be identified as slang: newly interpreted words and newly created words. Newly interpreted is when the word exists and already has a meaning in standard language, while newly created slang applies to a word which does not exist in the standard language before. Most of the words that were obtained from the study in Switchboard and Str8up Live are newly interpreted as they already exist, albeit with different meanings. See excerpts below;

#### Except (1)

words are borrowings from the Jamaican Patois, which have found use in Sheng, like “awodem” and “wagwan”, meaning “hello” or “hi.”

**Olik:** *Is it a banging song?*

The word “banging” from Switchboard on Switch TV, as in “Is it a banging song”, means in Standard English “to hit something in a way that makes a loud noise.” But in slang, it means excellent, brilliant, very exciting or attractive. So, “Is it a banging song?” means that it is an interesting song that can actually sell.

#### Excerpt (2) Str8up Live (KTN)

**Chero:** *Eeeeish, I love that KRG; you know you are that guy, you are always very focused....*

Another slang word that was quite common in Str8up Live and Switchboard is the word “guy”, which means a man or anybody.

#### Excerpt (3) Switchboard (Switch TV)

**Olik:** What the taxi “guys” are going through right now.

The word “guy” is an informal reference to a man, a boy or anybody. The use of common slang words is an indication of identity. This is supported by Moore (2004), who asserts that the way people use a variety of languages leads to their social identity identification. This illustrates excerpts (2) and (3) above.

The tables below indicate more slang words from Str8up Live, Switchboard and Ghetto Radio.

**Table 5: Switchboard (Switch TV)**

Slang usage	Meaning
We have a <b>guy</b> who started as a photographer.	A man or a boy
There are people who want crazy <b>stuff</b> .	Things
They are <b>tryna</b> see how they can penetrate.	Trying to

Table 5 indicates the use of slang on Switchboard on Switch TV. The table also shows the use of the words “guy”, “stuff”, and “tryna” in context.

**Table 6: Str8up Live (KTN)**

Slang Usage	Meaning
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KRG: <b>Yoh</b> , whoever is listening to me, my kids!	Hey
KRG: Big up, Big up!	Appreciation

In Table 6, the words “yoh” and “big up” mean “hey” and “appreciation”, respectively. The two

words have been used repeatedly on Str8up by the presenter, Chero.

**Table 7: Ghetto radio**

Slang usage	Meaning
DJ Bling ukimush up iyo tune nataka urecord kavideo	Make the place lively.

The dominant language on Ghetto radio is Sheng. This explains the dismal number of slang words. “Kumushup” means to blend several things and come up with something great, always used in reference to music.

### Code-Mixing

Most speakers are fluent in several varieties of any language they speak. Bilingualism and even multilingualism are the norm for many people throughout the world rather than monolingualism. People, then, are usually required to select a particular code whenever they choose to speak, and they may also decide to switch to another or to mix codes even within sometimes very short utterances and thereby create a new code in a process known as code-switching. Nortier (2018:6) notes that in order to show belonging to a certain group, teenagers are innovative in terms of language; they borrow words from other languages, mix them with their own mother tongue, create new words and adopt the linguistic rules of the standard. The following excerpts show code-mixing across all the programmes in this study.

#### Excerpt (1) Word Level (Switchboard)

**Musyoka:** *Walicrop Anyang’ Nyong’o kwa hiyo photo.* They cropped Anyang’ Nyong’o on that photo.

In excerpt (1), the matrix language is Kiswahili, and the embedded language is English. The code-mixing is in the word “walicrop”, which has Kiswahili morpheme “wali” and the English word “crop.” The word means “they cropped.”

#### Excerpt (2) Sentence Level (Switchboard)

**Olik:** *I’m the one behind the camera so sipendagi kuja mbele ya camera.*

In excerpt (2), the matrix language is English, and the embedded language is Kiswahili.

### Str8up Live- KTN

#### Excerpt (3) Word Level

**Chero:** *I think your music **ungeblend** to poa with this event.*

#### Excerpt (3) Sentence Level

**Chero:** *Wow! That was really amazing, wee ni ule msee, lakini gari haijaingia ndani ya studio.*

### Mbusi na Lion – Radio Jambo

#### Excerpt (4) Word Level

**Lion:** *Wewe **unameditate** saa ngapi asubuhi?*

In excerpt (4), the word “unameditate” is a mixture of Kiswahili and English, meaning “when do you meditate?”

#### Excerpt (5) Sentence Level

**Lion:** *Halafu jioni bado meditation?*

Here, there is the mixing of Kiswahili and English, where Kiswahili is the matrix language while English is the embedded language.

### Bonoko and DJ Bling- Ghetto Radio

#### Excerpt (6) Word Level

**Bonoko:** *Nilikua **napark** magari kwa street.*

The code-mixing is in the word “napark”, which has the pronoun “na”, meaning “I”, and the English word “park”. The word means “I park.”

#### Excerpt (7) Sentence Level

**Abu:** *Last week kuna mbogi ya magalefrens walipatikana na makarao...*

The matrix language in excerpt (7) above is Kiswahili, then the embedded languages are Sheng and English. The sentence means, “There

is a group of girlfriends who were arrested by the police.”

## CONCLUSIONS AND RECOMMENDATIONS

**Conclusion:** From the findings of this study, the media is a powerful tool in helping the creation of identity by young people. The presenters in local entertainment programmes craft their content well to suit their biggest clientele, which is the youth. The language of the youths being as dynamic as it is, there is always a gap in knowledge as the language of the youths keeps on changing and re-inventing

itself. Language is a tool for identity. The presenters in the four programmes under study used language coupled with Sheng, code-mixing, code-switching, Shembeteng and slang. This unique use of language by the presenters of the programmes creates identities among the presenters and their viewers and listeners as well.

**Recommendation:** This paper recommends a study on emerging slang among the youths from East Africa (Uganda, Tanzania and Kenya).

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