

POETIC MEANING IMPLIED IN SUPRASEGMENTAL FEATURES IN SELECTED SEGMENTS OF THE SONG “GONGO LA MBOTO” BY DIAMOND PLATNUMZ AND MRISHO MPOTO

Kanyi Thiong'o¹; *David Barasa²

University of Nairobi¹

Masinde Muliro University of Science and Technology²

Emails: kanyi76@gmail.com, davidbarasa@mmust.ac.ke

ABSTRACT

This paper employs Deconstruction and Relevance theories to read literary meanings in the song “Gongo la Mboto” by Diamond Platnumz and Mrisho Mpoto. The paper focuses on suprasegmental features that mark the artistes’ voice. This is because the style of singing and manner of articulation in songs and performance of oral poetry significantly shapes the meaning conveyed by the artiste in Bongo music. The analysis involves application of four basic steps; identification of the message, examination of how voice production techniques are applied during song production to shape the intended meaning, application of the theories to deduce implied meanings in the song, and finally explication of the literary value the song encompasses at audio level. This analysis responds to the growing concern to transcend literary criticism of songs as literary genres beyond the basic surface meaning. To focus on the meanings, the sound and melody determines the interpretation of the lyrics. This is a current trend which takes the advancement in media technology to define new vistas of criticism of literary meaning resulting from technologizing production and mediation of songs as literary discourses. Traditionally literary criticism of songs has tended to focus on the message conveyed in the lyrics with little attention to the sound and the effect it has on literary meaning.

Keywords: Deconstruction, Suprasegmentals, Compression, Reverb, Equalization

INTRODUCTION

Suprasegmentals can be understood as features of language that do not exist in the form of units or segments of sound, that are heard in form of degrees or variations in loudness, speed of movement, and regularity of occurrence (Indangasi, 1988). This observation is based on the understanding that suprasegmentals are based on concurrence of five features. These are; length, tone, pitch, stress, and intonation. Pitch, duration, and loudness are context dependent (Lehiste, 1970, p. 194). As Barasa (2018) proposes, there is necessity for measurement of ‘prominence’ that brings into consideration; duration and sonority. This is because tonal events are not only

associated with pitch direction and pitch accent but also with pitch height (Chela-Flores, 2003). An examination of inferential communication in songs can be furthered by analyzing contextual information that defines the manner in which an artist expresses the intended meaning. In this context, there is need to interrogate the context that inform artistic choices which define appropriation of tone and intonation. Ladd (2008) observes, “intonation refers to the use of *suprasegmental* phonetic features to convey ‘post-lexical’ or *sentence-level* pragmatic meanings in a *linguistically structured way*” (p. 4)

The consequential effect of this analysis can build on the existing knowledge on the role of prosody in semantics; where the concept of *semantic prosody* as propounded by John Sinclair (Partington, 1998, pp. 66–67) is a process of describing a connotation being contained not in a single item, but rather being expressed by that item in association with others. The meaning implied in the voice as a result of the stylistic techniques in voice modulation can be examined as style from a literary perspective. This is because implied meaning in suprasegmentals can be said to rely on stylizing continuous f_0 modulations into a sequence of low and high tones linked by (mostly) linear interpolation (Pierrehumbert, 1980). Johnson (1997) and Goldinger (1998) observe that advanced memory details the filtration process through which a listener associates the timbre, tone and intonation to past life experiences.

This article proposes that the melodic contour can be deconstructed in order to bear implied meanings, which can be construed as a result of the mood and modality that a song can have on the listeners.

Sentence modality contrasts (i.e. question vs. statement) are often realized not only with different f_0 contours, but also through differences in individual phone duration or global speech rate. If

these durational differences were also used as a cue in the perception of sentence modality contrasts, phonological categories in current models of intonation would qualify as excessively underspecified, and they should be expanded in order to include phonetic information on the temporal dimension as well (Cangemi & D'Imperio, 2013, p. 1).

Deconstruction theory as propounded by Derrida (2005) probes the presuppositions and assumptions that inform interpretation of meaning in texts. According to Derrida (2005), any interpretation of the signified from the auspices of the signifier defines a history through which the signifier comes to acquire the power to represent the meaning that it is associated with. An application of the theory therefore examines the possible assumptions and presuppositions within which interpretation is constituted. According to Derrida (1978) relevance theory operationalizes the fact that a speaker always communicates one's intentions in the process of making an utterance. This is intended to inform the listener on a given relevance to which the speaker expects to attribute the message conveyed. The speaker does this by drawing from the same cognitive environment of the listener. One employs language within the contexts which the listener will interpret the intentions of the speaker with least effort. The verbal cues the speaker employs in this regard are referred to as communicative ostensions. The listener on the other hand employs the same contextual knowledge that is shared between the listener and the speaker to infer the intended meaning. The cultural significance and context that informs the process in inferring meaning is known as encyclopaedic entries (Derrida, 2005). The listener employs his/her understanding of the explicatures and implicatures to infer the particular meaning intended by speaker.

DECONSTRUCTION OF SUPRASEGMENTAL IN THE SONG *GONGO LA MBOTO*

On 16 February 2011, explosions occurred at a military storage facility located at Gongo la Mboto Suburb on the outskirts of Dar es Salaam City. The explosions resulted in 27 deaths and approximately 500 people were injured. An estimated 200 homes were either destroyed or severely damaged. The Tanzania Red Cross National Society (TRCNS) responded immediately with support from the International Federation of Red Cross and Red Crescent Societies (IFRC) and other partners to the immediate needs of 1,000 beneficiaries. The song “Gongo la Mboto” therefore speaks to these explosions and its aftermath. The song’s literary meaning is deconstructed in this section; with focus on supra-segmental features that mark the artistes’ voice.

Deconstruction of literary meanings permeated in suprasegmentals cannot be reduced to the logocentric treatment of meaning a given feature brings to bear. However, this can be traced further in the examination of cultural linguistic norms and social systems which inform the very meaning language users identify with in suprasegmental features as they occur in discourse; that which depends upon a system of *norms* regulating society and therefore is capable of *varying* from one social structure to another, belongs to culture (Derrida, 2005, p. 357).

Deconstruction of the structure that defines the play within which meaning becomes permissible presents a greater understanding of how certain meanings become part of the linguistic system of a given people. Meaning in verbal texts rely significantly on the manner of presentation. This section therefore examines shared presuppositions that inform the various semantic possibilities that become tenable in verbal texts as a result of application of cultural linguistic prosodic aesthetic practices whose semantic implications begs multiple interpretations. According to

Larsen (2016), while segmental features are (generally) easy to determine in isolation, suprasegmental features are relative and determined across segments. Single suprasegmental features may occur over a single segment or a sequence of segments. At the same time, accentual information is processed separately from segmental information. To analyze the role of prosody in informing literary meanings, this section employs the following procedure: one, identification of prosodic feature; two, identification of engineering techniques in use; and three, analysis of structure informing meaning associated with the respective features.

Symbolic Signification of Time as Cultural Semantic Marker

For any song to bring out the intended meaning, the most important thing to put into consideration is time and context. The speed of rendition operates within semantic dictates that determine the cognitive effect the message is to have on listeners. “In a number of different forms of Swahili discourses and contexts, veiled speech loaded with metaphors through which “one thing is described in terms of another” is appreciated and even wanted (Abdulaziz, 1979; Allen, 1981; Cuddon, 1999; Beck, 2001 quoted in Vierke, 2012, p. 278). Time in this context defines the rate at which members of a given culture respond to themes expressed and implied in verbal texts. The contextual information implied in choice of music reveals and confirms, in this case, cognitive frames that define cultural semantic embodiments. The meaning discernible in prosodic features in this context significantly relies on the time it takes to hold and release the notes in order to suggest the implied meaning (Thiong’o & Barasa, 2019). Prosodic features operationalize nuances to suggest the meaning that is however not orally stated. A shift in time during recording or post production stage would change or make that meaning disappear totally (Thiong’o & Kamau, 2018). The speech rate or tempo in music in this context can be construed to be metaphorical based on the meaning a singer or speaker is capable of insinuating based on

the inferences listeners will attach to the message one communicates as a result of how fast or slow one articulates words. Looking at the functions that metaphors have been considered to fulfill, one finds that they are extremely diverse, with different kinds of emphasis, and may even appear to be contradictory (Vierke, 2012, p. 278).

This paper examines the symbolism of time in song as a site for meaning constitution. Time from a sound engineering perspective is a semantic function, where various parameters are controlled in order to bring the intended meaning (Thiong'o & Kamau, 2018). On this observation, tempo in song and in ordinary speech can be said to be dependent on culture and at the same time can be said to be context dependent. In this case, the manner of speech is intended to convey implied themes as a result of the manner of utterance. The song *Gongo la Mbotu* unfolds at a tempo of 98 beats per minute (BPM). This measurement was done, and observation made when the song was played back in Adobe Audition, Acoustica Mixcraft, Cubase, and Wavepad digital music production software. The tempo of the song was adjusted to a slower tempo of 40 BPM and on the other hand increased to a speed of 120 BPM. It was observed that the change in the tempo decontextualized the meaning where the slow tempo functions as a hyperbole of the pain and mourning experienced at Gongo la Mbotu upon the bomb blast. Notably, a higher tempo, created a happy mood which contradicts the message. Presumptively, the tempo in this song may have been intentionally set and decided upon during the song writing and composition stages in order to give the listeners ample time to reflect and for contemplation on the message. This is because slow and moderate tempo gives the listener time to reflect on the message as the song unfolds as opposed to very fast tempo, which characterizes most dance music. Arguably this is depended upon the speech and narrative habits of Tanzania Swahili culture where the melodic contour of the voice is intended and is expected to communicate the speaker's implied meaning based on

the context of the ensuing discourse. Upon mention of the injuries the victims sustained at Gongo la Mbotu, the prosodic nuances employed are deliberately intended to suggest the state of bearing pain, possibly from fresh injury. The ‘wail’ and ‘cry’ that the artistes employ can thus be surmised to have been intended to dramatically enact the actual scene a few seconds after the blast at Gongo la Mbotu.

Swahili

Poleni wale usiku hatujalala,
Hivi mabomu yamewapa mathara,
Yaliyosababisha maafa vifuasara,
Poleni sana ndugu zangu...
Mpaka sasa hawana pa kulala,
Watoto bado hawajala,
Hawajala tuzidishe maombi nyingi sala;
Poleni sana ndugu zangu
Wanasema idadi ya watu kadhaa,
Eti wengine majeraha,

Source: <http://www.abcsonglyrics.com/diamond/gongolamboto.html>

English Translation

sorry to those of us who may not have slept
bombs have caused you loss
they have caused death and loss
Sorry my brothers and sisters
till now they don't have somewhere to sleep
children have not eaten
lets pray a lot
sorry my brothers and sisters
they are saying a number of people
that some have been injured

Upon listening to the manner of rendition in the above lines, the listener can notice that the artiste varies his tone by sustaining notes in a wailing manner (in the last two lines) so that the tonal contour can color the image of pain, death, and destruction of property which is supposedly meant to bring out the image of an overwhelmed state upon the blast. The wail and moan that characterize the manner of rendition can be said to be a performance technique intended to dramatize the actual situation the pain and suffering the victims at Gongo la Mbotu suffered. This imitation of how people mourn and cry as a result of excruciating pain can be said to create in the listener's mind a picture of a sonic experience that can best be described as perdition—as a sonic explication. The listener in this regard construes a situation of total pain and loss.

Perdition

A semantic effect that might also be called the “dereliction” or “loss.” This effect is linked to a feeling of perdition, in the double sense of asoul in distress and the dissipation of a sound motif. The sound seems to be emitted for nothing, for everyone to hear but requiring no answer. It is a sound without destination, absurd in the etymological sense; its entire expression is simply a sign of powerlessness. Often characteristic of extreme suffering constituted principally of tears and moans, this effect accompanies life situations that are violent or painful (Augoyard & Torgue, 2005, p. 84).

Compression

In order to define a state of panic that ensued at Gongo la Mboto in the minds of the listeners, the artistes enact actual scene in their very manner of singing. This functions to paint the intended picture in the listener’s minds. A faster tempo, in this context, could have shifted focus from the supposed intention to reflect on what had happened at Gongo la Mboto. On the other hand, a slower tempo would have made the nuances more prominent hence missing the greater purpose of consoling and giving hope to those affected. To bring out the somber mood with which the listeners and the entire Nation should adopt, the song unfolds on a regular tempo of 98 (BPM) beats per minute and a time signature of $\frac{4}{4}$ four beats per bar.

We perceive the organization of time in music in terms of three fundamental elements, *Pulse*, *Tempo*, and *Meter*. Cook (2012) defines the three elements as follows:

Pulse “beat”: the background “heartbeat” of a piece of music. Pulse (or beat) is the regularly recurring background pulsation in music.

Tempo “rate”: the relatively fast or slow speed at which we perceive the pulse in a piece of music. Tempo is the rate at which we perceive the pulse in time. This is indicated by metronome markings, pulse value markings and terms.

Meter “ratio”: how durational values are assigned to represent the pulse are organized in discrete segments in a piece of music. Meter is the “ratio” of how many of what type of pulse values are grouped together. Simple Meter divides the pulse into two equal portions; Compound Meter divides the pulse into three equal portions (Cook, 2012, p. 20).

The choice of these rhythmic features may have been preferred during song composition on the assumption that it would psychologically shift attention from a focus on the tragedy towards progressive healing of the nation. This is on the understanding that the psychological effect the artist expects the music to have on the audiences based on one’s cultural orientation and socialization of inferring meaning in Swahili language, influences the choice of time signature. This is because the $\frac{4}{4}$ beat is a regular time signature that can be said, in the context of the message, to instantiate a reconciling mood as the Nation comes to terms with the disaster yet on the other hand addressing itself on the need to move on.

The artists on the other hand could have as well opted for syncopation. This is a rhythm where beats occur where they are least expected. However, the pulse of the song may have been influenced by the poetic discourses of healing suggested by the sobriety with which the rhythm invites the audiences to respond to the calamity. In addition, the severity of the calamity was brought out by the recording in the F Major. This was probably because the aural nuances of F-Major bear sense of formality or seriousness with which the listeners are expected to perceive the

ensuing discourse (Thiong'o & Kamau, 2018). This observation does not however invite the fallacy of false generalization that F Major is used to bring out severity in all music genres. The observation by Thiong'o and Kamau (2018) is based on the research and audio experiments carried out on Bongo songs.

The meaning prosodic features bring to bear can be explained by examining the relationship between a given message and the time a speaker takes to articulate the message. The relationship between the time and the implied possible interpretation is based on linguistic norms that govern how people in a given culture use language to suggest more than what is stated. The effect a speaker expects his or her utterance to create in audiences determines how one frames one's expression. This controls the psychology of the listener upon interpretation of the speaker's intention. Asking the question what the speaker/singer intends to achieve in the choice of prosody one employs, reveals not only the speaker's intentions and expectations but, in addition, systemic structures of a language that inform interpretations. This is based on contextual information that govern oral expressions of a given people as influenced by culture and cultural norms (Thiong'o & Kamau, 2018). This observation is an extension of previous researches by (Kihara, & Schröder, 2012, p. 4; Sperber & Wilson, 1995., p. 15).

Graphic Equalization

In addition to time regulation, the sound engineer adjusts the graphic equalizers, when editing the voice in order to foreground the meaning prosodic features suggest. This can be verified when the song is played back on a music production software such as Cubase, Adope Audition or Logic Platinum. One is able to observe that the sound engineer must have applied what is referred to as reductive equalization. This is a process of filtering the sound frequencies of the

voice of the artist so as to ensure they only occupy a specific bandwidth within the sound spectrum. The sound engineer, in this regard, tweaks the voice with the message of the song in mind. This is intended to ensure that the voice of the artist brings out the emotions with which the listener is expected to treat the ensuing message. The same way people in real life situations wail to express pain, the sound engineer fine tunes the highs in the voice of Diamond Platnumz in his enactment of the misfortune that befell the victims of Gongo la Mboto. This is intended to ensure that the voice bears communicative nuances that are referred to as ‘communicative ostensions’. That is, the meaning one is able to infer in an utterance based on the cognitive experiences shared by the speaker and the listener as implicature. This brings out the intention to communicate the theme of mourning in the song as the listeners psychologically empathize with the victims. The listener consequently feels for the victims and willingly supports them through a donation. In this way, the artiste achieves the intended aim of raising people’s consciousness on the need to give what one can, as donations to help the victims rebuild their lives.

Reverb

The choice of reverb employed enhances the listener’s imagination of the actual scenes mentioned in the song. This is achieved by simulation of space within which the actual calamity took place. This locates the song within the themes it addresses. The listener is persuaded to identify with the victims’ plight both emotionally and cognitively. The reverb effect in this context succeeds in the documentation of the event by capturing the livid emotions that marked the disaster.

It is presumed that the reverb effect will have the emotive effect it ends up having on the listeners. This can be evidenced in how the artist sings the lines of Verse 1 (see Appendix A).

The onomatopoeic enactment of pain and suffering that characterizes how the artist sings the last

words of the verse one lines clearly brings out the ostensions of suffering that the poor victims contend with on daily basis. The wailing and pain implied in the artists' voice thus appear to argue for the extra suffering the bomb blast has caused the victims despite their usually tough moments in life. The reverb in this context creates a lingering effect in the mind of the listener. However, this is subject to the listening experiences one brings to the song as one sympathizes with the victims. The Reverb in this regard functions as an appeal to pity where the artist enacts the pain the victims encountered in his manner of rendition of the above lines.

Application of Relevance Theory in the Analysis of Suprasegmental Features

Understanding **implicature**—something meant, implied, or suggested distinct from what is said—is paramount for successful human communication (Barasa, 2019). This section analyses the literary meanings derived from prosodic features, as a result of the artistes' ability to pass **inferential** communication in one's accentuations which listeners infer the intended ostensive communication as a result of employing similar encyclopaedic entries that govern the artistes' similar choices of prosody. It is hereby argued that an artiste employs suprasegmentals as verbal cues. Accentual communication takes place between the artiste and the listeners as a result of **intentional application** of specific prosodic features which are purely intended to conflate meaning. This is vivified during song production where the sound engineer adjusts the graphic equalizers, and parametric equalizers which invariably recreate aspects of accentual communication to give effect to verbal cues by tailoring the artiste's voice toward skewing meaning to certain ostensive communication.

Although, the process of tweaking graphic equalizers is intended to ensure that the voice of the artist conveys the expected meaning, poor balancing of the equalizers can change and distort the

meaning. The voice of the artist can end up conveying or expressing the message in a distorted or even sometimes ambiguous manner. The equalization process can thus be understood as a linguistic process of disambiguation. Noted during the exploration Bongo Music is that the music producers invite ordinary people in the studio after balancing the song in order to solicit their comments as to whether the voice of the artist is bringing out the message addressed in the lyrics. The producers and sound engineers confided to us that, should the neutral listeners refute that the voice is capturing the intended meaning, the whole process of mixing and balancing the voice of the artist is began afresh. Most often, the artist, the music producer and the sound engineer work as a team. In this process, they build consensus as to whether the voice is extensively communicating the intended meaning. The studio mixer and equalizers are among the tools used to change the tone of the artiste's voice consequently creating meanings that are otherwise none stated in the text, but which are implied in the voice of the artist as oral nuances.

To analyze literary meanings conveyed in suprasegmentals, this section interrogates why the artistes employ the prosodic features and how these accentuations influence the implied meanings that listeners infer from the song. For the purposes of the methodology employed in this paper, the section further interrogates the question: how does sound engineering techniques employed during postproduction stage inform the literary meanings inferred in the song as communicative ostensions? As observed earlier, most Tanzanian musicians employ sound production technology to enrich meaning that is discernible in their songs. In addition, it helps to ensure that the voice of the artiste creates the intended effect in the minds of the listeners

The level of compression employed in the voices of both artistes in the song *Gongo la Mbotu* function as **communicative ostensions** to pervade the tension, pain and suffering. The artistes

intend to share with the listeners about what ensued in Gongo la Mboto upon the unexpected blast that left many injured, and a lot of property destroyed. In addition, the voices are edited in order to communicate the urgency with which the listener ought to treat the message, where the artistes call upon the listeners to help the victims of Gongo la Mboto.

Although the blast took place in 2011, the song Gongo la Mboto released in 2013 has poetic rendition that defines the manner of accentuation functions to document the occurrence as a historical catastrophe. The voice processing techniques in operation in this context function as mnemonic devices. This is achieved in the setting of the reverb and the delay in the voice of the artiste which creates a lingering effect in the mind as one listens to the song such that the message will have a long-term effect in the minds of the listeners. This accomplishment is by setting the wet auxiliary of the reverb at bear minimum hence creating the dry effect in the voice of the artistes in order to ostensibly communicate the state of topsy-turvy that ensued in Gongo la Mboto. In addition, the sound engineer controls the diffusion auxiliary which controls the psychological effect the sound has on the human mind. The artiste's accentuations in this context ostensibly communicates to the listener a reflective mood implied in the artist's voice, and tone where they want the listener to flashback to what happened and see the need to donate to the affected victims.

In ordinary verbal communication, speakers regulate the effect their voice has on listeners in order to shape the significance they intend the listener to attach to what is stated. In ordinary communication, people vary their voices to fit the context matching one's voice with the room acoustics if they are in an enclosed place. A speaker calculates, unconsciously, the diffusion of one's voice where in the process of talking one listens to ones' voice at the same time. Diffusion,

in this context, functions as a rhetoric device where it aids in creating the intended ostensions in the minds of the listeners. This is because the speaker is aware of the encyclopaedic entries listeners are likely to attribute to verbal ostensions in relation to the effect the voice quality is to have on the listeners.

Finally, to ostensibly communicate the spirit of forbearance as a theme, the sound engineer controls the following elements of the compressor: threshold that controls--how loud—the voice feels on the listeners' ears. This controls the impression (attitude) of the speaker, which is ostensibly communicated to the listeners. In this case, the engineer sets a threshold that solicits for attention. As the song unfolds, the listener is hooked by the manner of rendition and upon identification with the speakers' attitude towards his subject (the victims of Gongo la Mbotu, and the major concerns of the message) the listener wants to learn more of what happened until the song comes to an end. The setting of the threshold in this context functions to elicit suspense in the minds of the listeners. In addition, the threshold functions to instantiate cinematographic experiences in the listener's minds as one identifies with patterns of accentuation which are controlled using the ratio auxiliary in the compressor. The **ostensions** conveyed in the voice are refined further by setting the attack that is the initial impact that marks a speaker's utterance and the release which controls how the sound lasts and ends.

The sound engineer sets gentle attack and release in the artiste's voice in the chorus with an intention to communicate a mollifying and consoling temperament. To echo the social concerns of Tanzania as a nation, the sound engineer sets short attack and short release in the voice of the artiste Mrisho. A short attack in this context refers to the initial amount of energy a speaker uses when projecting the voice. In a short attack, a speaker doesn't hold the notes. Short releases on

the other hand refer to the duration the voice lasts before it fades. Short releases in this context convey a sense of urgency. This communicates the bitterness of a nation upon the bomb blast that took lives of many in addition to leaving many maimed, homeless and property destroyed. This transcends meaning beyond the text of the song, where the listener confides one's thoughts and emotions to the very reality that defined the mournful moments. The cathartic effect that turns emotions creating a turning moment and resolution is arrived at towards the end of the second stanza where a rise in the volume and further enhancement of tension in the artiste's voice grabs the listeners' attention hence communicating the turmoil and dire need to come to the aid of those affected.

Arguably poetic rendition and sound engineering techniques in this case are linguistic practices culturally orchestrated to transfer meaning where sound is appropriated as transfusion of human senses. This is achieved by ensuring the voice enunciates the meaning that members of a given culture associate with, given the manner of utterance. The artist/speaker therefore, in the course of rehearsal, appropriates and contextualizes the most probable semantic sensibilities specific people attribute to particular meanings in oral discourses.

Parametric Equalization

Human voices have varying effects on fellow human and human psychology. The sound engineer in this regard sets the voice of the artistes within frequencies that will elicit sharp pity, in the minds of the listeners. There are two stages of equalization during a voice postproduction stages: The Reductive Equalization and the Additive Equalization. The Reductive Equalization serves to identify the best frequencies within which a voice brings out the intended meaning. The voice is enhanced within that frequency range. In addition, other frequencies especially, the low

frequencies are reduced in order to have a clean and a crisp voice within the required frequencies as seen below. Equalization in this context vivifies expressivity; enhancing the intended meanings. This process, in the song Gongo la Mboto, functions for authenticity, where upon listening to the song, the voice of the artiste recreates afresh in the listener's minds what happened at Gongo la Mboto.

Although this opens up national wounds when Tanzanians remember in a painful way the Bomb blast, the artiste makes concession towards the end of the song in the observation, "Mwambie, yaliyopita si ndwele, Tugange ya Mbele" (tell them, although this happened, let's think about the future). In this case, imitation of pain and agony mark part of the communicative ostensions a listener infers from the artiste's voice. It creates a sense of empathy in the voice of the artiste, which listeners can infer by listening to the verbal cues that define the implied meanings and purpose of the song.

Delay

The delay creates echo which holds the listener's attention. This effect is sensed in the female voice as a backup singer. In this song, the delay elicits the emotions thus qualifying the song as a dirge where the speaker is mourning the victims of the bomb blast. Consequently, the mournful effect in the artiste's voices is ostensibly intended to communicate similar mourning concerns and nuances in the minds of the listeners. The delay in this context is employed to elicit the tears that marked the entire nation. This creates a reflective mood that serves to restore hope and courage in the minds of the victims. The delay also institutes national healing where its application in the song qualifies the song as a reflective tool through which a nation examines its past in order to attach greater essence to the present and a focus on future of the nation. In this context, national catastrophes do not serve as mourning sites but instead as templates through

which the nation can reexamine its strengths and weaknesses of its policies, upon which interrogation in the light of the catastrophic moments define learning sites for individuals and the nation at large.

CONCLUSION

It is observed that the setting of the compression, equalization, delay and reverb serve to give the voice of the artiste the power to convince audiences cognitively and emotionally. The four techniques, that is, identification, examination, application and explication of the literary value the songare employed not only for aesthetic effect but also to shape and influence interpretation.

REFERENCES

- Augoyard, J.F. & Torgue, H. (2005). *Sonic Experience: A Guide to Everyday Sounds*. McGill-Queen's University Press.
- Barasa, D. (2018). ATR Vowel Harmony in Ateso. *Stellenbosch Papers in Linguistics Plus*, 54: 61-69.
- Barasa, D. (2019). Introduction to Communication. In David Barasa & Benard Mudogo (eds.), *Communication Skills: A Handbook for Students* (1-19). Utafiti Foundation: Eldoret.
- Cangemi, F. & D'Imperio, M. (2013). *Tempo and the Perception of Sentence Modality*. Aix-Marseille University & Laboratoire Parole et Langage (CNRS), Aix en Provence, France Institut Universitaire de France.
- Chela-Flores, B. (2003). Optimizing the Teaching of English Suprasegmentals. *Bells: Barcelona. English language and literature studies*.32, 232-242.
- Cook, M. A. (2012) *Music Theory*. Creative Commons by-nc-sa 3.0 (<http://creativecommons.org/licenses/by-nc-sa/3.0/>)

Derrida, J. (1978). *Writing and Difference: Translation & Additional Notes*. Alan Bass,
Chicago: The University of Chicago Press.

Derrida, J. (2005). (first published in 1967) ‘Structure, Sign and Play in the Discourse of the Human Sciences’, in *Writing and Difference*, translated with an introduction and additional notes by Alan Bass, London and New York: Routledge.

Goldinger, S. (1996). Words and voices: Episodic traces in spoken word identification and recognition memory. *Journal of Experimental Psychology: Learning, Memory, and Cognition* 22(5), 1166-1183.

Goldinger, S. (1998). Echoes of Echoes? An Episodic Theory of Lexical Access. *Psychological Review*, 105(2), 251-279.

Indangasi, H. (1988). *Stylistics*. Nairobi: Nairobi University Press.

Jean-François, A., & Torgue, H. (2015). *Sonic Experience. A Guide to Everyday Sounds*.
Translated by Andra McCartney and David Paquette McGill-Queen’s University Press
Montreal & Kingston | London | Ithaca.

Johnson, K. (1997). Speech perception without speaker normalization. In Keith Johnson, & John Mullennix (eds.), *Talker Variability in Speech Processing*, 145–165.

Kihara, P.C., & Schröder, H. (2012). A Relevance-Theoretical Analysis of Aspects of ‘Mchongoano’. *The University of Nairobi Journal of Language and Linguistics*, (2), 63-78.

Ladd, D. R. (2008). *Intonational Phonology* (2nd ed.). Cambridge: Cambridge University Press.

Larsen, D. (2016). Prosodic structure and suprasegmental features. *The Journal of Comparative Germanic Linguistics*, (19), 221-268.

Lehiste, I. (1970). *Suprasegmentals*. Cambridge: Cambridge University Press.

Partington, A. (1998). *Patterns and meanings: Using Corpora for English language Research and Teaching*, 2. Amsterdam: John Benjamins Publishing.

Partington, A. (2004). Utterly Content in Each Other's Company: Semantic Prosody and Semantic Preference. *International Journal of Corpus Linguistics*, (9), 1-13.

Pierrehumbert, J. (1980). *The phonology and phonetics of English intonation*. (Unpublished Ph.D. Dissertation), Massachusetts Institut of Technology.

Schröder, H. (2012). A Relevance-Theoretical Analysis of Intercultural Misunderstandings in Global Communication. *The University of Nairobi Journal of Language and Linguistics*, (2), 42-61.

Sperber, D. & Wilson, D. (1995). *Relevance Theory*. Oxford: Blackwell.

Sperber, D. & Wilson, D. (2004). Relevance Theory. In Laurence R. Horn and Gregory Ward (eds.). *The Handbook of Pragmatics*. London: Blackwell Publishing.

The International Federation's Disaster Relief Emergency Fund (DREF). (2011). Operation Final Report n° MDRTZ011 GLIDE n° OT-2011-000026-TZA7: International Federation of Red Cross and Crescent Societies.

Thiong'o, J., & Barasa, D. (2019). Intonation as Metaphors in the song "Kama Nikifa Kesho" by Diamond Platnumz. *Alternation: Interdisciplinary Journal for the study of Arts and the Humanities in Southern Africa*, Special Edition 25, 341-356.

Thiong'o, J., & Kamau, N.G. (2018). Audio Poetics: Reading Music and Politics in the Songs of Daudi Kabaka, Joseph Kamaru and Juliani. *Ruwaza Afrika Journal of Contemporary Research in Humanities & Social Sciences*, (5), 50-63.

Vierke, C. (2012). *Mafumbo: Considering the Functions of Metaphorical Speech in Swahili Contexts* Bayreuth University.

Yoon, D. H. (2010). *Processing Implied Meaning Through Contrastive Prosody*. (Unpublished Ph.D Dissertation), University of Hawai'i.

Appendix A: Gongo la Mbotto song lyrics

(<http://www.abcsonglyrics.com/diamond/gongolamboto.html>)

Original Lyrics

Poleni wale usiku hatujalala
Wale mabomu yamewapa madhara
Yalosababisha maafa vifo na hasara
Poleni sana ndugu zangu
Mpaka sasa hawana pa kulala
Watoto bado njaa hawajala
Tuzidishe maombi nyingi sala
Poleni sana ndugu zangu
Repeat 2x

Eh mola ona wanao tunakwenda
Eh tunakwenda tunakwenda
tunakwendatunakwenda
Kila siku matatizo baba tushike mikono
ISSN: 1994-7712 (Online)

Free Translation in English

Sorry those who didn't sleep at night
Those bombs brought them damages
And cause disasters deaths loss
Very sorry my fellows
Up to now they don't have place to sleep
Kids haven't eaten, they are hungry
Let's increase prayers and requests
Very sorry my fellows
Repeat 2x

God sees your children as we are going
We are going, we are going, we are going, we are going
Everyday problems father holds our hands

Walosema idadi ya watu kadhaa eti wengine majeraha	They say certain numbers of people others injured
Ona wengine wamejifungua maskini mmoja bado	See others gave birth, poor one not yet
Shida za maisha si usiku si mchana na majanga yanazidi twandama	Life distress not night not daytime and disasters still follows
Huku majukumu yame, Tanzania oh mama ahhh	And responsibilities have, Tanzania oh mama ahhh
Kuhusu maisha si usinuki mchana na majanga yanazidi twandama	About life not at night not daytime and disasters still follows
Huku majukumu yame, Tanzania oh mama eyeeee	And responsibilities have, Tanzania oh mama eyeeee
Poleni wale usiku hatujalala (hatujalala)	Sorry those didn't sleep at night (at night)
Wale mabomu yamewapa madhara (mmhmadhara)	Those bombs brought them damages (mmh damages)
Yalosababisha maafa vifo hasara	And cause disasters deaths loss
Poleni sana ndugu zangu (eh, Gongo la mboto)	Very sorry my fellows (Gongo La Mboto)
Mpaka sasa hawana pa kulala (oh pakulala)	Up to now they don't have place to sleep (oh place to sleep)
Watoto bado njaa hawajala (hawajala)	Kids they haven't eat, they are hungry (they are hungry)
Tuzidishe uda na maombi nyingi sala (nyingisala)	Let's increase prayers and requests (prayers and requests)
Poleni sana ndugu zangu	Very sorry my fellows
Enyiwa Tanzania wazalendo wanchiihii	Patriotic Tanzanians of this country
Akuambiaye usikombe mboga siku zote anataka ushibe	Who told you don't scrape this side-dish wants you satisfied
Nani anasema usiku mmoja hauozeshi nyama	Who said one night can't rot the meet
Huyo tumgeukie na kumtazama mara mbili maanaa metudanganya	Let's turn and look him twice because he lied to us
Pole nchiyangu, pole Tanzania, poleni sana Gongo La Mboto	Sorry my country, sorry Tanzania, very sorry Gongo La Mboto
Ingekua hadithi ningesema 'paukwa', nikaanza kuwaongopea	If it were a tale I'd say, 'once upon a time', and start lying to you
Ningekua mwanasiasa ningesimama jukwaani na kuwaambia nichagueni mimi	If I were a politician I'd stand on the podium and tell you vote for me
Lakini hizi ni roho za watu haya ni maisha	But these are human souls, this is life
Poleni sana Gongo La Mboto ndugu zanguwa Tanzania	Very sorry Gongo La Mboto, my fellow Tanzanians
Apasuaye nguo lazima awe fundi wakushona	Who torn the cloth must be a tailor
Kilichotokea Mbagala siku ile, watu	What happened at Mbagala that da, in regions

walizani cinema kule mikoani
Lakini kule Gongo La Mboto,
hakuna aliyekumbuka viatu wala kumshika
mwanae
Hakuna aliyekumbuka mume wala kumbusu
mkewe
Najua Tanzania tunavuma kwa ukarimu na
upole japokua ni masikini
Lakini uisikia 'puumuu' ujue kimesha
tokea Gongo La Mboto
Tudhihirishe ukarimu wetu na kuitolea
Gongo La Mboto
Mungu ibariki Tanzania, mungu ibariki
Gongo La Mboto (ibariki)

Eyeeee
Poleni wale usiku hatujalala (hatujalala)
Wale mabomu yamewapa madhara
(madhara)
Yalosababisha maafa vifo hasara
Poleni sana ndugu zangu (nduguzangu)
Mpaka sasa hawana pa kulala (pakulala)

Watoto bado njaa hawajala (ohhhawajala)

Tuzidishe uda na maombi nyingi sala
Poleni sana ndugu zangu

people thought it was a cinema
But Gongo La Mboto
No one remembered the shoes nor to hold his
child
No one remembered the husband nor to kiss his
wife
I know we roar with our hospitality and
gentleness although we are poor
But when you hear 'puumuu' know it had
happened in Gongo La Mboto
Let's prove our hospitality and give for Gongo La
Mboto
God bless Tanzania, God bless Gongo La Mboto
(bless)

Eyeeee
Sorry those didn't sleep at night (at night)
Those bombs brought them damages (damages)

And cause disasters deaths loss
Very sorry my fellows (my fellows)
Up to now they don't have place to sleep (place to
sleep)
Kids they haven't eat, they are hungry (ohh they
are hungry)
Let's increase prayers and requests
Very sorry my fellows