

Stylistic choices in three Bongo Flava songs: "Rita", "Pii Pii" by Marlaw, and "Nikifa Kesho" by Diamond Platnumz

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Abstract: This article employs relevance theory to examine literary meaning encompassed in the stylistic use of language in the songs "Pii Pii", "Rita" by Marlaw, and the song "Nikita Kesho" by Diamond Platnumz. These meanings result from how the artist use language artistically at a lyrical level, to construct the message discernible in the songs. It is surmised that the two artists use embellished language for a variety of reasons. Such reasons include entertainment, to elicit emotions, to conflate meanings, to mention a few. The paper is significant because it serves as a stepping-stone through which the research establishes connections and relationships between the literary meanings conveyed in stylistic use of language. This helps in bringing out the implied meanings, which Bongo Flava artists conflate and suggest in how they appropriate language artistically. This is because, despite Bongo Flava being too figurative in nature, highly stylistic, and poetic – what may be construed as mere artistic use of language for embellishment purposes not only serve an entertainment value. In addition, function to convey very meaning. The surface meaning that bears entertainment value as the article shows function as a masking technique. This is because it defamiliarizes the serious meaning implied in the songs as the criticism of these features reveal in this article. Stylistic choices in this context serve as Defamiliarization tools. In this context stylistic use of language veil sensitive meanings because of the sensitivity, such meanings can have on the audiences' emotions. This argument is based on the cognitive and emotional effect, which unveiled language could have on the effects manner of expression has on the audiences.

Keywords: Bongo Flava, Literary Meaning, Styles, Songs

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Introduction

The beginning of Tanzanian hip-hop along with a genre known as Bongo Flavor (also Bongo Flava, or Fleva, according to the Swahili spelling), can be traced back as early as the 1990s (Suriano, 2006:1). This music characterized by the use of Swahili lyrics (with a few English and slang words) is also referred to as the "music of the new generation" (*muziki wa kizazi kipya*). Bongo Flava and Hip-Hop are not only music genres but also cultural expressions necessary to understand a substantial part of contemporary Tanzanian youths (Suriano: 1). Bongo Flava articulates Youths' attitudes, lifestyles, needs, aspirations in addition to a divergence of concerns depending on historical moments, socio-economic conditions (qtd in Suriano 1-2).

These shifting social narratives, surrounding Bongo Flava and hip-hop are indicative of a new moment in cultural production. It is a site where excess signifiers produce narratives of subjugation, festivity, and drunken fantasy mixed. What is most interesting is how these new narratives can explain the transformation of Tanzanian culture during the millennial moment under neo-liberalism. Bongo Flava/hip-hop has been a site of political subjugation and opposition, a route towards economic prosperity and intense competition, and a mediation of local and global cultural values. These contradictions are reflective of a cultural doubling: musical expression as representative of an imagined national culture and musical expression as representative of a transforming capitalist economic culture (Michael: 3).

The early meaning of the term "Bongo Flavour" was "hip-hop" (that is, a foreign genre) with a local, Tanzanian flavour (Nganyagwa 2005 qtd in Suriano, 2007). Always carrying lyrics in Swahili, with a few slang and English terms, Bongo Flavour encompasses many genres which partly originated in other countries, such as rap and R&B (for the US), zouk (from Antilles), dancehall, and raga (from Jamaica). These foreign influences are combined with local rhythms and tastes, and the result is Bongo Flavour, a new, very commercial genre, characterized by the sound of a keyboard. Suriano continues and observes that: "this genre is continuously changing and the issue of which styles Bongo Flavour includes is still an unresolved debate in Tanzania. Many Tanzanian 'pure' hip-hop artists argue that Tanzanian hip-hop is no longer part of the Bongo Flavour genre. "In its early inception, Bongo Flava copied Western Rap music. The first artistes rhymed in English. These were children from rich families in Tanzania.

Relevance Theory

As Schroeder succinctly expounds on the theory: Relevance Theory (qtd in Schroeder, expounded in Sperber & Wilson, 1995 and Wilson & Sperber, 2004) is a cognitive-pragmatic model for interpreting and understanding utterances. The model proposes that understanding and comprehension are directed and channeled by the innate principle of relevance. This principle works like a filter in the mind of communicators so that only the information that is selected by that principle leads to understanding. The relevance filter is guided by the mental context of the communicators. Relevance is a psychological mechanism that works based on cost and benefit in the mind of communicators. What this means exactly is explained in the section below.

The Communicators' Mental Context

The idea of context is essential for the theory. Sperber & Wilson (qtd in Schroeder, 1995: 15) define it as follows: "Context is a psychological construct, a subset of the hearer's assumptions about the world." Context is thus some kind of encyclopedia about the world which contains the values and norms of a society, personal belief systems, and cultural norms; in short, it is all the knowledge that the communicators will have stored in their minds at the time they enter a conversation (qtd in Schroeder, see also Blakemore, 1992: 16-22), and (qtd in Schroeder, Gutt, 2000: 27) for more on this notion). The next sub-section talks about how the notion of context is related to the principle of Relevance, the cognitive effects, and processing effort.

Literature Review

This article on the one hand, seeks to contribute to the existing knowledge in stylistic criticism by exploring the role of style on Bongo Flava Songs. On the other hand, the article contributes to the growing research on Bongo Flava music. Although there has been a lot of researches and publications on Bongo Flava, there still exist a dearth of criticism of knowledge encompassed in the genres from a literary perspective.

Kibona, an assistant Professor of Pan African Studies in California State University, examination of the conflict arising from the struggle to retain authentic hip hop music against the commercialization of hip-hop music in Tanzania. The work observes that hip-hop artists feel there is a need to distinguish authentic hip-hop from what they refer to as "pop culture" which has gained a greater global presence and consequently marginalized authentic hip-hop. This new pop culture stems from the desire of a new generation of urban youths to form their own musical identity using Bongo Flava as well as attract a greater international market for their music. Authentic hip-hop artists on the other hand describe this as a dilution of hip-hop and has forced them "to create and utilize alternative means to develop and produce authentic hip hop" (*Pan African Studies* 5).

Englert exploration of what Bongo Flava is and who the underground rappers are in Tanzania. In Bongo Flava, Swahili is used as the main language of rapping though there is frequent code switching within the genre. This mostly involves borrowing words from English and sometimes even from Tanzanian languages. She further describes Bongo Flava as being "more Africanized" in beats as a way of popularizing the genre on the world market as a unique African form of music. Bongo Flava is also highly popular among young people and some of the singers are "underground rappers". These are artists who sing but have not yet become successful or are only known in their localities or not even known. Englert notes that, "though some "East Coasters" sing about love and party life, most rappers especially among the "Undergrounds" address more serious topics: social problems, the poor state of the educational system, HIV/AIDS, politics and corruption and especially the problems of the young generation" (81).

Hog's discussion of the role of music play in shaping the social vision of a society. According to Hog, music is a powerful tool that musicians have previously used to break barriers in political systems, enlighten the society and even enforce changes. This has been achieved by using music as a communicative tool in social movements. Religious institutions and social movements have been beneficiaries of this aspect of music. He compares musicians to soldiers without guns (7). Hog cites musicians such as Eyerman and Jamison whose songs in the 20th Century were sang or played in the midst of political upheavals (1). "Importantly, music is as much an instrument that mobilizes for conflict or war as it is used for repair bonding or peacemaking. No revolution without singing...many songs have an afterlife or renaissance (1)"

Sanga's study on what thwarts the participation of youths in traditional dances in contrast to their ever-increasing enthusiasm for Bongo Flava in Tanzania. The study also proposes the changes that should be put in place to encourage young people to take part in traditional performances. Authenticity battles, administrative issues, and exclusion of the youth in dance groups are identified as the reasons why youths refrain from participating in traditional dance groups. Sanga explains that young people are wrongfully perceived as short-tempered, naïve and lacking in resilience, factors that deny them leadership roles in traditional dance groups and this discourages them from joining dance groups. When these leadership positions are the preserve of "old" people, conflicts arise between the dancers (young) and their leaders. Also, young dancers are given peripheral roles such as carrying drums and helping adult dancers to dress up. The young dancers can therefore earn very little money from such roles. "There is a battle between older and younger generations concerning the issue of authenticity in traditional dances. While the younger strive for change, the older strive for retention (27950)". These challenges push the youth further away from traditional dances and they venture into Bongo Flava music, which they feel suits their modern realities and preferences.

Eisenberg analysis of the songs and tracks produced by Kenyan youths in Mombasa and the distinctive qualities that differentiate this music from that in other parts of Kenya especially in Nairobi where most Kenyan artists are based or produce their work from. While "Mombasani" artists aim to create music that is easily identified as Coastal hip-hop, the cultural identity conflict of the Swahili (a major identity factor in Mombasa) still affects the production and perception of Mombasani music. Andrew explains that the Swahili people are perceived as "neither completely African nor by extension Kenyan" (556). Swahili artists therefore not only struggle to establish an identity for themselves but also grapple with creating music that distinguishes them from other Mombasani artists who are careful to avoid being associated with the Swahili culture.

Reuster's examination of the contributions made by Bongo Flava music in politics. He cites the 2005 General Election in Tanzania to justify his assertions. Bongo Flava was used to criticize politicians and voters as well as campaign for the ruling party, Chama Cha Mapinduzi. Uta also points out that the Bongo artists used this campaign opportunity to popularize themselves. "The General Elections 2005 provided an opportunity for Bongo Flava artists to speak out and comment on a subject of social and political relevance not only to the youth but the whole nation, while at the same time negotiating their image in society" (*Bongo Flava and the Electoral Campaign 2005* 44). Songs addressed rallying and voting issues unlike other genres which prior to 2005 criticized corruption and the government's failure to uplift the lives of the ordinary citizens. The songs not only emphasized the importance of voting but also warned the citizens against selling their votes (47). Thus, Reuster shows how Bongo Flava was used to promote democracy in Tanzania.

The program, "Going on an East African Safari" is a Swahili virtual adventure program intended to help 9th and 10th grade learners visit and explore Nairobi National Park and Tsavo National Park in Kenya. Learners are expected to virtually experience traditional songs and dances of the locals in these two parks as well as learn about the migration of wildebeests. This program aims at promoting culture, content and language learning through the various teaching and learning experiences incorporated in the program. One listening and speaking goal for Intermediate Mid learners is "to write and present a review of a local song or dance in Kenya" (21). Learners are also expected to orally respond to questions about Taarab songs and dances. "Learners will select their favorite song and dance based on a local culture such as Bongo and practice it. They will then perform the song to an audience..." (21). This program therefore exposes learners to the different cultural performances of the locals in the videos.

Kerr's study which aims at proving how symbols and signs popular with hip hop music are used by rappers to promote social and liberal ideals in contemporary Tanzania. Kerr argues that the Ujamaa concept of a national culture confined Tanzanian music to what was considered politically correct at that time. However, the collapse of Ujamaa, came a new popular culture that liberalized music. Kerr uses "thugs" and "gangster" images in Hip Hop to make his case. These images, he explains, "embody a specific form of value" (2). David says that the new breed of underground rappers, "employ gestures and body movements that seek to embody the masculine identity of the rapper and gangster" (17).

The increasing use of English in Kiswahili movies is what defined Mwandelile and Mwakapina's study. English use in Tanzania is limited because beyond the educational system, English is only spoken by a minority group. English links Tanzania to the rest of the world while Kiswahili gives the country its unique identity. Therefore, the new trend of using more English in Kiswahili movies raises some concern. The language change in the movies involves code-switching, code mixing, use of English subtitles, and lexical borrowing (204). Cultural change is cited as one of the main reasons contributing to the aforementioned language change. "As a result of the fall of Ujamaa,

Reuster and Hacke's examination of how artists use Bongo Flava as a means to achieve a better life. Their study focused on the relationships between the artists and those they meet in the music industry and how these players influence the social mobility of the artists. The writers argue that the artists mostly hail from poor backgrounds and therefore use music as a means to escape poverty. Uta and Gabriel further explain that there are many such artists who are struggling to make a name for themselves or whose popularity is

confined to the area they live in or come from. Such underground rappers face enormous challenges before they become successful. Digitalization and the expansion of technology has helped transform the music industry. Production of music has become easier and people can access music at cheaper cost. This advancement in technology however poses a problem to the artists. Illegal copying of music is rampant, and this deprives artists of a lot of money. The music industry is also dominated by Asian producers who "dictate prices, and many artists complain about being forced to sell their master copies below value" (11). Also, some private radio stations refuse to pay copyright fees, and this hinders the economic development of the artists.

Droessler's study which focuses on the linguistic and cultural tensions in Hip Hop culture. Droessler uses Gsaan, an artist from Arusha to articulate his observations. In his study he examines the global growth of hip hop in relation to its cultural adherence to a locality or group of people. For example, he notes that when Gsaan attended the International Black Entertainment Television Hip Hop Awards in Atlanta in 2009, his audience were obviously captivated by his performance though he did so in Kiswahili. BET producers however provided an English translation of his Swahili rhymes. Droessler analyses the implication of this translation to the song. He points out that "the local and the global need not be mutually exclusive in hip hop - particularly in its everyday practice... In the same way that local Hip Hop artists build a community and construct social organization through the rhyming practices involved in the cipa, hip hop communities interact with each other...in ways that organize their participation in a mass-mediated, cultural movement" (2). Droessler asserts that Gsaan uses Swahili as his hip hop language to distinguish himself as an African among African American rappers and yet appeals to a global hip hop culture in the choice of his rhymes (3).

Thompson's interview brings out the experiences and challenges that Josiah Kibira encountered in producing Kiswahili films in the U.S.A and in Tanzania. Josiah, having immigrated to Kansas City in the U.S.A, expounds on his experiences as an African student living in America and life after college. He cites loneliness as one of the challenges he faces especially during holidays and festive seasons. He also expresses his dismay when people asked him whether Tanzania was in Africa, yet he was already familiar with Kansas, its people, economic activities and even its major highways before he even went to America. Josiah explains how these experiences and challenges influenced his decision to produce Kiswahili films. "Imagine this: before I made *Bongoland* there was (no place) here in the States where a Tanzanian could get Swahili movies. Now they can" (17). He reveals that there are very many similarities between his film *Bongoland* and what he experienced as an individual. "Like Juma, I have been denied jobs, passed on promotions and stuck in one job grade for a long time. The whole intention of *Bongoland* was to show people back home that life is not as easy as we all grew up thinking..." (42). In the report *World Intellectual Property Organization*, Dickson Nyariki, Caleb Otieno, Doreen Sinare, and Alinda Lema examines how the creative/copyright industries in Tanzania contribute to the economic growth of the country through the revenue generated from the industries locally and internationally. Their study acknowledges the importance of Copyright Laws since they provide an avenue for artists to earn from copyright fees. Protection Laws also encourage investors to invest in the creative industries thus offering employment opportunities to artists. According to the study, the copyright industries' role in promoting economic growth in Tanzania cannot be overlooked. The study establishes that in 2009, "employee numbers for copyright-based industries were higher than those in health and social work, finance, real estate and business services, construction, transport and communication, mining and quarrying and the electricity, gas and water services" (38). In the same year "advertising topped the other core copyright industries earning employees TZS 27.346 billion out of a total of TZS 28.272 billion" (43). These and other statistics explain how important copyright industries are in Tanzania.

Suriano's work examines how Bongo Flava is influential in establishing a social identity for contemporary Tanzanian youths. Suriano explains how political reforms and the collapse of Ujamaa policies in Tanzania created a new freedom that promoted Western culture, including Western music. In line with this argument, Hip Hop music started gaining momentum. Tanzanian Hip Hop is said to have been started by

"young people with rich parents" (4) who were educated enough to rap in English. In recent years, however, the Bongo Flava version of Hip Hop which also incorporates Kiswahili, has become more popular among young urban Tanzanians. These rappers are mainly drawn from slums and they move to Dar es Salaam to record their songs. These young rappers will usually just have completed secondary education and thus cannot be employed in the formal sector (6). They therefore turn to music as their alternative source of revenue. The writer further asserts that because most of this genre is sang in poor areas, it is evident that the music gives these artists a platform to express themselves.

Thiong'o and Barasa's paper acknowledges that the way a song is sang, articulated and performed, influences its meaning. The study focuses on the application of literary criticism on songs as forms of literature. The author's use "Gongo la Mboti" by Diamond Platnumz and Mrisho Mpoto. The study also analyses the suprasegmental features in the artists' voice. The writers emphasize that the "meaning in verbal texts rely on the manner of presentation" (54). Suprasegmental features they argue help in understanding the intended meaning of Gongo la Mboti. In another paper, Thiong'o and Barasa examine the role of intonation in Bongo Flava. In this study, the authors underscore that intonations influence meaning in songs. This article advances the same view.

Kameli addresses the concerns of "Disco La Yesu" genre of music and how it is strategically being used by the Evangelical Lutheran Church for evangelization. The study acknowledges that this genre may not be appreciated by the elderly or older people, but it resonates with young people since it is similar to that which is played in discos where youngest people frequent. This music is described by young people as modern and very interesting unlike the traditional music which they describe as boring and backward. The music is played very loudly and has very fast beats. It is recorded in a studio and artists use CDs to perform their songs in crusades instead of the traditional live performance. The Evangelical Lutheran Church uses this genre of music because it has garnered a lot of airplay in Tanzania in the recent years. This affects performances even in churches because gospel artists also chose music genres that appeal to a larger audience. Further, since majority of the Evangelical Lutheran Church members are youths, and youths also form the greatest percentage of the Tanzanian population, the church allows "the playing of electronic music instruments and equipment as well as the incorporation of disco-like dance skills... to attract, retain and convert people to the Lutheran faith" (16).

Morin's paper examines what impact NGOs have on music production in Nairobi. He acknowledges that Western influences and local cultural influences find their way in the music produced in this region. Some of the interviews he carried out revealed the criticism that artists have towards the influence of NGOs on the music industry. These artists expressed their disapproval of the "elite" group of musicians who are a product of NGOs. "We have what I call "elite" musicians who do not sing for the normal Kenyan...but they are heavily funded to do those things...but their music is boring...which means that Kenya will never be viewed as a land of musicians" (3). However, Morin also shows that there are those artists who receive funding from NGOs to produce music that promotes "local cultural consciousness" (6). Mathew also seeks to address these ironies by explaining that such are common in sociocultural dynamics. As this section shows, there are a lot of researches on Bongo Flava from a sociological perspective. This however, has left a gap in the examination of Bongo Flava songs from a literary perspective.

Summary of the Main Message in Each Song

Pii Pii

"Pii pii" is a love song. The title of the song is derived from the hooting of cars. The persona is complaining that it is long since he has been at home. He has been away from home for a long time and since his arrival of which he has already informed his lover that he is on the way, he finds traffic on his way. The song is an expression of the impatience with which he is not able to wait for the traffic to ease. As a result, he says that he will drive on the wrong side of the road even if he will be accused; he is ready to defend his action.

Arguably, this can be treated as hyperbole, which is meant or intended to show the listener the great love he has for his lover and his great desire to get home. As evidenced in other songs by Marlaw, the motif of love defines the major concerns that define his messages. This was observed in the song Rita, Sorry Sana, Busu la Pinky (Pink Kiss), Mbayuwayu to mention a few. As towards the end of the song Rita, where the artist says that the song is a true story. Marlaw base his songs on real-life experiences. It is therefore important to examine how the appropriation of stylistic choices function in Bongo Flava, not only to embellish the language but in addition to pass implied meaning that defines the reality of many Tanzanians.

Rita

The song "Rita" is a social commentary and a depiction of racial animosity between Africans and Asians in Tanzania. This is seen as enmity that grows as a result of conflicts that result from the desire to integrate and the need to retain racial purity on the other hand. The conflict in the song revolves around love where the persona (who is an African) mourns the lover Rita who dies in mysterious circumstances after visiting her Asian family. It can thus be seen that the motif of love could be said to be a major issue the young men in Tanzania contend with and which often than not leads to unforeseen tragedies. "Rita" can, therefore, be said to be a dirge. In this song, the persona addresses his diseased lover Rita and therefore it can be said to be an elegy. The persona complains that the antagonism that bedeviled their relationship as a result of their racial difference. While the persona is a Tanzanian, Rita is Asian. As a result, her family members happen to dislike the Persona and have attempted to shoot him twice without success.

Finally- they chase Rita away from their home upon the realization that she is pregnant. She goes and lives with the persona and later she gives birth. Her siblings call her and request her to go home. It is upon arrival that she persona calls only to learn that her brothers are stopping her from returning to his home. She complains about the phone and says, "if you knew, I could not have come alone" Finally, she boars a bus to return to her lover's home and the bus conductor confirms to the persona that she is on her way. Unfortunately, while the persona is waiting for her at the bus terminus, the bus arrives only for the conductor to discover that she has died while at the seat. The persona takes the child and results in taking alcohol as he mourns her death. The song can thus be said to be a tragedy since a love story has ended on a sad note. The circumstances surrounding the cause of Rita's death are however, not expounded in the song, nor what followed after. This surprise ending leaves the listener guessing what may have caused the death, e.g. was it suicide or food poisoning? We shall never live to know. Towards the end of the song, Marlaw says, "True story". This is to inform the listeners not to treat the song as a mere fiction. Instead, emphasize to the listener the reality that define the relationship between Africans and Asians. On this disclosure, the song "Rita" serves to unwrap the racial antagonism between Africans and Asians in Tanzania. The theme of love, pain, loss, attempted assassination, and death thus emerges as serious concerns through which the artist invites the Tanzanian community to reexamine the social relationship between races. The song in this context serves as a rhetorical question, which leaves the listener and the entire Tanzanian community pondering the issues the artist addresses because the song does not provide a solution or a response. The persona however recounts that after Rita's death, he has resulted in taking alcohol. This can be envisaged as frustrations and anguish that bedevil members of society as they contend with the hard reality that characterizes their everyday life. Such can be construed as venting one's frustrations as a result of facing situations that are beyond one's power or one's control on the one hand, on the other hand, the persona, and Rita as characters in the song can be construed as metaphors, reflecting victimizations which most people in Tanzania face as a result of their races. Such racial evils as it emerges in the song can be said to rob the affected characters of the freedom to self-determination.

Nikifa Kesho - (If I die tomorrow)

"Nikifa Kesho" is a song about death. In this song, the persona expresses his worry as to whether his music fans and close friends will mourn him the day he'll die. Arguably, this invites the listener to question the theme of love, versus hypocrisy among friends. In addition, the artist fuses in the theme of love by mentioning to the mother whom he is supposedly addressing in one of the sections of the songs. He tells

the mother (a subsumed addressee in the song) that upon his death no one should tell the mother that the persona fathered her child. This is because those he sought for relationships rejected him for one reason or another. As evidenced in almost all other songs by Diamond Platnumz such as; *Nataka kulewa* (I want to get drunk, *Lala Salama* (sleep well) the theme of love defines a major concern that defines his songs. The song "Nikifa kesho" - (If I die tomorrow) can be said to be a dirge. This is because the persona is engaged in introspection on what will happen the day he'll die. He questions and worries in what appears as a monologue where his friends will mourn him when he dies. He is worried as to whether people will continue listening to his songs. In addition, he expresses his helplessness that upon his death he will not have anything of his own neither will he be able to control anything.

He takes the opportunity to tell the mother that upon his death, the mother should know that he has not sired a child with anyone, so there should be no person who should ever presume or cheat the mother that she has her child. He complains bitterly that upon his death he does not have anyone to be buried with, to mean he is yet married and in addition express his pain that these he could have married refused. And that those he could have sired with refused and said they will spoil their youthful beauty by giving birth. Towards the end of the song, he expresses his sadness that they broke his heart when they rejected his marriage proposal and lastly, he worries and wonders who will encourage the mother not to cry the day he will die. He is sad that upon his deaths even his mother will not be there for him.

Stylistic Criticism of Meaning Encompassed in Appropriation of Styles at Lexical Level

The three songs "pii pii," "Rita" and "Nikifa Kesho" incidentally all start with interjections. These are; Ahh ahh eiy eiy (eiy eiy), ooh, and Aaa respectively. The use of the utterances as oral techniques function to capture the listener's attention. From an oral literary perspective, the effect this has on listeners of coaxing. One's attention as a result of the manner of utterance can be said to serve as onomatopoeia. This is because these interjections imitate the emotions that characterize how the persona appears to identify with the respective theme of each song as it unfolds. In this regard, these oral devices can be said to function as foregrounding devices whereupon they attract the listener and in addition prepare one psychologically and emotionally for the ensuing theme. This is because the three utterances invoke in the reader the respective mood the artist wants the listener to adopt as one listens to the song.

In the song "Pii Pii" this has a mood of excitement only for the song to unfold into a love song. In the song, "Rita" and the song "Nikifa kesho" this has a sad effect, which arguably prepares the listener for the dirgeic message in the two songs. The onomatopoeic effect in this context can be said to serve a function as a foreshadowing since it psychologically prepares the listener for the respective mood that characterizes each of the songs as the song unfolds. These observations are arrived at because of the immediate effect these techniques have on the listener based on a cultural foregrounding of expected interpretation based on their daily day-to-day language usage. As a performance technique, the device in this case, in addition, functions to set induction and the respective mood that defines the situation the person is going through or experiencing. It thus psychologically sets the scene in the mind of the listener. The artists in this regard can be said to operationalize their cultural-linguistic reservoir in their expectations of the listening experiences the listeners will attach to this manner of expression. Ostensibly, the filtration of the expected message, as well as the implied meaning, becomes and defines the verisimilitude and psychological state within which the artists and the listeners treat the ensuing meanings conveyed in the songs. The resultant meanings in this context can be construed as the cognitive effects the songs are expected to have on the audiences because of manner and style of utterance.

Although this can be said to be a performance technique intended to contextualize the song within the mood and attitude most people would associate with the message in each song. In this case; love and excitement, and sadness respectively, one can on the other hand beg the question why or what may have been the artist's intentions and expectations in employing the device. Arguably, if the artist used this device because of their knowledge of the emotional effect this can have on the emotions, to control the mood of

the listeners. Performance in this regard can be construed as an act of power practice and the oral performance technique as a tool, method or means through which the artist can control how audiences identify with the message in a song.

On the assumption that there are several listeners who will unconsciously get swayed to the mood set by the device. One can thus argue that the artist and manner of performance. May be expressions of the self and therefore representations of subjectivities, on the one hand, such practices, on the other hand, it can be argued operationalize ideological practices of a given class of people which ostensibly could be part of the target audience the two artists are addressing, targeting and therefore symbolically representing in this context. Such subjectivities in this context bear relevance based on the understanding that they define the artists' and their targeted audiences' way of interpreting a facet of their everyday life. One can also ask why did the two artists opt to start their songs with the interjections? Is it a style of expression in Bongo culture? Or is it just a coincidence? Should it be that it is an artistic expression common with Bongo Flava artists, and their fans, then the onomatopoeia in this regard can serve as a discourse marker defining social discourses and hence an artistic text defining peoples, identity? In this case, one would question, why, "the appeal to pity?" On the understanding that in all the three songs the persona is expressing situations of helplessness. It can be argued that the appeal to pity is an act that manifests through the song by intention or accident and it seems to reveal the helplessness which those represented by the artist, and those who identify with the expression in this manner and their respective way of reacting to situations.

In addition, the onomatopoeia in this context can be said to function as a reflection of the coping mechanism which the persona and those who go through similar situations use the song and the performance space as a site through which they reflect their reality, themselves, and their manner of coping and articulating situations. The onomatopoeia in this regard is not only a sign for defining self and manner of expressions but in addition can be linked to the underlying conditions that inform, define and influence such expressions. The utterances in this regard can unveil the power structure in society within which the powerless users of such expression voice their status in society by using emotive lexical choices, such as onomatopoeia in this context. The appropriations of onomatopoeia in this context serve to reveal the social call and arguably identity of a given class as evidenced in their manner of expression to draw attention.

Consequently, these expressions as signs of helplessness can thus be said to be motifs of the powerless in society and their negotiation techniques as they beg for society to listen to their challenges and problems in life. This inference can be based not only on the lexical choice but also on the manner of utterance as evidenced in the ensuing undertones. This is because the voice and the nuances of pity which are implied in the manner of utterance have a similar filtration effect on the listener thus creating the image of pain and suffering. The enactment of the implied pain in this context can hence be read as metaphors of pain and suffering on the one hand and the act of their enunciation as an invitation where the persona wants to engage the society in a discourse of some of the challenges that affect members of the society whom he represents. The appropriation of onomatopoeia in this context, therefore, qualifies not only as an enactment of voice to represent the sound that defines an occurrence or an experience but also qualifies as a cinematographic device through which the artist draws the listeners' attention by lying voice and performance to color thematic experiences of the persona in the listeners' mind.

The two artists, in addition, appropriate catenations in their manner of words usage and utterance. Catenation refers to the oral technique of enjoining words while speaking into a single continuous without pausing. Marlaw employs this device in the song "PII PII" in the manner he sings the following lines.

Ninataka niwahi kufika	- I want to arrive
Nija inajam sasa wapi nitapita	- road packed with traffic, where shall I pass
Nimekaa karibia saa sita	- I have been here for almost six hours
Sasa kukaa nimechoka ooh baby	- I am very tired and my baby,
Sijamwona long time now,	- I have not seen her for a long time now

When examined in the context of the message and the effect it has on the listeners, the device functions to draw the listener's attention towards the persona's impatience. It serves in addition, to make the persona's desire to get home quickly appear real in the minds of the listeners with the least effort. As a performance technique, therefore, the style helps the listener to visualize the urgency with which the persona is yearning to get home to his lover since he has been away since last month. The device in this regard serves for dramatic effect and consequently creates it sense of entertainment as the listener empathizes with the persona. However, the dramatic effect not to withstand, the enactment of urgency simulated in this context on the flipside serves to reveal the hastiness and the emotional manner in which the youth and probably young in the society react to situations. Although there is an aspect of entertainment, the theme of love and longing, romance and longing to be with one's lover, on the one hand, such enactment of speech and manner of utterance reflects the argumentations one has with oneself since this is a monologue. The catenation in this monologue can thus be said to reveal the weaknesses of thought and reason that define how most young men in Tanzania react to the situation. This can be construed on the other hand as a revelation of an aspect of narcissism since it is all self-centered on the persona's reaction to his goals and expectations.

Catenation in this regard, reflect not only a style of expression but in addition, a propensity of the weakness of thoughts and logical reason as one contends with situations that may call for one to be patient, give way to others or even be cordial and accommodative in how one articulates one's desires against those of others. This can be underscored on the premise that such manner of expression defines an argumentation practice since the persona is reacting to a given situation that calls for his self-justification. Ultimately, manner of speech as style in this regard not only serves as a dramatic technique for entertainment and rhetorical value but on other hand unveils negotiation techniques – as practices of the self – which members of the class represented by the persona engage as they go about their life. The monologue in this regard is an artistic expression intended to inform the listener what is going on in the persona's mind. We may thus beg the question of the impatience with which the persona is having with oneself as he expresses his inner desire to get home to his lover.

Moreover, the hurrying and impatience in this context can be surmised to reflect the haste and impatience which characterize the speed at which the youth or the young make members of the society would want things to happen in life. The mention of traffic jams and the manner of word articulation in this regard serves to draw the mise-en-scene that defines the situation the persona is experiencing. Although it is not mentioned in the song as to whether other drivers are also impatient, the device, in this case, begs the question as to whether this is real, how members of society ought to treat and react to situations that call for one's patience. It can, however, be argued that the artist in this regard is making fun of youthful follies where lack of patience is portrayed negatively since it can lead to one's weak judgment. This can lead to one's suffering as seen later in the song where the artist says he doesn't care, he's driving on the wrong side of the road, and should this lead to a case he doesn't care. The speed and haste in the manner of speech in this context can be said to signify and symbolize the haste with which the young at times respond to the situation and on the other hand, would want things to happen in life. Arguably, the application of the style as a speech practice can be said to reflect the pride and arrogance with which the youth may use to address situations that call for a better and more mature approach to the social matter.

Although the catenations in the song can superficially be meant to show how the persona is in love and hence how he is missing to get home to his lover, it doesn't necessarily follow that one must treat moments of one's undertakings in life with haste and arrogance that leads one to break the law. The artist in this context doesn't make concessions nor apologies for the usage of the style until the song comes to the end. Arguably, this can be said to reflect the unapologetic and arrogance with which the youth employ the same attitude in how they react to situations. Diamond Platnumz uses the same device when singing the lines:

Ni swali ngumu sana - It's a difficult question
Lakini nauliza sababu ipo siku itafika - I am asking because a day will come

However, unlike Marlaw in the song "pii pii" the use of catenation, in this case, can be said to be employed for argumentation purposes. In this case, the co-joining of words serves as an act of justifying why he is asking what will happen when he dies. In this case, the lines and manner of articulation can be said to function to mirror the self-introspection process through which the artist not only engage with the text and the message in the song but also his ability to provide justify his argument based on how other people are likely to react to the message of the song. Arguably death is a contentious topic which most people prefer not to engage in especially when it comes to facing the fact that one will die one day. The application of the device in this context reveals how language usage in Bongo Flava may be appropriated in order to picture internal dialogues the persona, as well as the expected audience, engage as they reflect prevailing realities of their lives where death is a silenced reality which the artist, as well as the intended audience, reflect on at one time or the other. The device in this context can be said to unveil rhetorical questions which characterize one's inner thoughts as one contemplates what will happen upon one's death. The listeners, in this regard, are expected to empathize with the persona. However, putting themselves in the persona's position, the device achieves its intended cognitive effect because helps in eliciting the mood and emotions the artist is expecting the listeners to bring to the song as they contemplate the message the singer is addressing.

It can, therefore, be argued that catenation as an oral technique functions to augment subjective positions within which the speaker or an artist wished to defend one argument and stand a point regarding an ensuing message or the theme of a song. Consequently, it can be said to be an attempt to win the listeners to consider the artist's perspective or standpoint on a given topic. Therefore, the device can be said to be self-serving and in this context an act of preempting the speaker's or singer's ability to contend with the fact that there is a possibility that the listeners are likely to hold a different view with regards to the issue one is addressing and how one appears to be addressing the prevailing concerns. If for instance, the artist uses this device in fear or cognizant of the fact that there is a possibility of the listeners to hold a different view or interpretation of issues from that of the artist. The use of the device, in this case, can be said to operationalize discourse of power relations between the artist and the expected audiences, and hence the possibility of competing perspectives on given thematic concerns and how different members of the society would react to them. Thus, it can therefore, be observed that catenation in song and oral performances is a technique employed when an artist is advocating for a contentious position. Regarding an issue and in addition that the technique is used as a rhetorical technique for justification, on a contentious issue, or position which the artist holds as a hypothetical proposition of a given possible situation. Moreover, the device can be underpinned as a rhetorical technique both artists employ to win the listener's reasoning to justify the position the artist is favoring in this context. Arguably, this can be construed as an argumentation process that is intended to conceal the *so what?* question. This is because in both songs the artists appropriate the device to influence the relevance the listener will ostensibly attach to the song. Thus the artist expects the listener to justify the position the persona in both songs is holding. So far, it can be noted that stylistic devices in these songs function to; lessen the formality that would have otherwise characterized official language. This, however, is not only a euphemism but in addition, can be construed as a litote, which in addition, modulates the effect of formal discourse in favour of conversational discourse with the subsumed addressee of the persona.

Besides the styles mentioned above, Marlaw and Diamond Platnumz, employ code switching in their songs in addition to other devices, as we shall see below. Code switching refers to the introduction of a statement or word that is in a different language from the language one has been using in a piece of communication. Marlaw and the song "Nikifa kesho" by Diamond Platnumz evidence this in the song "pii pii". In the song "pii pii" this is evidence in the use of the words. "Oh baby, longtime now" In the song "Nikifa kesho" this is evidenced in the line.... "nani atambia mama asi cry" (who will tell my mother not to cry?). Based on the context of usage, and as evidenced in the ensuing message, code switching as a style is used in the two songs to lessen the weight of their meaning if the artist expressed the same words in Kiswahili. Arguably, on the understanding that the target audience uses Kiswahili as their native language, the following expressions:

Oh baby – mpenzi wangu	- Oh my lover
Longtime now - muda mrefu sasa	- Long time now
asicry – asilie	- Not to cry

Swahili speakers will agree that the English version lessens the serious meaning expressed in these phrases when uttered in their first language. Vernacular in this regard would have had a very emphatic effect on how the listeners would have inferred the message implied in each of the above statements. In this regard, it can thus be argued that the use of code switching in Swahili Bongo Flava songs functions as a euphemism. In this case, it reduces the semantic effect of the implied meaning and hence makes the meaningless sensitive. It is thus a form of understating and hence can then be said to have a litotic effect on the message. The shift of code from Swahili to English, in addition, can therefore be said to have an aesthetic function and whose purpose is to entertain the listener. Although the artist in the two songs are addressing serious topics, the switch of language from Kiswahili to English can thus be said to be a performance, songwriting, and composing technique employed to infuse the entertainment value in a song. This is because it reduces the formality that characterizes the main language.

The choice of code-switching as a stylistic practice, therefore, can thus be said to prevent the artist's sensitivity to the message one is addressing by empathizing with the position of the listeners as they identify with the song. In this context, it can be said to be an act of putting oneself in another person's position based on the shared cultural values, shared knowledge, and awareness of the cognitive effect choice of code can have on others. It can thus be concluded that the Bongo Flava artists are sensitive to culture and adhere to norms that govern lexical choices in their song composition techniques. The code-switching in this case can be said to be an act of accommodating others where the artist becomes sensitive to the impact or affect the choice of discourse can have on the audiences and they listen to the song.

Apart from the above devices, alliteration is another common device that is appropriated in these songs. This device is evidenced in the song "Pii Pii" in the following line; "Nimeshafika ameshapika, amekasirika" Although this could be construed as a form of wordplay based on the ensuring situation in the songs, where in this case it can be said to bear entertainment value, the device bears emphatic undertones which thus function to emphasize the message in the line. In this case, the listener is convinced to believe in what the artist is saying. Consequently, the device aid in shaping the truth in fiction, and the dramatic enactment of the scene is thus vivified in the mind of the listener. It can thus be said to bear aesthetic and dramatic functions as evidenced in this song. This is because it colours the playful context of the ensuing message in the line as the artist observes that:

Nimeshafika	- I have arrived
Ameshapika,	- She has cooked.
Amekasirika	- She is angry

The device in this regard is expected to color in the listener's mind, the picture of impatience with which the persona's lover is also longing for his arrival thereby making the listener laugh at the emotional situation of the persona and his fiancée.

Repetition in addition is a major device appropriated in these songs. The device is prominent in the song "Pii Pii" and the song "Rita" as evidenced in the number of times the artist repeats the words "Pii Pii" and the words Oh Rita in each song respectively. Although it is commonly held that repetition is employed as a device for emphasis, and arguably it appears to have the same effect in how it has been used in these two songs. Upon interrogation of the purpose of the emphasis, one can argue that probably the artist wants to convince the audience beyond reasonable doubts of his position with regard to the ensuring message. In this case, the device aid in defining the truth in fiction on the one hand while on the other hand it can be said to preempt the artist's desire to control the mindset of the audience as one thinks about the message the artist is addressing. In this regard, it can be argued that repetition as a composition technique is a form

of power practice that is intended to convince. The listener, with the least effort. This is because the listener in this case is likely to buy the artist's standpoint regarding the ensuring theme without giving any serious attention to the message the artist is presenting. This thus serves to remove doubts from the listener's mind. Repetition therefore in this case can be said to have a rhetoric purpose, which is however implied rather than stated in its manner of application in Bongo Flava songs.

Elegy is another device common in these songs. An elegy is a direct address to a person who is not present. This device is employed in all three songs, but it is most prominent in the song "Rita" in the following lines respectively.

Ona mikono yangu mitupu - See my bear hands
Imezoea kukushika wee - that has been used to holding you
Hata nyumbani kwangu haupo umepotea - you are not even in my house; you have disappeared
Sikuoni Kwame ooh Rita - I cannot see you Rita
Rita wewe unajua jinsi gani mimi na wewe tulivyo pendana - Rita you the extent to which we loved each other
Jitoa sadaka kimapenzi ilimradi tusijetengana - sacrificing my life that we may never part
Ilawe unajua ni yako familia - but you know it's your family
Damu yangu ya Bongo si ya Asia - My African blood is not Asian
Konda akasema si wewe, ila tu ni mwili wako - the conductor said, you are not the one but it's your plain body

Most often as evidenced in the song as a dirge, the persona addresses someone who is dead. It can be argued that any act of decision-making involves an act of power practice. Either by way of exercising power over another or by yielding to the exercise of power over oneself by another. On the understanding that the persona is much aware that "Rita" the address is dead, it can be surmised that an elegy in this context is an act of protesting against death as a reality. The persona is thus not only addressing the dead but in addition, can be said to be contesting death as a reality that has befallen the addressee. This on the one hand can be a narrative technique, as evidenced in this case, which consequently enables the narrator/artist to simulate the reality one wishes to enact or to represent to the audiences thus performing the firsthand experience of the characters and the performance space as a site through which the performer simulates a slice of real-life for purpose of reflections and introspection with the audience.

Consequently, this has a vivifying effect that makes the audiences empathize with the experiences the character is going through. As a result, an elegy in this regard succeeds in bringing out the pain and remorse that define dirges, as the persona mourns the deceased. The elegy in this context helps the audiences to share in the experiences of the character as well as the persona. On the understanding that the persona is well aware that the address is dead, in addition to serving the purpose to mock death and protesting against it, it can be argued that an elegy is an opportunity for celebrating the deceased. This is because the persona invokes the relevance of the dead in their own life as evidenced in this case. Although it has a dirgeic effect, elegy it can thus be concluded serves to restore the memory of the dead in the minds of the living by making the dead part of the living. It is therefore an act of refusing to let go and instead of retaining the relevance of the dead as if they are still living.

This device, in addition, is present in the song "Nikifa kesho" as evidenced in the following lines.....oh mama mwanao me Sina hata motto Moja wakusingiziwa, have aikidoka wasidanganye hao...As evidenced in these lines, the persona opts to address the mother directly in this song who is, however, absent in the rest of the song. Although the persona has been expressing his worry in the previous lines as to what will happen when he dies and of which he appears to be engaged in a monologue or soliloquy, addressing the mother directly in the lines above creates a sense of immediacy. It appears to give the persona's words credence and reliability on the understanding that the lines that follow express his loss, pain, and agony

that those with whom he could have fathered a child rejected him. In this context, an elegy can be said to be rhetorical practice intended for vividness and as an omniscient narrative technique for preempting to the listener the private thought that defines the persona's position regarding a given ensuing issue which the song addresses. In this regard, the audience is convinced to agree with the persona without questioning or doubting the character's words and their assertions. In this regard, it can be said to be a power control technique where one (the audience) is invited to believe the artist without the invitation of doubt. It can therefore be said to be a device employed by the artist to have control of the mind of the audience as far as interpretation and accepting the ensuing message is concerned. Often than not, the persona in both songs can be seen to apply the device to articulate the reality the persona is going through. It can thus be argued that the use of elegy functions to define and make the truth of fiction appear as realistic as possible. Consequently, aiding the relevance, the listener attaches to the thematic concerns the artist addresses. In this regard, the device aids the listener in empathizing with the personas in both songs as they lament the sad situations of death addressed in both songs. Ultimately, this yields the intended cognitive effect the artist would have expected the song to have on the audiences as they empathize with the persona.

Although soliloquy is always treated in the pretext that the character, is talking to oneself in a soliloquy, the character is always wishing to share what is in one's mind with the audience. This can thus be said to be a technique through which the character preempts one thought to the world. The device may not be untied, however; from the ensuing message, the character is addressing. In this case, although it can be argued that the device aids in letting the audience know what is going on in the character's mind, it can be questioned; why the character wishes to share one's private thoughts with the audience. Arguably, facing the fact that one will die one day can be a disturbing reality arguably occupying the persona's mind in the case of the song "Nikifa Kesho". It can thus be argued that it is possible, internal fear, conflict, or disturbance that one addresses and to some extent mollifies or nurses by speaking out one's mind. In this regard, the fear and worry of what will happen to his songs, his fame, himself and his mother appear to define the serious concerns that appear to disturb the persona in this case. It can thus be surmised that soliloquy as a technique and as a narrative style serves to share one's internal worries with the rest of the world, most probably because of the therapeutic effect this act of opening up can have on one's psychological stability.

Soliloquy in this regard not only serves to preempt the persona's mind but in addition foregrounds the themes one is addressing. Death, hypocrisy as themes that characterize the persona's doubts are emphasized in this context as possible questions the artist has been reflecting on regarding how his music fans, friends, and mother will react and treat his demise. Arguably, if the persona in this context is airing his concerns as a reflection and reaction to situations he has witnessed in real life, soliloquy can be said to be a device through which an artist may critique situations that happen in every reality. The pretense and assumption that one is talking to oneself, in addition, can be construed as a rhetorical practice that serves the persona with an expressive technique that avoids using accusatory tone or a pointing finger as the members of the society despite the social evils one addresses in the song.

Even though soliloquy is a window through which the audience can peer into a character's private thoughts, it can be presumed, therefore, to represent aspects of a character's subjectivity, and inability to transcend beyond the inner conflict one is having with oneself. It can thus be said to be a reflection of that what a character does not have power over and they the act of preempting oneself is a feat to ease oneself by pouring out one's inner fears to the world not necessarily that anyone will solve the ensuing internal conflict for the character but as an appeal to pity that the world may infer the expectations of the character and hence come to their aid in what one could be implying, as they (audience) empathize with the persona. The audience in this context is likely to infer that the persona is fearing if he'll be forgotten upon his death and people ultimately reject or stop playing his songs. Consequently, those who may be affected emotionally may be aroused by the appeal to pity and in this case continue playing the persona songs.

Although, it is assumed to be an act through which the audience access the private thoughts and the private world of a character, a soliloquy as it appears is a process through which the character gains access to the

audience's private mind and hence engage the audience into a psychological discourse of negotiating meaning and relevance. In so doing the character or the persona gains access and possibly partial influence of the decision an audience can take upon listening to the private thoughts of the character. It is thus a skewed way through which the character or persona can control and influence the audience's mind, thoughts, and decisions. This is because the character presents the concerns in a rhetorical manner such that one is already implying to the audience one's wishful thinking. In this case, it can be assumed that the artist is appealing to the world to continue remembering his now and even after his death. Soliloquy can therefore be said to bear narcissistic intentions which but remain concealed in the unstated intentions and expectations that infer its application in artistic discourses. This is because the artist does not tell the audience why he is indirectly beseeching them to empathize with his situation upon his death. The device, therefore, is said to be self-serving and its moral good is dependent on the intentions it is expected to achieve.

Upon close examination, of the writing techniques, both artists employ when writing their songs, rhyme and partial rhyme as evidenced in their songs is a major device both artistes employ probably for a variety of reasons. This device is found in the song "Nikifa kesho in the following section....

Na nyimbo zangu kutoso <u>kia</u>	- And my songs never to be heard
Oh, vipi wasafi watanili <u>lia</u>	- Will Wasafi cry for me
Je ndugu marafiki watahudhu <u>ria</u>	- Will my friends attend the funeral
Hata mamangu nita mkim <u>bia</u>	- I will leave even my mom

Although it is popularly assumed that rhyme is employed for musicality in a song or a poem. It can be surmised from the effect of the rhyme in the above lines that in addition to playing a role maintaining in a musical effect, rhyme has a foregrounding effect. This is because it makes the explicit and implied meaning prominent when the musicality has a direct relationship to the theme of the song. In this case, the Swahili word for cry is lia, the act of crying or the rhyme/ia / which thus emphasize mourning cognitively creates in the listener's mind, a mournful effect. In this regard, it can be argued that rhyme plays a significant role in maintaining rhythm on the one hand and on the other hand by foregrounding the central message in a text. It can therefore be said to be a foregrounding technique employed in order to emphasize the central concerns. This is based on the cultural nuances and the semantic associations the artist and the audiences associate with the effect the rhyme brings to the ensuring message.

This observation can be compared and constructed in the song "pii pii" which also has partial rhyme in the following section.

Na kuomba mpenzi ungojee (a)	- I'm requesting that you be patient
Nimechoka na kuja tulee (b)	- I am coming we eat
Na kuomba mpenzi ungojee (a)	- I am requesting you to be patient
Nimechoka na kuja tulee (b)	- I am tired, I am coming we eat
Huruma nionee (c)	- Be lenient

This is a type of rhyme scheme known as harrisham rhyme. It consists of a babab pattern. In song composition, it is employed in order to bring out the conflict in a song. As it has been employed in this case, it can be surmised that the rhyme functions to capture the ensuring misunderstanding there is between the persona and his lover. He thus uses the rhyme to create to the audience the state of disagreement that has resulted as a consequence of his overstaying before he gets home. The love has already prepared the food but she has become impatient until she is hanging up his call. The persona on the other hand is trying to convince her that he is held up in traffic yet she seems not to understand.

As a result of vivifying the conflict in the song, emanating from the misunderstanding between the characters the abab rhyme can be said to have an entertainment value which it brings to the text by emphasizing the ensuing drama in the mind of the audience.

In addition, both artists employ rhetorical questions for a variety of reasons. This device is employed in the song "Nikifa kesho" as evidenced in the following lines.

Ai, oh vipi Ameneke atanililia - will Ameneke cry
Je Wasanii wenzangu wataniimbia - will my fellow musicians sing for me
.....
Je ndugu rafiki wata hudhuria - will friends attend my burial
Au nitakapo kufa sina change - or when I die I will have nothing of my own

These rhetorical questions get the audience pondering about the serious concerns the persona has of how people will react to his death especially those closest to him as well as his music fans. Arguably this question can be said to have a coercive effect since it puts the addressee on defense yet one is not given room to respond. Thematically, these questions appear to attack the hypocrisy that could be veiled in the guise of friendship yet upon his death it happens that those closest to the persona will not mourn him or even attend his funeral. On the other hand, the questions thus create a string introspective effect since it calls one to interrogate oneself in relation to how one will react based on one's relationship with the artist.

The effect of the question on the target audience can be said thus to unveil the silences that define human relations between the speaker and the listener. In this context, the questions can be said to be a persuasive technique intended to influence the listener to act following the implied request the persona is suggesting. In this context, the artist and or the persona appears to claim his entitlement in the lives of others where he appears to assume that the target addressee should mourn him. Arguably, the device when examined in this context seems to unveil the narcissistic aspect of the persona character and not necessarily the sign of mourning the dead. This argument can be evidenced in the preceding line where the artist asks.

Au nitakapo kufa sina change - or when I die I have nothing of my own

This can be presumed that one of the expectations he wishes to own or to be entitled to upon his death is that of being mourned by his friend's family members, fellow artists, and his music fans. Although mourning has a cultural significance in most cultures, the artist appears to be any concerned with himself in this song and not necessarily the moral good of one's death to others. This can be supported by his observations that should be died that his mother should know he has not sired a child with anyone and that those with whom they could have sired children hurt him by rejecting his proposals. It can thus be argued that although rhetorical questions most often than not have been examined in the context of the effect and influence they have on the audiences, on the other hand, they can reveal a lot about the character and expectations of the person who uses them.

Besides these stylistic devices, the carry-on line is also a common technique in Bongo Flava songs. A carry-on line is a line where the singer does not complete the message at the end of the line but instead continues to the next line. This device is evidenced in the song "Nikifa kesho"

Au litafutika jina langu - or my name will be erased
Na nyimbo zangu kutosikia - My songs never to be heard

Towards the end of the first line, the being communicated is not complete, because it creates a (so what?) effect in the mind of the listener which is then completed by what is communicated in the preceding line. The carryon line as evidence in this line not only serves to convey complex thoughts but in addition can serve as a means of defining an argument. This is because it is upon the idea conveyed in the carryon line

that the artist builds the proceeding lines and inquiry as to whether he will be mourned upon his death. As an argumentation technique, it can thus be argued as to whether the persona is raising the argument as a reaction or response to some unstated facts which can be probably informing the intention for coming up with the song. The carry-on line in this regard can mirror or signal the situation the artist is reacting to. This can be in a real-life situation or the simulated reality of the song. In either of these cases, the enjambment vivifies the drama taking place in the song. In addition, it serves as a hook or a cliffhanger because it creates a desire for the listener to continue paying attention to know what will happen next.

The device in addition is evidenced in the song "pii pii"

Nimeshakwambia mama nimefika tangu mchana - I have been here the entire day
Anajua nimeshafika, ameshapika, amekasirika - she knows I have, she has cooked, and she is annoyed
Alipika tangu mchana - She cooked during the day

In this case, the device functions to vivify the ensuing drama and in addition to defining the conflict between the involved characters. In so doing, it can be said to have an entertainment value since it makes the listeners look forward to the resolution as the song unfolds. In this case, the listener is interested in learning what will happen next. An artist, therefore, can be argued to use the device to set the conflict in a song or a poem since the device appears to have a rhetorical role in furthering an argument.

Further, it can be observed Marlaw uses suspense in his songs as evidenced in the following sections of the song "Rita". Suspense as a device is employed in the song "Rita" This is evident after the first line in the proceeding lines;

Sauti inaskika tega makini, hujui nani ina mwita - a voice is heard calling
Choi lanitoka nitazamapo angani - tears flow when I look up in the sky
Naona sura ya Rita - I see the face of Rita
Ona mikono yangu mitupu - See my bear hand
Imezoea kukushika we - that are used to holding you
Hata nyumbani kwangu haupo - you are not at home
Umepotea sikuoni Kwame ooh Rita - you are nowhere to be seen

As evidenced in the song Rita, the creation of suspense as the song unfolds functions to hook the listener and to entice one to want to learn what will happen next. As one listens to the above observations as elucidated by the persona these lines have a cumulative effect of creating curiosity as a result of the dramatic tension this creates in the mind of the listener. Consequently, the suspense creates a psychological effect in the listener's mind where one cooperates with the artist as he tells the story. In this context, suspense can be said to bear the power to influence others without coercion. It is thus a form of power practice by delegating the choice to the controlled subject-since one has the choice to continue listening or not - but at the same time, the artist has introduced a subject of interest in the mind of the listener by not revealing the whole truth or all the information to the audience. Owing to the information which the listener is already aware of, one develops an interest in the topic, and hence without the conscious awareness of how the manner of presenting the information can affect the listener one continues to pay attention to the artist. Suspense in this context can be seen to function as a bait that the artist uses to attract and maintain the audience's attention. On the one hand, it serves as a tool for entertainment because the audience develops an interest in the unfolding message amidst the desire to know what will happen. Consequently, it can be said to play semantic effect as a mnemonic device since it triggers the audience's desire for attention, and hence one can remember the unfolding events due to the level of concentration after the stay or song is over.

Marlaw in addition uses suspense in the song "Pii Pii" in stanza one to set the conflict in the song. Suspense in this case appears to play a central role in the development of thematic concerns in literary texts. This is because as evidenced in the song "Pii Pii" the artist uses the device to capture the gender relations between the persona and his lover as the song unfolds. The persona complains that although he has informed his lover of his arrival, she is impatient with him until she is hanging up his call. Arguably were it not for the lover hanging up his call the ensuing conflict in the song could not have existed. The use of suspense in this context serves not only to hook the attention of the audience but in addition, the persona's intention in attracting and maintaining the audience's attention is to draw the listener's attention towards the predicament he is facing.

Towards the end of the song. The audience is aware that the conflict the persona is facing is multifaceted one his desire to get home to his lover. Two the coercive nature of the lover as a force to reckon with and three from the foreseeability of the traffic which he must contend with. Suspense is thus a device through which the artist can define the interconnectivity of the events that define conflict in a text. This is because, upon its usage, the audience is psychologically influenced to see what will come as a result of what the artist has unveiled. It can thus be said to be a rhetorical technique intended to create desire and arouse curiosity in the mind of the audience, hence submitting one's time and concentration to the text.

Apart from these, there is evidence of the usage of Euphemism in the songs of Diamond Platnumz. This device is employed in the song "Nikifa kesho" in the following section; kwenda milele pumzika...mi siku zamu nikiitwa kwa mungu.... Hivi ni kiondoka. Euphemism as a device is used to express and to articulate a topic or an issue that people treat as sensitive using less direct and mild language due to the psychological effect the blatant treatment of the issue can have on the listeners or the audiences. The persona opts for euphemism in the lines above to address the theme of his death. This is a topic and the psychological impact this can have on his dear ones may have been the reason why he may have opted to use euphemism instead of explicitly using the words;

When I die and go to rest
.....
When it is my turn to die
.....
So, when I die
respectively.

Culture and culturally shared values and norms thus can be said to influence artistic choices where an artist employs euphemism. In this regard, euphemism can be said to be a form of communication that is dictated by culture and audience sensitivity to the message. This is because ideological perspectives and reactions of others to one's message can influence acceptability or rejection of a song based on how the artist portrays the message and hence represent the message, oneself, as well as the others. The veiled discourse thus is said to be intended to address the theme of the death without necessarily violating the brittle conscience of the audiences. This is because one addresses the same sensitive topic without necessarily making the audience become or feel uncomfortable with the sensitivity the topic one addresses invites. On this premise, the humans are kind as evidenced in Bongo music, and therefore in Bongo culture are shy and if not fearful when it comes to matters of addressing death as a topic. Arguably, because may spell one's ultimate end despite one's desire to cling to life. Probably because this opens the very same reality about one's death which is a topic or a reality few like being reminded of.

In addition to these devices, personification as a technique is employed in the song "Nikifa Kesho" This is a stylistic technique where a non-human thing, animal, or concept is given human character traits. This is evidenced in the song "Nikifa Kesho" in the following line;

Lakini nauliza sababu ipo siku itafika - I am asking because a day will come

.....

In this context, a day is given the ability to be able to arrive, as if of its own volition. This has a dramatic effect on the eventuality of the occurrence of the demise of the persona. This functions to vivify the personified event, in this context it gives eminence to the actual day when he will die. The personification of the coming of this day makes the death of the persona appear as if it is a character endowed with power and the will to determine oneself. This serves to dramatize death like some event that was waited for and finally has arrived. Consequently, the persona can be said to employ the device to express his helplessness upon the arrival of his death. This as a result inviting the audiences, his music fans, and his loved ones to mourn his departure. Death in this context is recognized as an occurrence, which the victim has no control over hence eliciting pity from those who are left behind.

There is in addition employment of wordplay as evidenced in the song "Pii Pii" This is a stylistic device where an artist plays with different meanings of a word or words that sound the same but have different meanings. This is evidenced in the song "Pii Pii" as evidenced in the following lines.

.....

Ameshafika, ameshafika, amekasirika - He has arrived, he has arrived, she is angry

.....

Arguably the persona can be said to employ the pun to poke fun at his lover's anger. This is because the traffic jam is way unforeseen but upon informing the lady that he is held in traffic she becomes impatient, gets tired of waiting until she results in hanging up his call. Although the device can be said to be employed in order to create some entertainment in the song, where the audiences enjoy the unique aesthetic effect that results from the words, in this context, it can be said that it serves to portray gender relations and attitude of the male persona and the lover at the same time. The device can be said to point out the boyish character of the male persona and this is evidenced in the proceedings line where he says he will drive on the wrong side of the road, and he doesn't care about breaking the law even if he is arrested.

On the other hand, the statement that she has cooked "ameshafika" is an acknowledgment of the kind-hearted nature of the lady as well as an appreciation of her role as a woman, where it is presumed that she has cooked for him not as an obligation but as an appreciation of his coming. However, he takes too long before arriving and she gets annoyed. The annoyance of the lady as portrayed in this case can be construed as a gender exercise of women's freedom and liberation where the lady is presented as one who is free to express herself and acknowledge her emotions by hanging upon him. This exercise of power and authority over the male persona is arguably what is leading to his request in one of the preceding lines; "Huruma nionee" have mercy on me. This act of pleading when read against the implied meaning suggested in the pun can thus be said to preempt the paradigm shift from the traditional gender oppression of women to gender equality where the lady is presented as equal to the male persona. It is as a result of this that the persona employs the pun as a light way of reflecting on the lady's anger since she is not any less as a persona because she is a woman.

Metonymy in addition is another device evidenced in the song "Rita". This is a device where an author or an artist mentions or refers to a part of something but refers to the whole. This is evidence in the song "Rita" in these words.

.....

Damu yangu ya Bongo si ya Asia - My African blood is not Asian

.....

The persona uses the word blood to say -my Bongo Blood is not Asian- to refer to his race. The word blood in this context refers to his race as an African as contrasted to Rita who is of Asian descent. It is therefore a light way of addressing the theme of racism without necessarily hurting the addressee or the conscience of the listeners who would find the blatant expression to bear racist undertones. The application of metonymy in this regard can be said to have a veiling effect like euphemism where it is thus applied to make sensitive

topics appear less sensitive as evidenced in this song. Culturally, euphemism and metonymy can thus be said to be employed for social decorum. Stylistic choice in songs in this context can thus be dictated by culture and not necessarily the narcissistic and subjectivity of the artist. This is in cognizance of the message one is addressing.

Conclusion

This paper has examined literary meaning encompassed in the stylistic use of lexical choices in the songs "pii pii", "Rita" by Marlaw, and the song "Nikita Kesho" by Diamond Platnumz. This is important because it ties the research to known and already accepted literary critiquing styles in Literature as a discipline. The songs as the article shows address themes such as Love, Poverty, death, Marriage, and Relationship between couples, filial and parental love. The three songs were thus decided upon on the observation that their analysis can reflect the major concerns articulated in most of the other songs. Besides reflecting the major concerns addressed in all the other songs, these themes conspicuously defined the major themes in these three songs. In addition, as evidenced in the above analysis there is an overt and therefore intentional use of language stylistically in the composition and writing of the three songs. This article therefore, has endeavored to examine the literary relevance that results from using language stylistically at the lexical level. The three songs have therefore revealed as seen in this article. Bongo Flava artists therefore, employ stylistic features such as; Onomatopoeia, Catenation, Aesthetic effect, Code Switching, Alliteration, Repetition, Elegy, Soliloquy, Partial Rhyme, Rhetorical Question, Carry online – Enjambment, Suspense, Euphemism, Personification, Word Play or Pun, and Metonymy to mention a few as discussed, not necessarily as a practice of art for art's sake but for the significance these devices play in conflating and defamiliarizing meaning.

Finally, as evidenced in this article, Bongo Flava musicians can be thus argued to use stylistic features in their songwriting processes. Consequently, these devices create multiple layers of meaning which can be deduced upon examination of the semantic role the devices play with regard to thematic concerns which a song address. As evidence in this article, therefore, several factors come to play in the exercise and practice of style and stylistic choices in Bongo Flava songs. These are; the artist, the message, culture, and the target audience. These four appear to define key factors which influence the choice, application, and purpose of stylistic choices in Bongo Flava songs. This is because as the article shows there are stylistic devices an artist employs to justify one's subjective or perspective on given thematic concerns. There are also stylistic devices an artist employ that is determined by the nature of the message one is addressing. Stylistic choices in song composition in this regard can be said to be context and thematic-dependent. The context in this regard can be said to be determined by message, cultural shared norms, and social values that influence the stylistic choices, based on the effect and meaning the artist expects to vivify. In the process of adherence to shared values and cultural norms, as this article shows, an artist may unveil either consciously or unconsciously selfish and subjective intentions which can be construed as narcissistic.

Finally, as the article shows, stylistic choices in songs can engender power practice. In this context, the application of a given style may be influenced by one's desire and expectation influenced by one's desire and expectation to influence others. Such influence is characterized by the action one wants the recipient to take or how one expects the target audience to take upon receiving the message in the context of a given stylistic choice. Often than not, the likely action one (audience) is likely to take in light of a given style may involve interpretation of the implied meaning. In this case, the artist expects the audiences to infer the implied meaning based on the shared knowledge that defines the listening experiences audiences appropriate in their quest to understand the concerns of the artist on the one hand. On the other hand, the application of artistic choices and styles which an artist may employ is cognizant and dependent on an artist's awareness of the cultural experiences potential listeners will appropriate in their effort of inferring implied and explicit meanings from a song. Stylistic choices, therefore, operationalize a simulacrum or interconnectivity of shared values which constitute and define the cooperative norms that tie the artist, the message, the audience, and their ensuing culture into a single web of semantic underpinnings which are inextricably bound by the moral good of all and desire or endeavor to ameliorate the perspectives and fate

of individuals subjects towards an upward transcendence that is intended to serve the common good for better mutual coexistence of all the involved as members of one big family that are defined by their shared cultural norms and values.

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Discography

Diamon Platnumz "Nikifa Kesho" <https://m.youtube.com/watch?v=z7yV0CSBdCk>

Marlaw "Pii Pii" Apr 1, 2010: <https://youtu.be/b8mWNP874zs>

Marlaw "Rita" Oct 22, 2008: <https://youtu.be/bT1ctHnPKTQ>