

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

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*

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