

# **The Fall of the Bongo Flewa Music as a Device for Building Public Ethics in Tanzania**

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## **Abstract**

This article has examined the issue of the fall of the content of Bongo Flewa songs as a tool to build, promote and develop values in Tanzania. The aim of the article is to investigate how Bongo Flewa song artists deviated by presenting content that does not respect public values. By doing so, they lose their responsibility to be a mirror of the society by not presenting content that portrays the real situation of life and the issues that concern humans in their efforts to cope with life and its environment. The primary data were obtained from the library by watchful evaluation technique. The target selection method was used to find fourteen artists who sing songs that present content that is not productive for society. A review of the documents used to verify the primary data was obtained through electronic and library procedures. Data analysis and discussion were guided by Sociological theory. The results of the study are manageable in a descriptive means. The results of the study show the existence of a fall in the content of Bongo Flewa songs as a tool to build and develop values by presenting content that is not productive in society. Some of them encourage making love freely, careless sex as well as the use of vulgar language that contains insults and insults. As well, their appearance and clothing styles do not reflect public values because some of them do not wear clothes that cover them well. This article advises Bongo Flewa song artists to take deliberate steps to educate and motivate each other so that the content of their songs is based more on solid foundations that aim to build values and culture by referring to the real time and environment of their society and nation.

**Key Words:** Fall, Bongo Flewa Music, Device, Building, and Sociological theory.

## **1. Introduction**

This article has examined the issue of the fall of the content of Bongo Flewa music as a tool to build, promote and develop values in Tanzania. Bongo Flewa songs are also known as songs of the new generation meaning that it is music that is very popular with young people. The concept of Bongo Flewa music has had a lot of confusion, especially in efforts to distinguish it from Hip hop music. Some see Bongo Flewa music as one of the types of Hip-hop music (Omari, 2006 and Mwakibete, 2021). There are also those who explain that Hip hop is a large group of music in the world where each country has its own style such as Kenya - Gang, South Africa - Kwaito and Tanzania - Bongo Flewa. Some say that Bongo Flewa music is a big basket in which there are different types of music such as Zouk, Rhumba and Reggae. Though, some scholars do not see the difference between Bongo Flewa and Hip hop. Samwel (2013) confirms the issue that artists who deal with these genres do not see their boundaries.

In the history of Tanzania, Bongo Fleva music started in the early 1990s as an imitation of Hip hop from the United States. Some experts explain that the music is the result of the increasing influence of Reggae music, Afrobeat, Dancehall and traditional styles of Tanzanian music such as dance (Suriano, 2006 and Welsh and Welsh-Asante, 2010). The fusion of the mentioned genres is what created the unique style of Bongo Fleva music. The community received the music as one of the instruments aimed at meeting various needs in the country, including the development of values in the community. Morals are an important part of a society's culture because they involve the conduct of life, the perception of things and the procedures for conducting life that distinguish one society from another (Sengo, 2009 and Kisanji, 2012). Similarly, they are built on the foundations of culture that is inherited through literary genres, including songs that depict the real environment of society.

Songs in general, including those of Bongo Fleva, are a means of communication used to build values, behaviour, develop and maintain the history of the society concerned. This branch is used as a servant of community life; and it is linked to lifestyles and reflects the diversity and complexity of culture in the relevant society (Mwanjoka, 2012 and Otiso, 2013). Bongo Fleva songs are a good reflection of the pride that those involved in their culture have. As well, they work to portray life and deal with issues concerning humans, their problems, their dreams, their hopes, their conflicts and how they interact with their environment. The wisdom and logic found in songs is a great asset to society, and it is a heritage treasure loaded with social values. This argument is given weight by Kasanda (2024) who explains that the wisdom and knowledge found in the branches of literature is one of the only degrees for a member of society who can use them well in his efforts to cope with life and his environment. This article has selected the genre of Bongo Freva songs to make it the full topic in this research.

Usually, Bongo Fleva songs are used as a tool to improve the society and its vitality is determined by the context from the composition to its presentation. The main feature of these songs is that they have singing and dancing accompanied by the playing of musical instruments. One of the uniqueness observed in those songs is the freshness of the song and the quality of the main things that make up the essence of the song in question as emphasised by Perulo (2003) and Samwel (2017) that the song must take into account the reality of the social context. When any artist composes those songs, he cannot separate himself from the original contexts that nurtured and developed him. Songs are composed from the context of a special society by clearly explaining the events that are reflected in the society. The content of the work should be based in a specific social context by showing selected events, people and times. The social context stimulates and helps the author to draw his content because the context is the main treasure of the content of the literary work. Therefore, in order to determine the reality of the mission in the songs of Bongo Fleva, it is good to examine its cultural, political and economic context because it can be the source.

As with other genres of songs, Bongo Fleva music has political, economic and cultural content. Its content serves as an important tool that provides training about behaviour, culture, life and environment (Omari, 2009 and Shao, 2017). Content in literature includes elements of mission, philosophy, conflict, attitude, position and message. Samwel (2012a) and Spemba (2016) adds that the content of today's Bongo Fleva songs is very much based on love, politics, conflicts. The explanation given by Omari and Samwel about the content of the music is what builds the basis for investigating the deviation of artists to present issues

that do not consider public values. Therefore, this article has examined the issue of the fall of Bongo Flewa music content as a tool to build and develop values in Tanzania.

## **2. Theory and Research Methods**

The primary data used in this article was obtained from the library by the method of careful reading. Primary data refers to data collected for the very first time in a particular study. In addition, they are those that have never been collected for research as conducted by the researcher at that time (Cresswell, 2009). Target selection method was used to find fourteen artists of Bongo Flewa music whose content is not productive for society. A review of the documents used to define and verify the primary data was obtained by electronic and library methods. The results of the study are presented in a descriptive manner. The analysis and discussion of the data presented was guided by Sociological theory.

Historically, the theory of Sociology began to emerge in the middle of the 19th century and flourished in the 20th century in Europe. This theory began as a cultural science that examined literary works as an authentic representation of a certain society. One of its foundations is to examine the natural environment of society as the one that determines the way literary work should be. As well, it was used to confront the literature in examining how it relates to the social environment (Njogu and Chimerah, 1999). According to him, art is not created in a vacuum but is the work of an artist in a specific environment and time being responsible for the society that concerns him. In addition, an artist cannot avoid the effects of society in his composition because his literature is a product of his society. According to this theory, literature is an expression that cannot separate the truth from the reality of life in society.

The selected theory explains that literature is a unit capable of reflecting science and society's culture. Literature is a perfect portrayal that portrays life in detail and examines it from a broad perspective (Selden, 1990). By referring to the foundations of the theory, Bongo Flewa music has been examined as a specific product of the nation considering its history, its philosophy, its culture, its economy and its politics. Similarly, they were studied as a special link of community relations. The researcher was involved in the investigation of social forces related to artistic forces. The analysis considered that the work of literature is controlled by the existing structures in society by examining the relationship of society in its daily activities. The artistic strength refers to the content and values contained in the studied Bongo Flewa songs.

One of the foundations of this theory is to recognise the great role played by the social context in literary criticism based on the implementation of certain situations in the world (Booker, 1996). The selected genre was examined and interpreted within the context of the artist's society and its history. The researcher investigated the existing relationship between the community and the conduct of their activities and their attitudes. Still, their relationship, history and the development of their society in all social aspects were examined. This situation enabled the researcher to examine the selected songs to determine their content according to culture, history and environment. In order for a person to understand a certain work of literature, he must know the area concerned with his culture and their environment (Wamitila, 2006). The selected clan was examined as a complete part of the culture of the Tanzanian society by examining its culture and environment. The relationship that exists between society and literature is what takes the issues in society and puts them as they are in songs.

Nzobe (2012) and Mgogo (2017) used this theory to examine the relationship between society and literature. This study, like those of the researchers, has examined in detail the relationship between the selected sect and society as two things that depend on each other and affect each other. In addition, his relationship is like two sides of a coin that cannot be separated. On that basis, Bongo Flewa music must be taken as it is and has an uncomplicated relationship in the life of the community in this country. The explanation made the researcher examine the songs of Bongo Flewa as a product of the Tanzanian society by referring to its environment, culture and development. In the same way, it was examined considering the wider context of the target society in order to understand the content through its songs.

In the analysis and discussion of the data, the researcher placed the artists of Bongo Flewa songs in their normal, true and real world. The artists were examined in detail in the way they investigated social issues and put them as they are, as they are believed and accepted through their songs. Their songs were screened live without sound to make a thorough review. The selected theory was selected and based on the investigation of how the content of selected songs is reflected in society. The research area was given weight to show the relationship between the community and the selected songs. In general, this article has examined the decline of the content of Bongo Flewa music as a tool to develop values in society.

### **The Fall of Bongo Flewa Music as a Device for Building Public Ethics**

This article has examined the decline of the content of Bongo Flewa music as a tool to build, promote and develop values in society. The results of the research have shown that instead of Bongo Flewa music providing content aimed at developing values in society, it presents unproductive content to the public. The next section confirms its fall as a tool for building and developing values in Tanzania.

### **Romantic and Sexual Content**

Bongo Flewa's songs to some extent present issues that stimulate love and sex. Instead of songs being a tool to motivate and educate the community on how to face life, the environment and climate change affecting the issue of wealth and economy, they present content that is not productive in the community. Artists seem to lack creativity that should reflect productive issues in their communities. For example, Mbosso's (Yusuph Kilungi) Baikoko song is one of the songs with sexual content. In the song he explains that there is a club in the zip, and that; Don't touch it, you will let-out the White-Europeans (gametes). The artist explains:

Kwenye zipu,  
Kuna kilungu,  
Usikamate utawaita Wazungu,  
Ebo! Mtoto anadaka golikipa,  
Wabeja tena akikata naiingiza,  
Kanifunda la miguu,  
Anataka nipite peku,  
Kunduchu juu anifikishe kwetu,  
Ye ndo tamu ladha ya kitumbua.

In the zip,

There is a club,  
Don't touch it you will let-out the White-Europeans.  
Ebo! The child catches the goalkeeper,  
When Wabeja cuts it again, I insert it,  
She touched me with her foot,  
She wants me to go barefoot,  
Kunduchu there up, that she brings me to my home,  
It's the sweet taste of a baklava.

The words in this passage, convey sexual content without regard to the dignity of its audience. For example, words like 'She wants me to go barefoot', 'If she wants, I insert it', 'Club in the zip' and 'Don't touch it, you will let-out the White-Europeans', morally, should not be presented because they involve human reproductive organs and the act of marriage. Similarly, the content of the song is not productive for young people who memorise and sing it without understanding the inner meaning of the songs. Songs as a tool to build and develop values in society, the content presented in the selected song is ineffective. The concept of peku peku (without a condom) conflicts with the government's efforts to encourage society to fight infectious diseases, including AIDS.

The song Vumilia by Rayvany (Raymond Shabaan Mwakyusa) violates morals since it is based on sexual content. In the song of Vumilia, he explains that if I hold you sweetly until Kinondoni. As well, he explains that he gets sweetness and desire to have sex while holding the bar and the exciting parts. The act of marriage and the process of its preparation is not an issue that should be presented in public as it appeared in the selected song. Instead of the song being viewed as a main pillar that is relied upon to promote and build social values, it presents content that violates values. The content presented shows that artists are not a mirror of society by presenting unproductive things. In addition, they are based on one of the foundations of Sociological theory that recognises the great role played by the context of society in literary criticism based on the implementation of certain situations in the world.

The moral issue has a great contribution in strengthening the foundations of building, strengthening and developing the society in its traditional ways. Man is made by the values that exist in his society. The flourishing of evil in society is a product of the weakening of the moral foundations of society (Ngadala, 2003 and Seif, 2011). The responsibility of society is to build strong foundations that will close the loopholes that lead to the fall of morals through its educational instruments, including literature. Unfortunately, social media, including Bongo Fleva's songs, have lost the opportunity to fully fulfil their duties. The song that proves this point is that of Zuhura Othman (Zuchu) of Kitu which presents things that are not productive. For example, in the song she says 'Hicho kidude ukiona chasimama, jua kinataka kinyama; na ukiona kimelala, hakikuachi salama' (that little thing when you see it erected, know that it wants a minibeast; and if you see it asleep, it doesn't leave you safe'). The content found in the song does not show the role of the music as a tool used to promote and develop a wider understanding of the issues and knowledge of society. Reliably, it serves as a solid link of the community that builds a system to train, strengthen and keep the community together on the basis of culture and the whole philosophy of life (Mwakanjuki, 2011). The main basis of the selected song is the sexual content that is not productive for society.

Nasibu Abdul (Diamond Platinumz) in the song Gridi has presented content that evokes and arouses sexual feelings and its consequences. The content does not show his creativity in designing structures which are a heritage treasure loaded with the values and knowledge of his community. The artist has lacked the knowledge that should be one of the only degrees for members of the community to use in their efforts to manage their lives, culture and environment. His song has lost its direction by being considered as a sexually stimulating song. The artist explains:

Ukiiweka tamu,  
Ukiitoa inakuwa tatatamu,  
Ukiinama tamu,  
Kiinuka tamu,  
Ndonazidi patatatu.

If you insert it, sweet,  
If you pull it out, it becomes sweet,  
If you bend down, sweet,  
If you get up, sweet,  
It's getting sweeter.

If you examine some of the words in this section such as 'if you insert it, sweet, if you pull it out, it becomes sweet, if you bend down, sweet and if get up, sweet', to a large extent, these words are humiliating because their content is not productive especially for children and young people. The concept of sweetness that is described is not based on the values of society. In another way, the article shows how artists of the selected genre lack creativity by presenting compositions that do not reflect the reality of society's needs. The concept of literature as a perfect portrayal as described in the Sociological approach that portrays life in detail and examines it from a broad perspective is not reflected in the compositions of artists. Their content shows their deviation by presenting ineffective content.

### **Fashion and Dress Code**

Every society has unacceptable things in reference to the foundations of its culture. Unacceptable actions are strongly condemned in the society concerned. Artists as part of the society have to criticise that through their literary works. Their work should be based on an attitude that opposes inappropriate things in society (Mwakajinga, 2009 and Steven, 2011). For example, the styles of wearing short clothes and those that tighten the body and others with that tendency are seen as one of the indicators of the fall of the dress code in the society. Diamond in his songs Kidogo, Jeje and Tena show a serious violation of dress code. In those songs, some of the characters are half-naked and some are completely naked. The state of not being fully clothed or half-naked is one of the signs of the fall of the morals of dressing. Children and young adults can imitate those unproductive styles and promote them in society. Ethically, their dressing styles should reflect the reality of their society's culture.

What is more, there are men who wear women's clothing which contributes to the existence of different feelings and attitudes in society. In his song Sijaelewa, Harmonizer dresses in a skirt. Dressing like that is dangerous for children because they imitate without filtering. Diamond and Git Stanford (Gigy Money)



their dressing styles are questionable because they evoke feelings of love and sexual desire. Sometimes they wear pants below the hips or sleepwear (skin tight and boxers). The concept of the artist as a mirror of society is lost by not fulfilling the moral foundations of the work of art as a tool for socialisation (Suriano, 2007). The government must intervene in the matter by taking strict legal measures to ban them from engaging in music for the rest of their lives.

The style of wearing clothes that violate the values of African dress has continued to grow and mature due to the interaction of the cultures of local and foreign communities in Africa. The development of communication tools such as cell phones, television and the internet has contributed and caused many young people to have the opportunity to imitate lifestyles that are not the product of their nations (Mwaro, 2002). Our local media shows without hesitation things that violate the dress code. For example, the song by Diamond and his African Beauty colleagues shows a woman who is not wearing any clothes at all. Artistes should abandon foreign styles of dress and singing that are not productive in the African context. Don't be quick to rush into a foreign culture that has a negative impact on the well-being of the local culture. Timammy (1990: 32) explains:

Vijana wetu ni wepesi mno kukimbilia mambo ya kigeni ambayo ni hatari kwa ustawi wa jamii na taifa lao. Pia, hawawezi kutunza wala kuzihifadhi utamaduni wao kwa kuwa mafundisho ya elimu ya kigeni yamewafanya wasahau kabisa utamaduni wao wa asili. Hali hii ni tofauti na hapo zamani ambapo vijana wa kike na wa kiume walikuwa wakichukuliwa na kupelekwa mahali pa faragha penye usalama ili kufudishwa namna sahihi ya kuuendeleza mila na desturi zao zilizolenga kuyamudu maisha katika mazingira yao. Vijana waliimarishwa katika misingi ya uchumi na jinsi walivyotakiwa kuishi na kuzitunza familia zao mara watakapooa na kuolewa.

Our young people are too quick to run to foreign affairs which are dangerous for the well-being of their society and nation. Also, they cannot maintain or preserve their culture because the teachings of foreign education have made them completely forget their original culture. This situation is different from the past where young women and men were taken and taken to a safe private place to be taught the right way to develop their traditions and customs aimed at coping with life in their environment. Young people were strengthened in the basics of economy and how they were supposed to live and take care of their families once they get married (Own translation).

This information encourages young people to stop the habit of accepting foreign culture without examining its effects on the well-being of the culture of their society and nation. The point of asking Bongo Flewa artists to protect and respect traditional values through their songs is fundamental due to its importance to society. If local culture is not given enough impetus in its use, society will lack direction and guidance about their lives (Grosz, 1994). In addition, they should not be enslaved in their country by presenting structures built on the basis of foreign styles. If that situation is left to mature, our culture will be distorted and lost in the history of its development as Mwangosi (2019) points out the consequences of ignoring the culture of our communities. If this situation continues, the nation will be built on the foundations of people who do not know themselves and realise themselves culturally. The nation should

make efforts to ensure that its culture is developed for the benefit of the present and future generations. Mwambusye (2013) and Ekiri (2018) emphasises that a living nation is one that builds the best foundations of its culture. Tanzania is one of the countries with a long history facing the problem of continued weakening of its culture. This situation is due to the lack of solid foundations aimed at developing cultural issues. This issue has been fading due to some things being lost before being received and well established in society.

### **Foul and Abusive Language**

Language is an important element in literature because it is the root of literary work. Without language, it is impossible to have literature. Literature is rich in linguistic features (Armitt, 2005). Artists use language as a communication tool based on the environment and culture of the society concerned. Some artists do not use language as a medium to present the content of their work, including Bongo Flewa songs. As a result, their songs use foul language that contains insults. Their music has begun to be played and considered as an institution that lacks direction as a tool for socialisation. For example, the song Gusanisha by Maua Sama (Maua Sarehe Sama) na George Mdemu violates society's morals by expressing issues related to marriage in open language that is not respectful in society. Artists explain:

Gusanisha hasi na chanya,  
Gusanisha nyama kwa nyama,  
Kucha simamia.

Connect the negative with the positive,  
Connect flesh to flesh,  
Stand on your toe-nails.

This article briefly shows the issues that imply marriage. If you examine the use of words such as 'connecting negative and positive', 'connecting meat to meat' as well as 'the perception of standing on toe-nails', they have used abusive and vulgar language that presents content that has no contribution to society. The same, they show how Bongo Flewa music began to lack the value of being a tool to compare things and conditions of nature and society in order to provide training in society. The concept of flesh justifies society to stop using protective condoms as part of efforts to fight infectious diseases such as AIDS and others.

This article has revealed that some of the famous artists in Bongo Flewa music are the leaders of using foul language to present unproductive content. The artists have failed to use their experience to moralise the society as one of the foundations of the chosen theory that emphasises examining the natural environment of the society as the one that should determine the way literature should be. For example, Diamond's song namely Nyegezi has used language that does not respect the taboos and respect of society. Words such as ananivuta geto apige bunduki (He pulls me to the ghetto to shoot a gun)' and Mwanza, nyege, nyegezi (Mwanza, stimulation, more stimulation) violate the values of society. The language used and the content contained in the song is not easy for a sane person to listen to. The artist has failed to realise that his compositions should be a means of transmitting cultural acts in his society. Above and beyond, the society should be built on the basis of recognising the reality and the situation and the real needs of society.



The song namely Kibamia by Rostam (Roma), Stamina (Boniventure Deodata Kabongo) and Maua (Maua Sarehe Sama) has extensive use of foul language, insults and sexual content. In addition, the song Ameyatimba has been tighten by Oscar John Lelo (Whozu), William Nicholous Lyimo (Billnass) and Mbwana Yusuph Kilungi (Mbosso) has used foul and abusive language. Words like nyoko and fyoko are insults that violate morals in society. The life of Bongo Flewa songs should reflect the needs of society to meet its needs to be a tool for developing social stability. That responsibility is undermined as inappropriate language is given a chance. For example, in the song Kudadadeki there are words that evoke feelings of degrading a woman. The song explains that the value of a woman has moved to the waist. The artist explains:

Thamani ya mwanamke imehamia kwenye kalio,  
Huna tako huna soko utapendwa na mama yako,  
Demu mwenye digrii, bado yupo kwenye msoto,  
Ila demu mwenye matakoto ndio anatembelea mkoko.

The value of a woman has shifted to the waist,  
You don't have hips, you don't have a market, you will be loved by your mother,  
Dem with a degree, she is still in the suffering,  
But Dem with hips is the one who drives a V 8.

This quote shows how Bongo Flewa music artists use abusive language regardless of the limits of public culture in their songs. The use of words such as 'buttocks' and that 'a woman's value has shifted to her hips' are insults that should not be ignored. As well, you explain that a dem/woman with a degree is in the suffering, implying that education has no role in a woman's life, which is not correct. Likewise, you aim to legitimise and denigrate a woman with hips as a tool for pleasure, an issue strongly opposed by women's rights activists. In addition, the song Pale Kati Patamu by Ney wa Mitego has the use of words such as pale kati patamu, ila pale kati utamu wake adimu (but there is a rare sweetness in the middle) and kuna vitu vitamu ila pale kati utamu wake adimu (there are sweet things but there is a rare sweetness in the middle). The language used to present its content shows how some artists lacked the creativity to present the content of their work in a language that does not take into account the values of society and the nation as a whole.

Similarly, the song called Mwagia Ndani of Maua Sarehe Sama (Maua Sama) with George Mdemu (G. Nako) is some of the songs that contain sexual content using vulgar and abusive language. Words such as ooh mwagia ndani (Ooh pour it in), Baba mwagia ndani (Father pour it in), mapenzi yote mwagia ndani (You pour all your love in) and chakula cha mtoto mwagia ndani (You pour it in baby food), are ineffective considering that songs are a tool for promoting values in society. The concept of pouring it in does not convey positive content to society. These songs are recited as they are by young people who do not have the will to understand the content contained in its entirety. Artists have a duty to look at the contents of society with a keen eye and express them artistically. In addition, they should consider that literature is an expression of society that cannot separate the truth from the reality of life in society.

**Provocative and Criminal Language**

Songs are a public tool that examines society in all its aspects of life. Also, it is used as a tool to train, correct and launch society so that it follows the principles required in the movement to manage life and the environment (Ng'waje, 2019). In another way, it is used to show the satisfaction and dissatisfaction of the community members in relation to the ongoing situation in their community. Despite the fact that Bongo Flewa songs should be used as an indicator of society to show and evaluate what is presented in society, they are still seen as a tool that incites crime and violence in the country. Ney wa Mitego (Emanuel Elibariki) in the song Awake has used strong language that can incite violence in society. He explains:

Kila kitu kipo wazi,  
Mama yetu analea wezi,  
Ndiyo anafuga wezi,  
Hata ripoti ya CIG,  
Hakuna aliyechukuliwa hatua,  
Kodi kila mahali,  
Na bado mnakopa daily.  
Bandari mmemuuzia Mwarabu,  
Na mkataba ni wa milele.

Everything is clear,  
Our mother raises thieves,  
Yes, she breeds thieves,  
Even the CIG report,  
No action was taken,  
Tax everywhere,  
And you still borrow daily.  
You sold the port to an Arab,  
And the contract is forever.

The words in that verse can arouse feelings of inciting violence in the people against their government. Some of the words used are harsh and indicate doubts about the way the country is run and managed. For example, he explains that the country is run by smugglers, our mother is raising thieves and that the port has been sold to an Arab for an eternal contract. The content of his song needs to be researched and critically reviewed to confirm the way thieves are raised and the other things he presented. His explanation should be based on the principles of Sociological theory which makes it clear that art is not created in a vacuum, but is the work of an artist in a specific environment and time being responsible for the society that concerns him. He explains that despite the fact that the CIG report clearly shows weaknesses, but the government has not acted on it.

Ney wa Mitego song called Baba Father incites violence by showing how leaders fail to manage development projects. As well, you show how some projects that cost money and public resources are built without considering the needs of the people. The artist explains that the airport was built in a place where there are no relevant requirements. For example, aeroplanes do not land because there is no demand

for the aircraft in that area. The situation makes the artist ridicule the issue by saying that maybe parrots and pigeons are the ones who land instead of aeroplanes as a means of air travel. He explains that the bank was built without considering its users, which led to it being turned into an alcohol club and no leader questions the issue. He explains:

Ile benki ulojenga kwako siku hizi imekuwa bar,  
Watu wanakunywa bia na hakuna anayeshangaa,  
Kile kiwanja cha ndege sijui ungejenga tu cha mpira,  
Hakuna ndege inayotua labda kasuku na njiwa.

The bank you built for yourself these days has become a bar,  
People drink beer and no one is surprised,  
The airport I don't know you would just build for football,  
No plane landing maybe parrots and pigeons.

Artists are seen as promoting crime, including drunkenness and smoking marijuana. There is no doubt that alcoholism is a danger to the well-being of society and the nation because it loses manpower due to deaths caused by its use. Some of them include the decrease in labour force and wealth production due to the increase in negligence, laziness and the fall of the health of those involved. Young people are said to be the biggest victims of drugs and alcoholism (Joy, 1999). Rayvany's song Sisi seems to aim to justify the issue of alcoholism in society. The artist explains:

Raha kulewa mbele ya maadui zako,  
Raha kulewa mbele ya ma-x wako.

Pleasure to be drunk before your enemies,  
Pleasure to be drunk in front of your X-partner.

The verse shows how the artist finds pleasure in getting drunk in front of his enemies and x-mas. The song seems to aim to encourage alcoholism in society. Furthermore, you conflict with society's view of alcoholism and its effects. Alcoholism is one of the scourges that plague many young people in developing countries (Ngwale and Kironde, 2000). Similarly, you are seen as one of the sources of moral erosion and have many effects in society. Manyilizu (2014: 29) explains:

Kuna uthibitisho wa kitaalamu kwamba ulevi wa pombe unaweza kusababisha kichaa na magonjwa ya akili. Pia, huweza kuharibu na kuathiri ubongo na neva za fahamu na uwezo wa kupanga mambo huvurugwa. Pia, husababisha kansa ya koo, titi kwa wanawake, utumbo kwa jinsi zote, pamoja na ugonjwa usiopona wa ini uitwao Liver Cirrhosis. Aidha, husababisha kiharusi, shinikizo la juu la damu, magonjwa ya misuli ya moyo, kuvimba kongosho na kusababisha kifo moja kwa moja.

There is scientific evidence that alcoholism can cause insanity and mental illness. Also, it can damage and affect the brain and the nerves of consciousness and the ability to organise things is disturbed. Also, it causes cancer of the throat, breast in women, intestines in all genders, as well

as an incurable liver disease called Liver Cirrhosis. In addition, it causes stroke, high blood pressure, heart muscle diseases, inflammation of the pancreas and directly causes death (Own translation).

These details show broadly the effects of alcoholism in its entirety. The entry and use of drugs in this country is done using high-level secret methods, but its effects are seen very quickly (Haji, 2003). For example, when students use them, they can no longer continue their studies. If this situation continues, it is dangerous and a disaster for the society and the nation. Strict ethical and legal measures must be taken for the benefit of the sustainability of the present and future generations. Also, the situation causes a decline in the level of wealth production and economy at the household, community and national levels.

The song by Lavalava (Abdul Juma Idd) namely Tuna Kikao and that of Marioo (Omary Mwanga) of Bia Tamu present content that legitimises the issue of alcoholism in society. First, they legitimise the issue of alcoholism which is dangerous as mentioned in the previous paragraph. Second, they explain how they spend money throughout the night. Such spending can contribute to the state of poverty due to the large spending of money. Alcoholism has a great impact on wealth production, the economy and the development of society and the nation. The same, it can impair productive activities because alcoholics spend a lot of time drinking and staying at bars. The artist explains:

Sisi ni walevi tunakesha baa,

Tunatumia pesa mpaka jua lianze ng'aa.

We're drunks, we're staying at the bar,

We

spend money until the sun shines.

This shows the effects of alcoholism in this country. Young people are at the forefront of getting involved in alcohol addiction which is dangerous to their health. Also, promoting and appreciating drunkenness by staying at the bar as the artist explains hinders development and causes poverty. Young people have to realise themselves because they are the workforce of their society and nation. As well, they are encouraged to use their power for the benefit of their community. This article advises artists to stop presenting compositions that have the feeling of presenting content with the feeling of inciting crime and violence in society.

### **3. Conclusion**

This article has examined the issue of the fall of the content of Bongo Fleva songs as a tool to build, promote and develop values in Tanzania. The results show the existence of the fall of Bongo Fleva music content as a tool to build, promote and develop values by presenting unproductive things in society. Some of them encourage making love, careless sex, using strong and dirty language that includes insults. Their appearance and their clothing styles do not reflect the values and culture of the community. This article advises Bongo Fleva music artists to take steps to build awareness and motivate each other to provide

content that is based more on solid values and culture by referring to the actual time and environment of the nation. Furthermore, they recommend more research to be done in the selected genre to examine its role in the development of politics, economy, artists and other stakeholders of the music.

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