

## AN ASSESSMENT OF LANGUAGE CHOICE IN THE CONTEMPORARY TANZANIAN MUSIC

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### ABSTRACT

*This study presents an assessment of language choice in the contemporary Tanzanian music. The study was guided by three objectives namely; to assess language trend in the Tanzanian music as from 1980s up to now, to investigate the factors for language choice as well as finding the impact of language choice in music to Tanzanian society. The study was conducted in Dar es Salaam city and Same district in Kilimanjaro region involving musicians, producers and distributors of Tanzanian music. Tools employed in collecting data for this study were interviews and questionnaires comprising of closed and open-ended questions as well as the documentary review. The analysis of data was mainly descriptive and comparative. The findings of the study revealed that the contemporary Tanzanian music employ code switching done in two languages Kiswahili and English and in rare cases the switch is between Kiswahili and ethnic community languages. Lexical borrowing from English and the use of non-standard Kiswahili in the songs' lyrics were also evident.*

**Keywords:** Music, Code switching, Code mixing, Bongo flava, Language Choice

### 1.0 INTRODUCTION

Tanzanian music is a product of African, Arabic, Cuban and European music. Originally, Tanzanians created their own style of music called "Swahili Jazz", that was a mix of beats and styles of Cuban, European, Latin and African music. Swahili jazz gave Tanzania a sense of independence and togetherness as a country. As the names suggest, these songs were merely in Swahili language (Pieter, 1999).

The first popular music craze in Tanzania was in the early 1930s, when Cuban Rumba was prevalent. Young Tanzanians organized themselves into dance clubs, and in the same manner, the Dar es Salaam Jazz Band was established in 1932. Local bands at the time used brass and drums later adding strings. Later on bands like Morogoro Jazz and Tabora Jazz came into existence though despite their names, they did not play jazz music (Pieter, 1999).

Tanzanian music throbbed after the 1960s and was heavily influenced by African, Latin, Cuban and European music, whereby as the ex-World War two (WW II) Tanzanian soldiers were returning from the War, they brought back with them the music of these cultures. Although the war ended in 1945, the influence was very minor not until the return of these ex-war soldiers. These musical influences fused and brought together the Tanzanian people. Popular bands in the 1960s, 1970s and 1980s included Vijana Jazz, which was the first to add electronic instruments to *dansi* in 1987 and DDC Mlimani Park Orchestra, led by Michael Enoch. The Orchestra Safari Sound was revitalized by Nguza Viking formerly of Marquis who became band leader in 1991. All these bands played their songs in Kiswahili. (Nganyagwa, 2005).

The early meaning of the term *Bongo Flavor* was hip hop that is a foreign genre with a local Tanzanian flavor (Nganyagwa, 2005). These songs carry lyrics in Swahili with few slang and English terms. *Bongo Flavor* encompasses many genres, which partly originated in other countries, such as rap and R&B from the US, Zouk from the Antilles and dancehall and raga from Jamaica. This foreign influence was combined with local rhythms and tastes and the result is *Bongo Flavor* a new and very commercial genre, characterized by the sound of a keyboard (Kelly, 2002).

Researchers find it strange for *Bongo Flavor* artists to mix languages in their song lyrics. Is it because of the market? Do they want to identify themselves as a new generation? What is the force behind this mixture of languages in the music while Kiswahili is a well developed language and well understood by most of the Tanzanians even those living in rural areas? This paper therefore attempts to answer those questions focusing mainly on the assessment of language choice in the contemporary Tanzanian music. It is thought that this study will help to sensitize Tanzanian music artists on the importance of using their national language rather than relying on foreign languages.

## 1.1 Statement of the Problem

Language is connected to social and economic inequalities both within and between countries. It is bound up with various forms of culture and knowledge, which makes it a powerful tool of information in a given society. Kiswahili in Tanzania is the *lingua franca*. It is used throughout the country as a major means of communication since Tanzania has many Ethnic Community Languages (ECLs). It is estimated that Tanzania has almost 126 ECLs. Since independence, Kiswahili has featured itself in works of art like films and music.

Experience reveals that there is a transformation of language in the contemporary Tanzanian music most evidently in *Bongo Flavor* known as *Muziki wa Kizazi Kipya* (music of the new generation). Most of the songs' lyrics are a mixture of Kiswahili and English and in some songs even the titles of the songs are in English, such as 'Wife' by Daz Baba, 'Mr. Politician' by Nakaaya Sumari, 'Pipi' by Marlow, 'Addicted' by Hussein Machozi, *Lugha Gongana* by Noora, Distance by Lady Jay Dee as opposed to their counterpart legendary music like *Rangi ya Chungwa* by Ottu Jazz, *Embe Dodo* by Mushroom (Kenyan group) *Georgina* by Serengeti Jazz, which used pure Kiswahili and their messages were successfully put across.

Various scholars on Bongo Flavor have conducted several Studies such as; Hip-Hop and *Bongo Flavor* Music in contemporary Tanzania, by Suriano (2011), the role of pseudonym in *Bongo Flavor* music, by Omari (2011) and Conceptualization of metaphors in *Bongo Flavor* music by Jilala (2012).

However, there is a paucity of studies, which trace on the trend of language use in the Tanzanian music and the way music has transformed the language over the years; until when most artists used Kiswahili and English in the lyrics of their songs. In addition, since most of the known scholars have conducted their studies in literature point of view, this study then focuses on real situation by using the primary data. The study explored language choice in the contemporary Tanzanian music in terms of lexicon, the reason as to why the language is a mixture of Kiswahili and English words, and finally its impact on contemporary Tanzanian music.

## 1.2 Study Objectives

The study aimed at assessing language choice in the contemporary Tanzanian music. Specifically, the study aimed at three objectives:

- a) To assess language trend in the Tanzanian music as from 1980s up to now
- b) To investigate the factors for language choice in the Tanzanian music
- c) To find out the impact of language choice in music to Tanzanian society

## 2.0 LITERATURE REVIEW

Batibo (2005) described the African continent as linguistically distinct, because of its highly complex language situation. Apart from the multitude and high concentration of languages, the patterns of language choice are remarkably complicated as most people are multilingual, that is to say they speak several languages and select the language or variety they use according to the context. Tanzania being one of the African countries, the language situation is the same

The case of triglossia "vernacular-Kiswahili-English" in Tanzania is similar to other African countries. Mkilifi (1972) argues that, the use of vernacular is termed as an intra-group language or the language of ethno cultural identification and solidarity. It is associated with rural cultural related activities. Thus, vernacular is a "we-code" as opposed to Kiswahili and English, the "they-codes" or "outer-circle codes." Kiswahili is associated with urban type of African culture, which is a pre industrial and non-technological culture. English is associated with official business, legal transactions, and higher education.

Fasold (1984) describes the Tanzanian sociolinguistic profile as a double overlapping diglossia. Following Mfikili's (1972) description of sociolinguistic language profile in Tanzania, he defines double overlapping diglossia as a situation of intersection between two developing diglossia situations; one involving Kiswahili and some vernacular and the other involving Kiswahili and English. This means that Kiswahili is involved in two diglossia systems: It is a Low (L) in relation to English, which is a high, and it is a high (H) in relation to ECLs which are (Ls). This describes Tanzania's language profile as a double overlapping diglossia.

From this ground, the paper therefore focused on a specific trend, the ways music artists use languages to deliver their intended messages to the society of their preference for promotion of culture, identity and development in general. The Tanzanian musicians are living in the Tanzanian community, which has such trend of language use, and this may affect

their work. They may find themselves using the language used commonly in the street. In that case, they exercise code switching between Kiswahili and English in their song lyrics.

Billy (2010) shows an existence of great diversity in music from South Africa. Many black musicians who sang in Afrikaans or English during apartheid have since begun to sing in traditional African languages, and have developed a unique style called Kwaito. Brenda Fassie, launched to fame with her song "Weekend Special", which was sung in English.

In Nigeria, young Nigerian entertainers demonstrate creative ingenuity in the way they have blended Nigerian languages with English. In fact, one can hardly listen to any of such music now without noticing the creative use of one Nigerian language or another with English or its Pidgin variety. In some of these pieces, almost half of the music is composed and sung in a Nigerian language, and the other half in Standard English or a Pidgin variety. Sociolinguists describe this phenomenon in language use as code-switching (Itupale, 2009). Nigerians have been using pidgin language for decades, mixing with English language (ex Kuti Fela, folk song 'Sweet Mother').

Ugandan music is as diverse as the ethnicity of its people. Buganda being the most prominent ethnic group in the country, dominate the culture and music of Uganda over the last two centuries. However, the other ethnic groups have their own music styles passed down from generations dating back to the 18th century. It was in the 21st century when pop music scene really began to emerge in Uganda (Sten, 2000). Most Ugandan dancehall artists perform in their local languages, mainly Luganda (James and Duane, 2000).

Hip Hop was introduced in Tanzania in the 1980s, although then there were no television stations. There was only one radio station (Radio Tanzania Dar es Salaam -RTD) dominated by *Taarab* and other traditional forms of music mainly in ECLs and Kiswahili. Hip Hop did not have a platform and the shortage of recording studios posed a problem for young talents. Thus in the beginning, Hip Hop was listened to by children of better-off parents who had either studied abroad or had access to imported tapes and Compact Discs (CDs) from America. The hip-hop songs imported were in English language. In the 1990s, Tanzanian music groups were performing in English. The big thing was to copy word for word from the American songs, which were in English. Saleh Jabir is said to have been the first Tanzanian who started rapping in Kiswahili in the early 1990s. He did not write his own lyrics though but translated American Hip Hop lyrics into Swahili language (Perullo, 2005).

The first artist to have success with own verses in Swahili was Mr. II who dominated the Tanzanian Hip Hop scene throughout the 1990s. Tupac Omar Shakur who got shot in 1996, became a role model for many young Tanzanian rappers, the probably biggest idol for most, including Mr. II. Nevertheless, the acceptance of *Bongo Flavor* music by the Tanzanian society is constantly growing and the music of those with a message like "*Profesa Jay*" seems to attract people of all age groups. Hip Hop was recognized as an official genre within Tanzania's pop culture by the Tanzanian Arts Council, i.e. Baraza la Sanaa Tanzania (BASATA) and became one of the categories at the first national music awards in 2002. *Ndio Mzee* by "*Profesa Jay*" won in the category Best Hip Hop Single, the award for the best Hip Hop Album went to Gangwe Mobb for *Simulizi la Ufasaha* both certainly among the most socially and politically committed Tanzanian rappers.

Several studies on language choice in music found out that there are factors, which lead to language transformation. One factor observed is that language is employed as a means of learning a new language. For instance, Sappapan (2010) asserts that Thai people spend their time and money on various types of popular music, but that young people in central towns, such as Bangkok, listen mainly to US-American-derived rock.

Itupale (2009) presents critical examination of code switching in contemporary Nigerian Hip-Hop. He observed that mixing Nigerian language in his songs has captured the local market that is why most of the Nigerian artists have opted for this particular style. In addition he observed that code mixing makes the songs acceptable outside their country.

The study by Liad and Omobowale (2011) found out that language choice in the music is due to the youth's interest in multilingual slangs. They argued that young people's attachment to, identification with, and desire to consume the music has a lot to do with the multilingual slang in the lyrics. This appears to be yet another flavour added to hip-hop in Nigerian musical parlance.

Exposure to western music has a serious impact in rural urban migration and lifestyles. It has also contributed to the loss of traditional music in Ghana (Albright, 2005). Albright found out that exposure to western music has a role to play in language choice in Ghanaian traditional music. The study argued that many Christian churches have implemented traditional music, rhythms, and instruments into their services.

In this regard, it deems necessary to find out whether language choice in the contemporary Tanzanian music is due to the factors mentioned above or there are other pressing factors.

Several studies have revealed the impacts of language choice in music. Music is and has always been the main influence to people's lives throughout generations. Hip-hop music and culture have always been about individual and communal expression and not necessarily concerned with proper use of language. It is clear that because the expression of thoughts in hip-hop is so personal, it tends to be grounded in local or regional syntax, dialect, slang and vernacular (Itupale, 2009).

A study on music multilingualism and hip-hop consumption among youths in Nigeria by Liadi and Omobowale (2011) revealed that the music has really influenced youths negatively to the extent that many of them are not serious while talking to people on very serious issues. Sometimes they may just respond to questions by saying "Mummy o ti yapa jo" - mummy it is plenty. They tend not to take the elderly ones very serious anymore. They just ignore things off as if they are trying to orient people into their world. Therefore, the way they talk to adult using those codes is annoying.

However, the extent to which multilingualism has an impact on the use of language in the contemporary Tanzanian music is yet to be unfolded. Yet in a country like Tanzania, the representation of the music is such that it is fast becoming the single most important subject in the lives of the youths after football.

## **2.1 Theoretical Framework**

This study is grounded on theories of language shift and death. There are two perspectives pertaining to language shift and death; the causality based perspective and the process based perspective (Batibo, 2005). The study focused only on the process based perspective as it fits best. The study employed the process based perspective model by Batibo (1992, 1997) which is known as the marked bilingualism model. Batibo used this model in his survey of languages in Tanzania and Botswana. The model looks at how the language shift process evolves over time or how the different age groups shift progressively to another language.

## **3.0 METHODOLOGY**

This study employed both qualitative and quantitative approaches. The quantitative part of the study included a survey carried out among students of secondary schools, who represent young people who mostly like music. These provided information enabled to establish the effects of language choice in Tanzanian music to the society of Tanzania especially the young people.

The qualitative part of the study included closed and open-ended interview questions with the artists of Tanzanian music, the producers and distributors aiming at finding out the essence of mixing languages in Tanzanian music. The study also employed a documentary review. This was done by listening to legendary and *Bongo Flavor* music, with the aim of observing the use of language in the music lyrics.

### **3.1 Area of the Study**

The study was conducted in Dar-es-salaam where informants were found. This was a suitable place since most of the artists, producers and distributors of music reside there.

The study also involved secondary school students, three schools in Same district were involved, these included; Same boys secondary school, Mother Teresa of Calcutta girls secondary school and Kwakoko secondary school. The mentioned schools were picked based on accessibility, age group and interests in Music.

### **3.2 Sample and Sampling Procedures**

Researchers employed random sampling technique in selecting the sample relevant to the study. The study included forty five informants, ten music artists of whom three were legendary musicians and seven contemporary artists. This was due to availability of the music artists, the contemporary ones are many compared to the legendary ones. Three producers, two distributors and thirty students from the sampled secondary schools were also involved.

The description of this work was based on individuals from a stratified random sample, consisting of male and female students from three secondary schools as mentioned in 3.2. A simple random sampling was used to get the 30 students to be involved in the study. Researchers asked the students to count one and two, then picked ten students who counted two in each school. This was done by picking students from their respective classes under study. Ten form 3 students from St.

Teresa of Calcutta girls Secondary School, 10 form 3 students from Kwakoko Secondary school and 10 form 5 students from Same boys Secondary School.

Researchers involved ten music artists of Tanzania by using stratified sampling to get the two groups of musicians; the legendary music artists and the contemporary music artists. Then, researchers deliberately picked the ten musicians based on their popularity and the presence of variables under study in their song lyrics. The three producers and two distributors were obtained by listing down all the producers available in Tanzania and every tenth producer from a bulk of producers was picked. The same was done to obtain the two distributors.

### **3.3 Data Collection tools**

#### **3.3.1 Interviews**

Researchers conducted interviews with the music artists. Five of these interviews were by telephone since the artists could not be reached for face-to-face interview. Five other artists were interviewed face to face. Researchers captured artists in the recording studio called Master J (MJ) records, located in Dar es Salaam. Other informants were captured when they came for a music show in Same town at Kimweri hall. Researchers were also able to interview the two producers at their working places during lunch time. This was at MJ records in Dar es Salaam.

#### **3.3.2 Questionnaires**

Thirty questionnaires with a mixture of open and closed questions were administered to 30 students of Same boys secondary school, St.Tereza of Calcutta girls secondary school and Kwakoko secondary school, with the aim of establishing the impacts of the use of mixed languages leading to language choice in Tanzanian music.

#### **3.3.3 Documentary Review**

Researchers listened to five legendary music and five songs of contemporary Tanzanian music. Legendary music like *Embe dodo* by Mushroom (1982), *Georgina* by Serengeti Jazz(1979), *Marashi ya Pemba* by Marquiz, *Mtaa wa Saba* by Mbaraka Mwishehe (1987) and *Rangi ya Chungwa* by Otu Jazz which were popular in Tanzania in the 1980s until when the hip hop music was introduced to Tanzania.

Researchers also listened to contemporary music songs which are; *Wife* by Daz Baba (2004), *Mr. Politician* by Nakaaya Sumari (2008), *Addicted* by Hussein Machozi (2012), *Pipi* by Marlow (2008), *Single boy* by Ally Kiba featuring Lady Jay Dee (2012). These were for the purpose of observing and comparing the use of Kiswahili and English languages in music. The music lyrics were obtained from [www.thebongolyrics.blogspot.com](http://www.thebongolyrics.blogspot.com)

### **3.4 Data Analysis**

Having obtained sufficient responses from questionnaires and interviews, the analysis was done by employing description and statistics. The entire list of songs from documentary review was screened to narrow down the number of objects for analysis. To observe the most recent trend of language choice in the song lyrics, the focus was placed on song lyrics composed during 2004 – 2013.

English code mixing and code switching units inserted in the song lyrics were analyzed to examine the linguistic sphere. The analysis focused on English words, phrases, clauses, and sentences classification, when used in the discourse of contemporary Kiswahili songs in Tanzania. All the English elements in the song lyrics were listed and classified. Other linguistic elements suggesting language choice like lexical borrowing and use of slangs were also analyzed descriptively based on their categories.

## **4.0 PRESENTATION AND DISCUSSION OF FINDINGS**

### **4.1 Language Trend in the Tanzanian Music as From1980s**

Filed survey revealed that there was language transformation in the contemporary Tanzanian music. This was evident by tracing the trend of language use in Tanzanian music as from 1980 up to now. Informants revealed this phenomenon when responding to the interview questions, which required them to explain if they notice language choice when comparing the legendary music and the contemporary one. One of the informants responded:

Formerly Tanzanian musicians used pure Kiswahili in their songs. Later with the influence of western countries, the musicians preferred to sing in English, mostly in Hip-Hop songs, which are an influence from black American singers like 2pac Shakur.

By that time, other types of music like *Taarab*, dance music and traditional songs continued to use Kiswahili and vernacular languages in their songs. Songs like *Georgina* by Marijani Rajabu, *Embe Dodo*, *Mtaa wa Saba*, just to mention a few used pure Kiswahili; no single English word was used. This is because the language that was mostly used by that time was Kiswahili.

#### 4.1.1 Kiswahili in Tanzanian Hip Hop

Hip-hop is a music style from America. When it first came to Tanzania, the music artists imitated the style of music as well as English language that was used in the songs. As *Bongo Flavor* in Tanzania developed into the early 1990s, and the concept of 'Kiswacentric' emerged; this is the use of Kiswahili in the songs. This concept emerged from a desire amongst the Tanzanian youth to distance themselves from the emerging "Gangster" *Kujigamba* culture and ideas of American Hip Hop that liked aggression and violence, and to create a music that was relevant to their particular experience. Thus, the concept of 'Kiswacentric' can be seen as an example of active localization processes whereby Tanzanian youths increasingly employed the use of Kiswahili language in their songs.

The songs released by these Tanzanian rap artists contain instances of code switching or code mixing between Kiswahili and English languages. These are commonly used in urban contexts in which Tanzanian hip-hop is grounded. This can be seen in the song *Wananiita sugu* by Mr II whereby the use of English noun phrase **super star** and the noun **mike** have been used as in *Mliponiita Super star* and *Kwenye mike*. This type of code switching is referred to as intra sentential code switching. Also there are instances of use of slangs which is a non-standard form of Kiswahili. This appears in most of the urban areas of present day Tanzania. It is assumed to be the medium of popular amusement through music and comic books which seems to be the jargon of fashionable youngsters. In this song, this phenomenon is featured by words like *sugu*, which means strong in this context.

Meaning extension is also evident in the words used in the song lyrics, example *Dume la mbegu* that means somebody who is powerful and uses his power to dominate others, the real meaning of the words is a male animal that is used for fertilization of female animals.

The song *Mtoto Idi* by **Juma Nature** reveals that Kiswahili is widely used in *Bongo Flavor* music. The English words are just tossed in to add flavor to the songs. The words like **much know** are used in every day speech in the streets, hence the uses of those words shows that English language invades Kiswahili language resulting into code switching. The song also reveals that there is a wide use of non-standard Kiswahili, Kiswahili slangs like *Michapo*, (stories) *Pamba*, (clothes) *Masihara*, (jokes) *Usikonde*, (don't worry) *Dingi*, (father) *anamtwanga* (he is beating him) and so forth.

In some cases, the employment of English language was maintained, though strong efforts were made to maintain the Swahili meaning behind the rhymes. The use of language became increasingly characterized by Tanzanian sensibilities. For example, artists continued the poetic traditions of Tanzanian by employing Swahili wordplay, metaphor and rhymes like in the song *Ndiyo Mzee* by Professor J.

This shows that the young Tanzanians were patriotic enough to deliver important messages through a language that is known to the majority of the people. At the same time, this was used as a strategy of getting more fans. As the song by Professor J. reveals that, there are few English words that are tossed in like **ok**, **actually** and **practical** which appear because they are mostly used in every day conversation.

Interviews revealed that, in the year 2000, the language trend in the music industry began to change, people started to focus on the market due to the influence of globalization. This led to undoubted tensions between the artistic and the moneymaking aspects of music.

#### 4.1.2 Code Switching in the Contemporary Tanzanian Music Lyrics

The analysis of the data shows that English units employed in the song lyrics could be classified into four major levels: word, phrase, clause, and sentence. After close examination, it was found that the occurrence of English units used in the contemporary Tanzanian music songs mostly took place at the level of words, followed by sentences, phrases, and clauses, respectively. This suggests that there is ultimate language choice in Tanzanian music. There are instances where code switching involves Kiswahili and ECLs. In some instances, it involves Kiswahili, English and ECLs and in most cases, it involves English and Kiswahili.

The mixture of English and Kiswahili languages seem to be the order of the day in the contemporary Tanzanian music, one can hardly compose a Kiswahili song without tossing in some English words. This is evident in recent songs like *Money* by

AY, *Baadae* by Ommy Dimpoz, *Steam Zimelipiwa* by Joe Makini, *Pipi*, by Marlow and *Mr Politician* by Nakaaya Sumari just to mention a few.

Inter-sentential switching is evident in this song by Marlow. This type involves a language alternation between sentences. It involves producing one or more sentences in one language before producing a sentence from the other language. In the song the sentence **move out of the way** which is in English language was produced before the sentence *nimechoka kupoteza time*, also the sentence **hallow baby** was alternated with the Kiswahili sentence *natamani niwe nyumbani*. Alternation is in phrase like *nimechoka nakuja too late*. This is an adverbial phrase that indicates competence in both languages hence alternation between the two languages is possible in every level.

Intra-sentential switching has also been employed in the song. This includes single English word that is not attached to Kiswahili words.

Example: *Sijamwona longtime*

*Nimechoka kungoja highway*

*Kupoteza time*

*njia ina jam*

The bolded English words are single word switches that are not attached to Kiswahili words. The songwriters to demonstrate their proficiency in the two languages do the occurrence of this type deliberately.

The contemporary Tanzanian musicians prefer to use Kiswahili language with chunks of English language, as these are the languages preferred most by the fans.

This can also be seen in other songs like *Addicted* by *Hussein Machozi* as the song starts with one sentence in English, followed by four lines in Kiswahili, and then alternate to one line of English again, and then the chorus change to English and back to another verse in Kiswahili, followed by the chorus in English. One word switching can also be observed in the second verse as in line 3 says *nimekugongea cigar ukanipa.....*this is intra sentential code switching.

Code switching, in this song, involves alternation between English and Kiswahili at a sentence level. It involves large chunks of language alternation. The switch in the example above can be described as a code change, a kind of inter-sentential code switching given that the musicians break completely away from the initial code with which the music was initiated; and sing the chorus in English. In this kind of switch, the musician has not left us in doubt about their intention to use two distinct codes to write their music. Thus, the introduction of the English language at chorus stage is not incidental to the composition of the music, but a deliberate act to enhance the beauty of the song. This is believed to enable the song to have a wider acceptability among other people who have knowledge of English language.

The song *Single boy* by Ali Kiba Featuring Lady Jay dee starts with an English noun phrase **Single boy**, followed by a sentence **am a single boy** then switches to Kiswahili. Intra-sentential code switch which involves one word switch as in *ninaskiza ma-melody, Karibu chama la-bachelor*. Inter-sentential code switching has also been employed in this song as in **Money on the table** *yawe kinachofuata ni mimi na wewe*. This is a switch from English to Kiswahili in a sentence level. *Niite single girl, Mimi nawe single girl*. This is inter-sentential code switching.

In the song *Kesho* by Diamond, Kiswahili is more prominent than English. There are few instances of code switching between Kiswahili and English which are mainly one word switching. For example:

**Even though** *wanaponda eti we ni kicheche, Eti shopping twende tai, Tshirt na jeans nitatupa kidogo, Tupia pendeza ila za hekima logo*

The song *Mr. Politician* by Nakaaya Sumari is composed in two languages; Kiswahili and English. The first verse is in Kiswahili and the second verse is a translation to English of the first one. The chorus is also in English. This clearly reflects the writer's intention of making the song understood by fans of both languages. This type of switch is referred to as code change.

In the song *Aifola* by *Linex*, three languages are involved; Kiswahili, English and Kiha one of the ECLs in Tanzania spoken in the Western part of Tanzania in Kigoma region. The song starts with Kiha then alternate to Kiswahili, the chorus oscillates from English to Kiha and then to Kiswahili. The second verse is in Kiswahili. Code switching employed in this song is code change because the writer of the song changes completely from one code to another in a considerable piece of

discourse. Intra-sentential was employed in one instance in the song. It involved one word as in *Jicho lako la wema kwangu limekua pending moyoni mwangu*.

The findings reveal that English nouns were frequently used in English Kiswahili code switching instances in the song lyrics. Nouns like **cigar, baby, Mr. handsome, shopping, jeans, logo, money, single boy, single girl, bachelor, time highway, lunch, dinner** were employed. Verbs like **too late, love**, as in **I love you, move, Miss** and **addicted** were employed. Adjectives like **single, handsome** are evident in the song lyrics. This is similar to the study done by Sappapan (2010) on code mixing and code switching in Thai pop songs. Their study revealed that; English nouns were found to be the most frequently used items in code-mixing, followed by verbs and adjectives.

Repetition of words and sentences was evident in the songs. Words like **Single, single, single, my baby, my baby, my baby**, and sentences like **I love you, am addicted to you** were mostly repeated in the contemporary Tanzanian music songs. This is consistent to the study by Sappapan (2010) on English code mixing and code switching in Thai Pop Songs.

In their study they stated that lyrics are similar to poetry as both pieces of writing have some characteristics in common. Both can be written in ungrammatical structure and contain rhythm and rhyme. The words used in reduplication often have little meaning in themselves and are often repeated twice or more. For instance, "love love love", "baby baby", and "kiss kiss". The repetition rarely occurs in regular writing and speaking. Here, they play a role in emphasizing the key message.

Findings also show that most code switching is done in two languages; English and Kiswahili, in some cases, it is in three languages Kiswahili, English and ECLs or Kiswahili with ECLs. In all those instances, Kiswahili plays a prominent role. This makes the language the vehicle for the elaboration of themes within the songs. This is similar to the study on code switching in contemporary Nigerian hip-hop music by Itupale (2009). The study revealed that most code switching is done in three languages English, Nigerian Pidgin and Yoruba. Yoruba plays a prominent role, as it is the vehicle of elaboration of themes contained in the song lyrics.

#### 4.1.3 The Use of Non Standard Kiswahili (Slang)

Data observed the use of Kiswahili slang in the song lyrics. The artists coin new terms as well as using those, which have just been coined by youths, and popularize them through their songs. Often, the phrases from the songs become themselves popular and determine the use of slang items in discourse. This is obvious in the songs as follows:

In the song **Addicted**; by Hussein Machozi, the following slang items were employed: *Na-konda* is a Kiswahili word which means I am losing weight. In this context, it has acquired meaning extension which makes it to mean am worried. *N-li-vyo-kolea* in this context, it means I am so in love with you. *Kugongea* is a Swahili slang which means borrow from other people. Employment of Kiswahili slangs was evident to demonstrate language use in the streets which now features in the song lyrics of contemporary Tanzanian musicians. Likewise, **Single Boy** by Ali Kiba Ft. Lady Jay Dee employed Kiswahili slang like *chizi*, which means crazy *chama*, which means group and *poapoa* which means just fine.

In the song **Kesho** by Diamond, the following slang items were used; *Ntanyonga tai* means I will wear a tie *Akapandisha mbogo* means to be furious. *Kicheche* means a girl who consents easily to a sexual proposal. *Swaga* means an individual's way of doing things. *Kiduku* is a style of shaving which is preferred by youngsters and *Nguna* means 'Ugali'.

The observations relate also to the study by Liadi and Omobowale (2011) when they studied Music multilingualism and hip-hop consumption among youths in Nigeria. They stated that the expressiveness which hip-hop engenders appears to encourage the use of slang derived from multilingual Hip Hop in real life conversations. Indeed, adoption of some codes in multilingual Hip Hop in conversation could be viewed as highly disrespectful. However, because the older generations do not belong to the subculture within which the youths who use these codes operate, the two groups may hold different views of the codes and intended meanings.

#### 4.1.4 Lexical Borrowing in the Song Lyrics

It was revealed that there is lexical borrowing in the contemporary Tanzanian music. The study employed categorization of lexical borrowing by Myers-scotton (2002:239) according to her there are two types of lexical borrowing these include core borrowing and cultural borrowing. Core borrowings are words that are duplicate of already existing words. Cultural borrowing are words for new concepts and they usually appear abruptly when influential group use them.

The study revealed that there are cultural lexical borrowings from English to Kiswahili language employed in the song lyrics. In this instance, the borrowed items become manipulated in form to fit into Kiswahili morphology. The examples below illustrate that the borrowed items are new objects and concepts that do not have terms which denote them in Kiswahili.

*Takila* is a borrowed word from English noun **tequila**, which is a strong alcoholic drink, made in Mexico. *Tai* borrowed from an English noun **tie** which means a long narrow piece of cloth around the neck worn by men, but nowadays even women wear ties. *Ki-mini* means a **min skirt** which is a borrowed word from Standard English. *Sizi* is a borrowed word from English verb **cease** which means to stop doing something or stop happening.

Borrowing has been observed in the contemporary Tanzanian music. Kiswahili borrows lexicon from English language and manipulates it into Kiswahili morphology. This is evident in words like *ki-mini*, *tai*, *sizi* which are borrowed from English. This was done to express language diversity and multilingual slang used by youths in the streets in Tanzania. The artists live in a multilingual society hence their works reflect the society they live in.

This is consistent to the study by Garcarz (2005) on lexical borrowing and colloquial from Africa America slangs in Polish youth slangs. In his study, he found out that, undoubtedly, popularity of the rap music and the whole hip hop culture among the Polish youth is a factor instrumental in the process of borrowing lexical elements from the language of Africa- America to Polish slang.

#### 4.2 Factors for Language choice in the Contemporary Tanzanian Music

Interviews with music artists show that there are several factors influencing language choice in the contemporary Tanzanian music. Market is one of the factors pointed out during interviews. This is because artists seek to sell their music beyond borders. English is an international language therefore; using it in the music is an added advantage for it attracts more fans even outside Tanzania. If Kiswahili is used, most of the people outside East Africa might not enjoy the music because they do not understand anything in the songs.

Another factor pointed out is laziness of the new generation musicians. Because of their laziness, they do not want to sit down and compose Kiswahili songs with patience and creativity. The lyrics need to balance in its rhyme scheme, so instead of looking for Kiswahili words which fit to the rhyme scheme, they pick an English word and use it to make the song rhyme properly. In this regard, they just go by short cuts picking words here and there and release singles or albums; which cannot compete in the market for a long time because the lyrics do not appeal to most of the Tanzanian society; and since they are half baked songs, even the international market rejects them.

Though the Nigerian musicians are not said to be lazy, a study by Liad and Omobowale (2011) on music multilingualism and hip hop consumption among youth in Nigeria reveals that the Nigerian musicians, in conveying the message in Standard English may distort some of the rhythms and free flow styling which afforded the song its aesthetic and commercial success. Thus, the mix of Pidgin English, Standard English and Yoruba languages have liberated the musicians from the challenges and struggling of lack of free flow which may result from the use of only Standard English to communicate its message. In the case of Tanzania, English is used to make the rhyme patterns sound better. This is evident in the song *Kesho* by Diamond in verse 2 where the words **logo** and **even though** have been used to fit the rhyme pattern.

*Na ukifika uagize chai, savanna takila uzipe kisogo*  
*Kuhusu mavazi kimini haifai, tupia pendeza ila za hekima logo*  
**Even though** wanaponda eti we ni kicheche  
*Waambie ndo chaguo langu sasa wanicheke*

Respondents also revealed another factor as being lack of vocabulary in Kiswahili. Sometimes it is difficult to find a word in Kiswahili which would convey what they want to convey, so they are left with no option except to look for an English word which would fit the meaning. As one of the upcoming hip – hop artist responded during the interview:

*Kuchanganya lugha lazima kutatokea tu kwa mfano unataka kuimba kuhusu simu ya black berry kwenye Kiswahili hakuna neno linalowakilisha black berry basi unajikuta umeshachanganya, hii pia inachangiwa na kukua kwa sayansi na teknolojia.*

(Mixing of language will surely happen, for example, one wants to sing about a black berry phone, in Kiswahili there is no word for blackberry. So you are left with no option you find yourself mixing the two languages. This is also due to the advancement of science and technology)

Another thing that was mentioned is the media. It was reported that media influence the artists to use English in their song lyrics in order to express modernity. Different TV channels have programs for *Bongo Flavor* music. For example Tanzania, broadcasting cooperation (TBC) has a music session or program called Bang, Star TV has *Bonga na star TV*, channels like East African TV have more sessions of such programs. These channels broadcast all over East Africa. In order for one's music to be played on air they need to compromise with the gate keepers in the media who are the disco Jokers (Djs) and presenters. One of the factors being considered when choosing the music to be played on air is language. Fashionable language is preferred because the music reflects youth who are said to be more fashionable and modern. To appeal to them your music should have some elements of English language in it. This situation is similar to the study of English Code-mixing and Code switching in Thai Pop Songs. It is claimed that the code switching in songs has been triggered by the expansion of the mass media as it allows people worldwide to be exposed to music originating in cultures other than their own (Likhithphongsathor & Sappapan, 2010).

Another factor mentioned is imitating European culture, where by language carries ones culture, hence the uttering of English words in their songs makes them sound like Europeans. It is argued that English language is seductive if you call your spouse 'honey', it sounds better than when you call him/her *Asali* (honey) or *Mpenzi*. (my love). Hence using English language in the songs makes the music sound better since most of the songs are about love affairs. Findings also revealed that the artist regard the European culture as superior, hence using the language of people of superior culture is a prestige to them as they regard themselves as part of that superiority.

Show off is another factor which was mentioned. Musicians want to show the audience that they are educated and have proficiency in both languages. English language in Tanzania is associated with formal education. Only those who went to school are the ones who can speak English. The artists, in that sense, want to identify themselves as educated.

It was also noted that most of the music artists in Tanzania have low level of formal education hence they do not even have knowledge on how to compose a good music. Sometimes, they lack command in both languages that does not suffice the market for their CDs. As far as language is concerned, they implement whatever the gatekeepers tell them to do, since they do not know what they want in their music carrier. The music artists also pointed out that the use of both languages is for more clarification because some people may not understand one thing in one language and when said in another language they may understand it better. This correlates with a study by Liadi (2012) on Multilingualism and Hip Hop Consumption in Nigeria that account for the Local Acceptance of a Global Phenomenon. So, the employment of different languages used in the contemporary Tanzanian music suggest that the use of English and Kiswahili in some instances English, Kiswahili and ECLs in the song lyrics is for the purpose of making the message comprehensive to various people.

Findings revealed that language choice in the contemporary Tanzanian music is determined by international market. People believe that singing in an international language attracts international market. This is a threat to Kiswahili in Tanzania because music has many fans in Tanzania, if the language used in the songs is a mixture of Kiswahili and English. This phenomenon leads to the society adopting the language in the music in their every day speech.

On the side of distributors, It was found that they did not have direct mandate to the artist's lyrics but indirectly act as gatekeepers since they will not take something which is not worthy in the market. The paper observed that, the distributors are the ones who deal with the market directly. Hence, they know the demands of the music fans. This demands them to take to the market the commodity which is in high demand.

Producers also have no mandate over the song lyrics, their task is to create beats which fit the lyrics and not to check on the artist's lyrics at all. They can offer advice to the artists but they do not have mandate on their lyrics. One of the producers responded during the interview.

*Sisi kazi yetu ni kutengeneza beat, hatuhusiki na mashairi ya msanii.*

(Our job is to compose beats we are not concerned with the lyrics of the artists)

#### **4.3 The Impacts of the Language choice in music to Tanzanian society**

The analysis revealed that there are impacts to the society due to this change of language in the contemporary Tanzanian music. The following were the responses from questionnaires administered to students when asked how the society is affected linguistically by the way the languages are mixed in the contemporary Tanzanian music.

**Table 4.1 Effects of Language choice in the Society of Tanzania**

Responses	No. of respondents	Percentage%
The society does not get the intended message.	16	53.3%
Cause young people to imitate them.	02	6.6%
Deteriorate Kiswahili growth.	05	16.6%
Destruction of culture.	02	6.6%
Leads to language change since the young children will not know pure Kiswahili	05	16.6%
<b>Total</b>	<b>30</b>	<b>100%</b>

Data in table 4.1 indicate that 53.3% of students involved in the study asserted that the intended messages do not reach most of the people since they do not understand English language. The songs are for Tanzanians, they reflect social realities of Tanzanians. Music is widely used for mass education as the black Americans used hip-hop to express social injustice done to them. In Tanzania, there are songs with important political messages like **Mr. Politician** by Nakaaya Sumari but she employs English largely. The use of English language in the contemporary Tanzanian music hinders some people to get the messages expressed in the songs, due to their lack of exposure to English language. If the audience does not get the messages from the songs they hear, what is the use of those songs? It is a challenge to the artists and the Tanzanians at large. They went on suggesting that the songs should stick to one language and avoid code switching.

Pertaining to lexical borrowing in Kiswahili language, 16.6% out of 30 respondents involved in the study argued that the use of English lexicon in Kiswahili songs deteriorates Kiswahili growth; since people do not look for a new word to cater for vocabulary needs but they continue using the English word to express a certain phenomenon.

The only thing to ensure the use of Kiswahili in the music is to create vocabulary through different associations like *Baraza la Kiswahili Tanzania* (BAKITA) they should work day and night to promote the language inside and outside the country so that our musicians would sing in Kiswahili without fearing the market issue. The frequent use of Kiswahili in the contemporary Tanzanian music songs will promote Kiswahili language outside Tanzania.

Survey data table 4.1 revealed that 6.6% out of 30 students involved in the study said that the youngsters imitate the artist by speaking a language that is a mixture of English and Kiswahili (a hybrid language). In the near future Tanzania will be a nation with no identity at all. Kiswahili is the national language and identity, imitating the language of the artists will lead to loss of identity as Tanzanians. It is now common to hear people in the streets speaking a language that is a mixture of Kiswahili and English. Listening to youths' conversations one can hardly hear them speak standard Kiswahili. They either code mix English and Kiswahili or use slangs; both phenomena are popularized by the contemporary Tanzanian music.

About 6.6% out of 30 respondents involved in the study argued that using English in the Kiswahili songs is destructing Tanzanian's culture since language is the mirror of culture. Using English means embedment of other people's culture. This leaves a nation without a definite culture which will be passed to other coming generations.

Also 16.6% out of 30 students involved in the study said that this leads to language change since the coming generation will not know pure Kiswahili. They will be exposed to a language that is a mixture of Kiswahili and English. This will result into a new language that is not Kiswahili or English; perhaps, a hybrid language, with time standard Kiswahili may vanish from Tanzania.

#### **4.4 Reflection of the Theoretical Framework to the Study**

The process based perspective model developed by Batibo (1992, 1997) known as the marked bilingualism model guided the study. In order for the speaker of one language to be attracted to another, there must be significant differences of prestige and status between the two languages (hence the term marked). In this study, English language is more prestigious than Kiswahili and ECLs in Tanzania.

Findings revealed that lyrics by contemporary Tanzanian singers are mainly in Swahili and most often in the variety called *Kiswahili cha mitaani* (Street Swahili). Code switching between English and Kiswahili takes place, although borrowings from English seem to be less frequent; to some extent, there is also switching between Swahili and other Tanzanian ECLs.

The marked bilingualism theoretical framework employed fits to the study since Kiswahili and English code switching is based on the notion of markedness in order to explain the social significance of the language choice in Tanzania. The contemporary Tanzanian musicians are in phase two of the model. At this stage, instances of code switching and borrowings from L<sub>2</sub> were observed in the song lyrics. The use of English language and borrowings from English language were mainly for economic gains and the status of English in the world.

In addition, the assumption that there must be a state of bilingualism before a community shifts to another language is evident in the song lyrics. The mostly used languages in the contemporary Tanzanian music are English and Kiswahili that suggests a state of bilingualism. The artists change the language from Kiswahili to a mixture of Kiswahili and English through code switching and lexical borrowing from English language.

The assumption that the rate of shift depends on the degree of pressure or attraction of the dominant language on one hand; and the degree of resistance from minority language, is also reflected through the factors for language choice. The music artists do decide to use a mixture of Kiswahili and English due to a number of factors including meet the market demands, to be able to compete in the international market, to move with the speed of the growth of science and technology, to show off their competences in both languages, imitating the western culture as well as trying to cover the lexical gap in Kiswahili language through borrowing from English language.

## **5.0 CONCLUSIONS AND RECOMMENDATIONS**

It is concluded that Tanzanian music continue to transform and its use of language continue to change. The biggest threat is the disappearance of Kiswahili language in it. Of course modernization and development are important for Tanzania, but it has caused serious problem in language use and the real task at hand is how to promote Kiswahili internationally and fit it into a modern society. In the end, the future depends on the youth. Although efforts are being made to promote Kiswahili internationally as far as music is concerned a considerable number of youth are inactive in its preservation, leaving the future uncertain.

### **5.1 Recommendations**

Based on the findings the following recommendations are provided:

- (i) BASATA should lead the way towards improved representation of Tanzanian music. Taking into consideration that the aim of Tanzanian music among others is entertainment something which leads to majority of youth audience to imitate the language used in music. The impact of the portrayal of Kiswahili and ECLs as inferior languages might lead to change of language due to lack of confidence in or languages. To curb this problem the artists should be argued not to focus on the commercial gain but rather promoting Kiswahili by using it throughout their songs.
- (ii) The media should not be driven by market force. They should strive to insure positive portrayal of Tanzanian languages in the contemporary Tanzanian music. It is true that English language is more prestigious to Kiswahili or ECLs, most of the TV and Radio stations aim at getting more fans by preferring English /Kiswahili songs, but they should not do so at the expenses of our languages.
- (iii) The government should play its part by imposing laws which will guide the musicians in presenting a positive image on our languages. Also improving the status of Kiswahili and ECLs through music.

Further studies can examine how more indigenous languages can be used in contemporary Tanzanian music song lyrics. Tanzanian ECLs are used in Tanzanian music, and this is yet to be studied extensively in linguistic research.

Studies of these kinds can pinpoint how indigenous languages are used in a musical piece, and to what extent such musical lyrics are more successful than those composed and sung entirely in Kiswahili or oscillates between Kiswahili and English languages.

How hip hop music language is interpreted by different age groups in terms of social behavior is another fertile ground of linguistic study.

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