Socio-linguistic Ethics, Euphemism and Censorship of Popular Songs in Tanzania

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Abstract

This article applies deontological and consequentialist theories of ethics to explore why some 'euphemistic songs' in Tanzania still get censored despite their cautious approach to addressing sensitive topics. To achieve its objective, the study examined several popular songs subjected to censorship even after using euphemistic language. The study found that ethical penalties still apply to euphemisms[1], particularly for songs that fail to adhere to social and linguistic values. In such cases, the euphemisms they employ are still 'half-immune' to sanctions imposed on music transgressing social and linguistic ethics, either through offensive lyrics or video performances.

Keywords:
Taboo, euphemism, music censorship, Tanzanian morals, socio-linguistic study
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Introduction

Ordinary people of any society usually avoid socially unacceptable communication (Allan and Burridge 2006). Defiance of such social etiquette tends to attract restrictions such as 'censuring of language' (Allan & Burridge 2006), imprisonment (White 2002), or even death (Wardhaugh 1992). Indeed, in many human societies, unacceptable conversations on 'private parts', hatred instigation, bodily functions, sex, and insults have, since time immemorial, resulted in the imposition of restrictions (Gao 2013). As a result, talks on certain types of subjects have been moderated. Words that are considered inappropriate in these situations are called dysphemism, which are nasty or disparaging terms. Generally speaking, a mixture of the two is known as taboo words (Fromkin et al. 2007).

[1] Euphemism is an indirect word or expression substituted for one that is too harsh, wrong, unethical, taboo, unpleasant or embarrassing (Burridge 2012).

At the individual and institutional levels, taboo words are approved or prohibited based on the belief that they may hurt someone, usually an emotional one like worry, offence, embarrassment, or shame (Gao 2013). Since no one is born with the knowledge of taboo words, people from their childhood internalise taboos at a personal level—they learn not to use these restricted words amidst threats and fear of punishment (Jay 2003). At the institutional level, taboos originate from those in positions of authority who can impose restrictions on them, including judges, clergy, teachers, and managers of the media, whose definition of forbidden speech allows them to penalise offenders (Jay et al. 2006). Word offensiveness or appropriateness is influenced by contextual factors such as a person's sanity, age, personality, linguistic background, and community morals (Jay & Janschewitz 2008). The ultimate offensiveness of words may also be determined by factors like speaker-listener relationship, mood, socio-physical setting, and tone of voice (Locher & Watts 2005).

The use of taboo words in communication depends on the speaker's conversational goals, such as increasing emphasis, offending the listener, or expressing emotions. These goals can be intentional or out of control. Taboo words can have various personal and interpersonal outcomes, which can be positive, negative, or inconsequential (Potts 2007). Supporters of taboo words argue that the words can be used positively - to promote social harmony or cohesion through jokes, humour, social commentary, sex talk, storytelling, in-group slang, and self-deprecation. In cases of oppression, harsh words can bring catharsis and relieve bad emotions (Jay & Janschewitz 2008). In some cases, taboo words intend to convince others to believe them, with critics arguing that these reasons are too insufficient to justify the use of taboo words and some further contending that all uses of taboo words are harmful to some degree (Jay et al. 2006).

The debate on deemed unacceptable communication differentiates between 'liberal language' and 'authoritarian language,' hence, emphasising unrestricted as opposed to constrained forms of communication (Fuentes 2013). In this sense, an individual's use of unacceptable communication can have both a positive and negative 'face,' according to Penelope Brown and Stephen Levinson's (1987) politeness theory. Positive faces highlight interpersonal relationships, whereas negative ones encourage

independence and self-reliance. Whereas positive faces focus on the self-esteem of others, negative ones deal with the right to free expression (Culpeper 1996). The two conflicting viewpoints are essential to their methods.

Generally, there are restrictions on inappropriate speech in a variety of venues, such as political forums, radio and television shows, novels, religious settings, video games, sports, and fine art. While military censorship protects intelligence, television carries sensitive material. Governments withhold information from the public to suppress statements they find offensive. This practice is known as political censorship. By religious filtering, offensive content from a certain faith is eliminated. Corporate censorship stifles information that presents the company in a bad light. When the public is inundated with fraudulent, inaccurate, or misleading information, reverse censorship enforces control with websites and materials that are offensive to a state or that are deemed socially, politically, or religiously inappropriate. Likewise, books, films, art, etc., which are considered inappropriate, are restricted (Culpeper 1996). Music videos and lyrics are inappropriate and thus banned.

By the same token as the above venues, 'music censorship' strives to restrict music videos with nudity, offensive lyrics, or those that promote illicit acts, lewdness, or risky habits (Mwakibete 2019). These rules are based on the idea that songs are a reflection of the customs and values of the societies in which they are performed; as such, they have to follow societal norms and are subject to oversight to ensure they do (González 2022). As a result, art and state authorities in different countries have banned popular songs owing to their social and religious principles. In the US, for example, Hip-hop musicians such as Schooly D, Notorious B.I.G, DMX, 2 Pac, and Ice T have faced charges of 'gangsterism,' robbery, drug business lyrics, and violent acts of fighting and gun-shooting in their music lyrics and videos (Devos 2007). Later, in the US, musicians such as 50 Cent and Snoop Dogg were charged with filming pornographic music videos and featuring pimping characters in their songs (Devos 2007). In England, metal bands have incorporated offensive, contestable societal themes into their music, including drug usage and occultism or Satanism, which allegedly affect the musicians and their fan base mentally hence, they were banned from performing their music in Islamic countries in the Middle East and

Northern Africa (Farley 2009). Additionally, the band Hefner allegedly insulted the former UK Prime Minister, Margaret Thatcher, through their song 'The Day That Thatcher Dies,' whose phrase "Ding Dong, The Witch Is Dead!" landed the band into trouble for insulting a public figure and their song was banned at the British Broadcasting Corporation (Schifrin 2013).

Other musicians whose songs have faced prohibitions include The Game, whose song 'Red Nation' was banned in 2011 due to its references to gang life; Lady Gaga 'Love Game' was banned in 2009 for offending Christianity; English rock band—The Who—whose song 'My Generation' was banned in 1965 from the radio because it featured vocals that resembled stuttering and, such, the authorities feared it would offend people with actual stuttering problems (Morrison 2015). Other musicians are Rage Against the Machine, whose song 'Take the Power Back' was restricted in 1992 for allegedly fuelling ethnic tensions between Americans and Mexicans. Notorious B.I.G.'s song 'Juicy' was censored in 1994 because its line "time to get paid/blow up like the World Trade" alludes to the infamous and tragic 9/11,1993 World Trade Centre bombing offending the authorities (Morrison 2015). Sauti Sol's song 'Melanin' from Kenya was banned from daytime TV for being inappropriate for family viewing (Nyaga 2018). Also, the late Oliver Mtukudzi was arrested for his 'Wasakara' (You are worn-out) questions the then Zimbabwean President, the late Robert Mugabe, for clinging on to power despite being a nonagenarian, and hence would be taken out of political power (Palmberg 2004).

In Tanzania, censorship remains a 'serious matter'. Various Tanzanian pop musicians have been accused of failing to observe social and linguistic ethics in composing and performing their songs (see Samwel 2012; Spemba 2017; Gahamanyi 2019). Samwel (2012) notes that musicians have generally attracted criticism from academicians, journalists, religious groups, and other Tanzanians for composing what are deemed socially unethical songs[2]. Specifically, Gahamanyi (2019) illustrates Rayvanny and Diamond Platinumz, whose songs '*Tetema*' and '*Mwanza,*' respectively, were banned in Kenya and Tanzania because the art authorities deemed their lyrics resembling Swahili curse words inappropriate for public consumption. Nay wa Mitego's song '*Makuzi*' [Stubbornness] faced similar accusations.

[2]A socially unethical song is a song that does not observe moral principles of the society (Mwakibete 2019).

Another musician, Snura, faced music performance restrictions because the video for her song 'Chura' features suggestive dancing and sexual innuendos. The song depicts fully clothed women on a beach twerking (Mwakibete 2019). Musician Msaga Sumu composed the song '*Mwanaume Mashine,*' which was restricted by authorities because it focuses on the male sexual organ. Likewise, the song '*Kiba* 100[3]' was restricted for including insults and abusive language in its lyrics, like openly mentioning sexual organs (Mwakibete 2022).

Nay wa Mitego and Kundambanda have also been subjected to censorship for allegedly insulting and/or abusing government officials. Nay wa Mitego allegedly sang against 'political figures' and insulted them, hence the government's wrath. His song '*Shika Adabu Yako'* [Keep Your Manners] was prohibited since it contained abusive language and subjected prominent individuals to humiliating insults on personal matters and their positions on issues of public concern. Likewise, in his song '*Wenye Nchi Tunaitaka*,' Kundambanda accuses government officials of 'stealing' public wealth. He shows how politicians were collectively guilty of 'theft' in the education, health, and agricultural sectors. His song encourages citizens to 'rise up' against 'government thieves' (Mwakibete 2019). Gospel singer Sifa Bujune and her colleagues, Salome Mwampeta and Hezekiel Millyashi, have also been charged by the authorities for singing about police brutality in their song '*Mnatuona Nyani'* [*You Treat Us Like Apes]*. The song claims that a young man has his teeth knocked out by police officers for no reason. Consequently, the police charged the artists with 'publishing false information' under the Cybercrime Act of 2015 (Mwambene 2023). Likewise, the remix of the song '*Ameyatimba'* [(She is) in Trouble] by Whozu was banned because its content allegedly promotes a rape culture (Mwambene 2023).

Overall, such musicians have varyingly been deemed bad-mannered and corruptive, hence the banning of their songs and cancelling of their performance licences (Chimanda 2018; Mwakibete 2019). Such songs are

[3] The term "Kiba" 100 is stylised from *Kibamia [mia* means hundred in Kiswahili]. Literary, *kibamia* means small okra but in the song it refers to small or petite male sexual organ.

associated with social taboos and or use taboo language[4]. Impliedly, the importance of using acceptable language, including euphemisms for sensitive or taboo topics in communication and songs, has come to the fore (Slovenko 2005). In this regard, several songs that applied acceptable language in their sensitive lyrics managed to evade restrictions.

When Euphemism in Songs Generates Suppression Invulnerability

Some musicians have successfully used undercover strategies to express their views on sensitive issues while avoiding censorship. In this regard, Mutiah et al. (2021) explored colloquial speech words in Rich Brian's Indonesian music, finding that musicians often used alteration of words, acronyms, amalgamation of terms, mixing letters, and borrowing of terms to express emotive feelings and achieve politeness in addressing sensitive matters. For example, the Beatles' song 'Blackbird' is about the civil rights movement of the 1960s, whereas Ed Sheeran's song 'The 'A' Team' is about a sex worker addicted to drugs, making it seem normal through its hidden message. The Weeknd's song 'Can't Feel My Face' personifies his past drug abuse, while Rednex's 'Cotton Eye Joe' applies euphemism to an STD, and TLC's 'Waterfalls' commentary on the 1990s' HIV and AIDS epidemic is similar to 'Cotton Eye Joe.' The Cure's 'Just Like Heaven' song, despite appearing to be about falling in love, was inspired by an incident in which he was hyperventilating and fainting to the floor.

Maroon 5's 'Harder to Breathe' is a song about musicians criticising their record label for pressuring them on business aspects of their music. The hidden message could have saved them from various business sanctions. Sara Bareilles' 'Love Song' is similar, as she wrote the song for record label executives demanding a romantic tune. Lady Gaga's 'Poker Face' discusses bisexuality. Bob Marley's 'I Shot the Sheriff' addresses birth control. Goo Goo Dolls' 'Slide' is about two teenage couples where their girlfriend gets pregnant, and they are trying to decide whether to get an abortion. Katy Perry's 'Firework' is about her anticipated death, while the song 'Wolves' is about its composer, Selena Gomez's struggle with lupus disease. The Jonas

[4] Social taboo means a ban or an inhibition resulting from social custom or emotional aversion and *linguistic taboo* is any element of a language bearing a quality that renders it intrinsically impolite or forbidden (Allan and Burridge 2006).

Brothers' 'A Little Bit Longer' has a hidden message, with Nick Jonas revealing that the song was actually about his struggle with diabetes. These songs explore themes of personal struggles, relationships, and the impact of labels on music.

Also, subliminal songs/music use the back-masking technique to encode secretive or sensitive messages onto audio materials. These messages are only heard and understood when the track is played backward. Examples of subliminal songs include 'Back-mask' by Mindless Self-Indulgence, 'Love Bites' by Judas Priest, 'Nico and the Niners' by Twenty One Pilots, and 'Nightmare/The Dreamtime' by Motörhead. These techniques adhere to the belief that addressing sensitive or taboo topics openly in public is not appropriate (Fromkin et al. 2007).

Several Tanzanian musicians have used various euphemisms, such as abstractions, indirections, and litotes, to express sensitive issues in their songs. Abstraction euphemism uses a different scene than the one being discussed, while indirections create distance between the situation and the speaker. Litotes are satirical understatements that express a positive situation by the negative of its opposite (Fromkin et al. 2007). For example, musician Matonya uses the euphemism 'Taxi Bubu' [Unregistered Taxi] to describe women who abuse their bodies by selling sex to multiple men. The lyrics suggest that 'a taxi bubu has yellow car number plate in the afternoon but at nights, it uses the white one'[5]. This figure of speech refers to a woman who, in the afternoon, dresses respectfully and acts decently but, at night, engages in prostitution. The musician in this song avoids mentioning the term 'prostitute' directly, even though it is at the heart of its criticism. Using this technique, the musician also avoids mentioning the identity(ies) of the individual(s) he sang in the song thus, he also evades being accused of mistreating such people. Music group Wanaume TMK, through their song '*Chai'* [Tea], also applies euphemism. The song lyrics ask: "You drank tea with gluttony, why complain that it is too hot?" Implicitly, some people engage in unprotected sex but later complain when they contract sexually transmitted diseases.

[5] In Tanzania, a yellow number plate is put on private cars and a white on business ones.

Musicians Chege and Mike Tee have criticised the music industry for taking advantage of them for income distribution, preventing them from achieving economic success. Chege, in song '*Mambo Bado*' [Things Not Yet Successful], pretends to be a farmer and playacts his good songs as his good harvest, as the fictitious farmer. However, he sings that 'the price of his crops' in the market is too low for him to benefit from. Mike Tee's song '*Ukurasa Mpya*' [New Page] aims to 'open a new page' and stop working with blamed music stakeholders. Other songs, such as '*Mgeni*' [A Guest] by the late John Komba and '*Tega Sikio*' [Listen] by Caz T, use euphemisms to expose unsafe sex in Tanzania. Komba's song denotes the 'arrival of a dangerous guest,' whereas Caz T's song uses colloquial Kiswahili and English terms to convey the message of avoiding sex without contraceptive use. Solid Ground's song '*Mechi Kali*' [Tough Match] uses a fictitious football match between diseases and medicines to depict the HIV pandemic as a serious threat to human health. The last three songs in this paragraph used this technique because, during the 1990s and early 2000s, discussions about HIV and aids were inhibited (Mutembei 2001).

The song '*Dume Suruali*' [Trouser Man] by Mwana FA talks about a man who doesn't have enough money to support his wife. It touches on delicate female themes, including love, roles, and money. The song is not objectionable despite its sensitivity (Mwakibete 2022). Through the use of euphemism songs, singer and poet Mrisho Mpoto has been able to effectively avoid political censure. In '*Mjomba*,' he poses as a pretender, sending 'greetings' to his 'uncle' and making political criticism of topics including public health care, corruption, and exaggerated portrayals of other cultures. He praises a fictional political person in '*Sizonje*' for receiving political leadership responsibilities by using metaphors (Mwakibete 2021). Mpoto uses these analogies as a platform to criticise state leadership and discuss topics like public thievery, corruption, and tribalism. The 'name-giving' strategy, which Mpoto employs in his songs to avoid face-to-face conflict, entails assuming the aliases of Mjomba and Sizonje to conceal the identity of the influential political figure and elite personality he was criticising. Instead of facing hostility from state authorities, he preserved mechanisms that allowed opposing elders and leaders in indigenous African cultures. Different musicians have adhered to moral norms through different means, including legitimation, coding

words, and figures of speech. The significance of these songs is shown by their linguistic variety. However, there are instances of limitations in Tanzania about 'sensitive songs' that use euphemisms; further research was necessary to determine the rationale behind these limits. The subsequent section identifies and delineates these songs.

'Half-immune' Euphemism from Offending Social Values in Songs

Strategies such as labelling, cursing, and offensive language, can help facilitate sensitive discussions. However, not all the strategies have been successful in avoiding restrictions thus, become 'half-immune' from accused offending social values (Battistella 2005). In China, activists and bloggers have used hidden language to criticise Chinese leaders and the Communist Party over political issues. The phrase "Winnie the Pooh," which resembles President Xi Jinping, was banned due to its disrespectful mockery (McDonell 2017). Similarly, Robin Thicke's song 'Blurred Lines' was banned in 2013 for its misogynistic lyrics, which were criticised for promoting rape culture and perpetuating toxic masculinity. The original song's accompanying music video featured three semi-nude models dancing on clothed men, leading to controversy and being referred to as a 'rape song' (Bein 2013). These strategies can lead to social, political, or religious delinquency if used disrespectfully.

The Beatles used an abbreviation for LSD to construct initials for each word in the song's title, 'Lucy in the Sky with Diamonds,' which was edited in 1994 due to drug-related allegations. 'You Don't Know How It Feels' by Tom Petty was prohibited in 1994 due to drug allegations. The 'FDT' protest song featuring YG and Nipsey Hussle was outlawed in 2023 due to its profanity. Musician YG has a song, FTP, which is crude and advocates for violence against law enforcement. In consequence, several police departments refused to provide security for his concerts and for several other musicians who composed similar songs, hence resulting in several cancelled performances by the musicians in various areas (Walker 2020). In 2010, Adele's song 'Rolling in the Deep' was banned due to uncertainty around the curse in the first verse. The handwritten lyrics included the word "shit," but the internet lyrics stated "ship." There has been a connection between "reaching the fever pitch" and "reaching the fever bitch" (Morrison 2015).

In the context of Tanzania, Mwakibete (2019) found that euphemisms often featured in the country's music promote excessive alcohol consumption and discuss cannabis use and sexual activity. Songs like 'Bang' and 'Nikupe Nini' allude to weed, which is illegal in Tanzania, as Ganja. Cha Arusha, Ndumu, Kijiti, Kaya, Mjani, Ziggy, Dupu, and Blanti are some more names that have used such euphemisms in various other songs. In consequence, songs such as "Vailet" and 'Kimyakimya' (Silently) also allude to it as *Nyasi* (grass or weed) and Blaze. Songs such as 'Binamu' (My Cousin) and "DJ" deploy non-word sound phrases like "Shhhh" and "Uuuuuuu" to refer to marijuana. Overall, euphemisms and non-word sound expressions contribute to the sociological and cultural ramifications of the contentious issue of marijuana in Tanzanian music. Moreover, Tanzanian songs have been seen to glorify excessive alcohol drinking using a variety of oblique or concealed words. It is called 'kula bata' in songs like Nay wa Mitego's 'Nakula Ujana,' but Mitungi is preferable in Mangwea's 'Mikasi'. The names Mitungi, Monde, Tungi, Bapa, and Bata appear in Godzilla's 'Nataka.' However, words such as 'Game' in the song "Pale Kati Patamu," 'Uno' in "Uno," 'Mechi' in "Waka Waka," and 'Safari' in "Nampaga" euphemistically glorify risky sexual behaviour by portraying it as a victory and, thus, a positive trait. Non-word sound phrases such as 'Ooh!' in "Hallelujah" also includes sexual connotations. The majority of these songs were deemed socially inappropriate in Tanzania's society, notwithstanding these euphemisms (Mwakibete 2019).

Other songs that were banned were "Mambo kwa Soksi" by the late Remmy Ongala, "Matawi ya Juu" by the late Langa Kileo, and "Mikasi" by the late Albert Mangwea. Although 'mikasi' literally translates to "a pair of scissors," the song uses it to suggest a man and woman having sex. Matawi ya juu literally translates to "high branches," but the song conjures up images of someone who is always indulging in [unlimited] booze, smoking pot, drinking, and engaging in [unsafe] sex (Spemba 2016). Using condoms is the greatest way to avoid HIV, as the late Remmy Ongala sang in the song "Mambo kwa Soksi" [Affairs of the Socks]. The word "soksi" in the title is a colloquial term for condoms in Kiswahili. Authorities perceived the song, despite its noble intentions, as inciting sexual activity. In a similar vein, the song "Usione Soo Sema Naye," which was banned to avoid being perceived as pushing individuals to have sex, advises, "Do not be shy; talk to her or him about waiting, being trustworthy, or using the condom." As previously

mentioned in the instance of the song "Mechi Kali," cultural and religious views on HIV/AIDS throughout the two songs period [1990s–early 2000s] were anchored in the moralist discourse, indicating censorship of the songs (Hilhorst 2009).

Tanzanian singer Nikki Mbishi faced censorship for his song "I am Sorry, JK," which expressed criticism towards the government and president. The song refers to the third term of Tanzania's fourth president, Jakaya Kikwete, going beyond what is allowed by the constitution, and referred to him by the nickname JK. Under the current government, this resistance to JPM's (John Pombe Magufuli) bid for leading the fifth government as president in 2015 was deemed "violent propaganda." The government also forbade the media from featuring other singers who used other terminology to allude to negative connotations, such as Rostam's "Kiba 100" and Nay wa Mitego's "Pale Kati Patamu," since the government claimed that their songs violated Tanzanian moral standards. By comparing women to food (when men have sex with them) and implying that female genital organs taste good, the song "Pale Kati Patamu" is accused of transgressively abusing women. The male genitalia, or "Kiba 100," as it is colloquially called, is the subject of discussion in the song. However, some of its lyrics—such as a man "function" like a machine—were judged offensive by the general public. The term "function" in this context refers to the ability to continue long during sexual intercourse. Male genital organs were allegedly discussed in Msaga Sumu's song "Mwanaume Mashine." According to Mwakibete (2022), the song promotes the idea that a guy should have a large male genital organ, or "a machine."

Tanzanian musician Muumini Mwinjuma composed a song called "Call Box," which depicts a woman selling her body through prostitution. The song was censored, and Muumini later admitted to his mistake (Mwakibete 2019). The music group Ngoni Tribe also composed a song called "Manungayembe," which conveyed the message that women with good behaviour are always married, but those with bad behaviour are not. The term 'Manungayembe' is slang for a ripe mango that has fallen off its tree and rotted on the ground. The Women's Legal Aid Centre (WLAC) opposed this song, arguing that it humiliates women and violates national and international laws for women. WLAC recommended media censorship of the song, which was done, and requested the music group to apologise to women for humiliating them. The government later banned the song due

to community pressure. The use of euphemisms in Tanzanian songs, such as "Call Box" and "Manungayembe," has been a topic of speculation due to the lack of effective use of euphemisms in addressing issues such as gender inequality and societal pressure.

Theoretical Basis

Moral judgment has been applied under two basic types of ethical theory: deontological and consequentialist (Ward 1990, Pang 2008). Deontological ethics is the family of theories that supposes the moral eminence of an action based on whether that action is right or wrong according to a series of universal principles or general rules (Ward 1990). Consequentialist theories, on the other hand, look at the impact or consequences or effects of conduct to judge its moral rightness or wrongness. Thus, a form of communication such as a song may be judged morally right or wrong depending on general directives of propriety, decency, and integrity, at the same time, a song's ethicality may be judged by the expected social, political, or spiritual consequences of the ideas that are presented in that song (Ward 1990).

Many of the restriction in the music produced in Tanzania is based upon a combination of both these perspectives. The government's accusation that a lyric is morally wrong when it abuses or goes against a societal norm is based upon the deontological principle that condemns intentionally derogatory speech. Otherwise, the government condemnation of a lyric when it is likely to create a moral panic, cause conflict in the society, or threaten the nation's stability is a moral judgment on consequentialist grounds (Lakoff 1993, Loury 1994, Pang 2008).

The rationale for Censoring Euphemistic Songs

Song censorship is done for a variety of reasons by national and international agencies. For example, censorship has been implemented in Ethiopia to maintain musical integrity (see Mollenhauer 2011). Here, the goal of music aesthetics is to maintain the character and flavour of the song—traditionality is typically emphasised. In his explanation, Mollenhauer emphasises the Oromo people and details the censorship of songs that did not align with the Oromo identity (Mollenhauer 2011). Music restriction has also been influenced by religion. One notable instance is Iran,

where the Iranian Revolution of 1979 resulted in the total prohibition of music on radio and television because they believe songs such as metal music tends to be associated with Satanism, certain religious nations have similarly outlawed them (Farley 2009).

Songs that promote their adversaries are prohibited in certain nations. In this sense, songs that are anti-Chinese or advocate for Tibetan independence are known to be outlawed in China. Music restriction has also been linked to the human rights dimension. For example, Russia has several legislations about human rights. These regulations provide authorities the authority to forbid performances or concerts by artists who break the restrictions. For instance, the 2010 legislation protecting children from material detrimental to their health and development forbids the sharing of any photos or information regarding drug use, suicide, or other contentious topics with children. North Korea's conservative policies and distancing from its neighbouring South Korea, Japan, and the West make it unlawful to import cultural goods and to punish those who do so severely. Singing and dancing are permitted in the nation, but only by political and cultural norms. Under the Taliban's rule from 1996 to 2001, Afghan artists experienced limitations on their ability to perform, and, likely, they would again start in 2021 when the government returned to power. Chants endorsing the Taliban were the only thing broadcast on the radio under the leadership (Hall 2021).

The Australian Recording Industry Association (AMRA) has a strict policy on what people can and cannot listen to, with a rating system for music with irritable content. Similar policies are in Canada, South Africa, and the United States. In the United States, the Parents Music Resource Centre (PMRC) proposed a rating system for albums with questionable content, requiring lyrics to be printed on album back covers for review by parents. Malaysia, a Muslim-majority country, prohibits radio stations from playing songs that violate religious and state decency. Lady Gaga's "Born This Way" was removed from radio stations due to its reference to homosexual acts, which are illegal in the country. Puerto Rican singer Luis Fonsi's song Despacito was banned from state radio and TV stations due to 'un-Islamic lyrics' deemed obscene.

Concerts in Malaysia are subject to censorship standards, with musicians like

Avril Lavigne and Adam Lambert being instructed not to wear revealing clothing, jump, or include 'negative' elements. In England, the British Broadcasting Channel (BBC) restricted the song "I'll Be Home for Christmas" to be played on UK radio and television due to concerns about its impact on soldier morale. In Vietnam, music was divided into two primary genres: yellow or bolero music and red music. Yellow music became illegal after the capture of Saigon in 1975, leading many artists to flee to the United States to sing in exile. Music restriction for songs that provoke riots or propagate ethnic hatred has also been prompted by tribalism. Artist Simon Bikindi was detained in Rwanda in 2001 on suspicion of inciting ethnic strife that resulted in the devastating genocides there in 1994 (Krämer 2005). Similarly, in Kenya, several musicians were charged with inciting ethnic hate through their recorded and live performances in the run-up to the March 2013 elections (Bowman and Bowman 2016).

In particular, euphemistic songs that were featured in the research review above were removed from circulation because their usage of euphemisms was still deemed detrimental or might have unfavourable long-term effects. No matter how they labelled their subject matter, songs like "Lucy in the Sky with Diamonds" that celebrate illicit narcotics would sound horrible, just as those that talk about marijuana and risky sexual relationships. Cursing is degrading hence, songs like "Rolling in the Deep" and others need to be banned. If songs like "Mikasi" and others were "untouched," individuals in Tanzania would be encouraged to engage in dangerous activity. The timing of "Mambo kwa Soksi" and "Usione Soo Sema Naye" was "not right." Some other Tanzanian songs broke social norms.

Songs that were restricted were judged morally appropriate based on the concepts they offered as well as general standards of propriety, decency, and honesty. Because of this, the government's claim that the song contains profanity is grounded on the deontological principle, which forbids speaking in a way that deliberately offends others. Conversely, criticising songs for their potential to sway people's actions amounts to making a consequentialist moral judgment (Lakoff 1993). These judgments go along with sections 1–6 of the National Arts Council regulations of 2018, which are about artistic values. The sections require that an artwork should undermine neither the artist nor the audience. Also, the work should not

involve inflammatory language [in this case, whether directly or indirectly][6]. In May 2017, the then minister of arts, Dr. Harrison Mwakyembe, issued official advice to all musicians about how to compose 'ethical lyric.' His advice insists that a lyric should neither abuse an individual nor social morals. Moreover, censorship occurred when "an artist should be a mirror of society" (see Suriano 2007 and listen to Afande Sele's song "Darubini Kali"). Most people agree that artists should provide a good example for the community through their artistic achievements, lyrics in their songs, and moral behaviour.

Conclusion

Overall, the study established that, depending on the language employed, the context, the period, and the prevailing norms of the society, breaching the ethical code might indicate several things. They specifically demonstrate that euphemism has not been a perfect 'protector' from the social and political penalties for using inappropriate language in songs. This is evident in the ways that certain songs succeed in conveying delicate themes about social and governmental constraints while others fail to do so. It is noteworthy that Tanzanian authorities emphasised local social, cultural, and linguistic norms while regulating euphemistic music. Thus, to develop interpersonal skills and promote understanding between people and the authorities, musicians have to thus study taboos and thoughtfully analyse them. The government needs to invest more in teaching musicians and other music stakeholders about moral and linguistic principles. This may be through conducting seminars and workshops, building music academies to produce professional and decent musicians, and appreciating and awarding musicians who have continuously composed ethical songs.

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