The Significance of Ideational, Interpersonal and Textual metafunction in Selected Songs of Fela Kuti.

By

Favour Uyime Emanah (Miss)

ART1800511

DEPARTMENT OF ENGLISH AND LITERATURE

UNIVERSITY OF BENIN, BENIN CITY

SEPTEMBER, 2023

The Significance of Ideational, Interpersonal and Textual metafunction in Selected Songs of Fela Kuti.

BY

Favour Uyime Emanah (Miss)

ART1800511

AN ESSAY SUBMITTED TO

THE DEPARTMENT OF ENGLISH AND LITERATURE

UNIVERSITY OF BENIN, BENIN CITY

IN PARTIAL FULFILMENT OF THE REQUIREMENTS OF THE DEGREE OF BACHELOR OF ARTS IN ENGLISH AND LITERATURE

SEPTEMBER, 2023

CERTIFICATION

This is to certify that the project entitled "THE SIGNIFICANCE OF IDEATIONAL, INTERPERSONAL, AND TEXTUAL METAFUNCTION IN SELECTED SONGS OF FELA KUTI was undertaken by favour uyime Emanah of the Department of English and literature , Faculty of Arts , University of Benin , Benin City.

DEDICATION

I would like to dedicate my work to God almighty for his sufficient grace and strength in my life and also to my family . They instilled in me a desire to learn and made sacrifices so I would have access to high quality education from an early age . Also, this is dedicated to my close friends who have always supported me throughout the years of studies.

ACKNOWLEDGMENT

First and foremost , praises and thanks to the God , the almighty, for his shower of blessings throughout my research work to complete the research successfully.

I would like to express my deep and sincere gratitude to my project supervisor , Mrs. L. Efobi for giving me the opportunity to do research and provide invaluable guidance throughout this research . She has taught me the methodology to carry out the research and to present the research work as clearly as possible. It was a great honor and privilege to work and study under her guidance.

I am extremely grateful to my parents, Rev and Elder Mrs Steve Emanah for their love , prayers , caring and sacrifices for educating and preparing me for my future . I am thankful to my sibling bro Michael, bro Gideon , bro victor , sis Goodness and sis marvelous for their love and for their unending support financially and physically. My special thanks goes to my amazing friends in persons of Sylvester omonkhegbele, Amaka Atoi , Mercy FAJE and Fejiro Oghenovo for their unending love and support , who stood by me during the hard and difficult times .

ABSTRACT

Through Ideation, interpersonal and textual meta-funtion, we have been able to write on the importance and significance of Fela Kuti's song making use of Micheal Halliday's systemic functional linguistic because it makes use of language in analysing the text. This theory views language as a network of interconnected systems and meaningful alternatives , options or choices for creating meaning. Fela through his songs speak against corruption, nepotism and favouritism. He exposed a lot of wrong done in the society through his music and speaks to the consciousness

of the poor masses. He sensitize them abou the danger of not waking up and accepting reality and fighting for their freedom as these government is not ready to save the masses rather, the government is stealing from them big time.

TABLE OF CONTENT

CHAPTER ONE

1.0 Introduction ----------

1.1 Purpose of Study ----------

1.2 Scope of Study ----------

1.3 Methodology ----------

1.4 Theoretical Background ----------

1.5 Life and Work of The Poets ----------

1.6 Review of Relevant Literature And Justification Of Study -------

1.7 Thesis Statement ----------

Chapter Two

IDEATIONAL MEANING

2.0. Introduction ----------

2.1. Ideational meaning in Suffering and Smiling ----------

2.1.1 The Use of Transivity ----------

2.2. Ideational meaning in coffin for Head of State ----------

2.3. Conclusion ----------

Chapter Three

INTERPERSONAL MEANING

3.0. Introduction ----------

3.1. Interpersonal Meaning in Suffering and Smiling ----------

3.2. Mood ----------

3.3. Modality ----------

3.4. Interpersonal Meaning in Zombie ----------

3.5. Conclusion ----------

Chapter Four

TEXTUAL MEANING

4.0 Introduction ----------

4.1 Textual Meaning in International Thief Thief ----------

4.2. Textual Meaning Colonial Meantality ----------

4.3 Conclusion ----------

Chapter Five

Conclusion

Work Cited

CHAPTER ONE

Introduction

1.1. Purpose of Study

This study analyses Fela Kuti's songs in order to reveal how the ideational, interpersonal and textual meta-functions reflects his perceptions of corruption, dehumanization and lack of rule of law in Nigeria.

1.2. Scope of Study

This essay is limited to the study of the stylistic features of Fela Kuti's songs like: *Beast of No Nation*, *Coffin for Head of State*, *Shuffering and Shmilling*, *Zombie*, *Colonial Mentality*,and *International Thief Thief* (I.T.T), people by the Nigerian Government because these songs gives more light on corruption from government officials and the dehumanized state of the people in the military regime and also how these government officials don't follow the rule of law as revealed by Fela Kuti.

1.3. Research Methodology

This research is textual analytical in nature. The methodology adopted in this study is stylistics analysis of Fela Kuti's songs. Secondary materials are sourced from the library and internet to complement the critical endeavour. Therefore, the research is qualitative and not number or figure based because it makes use of data related to the topic and analysis of date are carried out studying.

1.4. A Short Biography of Fẹlá Anikulapo-Kuti

Fela was given the name OlufelaOludotun Ransome-Kuti when he was born on October 15, 1938. He traveled to London to study theater arts but changed his mind and chose to pursue music instead. He was primarily influenced by Black Power Movement supporters and Pan-Africanists in London, including Kwame Nkruma, W. E. B. Du Bois, Marcus Garvey, Malcom X, and Frantz Fanon, among others. He did, however, alter his name to Fela Anikulapo-Kuti as a result

of his ideological awakening to Pan-Africanism. The name "Ransome," which was given to his grandpa, Canon Josiah Jesse Ransome-Kuti, was dropped because of its Western connotations. His ethnic Yoruba identity is not represented by a name like that.

It should be emphasized that in order to highlight his ideological position, Fela purposefully used the Yoruba phrase Anikulapo, which means "someone who holds death in his pouch." Fela Anikulapo-Kuti was the moniker he went by till his passing in 2009 (Oikelome). He started out in the music industry. His musical career spanned more than 40 years, from the 1960s until the 1990s. He created more than eighty albums throughout these times, totaling more than 150 songs. He was an activist and ardent promoter of African nationalism and cultural identity while working as a musician.

Music maverick and multi-instrumentalist Fela. Felá was perhaps one of the most influential afro-beat performers, and his music inspires action and social change. The afro-beat music of Fela is characterized by Fadipe as "a discursive rendition between [band] leader and chorus or call-response patterns." These patterns are meant to reinforce the desired messages in the audience's brains and to add aesthetic aspects. The peak of Fela's musical career was in the 1970s (*Dosunmu*, 2010, 5). *Lady* (1972), *Gentleman* (1973), *Yellow Fever* (1976), *Zombie* (1977), *Colonial-Mentality* (1977), *Suffering and Smiling* (1978), and *International Thief Thief* (1979) are just a few of the well-known singles he made during this time.(2019,221)

In addition, Fela used his music to ruthlessly criticize Nigeria's corrupt civilian and military rulers. This caused him to be repeatedly arrested, and he also spent a number of times as a political prisoner. On August 8, 1997, Fela passed away following a brief illness. Through the chosen songs, Flá appears to influence his audience to adopt a way of living and a way of acting

that express African nationalism and cultural identity. He abandoned the language of the West (i.e., English language) in his songs to show his affinity with African cultural identity. As a result, his songs were sung in Pidgin English and Yoruba, two indigenous West African languages (Veal, p9).

1.5. **Theoretical Background**

The approach taken for this research is Michael Halliday's Systemic Functional Linguistic. The Hallidayan grammatical model is considered more appropriate for this work because the research is on language analysis in texts. According to Halliday, "text is the form of data used for linguistic analysis; all description of grammar is based on text" (Halliday, 33). Systemic Functional Grammar is a semogenic or semanticky or meaning-making grammar. This meaning-making cuts across the three areas of form, content and context and anchored on a text. The text acts as an object and instrument to create meaning – the why, how and what of the text. In other words, the way the architecture or constituency of language in its organized form is employed to create and express meaning.

Functional System Linguistic views language as a network of interconnected systems and meaningful alternatives, options, or choices for creating meaning. It is "functional" because it is meaning-centered because language is designed to perform a specific function, purpose, or role in human communication. It is "systemic" because it is a "organic whole" because its different strata, including semantics, lexico-grammar, and phonetics/phonology, are all tied up together.(Halliday, 31).

Halliday names the ideational, interpersonal, and textual functions as the three main meta-functions of language in his book on the subject. In that the experiencial talks about our experiences and comprehension of the world. The ideational functions of language deal with the experiencial and logical functions of language. While the logical is concerned with our experience-based reasoning.

Interpersonal communication is language's second purpose. Man is a social animal, and language enacts our interpersonal and group connections with those around us. Using language to convey personal doubts, approbation, instructions, greetings, commands, and other emotions is an interactive function that language performs as well as a personal communication event between individuals and within a person. Thirdly, language has a role in text. This textual function describes how the language's basic building blocks interact with one another in a text and the contexts or situations in which they are utilized. The Hallidayan model, from the discussion so far, is appropriate for this paper because it is based on linguistic analysis of the text; making choices on the vast resources of language, to create and express meaning as well as to highlight the different contexts and functions language perform.

At this juncture, the effectiveness of this theory shall be explored in the analysis of Fela Anikulapo Kuti’s songs using the stylistic concept of foregrounding to foreground the various linguistic devices like parallelism and repetition to show properly the dynamics of the functions of language in the text through prominence and also through metafunctions to show the meaning of the related words through his songs.

1.6. Reviews of Literature and Justification of Study

According to Endurance Cudjoe, music has always played a significant role in both historical and contemporary African societies. It permeates every aspect of African society. It affects the sociopolitical and cultural outlook of every African civilization. According to Cudjoe, authentic African music is a rite that exemplifies the humanity and quintessence of being of African descent.(Cudjo, 2)

According to Badejo Onyebadi, although politics and music don't seem to be closely tied, they frequently cross paths, particularly in African contexts. As we have seen in the musical lyrics of African Afrobeat King Fela Anikulapo Kuti over the years, music has a significant impact on current and prevailing political conditions as well as political actions in Nigeria and Africa. (Onyebadi, 4).

What Onyebadi means is that Fela Kuti does not only fulfill the functionality of the entertainment role of music, he also captures awareness of truth and reality in the mind of the listeners and audience by exposing them to the happenings in the society at that time. In tandem to this submission from Badejo on music, music can be said to be not just a medium for sensitization but it is also a hammer with which it is sharpened. Whatever the ill found in the society, it is the role of the musician as a writer to visit it with the aim of revealing it to the society and proffer solution to the ills. The musician, hence is propelled to restore sanity and health to his or her society and that is what Fela tried to do with his Abami Eda band.

Badejo is not alone on this as A.Olufemi Olanrewaju re-echoes Fela Kuti as cited in Olu Obafemi that “An African creative writer or musician who tries to avoid the big social and political issue of contemporary Africa will end up being completely irrelevant” and that is not the case with Fela Kuti as he is relevant till date. (33).

Obafemi opines that “one of the parameters for one fit to be called an African writer or musician is that s/he is ingrained into his society so much that there is reflective evidence of his presence in that society” (30). He adds that “he dismantles the wrong and fixes the excesses by informing the masses” (30).

Augustus Olukayode goes on to say that during the colonial and independent periods, music significantly contributed to the mobilization of Africans to agitate for their independence. And that is what Fela Kuti's brand stands for; he is continually fighting for the liberation of the people and warning Africans about the peril of seceding from one another.

"To the African, music is not just a pastime, it is a ritual," says Adebayo. Every part of the people's political existence is infused with such ceremony. He claims that Fela's music is aware and inspires listeners to stand up for what is rightfully theirs despite all odds. He is renowned as a human rights activist who preaches against the terrible and corrupt administration nonstop.

Adegoke Oke explains that music has moved beyond ludic functions. To him, some musical artistes view music as a tool for social emancipation and ideological projections (Adegoke, 11). This is why OluwakitunOikelome opines that music is a “product of interaction between self and the society” and that is what Fela Kuti represents in the musical space (2009, 39)

Known for his pioneering efforts in creating the Afro-beat genre, Fela is considered as one of the most important music personalities to have emerged in post independence Nigeria. Beyond this, he is best described as a legendary rebel, no doubt, with a cause, who at times wore an eccentric garb. He was perhaps the only musical figure of his generation who used music as a potent weapon and voice against tyranny, brutality and oppression. His fierce criticisms against

the political class and on diverse issues of the day earned him constant rebuttal by the government.

The main reason for writing this project is to show the themes and stylistic devices Fela Anikulapo Kuti employ in his songs that made his songs stand the test of time and also to carry out an analysis of selected songs by Fela Anikulapo-Kuti, with particular reference to themes as corruption, arbitrary arrest and dehumanization and somestylistic featuresused.

1.7. Thesis Statement

The Ideational, Interpersonal and textual meta-functions revealed how the selected songs ofFela Kuti stylistically represent corruption, dehumanization and lack of rule in Nigeria.

CHAPTER TWO

IDEATIONAL MANING

2.0. Introduction

This chapter analyzes the ideational meaning in Fela Kuti's songs which creates some nostalgic feelings about the way the Nigerian Military Government corruptly accused him of things he did not do and how the people are being ruled. Fela Kuti's songs like *Beast of no Nation* and*Coffin*

*for Head of State*reveal how corrupt the Nigerian government is and how this corruption has affected the masses from his experience.

2.1. Ideational Meaning in *Beast of no Nation*

Here, the ideational meaning is built on processes which draw upon what is going on with Fela Kuti as the singer. Fela Kuti reflects over his past and how the Nigerian Government brutalizes him in the prison, he shares his experience to the world in terms of music telling them how he suffered in the hands of police and army. He did a comparison between prison and outside prison by calling both" inside world" and "outside world" .

According to M.A.K, Halliday & MatthewEssien, ideational meaning is a language that is a reflection, a language that provides a theory of human experience. Ideational meanings are meanings about how we represent our experience. Whatever use language is put to, we are talking about something or someone doing something. (2004,29)

Ideational meaning is one of the elements of functional grammar explaining about the writer's experience of a person or what is going on in the society.

As the writer or Afrobeat artiste would say, the issue of corruption has always been a critical issue in all political systems and also in developing countries in Africa. Unfortunately, Nigeria is not left out as she is known for corruption. To Fela, corruption remains a relatively elusive topic. This is partly due to the secretive nature of activities associated with it, partly due to its obvious links with many military personnel, political or traditional forms, and the tendency by academic writers not to wish to ascribe blame to them.

Fela's expression and ideas comes in form of spoken text, he is always active with his voice and he most through his performance relates to a wider audience over the corruption going

on in his country. He uses his spoken text to express his feelings, emotions and attitude towards how the government treated him. His narrative is used for embody of his experience about what he has been through , and the important-to nourish and extend the readers imagination

Most prominently perhaps, corruption defies easy treatment due to the complex nature of the socio-economic relationships directly responsible for its presence and reach. Modern science has identified three basic models of corruption: first, corruption is linked to the performance of the various duties associated with a public office.

In addition, Fela's song is one of the effective and alternatives ways he teaches narrative to his readers about the military government and their bureaucratic and corrupt ways. Since music is one of the means of expressing what has happened in the past or very often, events or phenomena we knew or encountered a long time ago can be brought up into our mind, although we never think about them anymore or even we never realize that we have such knowledge. This means that by narrating we unconsciously reinforce our knowledge.

Fela's experience on corruption is as a result of the fact that these uniform men working with the military government deviates from the normal duties of a public role because of private-regarding (family, close private clique), pecuniary or status gains; or violates rules against the exercise of certain types of private-regarding influence (p.419).

Fela was not happy over issues connected to the country's economy. For instance, the song *Beast of No Nation* presents cases where these military rulers amass wealth for themselves and also placed allegation against him because he speaks the truth. The military government charged him with money laundering, jailed him and brutalized him for crime he knows nothing

about and still go as far as burning his house which is one past he tries to narrate to his audience through his music and band. (Mbaku, 28).

From Fela's Mental perception, his music reveals that corruption is linked with the public interest concept. As argued by Friedrich:

> the pattern of corruption may therefore be said to exist whenever a power holder who is charged with doing certain things, that is a responsible functionary or office holder, is by monetary or other rewards, such as the expectation of a job in the future, induced to take actions which favour whoever provides the reward and thereby damage the group or organisation to which the functionary belongs, specifically the government." (6)

According to Mulinge Mulinge, he asserts that Fela himself in one of his interviews, narrates that the Nigerian government is "bansabansa" , he describes them as corrupt people and to him, corruption is a form of antisocial behavior by an individual or social group which confers unjust or fraudulent benefits on its perpetrators, he says this act is likely to subvert or diminish the capacity of the legitimate authorities to provide fully for the material and spiritual well being of all manners of society in a just and equitable manner. (Mulinge,52)

For Fela, music was not only a weapon but a means to change the world. He was conscious of this and very much vigorously pursued it with all sense of devotion. Such was the nature of his music that Fela himself had once said he wanted to play music that would not only be meaningful but also stand the test of time to fight corruption in Africa. True to this day, most, if not all, of Fela's music have stood that test and in all, continues to elicit debate among a wide spectrum of society against corruption. It is against this background and his brutal experiences in

the hands of the Nigerian state that formed the crux of most of his protest music, *Beast of No Nation*and *Coffin in the Head of State*.

A song like *Beast of No Nation* is not uncommon in Fela's music corpus. This however, appear to be unique for some possible reasons. First, typical of Fela who was anti-system, especially at a time when yet another prison term was slammed on him, following charges of money laundering that is not true; it was expedient, therefore, to release a song critical of the way he was corruptly and unfairly treated by the law and state. Second, by the1980s, global politics had taken a frightening turn and as Cold War tensions brewed, apartheid in South Africa heightened, the Arab-Israeli war further escalated while coups in Africa worsened. In all of these, the United Nations (UN) failed to act appropriately or even decisively. The twin events, the latter which Fela followed dispassionately, possibly explain his experiences and decision to release the album, *Beast of No Nation*. In the lyrics of the song *Beast of No Nation*, Fela while he was in prison over count charges about monetary laundering offences he knows nothing about explain the life in prison to those interested in knowing and revealing the evil going on in the Nigerian Military System of government. According to him, these military personnel are all corrupt:

> Ah, let's get now into another underground spiritual game
> Just go dey help me dey answer, you go dey say, "Aya kata", oh ya
> O feshelu, Aya kata O feshegban, Aya kata
> O feshelu, Aya kata O feshegban, Aya kata
> O feshe wan, aya kata O feshegben, aya kata
> Aya kata Aya koto Ayakiti Aya kutu
> Basket mouth wan start to leak again oh
> Basket mouth wan start to leak again oh
> Abi you don forget say I sing ee-oh

Basket mouth wan open mouth again oh

I sing say, I go my mouth like basket ee-oh, ma lanu be apere

Basket mouth wan start to leak again oh

Following his release from prison, Fela released the *Beast of No Nation* to talk about the corruption in the Nigerian Military Government. The song came not only as a scathing criticism of the Nigerian military regime but was in response to the event surrounding his detention and prison experience.

The excerpt above explain some part of his prison life in 1986. The Music legend made use of mental and verbal process. The song uses 'like" as the projection of feeling in mental process to show the way he feels during his time in the prison. This feeling is projected in a wider information on a musical platform to explain how bad the situation was. There is also the use of verbal process where he tries to narrate his experience in prison to the people. "Just go dey help me dey answer, you go dey say, "Aya kata", oh ya" these words explains his experience in the prison by bringing his inner world outside through talking. In this song extract above, Fela acted as the "Sayer" and the people responding acts as the signaling and what he says act as the projected source.

2.1.1. The Use of Transivity

The ideational meaning here is in form of clauses which form the material process of the experiences of the song writer. These clauses give information about his experience in the prison. Words like "Basket Mouth", "Leak" "I sing say" these clauses are evidence of his physical process and experience about how he is brutalized and abused while in prison" his participants

are human and through his music, he make sure that everyone is involve in his music by bringing their attention to the issues on ground.

Specifically speaking, his composition highlights, among other things, corruption, the characteristic brutal nature of military rule, human rights abuses, undemocratic nature of the United Nation and apartheid rule in South Africa are seen in form of the mental process. The mental process are processes of sensing: affective (feeling), cognitive (thinking), perceive (seeing). The participant roles in mental processes are senser and phenomenon. In Fela's *Beast of no Nation*. These are the example of mental processes in ideational meaning : "O feshelu, Aya kata O feshegban, Aya kata, O feshegbim Aya koto" these though written in Yoruba expresses mental feeling of abuse, which is majorly what happened during his stay in the prison.

The significance of his song *Beast of no Nation,* is the involvement of his audience to indicate that they are with him in his fight against the government over corruption. He made use of metaphor and act as non human while participating. He made use of the word "Basket mouth" this simply means that speaking is part of him, it is his nature to speak up whenever he sense corruption in the land. He has no apology or power over what he does naturally.

Fela made use of personification when he says: " I sing say, I go my mouth like basket ee-oh, ma lanu be apere" he made use of personification of non-human participation when he reinforces and made reference to himself as one that will open his mouth even though he refer to himself as 'basket'

To Fela Kuti, his ultimate aim of the song was to expose the political figures and state/global institutions which for Fela represented corruption, repression and oppression. While the narratives in the song *Beast of No Nation* was framed to show Fela's own frustrations with

the Nigerian state vis-à-vis his caustic impression of the state of affairs of the global community and how they treat the blacks and the military government of the day connive with all the parastatal to work against him just to jail him and many others for crime they did not commit. The people were eager to hear the latest from him as regards the Nigerian Military government and how they have corruptly rule the people and also the life in the prison, Fela's response through his song shows the country has been upside down since beginning.

Fela wetin you go sing about?

Them go worry, them go worry me, worry me, worry, worry all over da town

Them go worry me

Dey wan to know about prison life dem go worry me

Them go worry, them go worry me, worry me, worry, worry all over da town

Dey wan to make us sing about prison life dem go worry me

Them go worry, them go worry me, worry me, worry, worry all over da town

The time I dey for prison, I call am inside world

The time I dey outside prison, I call am outside world

Na craze world, no be outside world, na craze world

No be outside the police dey, craze world

No be outside the soldier dey, craze world

No be outside the court dey, craze world

No be outside the magistrate dey, craze world

No be outside the judge dey, craze world (BONN)

The ideational process employ in the extract above is the verbal process. Here the people ask him what he intend singing about "Wetin you go sing about?" what this indicate is his active expressive process the singer is known for in the Nigerian context. Also the word 'know' in line four shows mental process in ideational transitivity. The mental process here, indicates that the people who want to know about prison life are oblivious of what it means. They can only imagine it. This suggests that the people would prefer imagining it than experiencing it. It further indicates that he is capable of providing answer because he experienced it and he is reluctant to share his experience. he sings that them go worry me.., meaning , he consider it a worry to even tell them about his experience. saying that the experience is unpalatable and uncomfortable to recall.

As a result of popular demand from his fans all over the world, after his release from jail term, Fela released the album, *Beast of No Nation*. Aside the motives of the album which is to narrate to them the height of corruption and those behind this so called oppression, it also came in response to other pressing demands. Another process of ideational meaning present in his song is the relational process because he relates his bad prison experience to his fans and the world

Examples of relational processes can been seen in the excerpt above because everything stated above are things he has experienced both in the prison which he termed "inside world" and outside prison which he refer to as "outside" in all, he explains in a relational way that the identity fit to call the world is craze world.

People wanted to know about his experience in the prison, having been jailed by the military, Fela expressing and relating his experience and identity through in his music which is one of the process of ideational meaning, vents his anger on the military government led by

Buhari and Idiagbon for unjustly locking him up in the prison on what was believed to be a false charge. Also, Fela discovered that the United Nation did not stand for what it should represent at the time and he found it purely as an unforgiving act of aggression by the powerful against the weak. In the event of these, it became imperative to release an album so critical as to meet this pressing discovery. This didn't go down well with him and so decided to let it all out through his music *Beast of No Nation*by calling Nigeria a crazy place where the people are placed with less importance and they can be jailed for issues they know nothing about because the government does not send them. Fela didn't stop there; he goes as far as calling names of some top military rulers like Buhari and Idiagbon who are working with the armed forces and the judicial arm to jail anyone who speaks the truth. Fela refer to all of them as crazy people.

No be outside the buharidey, craze world

Na craze man be that, craze world

Animal in craze man skin-I, craze world

Na craze world be dat, craze world

No be outside Idiagbon dey, craze world,

Na craze man be dat, craze

Animal in craze man skin-I, craze world,

No be outside dey find me guilty, craze world,

No be outside dey jail me five years, craze world

No be outside dem judge dey beg ee-o, craze world

Na craze world be dat, craze world

No be outside them kill their students ,

Soweto, Zaria and Ife, Craze world be dat, ee-oh

Craze world, No be outside all this day happens (BONN)

Fela made use of mental process because he continues narrating his experience to the people. He explains to the people that he did nothing and the government finds him guilty and jail him five year. According to him “No be outside them find me guilty, No be outside they jail me five years, No be outside them kill their students” he continues to tell them his experience that the world they all live in, in Africa is a crazy world because corruption dwell in Africa among the politicians and military leaders as well.

The extractsabove alsoshows that Fela made use of verbal process by narrating his experience through music. He continues, in his words, he refers to these individuals as crazy and corrupt because they do things unjustly and will not mind killing anyone who stands in their way. According to the lyrics above, the writer explains that they go as far as killing their students in school in Zaria, Ife and even in Soweto and when they ask them the police, army, magistrate and even judge all speaks in the same way and speaking in favour of the government and speaking against the masses and even calling the people useless, senseless and indiscipline on national television which has not been heard of anywhere that a government will call her citizens names that are not cool to the outside world.

Make you hear this one, War Against Indiscipline, ee-oh

Na Nigerian government, ee-oh, Dem dey talk ee-oh

My people are useless, my people are senseless, my people are indiscipline

Na Nigerian government, ee-oh, Dem dey talk ee-oh

My people are useless, my people are senseless, my people are indiscipline

I never hear dat before oh, Make gov ernment talk ee-oh

Na Nigerian government, ee-oh, Dem dey talk ee-oh

My people are useless, my people are senseless, my people are indiscipline

Which kind talk be dat oh? Na craze talk be date e-oh

Na animal talk be date e-oh (BOONN)

To Fela the writer of the song, his experience inside the prison make no sense to him as he made use of mental process to narrate what is going on in the outside world. He is not pleased with the corrupt way these set of persons are running the country. Stealing, killing and still painting the people as useless, senseless and also indiscipline which does not make much sense to him. Fela just couldn't hold it anymore and decide to inform the global community the recent happenings in Nigeria during that military era. He made use of metaphor when he compared the wicked politicians to that of an animal because of the words that come out from them " Which kind talk be dat oh? Na animal talk be dat e e- oh" he says that the president and his vice are animals for referring to the people as senseless, useless and indiscipline.

Nothing could have been most excruciating for Fela than the ugly experiences in the outside world which he further summed as a "craze world". For him, a craze world was where the police, military, magistrate, court among other instruments of state connived to find him guilty and ultimately jail him on false charges. The album was categorical in its criticisms of not only this state institutions which Fela saw as repressive, but also individuals who headed such state bureaucracies. It is here Fela came heavy on the government, describing specific figures with expletive tags in his relational mood.

2.2. Ideational Meaning in *Coffin for Head of State*

Adding to that, his song *Coffin for Head of State*, Fela still talk about his experiences in a perceptive manner because this time around he experienced corruption in the religious gathering. According to him, this is the fountain of the whole of confusion and corruption from his experience. This religious leader do nothing but are the ones eating the fat of the land and their members are suffering and everyone sees this as okay instead of looking into the matter critically rather they see it as nothing. Fela go on to say that as corrupt as they are, they use the name of Jesus and Allah to steal from their congregations and the masses. He made mention of Obasanjo and Yar Adua the then military president of Nigeria.

Through Jesus Christ Our Lord

By the Grace of Almighty Lord.

Through jesus Christ Our Lord

By the Grace of Almighty Lord.

"in Spiritus Christus.."

"Allah Wakubar Mohammed Salamalekun…"

I waka many village anywhere in Africa

I waka many village anywhere in Africa

Pastor's house na him dey fine pass

My people them dey stay for poor surroundings

Pastor's dress na him dey clean pass

E hard for my people for them to buy soap

Pastor's na him them give respect pass

And them do bad badbadbad things

Through Jesus Christ our Lord

(Amen, Amen, Amen!)….. (CFHOS)

The extract above shows that his song made use of ideational meaning known as behavioural process. This process made use of psychology. Fela's lyrics show that things are not done in the proper way. According to him, the leaders are toiling with their emotions and behaviour without the people knowing they are suffering. He relates his experience to them that his people barely feed but they still have some money to give to their pastors as tithe and offering. Fela goes on to show how corrupt these religious leaders are, he says their house is the finest, their cars the best, where they reside is always the best and the people still show them maximum respect because they see them as god on earth but this same congregation are suffering, to the extent that they cannot even afford to buy soap to wash their cloths. He continueto express experience of grieve over the fact that his people stays in poor surroundings but contribute money to get their pastors the best place to put up and in the long run these pastors are the ones orchestrating evil and doing bad things.

Fela didn't stop there as he branched business places during his visit to somewhere in Africa, he says he sees corruption with his eyes, that promotion in business places are not done based on merit and those that worth it but it is done through nepotism. He says in his visits to these business places in the Northern and Southern part of Nigeria, that they all have their own policy on how the administration is run.

I waka many business anywhere in Africa

I waka many business anywhere in Africa

North and South them get them policies

One Christians and the other one Muslim

Anywhere the Muslims them they reign

Na senior Alhaji na him be director

Anywhere the Christian them they reign

Na the best friend to bishop na him be director

It is a known fact that for many thousand years

We Africans we had our own traditions

These moneymaking organizations

Them come put we Africans in total confusion

Through Jesus Christ our Lord (CFHOS)

Fela refer to this religious body as money making organization that is corrupt and they are using the name of Jesus and Mohammed to steal from the masses and he termed it as corruption. Fela says that nepotism has eaten deep into our business organization, religious settings that we no longer do things in the right way and that the Africans cut corners when it comes to promotion and selections of who runs the affair of their organization. He says that these religious head most times give the most important positions to their family and trust allies who will not betray them not to the person that will do the real job and that is an height of corruption that has been with Africans for thousand years because he refer to that as a known facts

Fela didn't stop at just the religious head here, he also points to the facts that the likes of the then president and his deputy in the person of Obasanjo and Yar Adua that before they do anything, they call the name of God in vain just to falsely deceive the people to believe them and

still they end up stealing government money, kill the poor masses and still burn down their houses , render these masses homeless and even killed his mother

2.3. Conclusion

Fela Kuti made use of his songs to let the people know the height of corruption in the political world and also in the religious world in Africa through his experience which is an aspect of ideational meaning. Fela termed these organizations as corrupt and a money making organization and care less of the masses.

CHAPTER THREE

INTERPERSONAL MEANING

3.0. Introduction

This chapter discusses about the interpersonal meaning in Fela Kuti's songs which reveal some political issues that befall the country under the military era in Nigeria. It examines some issues as corruption, military oppression and brutality which causes so much pain to the people and serves as experience to him.

3.1. Interpersonal Meaning in *Suffering and Smiling*

The way Fela Kuti through his songs shows that he is not having the right attitude, mood and judgement as at then because his experience is first hand and so he feels like relating everything through utterance to his hearers or listeners about the meaning and reasons for his songs to the citizens all over the world about the corrupt and bad leadership system in Nigeria. Fela Kuti understands that meanings are realized through wording and so he sees it as something important to do in order to pass his experience and pain across to a large audience through musical platform.

The government in Nigeria is so corrupt and full of avarice that they are just all about themselves and the people are too scared to speak out and so in suffering they still smile as if all is well. Fela Kuti in his music try to motivate the people to speak up and fight corruption.

According to Halliday in Beaugrande explains briefly that the interpersonal meta-function concerns forms of interaction ‘and embodies all use of language to express social and personal relations‘, personalities, and personal feelings‘, as well as the speaker‘s intrusion into speech situation and speech act. The interpersonal meaning can be achieved by analysing the mood system and its constituents. Mood represents the organization of participants in speech situation and speakers‘roles.

Fela being a human right activist as well as an Afrobeat musician will not settle for less or compromise his standard of speaking against corruption in order to collect money, he stand his ground and expresses his anger against the government and at same time sensitizes the people over this wicked leadership that will not cater for the masses. He interacts with the masses using the language they can easily understand to express his social, political and experience in the hands of the government and gives more reasons why the people should not believe the government rather, they should speak up with one voice.

A picture of Fela reading Rodney's classic book 'How Europe underdeveloped Africa, 1972" with what appears to be unwavering concentration appeared on the front cover of song. Fela Kuti claims that the book by Rodney explains all we need to know as the Government have learn to be greedy and bad in leadership so as to continue stealing from the people. In the song *suffering and smiling* Fela made use of oxymoron to tell the listeners about the importance of freedom. He says all Nigerians should embrace change and progress by speaking against the wicked government instead of being scared of them and not speaking.

3.2. Mood

As a tool to express himself, Fela never disappoint in sharing his views about issues that affect the poor masses because he knows they know that they do not know anything because they refused to know those things that liberate them from slavery in their own land as a result of ignorance.

According to Innocent Oshomah, he asserts that Afrobeat Fela's allyship with the oppressed lower class is another aspect of his ideology. He lived among them and proclaimed their sound to the nation. After his ten months journey from America, he could no longer bring himself to sing about love, even though he did not belong to them by birth from a mother who was one of the very few women in the world to win the Lenin Peace Prize. He found his own voice by turning to the lower class, which always put him at odds with the Nigerian government. His unrelenting liberalism, which advocates for thought and action, is also present. In his song *suffering and smiling*, we can feel his mood through the message he relates across and the manner in which the song is communicated. Fela involves the masses in his song in order for to know he is not playing.

You Africans, please listen to me as Africans

And you non-Africans, listen to me with open mind

Suffer, suffer, suffer, suffer, suffer

Suffer for world

Na your fault be that

Me I say: na your fault be

Suffer, suffer, suffer, suffer, suffer, suffer, suffer, suffer, sufferSuffer for world

Na your fault be that

Me I say: na your fault be

I want you all to please take your minds

Out of this musical contraption

And put your minds into any goddamn church

Any goddamn mosque

Any goddamn Celestical

Including Seraphoom and Cheruboom

Now, we are all there now

Our minds are in those places

Fela after sometime, he discovers that most people from Nigeria likes to suffer, he says they do not even mind staying under a bad situation and they will never speak out as they have taken these people as their god on earth. In the first line which is almost like a clause, he employs mood element of interpersonal meaning, by negotiating with the people through interaction. He implores them to please listen to him as Africans and in line two the non Africans should also listen to him as none Africans because according to him if any of them face suffering

on earth it will be because they want to suffer. He speaks about hardship and blame it on the people that it is their fault that they are suffering and they do nothing about it.

Fela's subject is about suffering and he made use of repetition, to show the importance or significance of the fact that they have to realize they are the cause of their misfortune and they need to wake up from their slumber because they feel comfortable in it without making any attempt to end it. He implores them to imagine themselves in any religious settings right now and see how beautiful these places are and how the so-called shepherd of the sheep is protecting them but in the long run he does nothing. He advices his listeners to take their mind back to any church or mosques they can think of and see for themselves if they are doing the right thing. The essence for comments like this, is because the musician has done evaluation over few months in America and his evaluative form made him realize that the people are the cause of their misfortune.

His mood is so bad, his judgement is based on his experience and so he relates it to the people in a musical way, repeating the word 'suffer' to them and letting them know that they should not put the blame on anyone because they are literarily the cause. Fela charged them to carry out a research on the religious place of worship and that they will be amazed with their findings. He bring them back to reality that they are the cause of their problems by explaining through his song:

Here we go

Suffer, suffer for world (amen!)

Enjoy for Heaven (amen!)

Christians go deyyab (amen!)

"In SpiritumHeavinus" (amen!)

Muslims go dey call (amen!)

"Allahu Akbar" (amen!)

Suffer, suffer for world (amen!)

Enjoy for Heaven (amen!)

Christians go deyyab (amen!)

"In SpiritumHeavinus" (amen!)

Muslims go dey call (amen!)

"Allahu Akbar" (amen!)

The extract above only explains what Fela already know to the people. Fela relates these facts to them because he sees that the people are now worshipping their religious head instead of God. According to him, the African setting, precisely Nigerians are too religiously foolish, he says that they allow religion to make them stupid and fight against each other. Fela made use of religious allusion in lines (3) to the end of the extracts above. He continues to open their eyes to reality by spilling out some facts they pretend not to be aware of :

Open you eye everywhere

Archbishop namiliki

Pope na enjoyment

Imam nagbaladun

Archbishop namiliki

Pope na enjoyment

Imam nagbaladun

Archbishop dey enjoy

Pope self dey enjoy

Imam self dey enjoy

My brother wetin you say?

My brother wetin you say?

Archbishop dey enjoy

Pope self dey enjoy.

Imam self dey enjoy.

With the use of repetition he relates these facts to them because he feels so sad about the fact that his people are suffering to survive but they still have little token to give out to the leaders who already have more than them and if they do not give them or pay tithe it is refer to as sin. He brings to their notice that these leaders who pastors, bishop, archbishop, pope, Imam are all enjoying and the masses or congregations are suffering.

My brother wetin you go say?

My brother wetin you go say?

My sister wetin you go hear?

My sister wetin you go hear?

Archbishop dey for London

Pope dey for Rome

Imam dey for Mecca

He reminded them that the people they refer to as men of God are all travelling to big places for vacation and they will tell their congregations they went to these places for religious purposes and the people will believe. Fela's judgement comes in form of modality which is a part of interpersonal meaning.

3.3. Modality

According to Gerot and Wignel, modality is a parameter of a speaker‘s judgment through his speech. Modality indicates the speaker‘s judgment of the probabilities or the obligations involved in what he or she is saying. Modality is the indicators of someone judgment deliver in his or her meaning through the utterances.

Fela in his words and judgement relates what he is aware of to the people who doesn’t see it from his perspective that they are just the cause of their suffering because they choose to suffer and smile.

My people them go dey follow Bishop (amen!)

Them go follow Pope (amen!)

Them go follow Imam (amen!)

Them go go for London (amen!)

Them go go for Rome (amen!)

Them go go for Mecca (amen!)

Them go carry all the money (amen!)

Juba Imam (amen!)

Then them go start to yab themselves (amen!)

Every day, for house

Every day, for road

Every day, for bus

Every day, for work

My people, my people, my people, my people

We now have to carry our minds

Out of those goddamn places

Back into this musical contraption

Right opposite you

Now we are back here

This is what happens to we Africans every day

The Legendary Fela who understands this whole religious corruption, continue to explain to them the danger of following these religious head as they do no good to them but cause more harm. According to him, Africans have successfully fallen apart because of the fallacy of worshipping God through Pastors, Bishops, Imam and so on, Fela says these leaders extort them financially and still turn them to slave to fight against themselves which is an irony to him. After his judgement he brings them back to his music by informing them of their suffering ad smilling.

Now wetin I want tell you now

Na secret o, na confidential matter

Don't tell anybody outside

Na between me and you

Now listen

As I dey say before

E dey happen to all of us every day

We Africans all over the world

Now listen

Every day my people dey inside bus (suffering and smiling!)

Every day my people dey inside bus (suffering and smiling!)

Forty-nine sitting, ninety-nine standing (suffering and smiling!)

Them go pack themselves in like sardine (suffering and smiling!)

Them dey faint, them dey wake like cock (suffering and smiling!)

Them go reach house, water no dey (suffering and smiling!)

Them go reach bed, power no dey (suffering and smiling!)

In the excerpt above, Fela becomes sarcastic, telling them the obvious thing that he observe. He says even in the bus the people are still not convenient as they pack up themselves just to meet up in the church where the bishop comes in an expensive car. When they get home, they hardly see electricity supply as they will manage to stay without doing anything because there is no light, no water and nothing to show but their little money they take it to their men of God. He refers to all these as suffering and smiling and he says this whole thing is killing and that they should stop behaving like they do not know they are the cause of their misfortune and they should not blame anyone for it. The phrase " Forty-nine sitting, ninety-nine standing" is an imagery that depicts suffering. The words " Them go reach house, no water, no power" also depicts poverty and suffering, they sarcastically insults them that they are behaving like they do not know they are fools and so credulous to believe everything they hear.

3.1. Interpersonal Meaning in *Zombie*

Zombie O Zombie (Zombie O Zombie)

Zombie O Zombie (Zombie O Zombie)

Zombie no go go unless you tell am to go (Zombie)

Zombie no go stop unless you tell am to stop (Zombie)

Zombie no go turn unless you tell am to turn (Zombie)

Zombie no go think unless you tell am to think (Zombie)

Furthermore, Fela continues calling names, this time Fela gives his judgement about the Nigerian Military Armed Forces that do not do things like human beings but they act like Zombies. The word Zombie is metaphorical because it refers to the soldiers who mindlessly follows orders without considering whether what they want to do is wrong or right. That period the whole country experienced an oppressive military regime and there was massive killing, Fela became outspoken about issues as this and air his view by comparing the soldiers to Zombie because they act as Zombies. The is metaphoric because as at then, Fela says these soldiers have the real elements or traits of Zombie because Zombie will only move when you ask them to move. The moment the soldiers started following the wrong orders to shoot at sight and kill innocent citizens, Fela refers to them as Zombie.

Zombie O Zombie

Tell am to go straight! A jorojarajoro

No break no job no sense!

A jorojarajoro

Tell am to go kill! A jorojarajoro

No break no job no sense

A jorojarajoro

Tell am to go quench! A jorojarajoro

No break no job no sense

A jorojarajoro

Go and kill (jorojarajoro)

Go and die (jorojarajoro)

Go and quench (jorojarajoro)

Put am for reverse (jorojarajoro)

Go and quench (jorojarajoro)

Go and kill (jorojarajoro)

Go and die (jorojarajoro)

Put am for reverse (jorojarajoro)

In his modality, Fela sees the soldiers as Zombies because to him, they exhibit Zombie like traits. Tell am to go straight is an order and the soldier must carry it out without complaining, tell am to go kill, he still says the soldier will respond positively because he doesn't have a say and that is what a Zombie represent. A Zombie does things they ask it to do without complaining. Ironically, Fela refers to the soldiers as stupid people on uniform who cannot to decide on their own what is right from what is wrong but will allow them to be toss around like a Zombie.

Felasees his music as a channel to reach out to a larger audience and inform them about the military oppression going on in the country. He explains the fact that the country's soldiers who are supposed to be protecting borders against external invaders are busy taking orders and instructions to kill innocent citizens and also brutalize them.

Attention! (Zombie) Quick march (Zombie)

Slow march (Zombie) Left turn (Zombie)

Right turn (Zombie) About turn (Zombie)

Double up (Zombie) Salute (Zombie)

Open your hat (Zombie) Stand at ease (Zombie)

Fall in (Zombie) Fall out (Zombie)

Fall down (Zombie) Get ready! (Zombie)

Attention! (Zombie) Quick march (Zombie)

Slow march (Zombie) Left turn (Zombie)

Right turn (Zombie)

Felain his judgement play upon words with the use of pun, just to reveal the soldiers Zombie like traits that they exhibit or possess when he speaks of them as personnel who follows every order to the very last and do not do mistake with these instructions as seen in the extracts above. These words ”Attention, slow march, quirk march, left turn, about turn, double up, right turn , fall down , ready, fall out” are all examples of orders given and also words that are pun in nature. Fela metaphorically condemn their actions by referring to them as Zombies.

3.3. Conclusion

Fela Kuti made use of his songs to let the people know what they are into and the damage it is causing to them and how it is causing troubles for them and their leaders are enjoying.

CHAPTER FOUR

TEXTUAL MEANINGS

4.0. Introduction

This chapter analyses Fela kuti's songs like *International Thief Thief* (I.T.T) and *Colonial Mentality*with the use of textual meanings to reveal the Nigerian military government and their corrupt nature that has resulted in impeding the growth of the nation till date.

4.1. Textual Meaning in *International Thief Thief (I.T.T)*

Hornby Net, defines a song as a short poem on number of verses set into music and intended to be sung. Song is a short piece of music for singing. Sometimes telling us information about the happenings in our society so that the listeners can be aware of where they are. Fela's music is a perfect definition of what Hornby gave. Fela sings conscious music to better a common man and to make sure that the people have this believe him themselves and not to be afraid of a failed government in Nigeria or from Africa.

Fela organized messages through his songs International Thief Thief and *Colonial Mentality* through textual meaning. Textual meaning is influenced by mode of discourse. From the statement above, it is quite clear that textual meaning is used to organize messages in ways which indicate how they fit in with the other messages around them through speaking or writing. Fela's songs basically are through performance, where he speaks to his listeners or fellow compatriots about the issues in the country or in Africa as a continent.

4.1.2. Thematic Preoccupation

Fela uses this song to express his deep dissatisfaction with political corruption, exploitation, and oppression in Nigeria and throughout Africa. The song begins with the repetitive chant of "International Thief Thief!" followed by the abbreviation "I.T.T" this abbreviation refers to the infamous International Telephone and Telegragh Corporation, a multinational conglomerate that was actively involved in many African countries during the era of decolonization.

International Thief Thief

Wellu, wellu, wellu, wellu,

(Nah so so increment sha)

(But sha man no go kill himself)

Hey (wetinunadey enjoy oh?

(For overseas, overseas)

Motherfuckers, Bastard motherfuckers (yeah)

If I dey lie oh.

Make Osiri punish me.

Make Ifa dey punish me oh

Make Eledumare punish me oh

Fela is basically talking about the exploitation the people are facing due to hike in price of calling rate in the country and the country's continent. Fela accuses the company of being an international thief and a rogue. He highlights the behaviour of this foreign company as predatory and one that exploit Africa's natural resources and leaving the masses to suffer poverty. With the use of direct confrontational style, Fela becomes a social commentator and as a way of organizing his text and messages he made use of expletives such as "motherfuckers, bastard motherfuckers" deliberately to instigate provocation to this company because he sees them as oppressor.

Long, long, long, long time ago (long time ago)

African man we no dey carry shit (long time ago)

We dey shit inside big-big hole (long time ago)

For Yoruba land nashalanga (long time ago)

For Igbo land naonu-insi (long time ago)

For Hausa land nasaluga (long time ago)

For Gaa land natiafi (long time ago)

Long, long, long, long time ago (long time ago)

African man we no dey carry shit (long time ago)

We dey shit inside big-big hole (long time ago)

Long, long, long, long time ago (long time ago)

During the time them come force us away as slaves

(Long time ago)

Na European man, na him dey carry shit (long time ago)

Na for them culture to carry shit (long time ago)

During the time them come colonize us (long time ago)

Fela in his words expresses anger and frustration while organizing his message through his song, he feels that the African people have been subjugated, marginalized and exploited for too long and so he comes out clean against this company over the way they have been treating Africans like slaves over the years and make Africans feel like they are shit and they carry shit meanwhile they are the real carrier of shit as he put it. In his text arrangement, Fela becomes a narrator, he tells story about how the countries in Africa defecate before the Europeans come with the idea of changing everything. Fela made use of personification in the chorus where he pledge truth and accountability to his people over his organized message he is telling, he says the ground should punish him if he is lying. He made use of traditional terms by mentioning the names of deities like “Osiri, Edumare, Ifa and spirits”.

There meaningful connections with the aid of textual meaning, Fela continue to criticize the background and historical past of Africa and her legacies and how they have been surviving without carrying their own waste but the coming of the European colonialism forced African to imitate the way the white and this really affects Africans a lot. Fela through these lines, pass a strong message about rejecting the European way of life and accepting African traditional way.

Them go dey cause confusion (confusion)

Cause corruption (corruption)

Cause oppression (oppression)

Cause inflation (inflation)

Them go dey cause oppression (oppression)

Cause confusion (confusion)

Cause corruption (corruption)

Cause inflation (inflation)

Cause oppression (oppression)

Corruption, oppression, inflation

Them get one style wey them dey use

Them go pick one African man

A man with low mentality

Them go give am million-naira breads

To become of high position here

Him go bribe some thousand-naira bread

To become one useless chief

These extracts above address the manipulation and exploitation of leaders from Africa by these foreign entities. Fela Kuti refers to them companies that reduces the values of Africans and create confusion and corruption. Fela in his message he mentioned I.T.T because of its involvement in the African affair then. Fela accuses the company of bribing the leaders from Africans like Obasanjo, Abiola and so on with money, properties, power thereby perpetuating corruption and oppression and also inflation.

Then he gradually, Gradually, gradually, gradually, Then he gradually

Gradually, gradually, gradually

Them go be friend, friend to journalist

Friend, friend to Commissioner

Friend, friend to Permanent Secretary

Then start, start to steal money

Start, start them corruption

Start, start them inflation

Start, start them oppression

Start, start them confusion

Start, start them oppression

Start, start to steal money

Start, start to steal money

Like Obasanjo and Abiola (international thief, thief)

I.T.T. (international thief, thief)

International rogue (international thief, thief)

We go fight them, well well (well, well)

The repetition of some of these words reveals how Fela clamour for change in the system, in one of the extracts, Fela made use of a phrase in vernacular " we don tire to carry anymore of them shit" and this serves as a call for change of everything because the masses are tired of the oppression, exploitation and corruption. Fela highlighted the fact that the people in Africa are tired of being fooled and he preach through his song to end corruption, oppression and exploitation.

This song shows Fela's ability to use textual meaning to organize his form of resistance through music as social commentary. Through his lyrics and powerful rhythms, he exposes the injustices and corruptions faced by Africans and through his song he calls for collective action and change.

4.2. Textual Meaning in *International Colonial Mentality*

Fela in the song speaks about freedom of the mind from slavery and rejecting the ways of the imperialist and accepting the African culture. He explains that for there to be total liberation or emancipation to be ascribed to Africans, it should consist of freedom of thoughts, actions and personal reflections that are devoid of any form ofsubjugation of person or group of persons. In his song, he speaks of those who are still under the shadow of colonialism.

Colo-mentality

(If you say you be colonial man)

(You don be slave man before)

(Them don release you now)

(But you never release yourself)

I say you fit never release yourself

Colo-mentality

(E be say you be colonial man)

(You don be slave man before)

(Them don release you now)

(But you never release yourself)

E be so

E be so them dey do, them dey overdo

All the things them dey do

(E be so!)

E be so them dey do

Them dey do, them dey overdo

All the things them dey do

(E be so!)

E be so them dey do, them dey think

Dey say dem better pass them brothers

Fela makes references through his organized message to Africans who despite the fact that they have gotten independence still behave like slaves. By repeating some words, he tries to use theme structure of inferiority to tell them to stop behaving like slaves. He tells them to accept change and say no to slavery of the mind. He says they should not over do things as this is not good for anyone. He speaks about unity and loving and working transparently to change the perception of things. Repeating these words makes it sound organized and also important.

In Africa and also at Diaspora, Black peopleall over the world had to contend with the concept of human freedom and dignity. Fela's song is determined by his mode of discourse because the discourse is about slavery and corruption and sotopush this subject of Black dignity further, Sithole systematically remarked that'the Black subject should be understood from its existentialist reality of subjection andthe demand of the Black subject to be free from subjection essentially means thatBlackness should tenaciously militate for liberation' (Sithole, 2015, p. 24). In most Africancountries, the act of militating against liberation calls for constant war against absurdgovernmental dispensation that legitimizes anomaly, corruption, violence, embezzlementof funds and unemployment in most African countries. For example, Nigeria asa developing country has many overlapping problems as a result of imitating andsubmittingto foreign monopolies this is what Fela is talking about in his *Colonial Mentality* song.

E be so them dey do, them dey think

Dey say dem better pass them brothers

No be so? (E be so!)

De ting wey black no good

Na foreign things them dey like

No be so? (E be so!)

De ting wey black no good

Na foreign things them dey like

No be so? (E be so!)

Dem go turn air condition

And close dem country away

No be so? (E be so!)

Dem go turn air condition

And close dem country away

No be so? (E be so!)

He charges them not to involve their interest fully in having better choice to goods or products produce by foreigners but to patronize locally made products or support their country. He encourages them to patronize local made good that it is better and even affordable. He says Africans should not inculcate the attitude to steal or preferring the foreign made commodities to the Africans with the use of corruption.

Based on these realities, in Africa and Nigeria to be specific, Fela Anikulapo Kuti attempts to re-define a return to Black consciousness in order to be socially, economically and politically conscious of the African society. To some scholars, this Black consciousness is tagged, Pan-Africanism by combining his thematic preoccupations with his roles in politics and history (see: Idowu, 2009; Moore, 2009; Veal, 2000). These writers have posited that Fela Anikulapo viscerally merge some traditional trends in the articulation of African historiography to analyse some popular ideology of 'Black Power' which invariably depicts the need for intellectual tenacity and liberation for Black people all over the world regardless of where S/he comes from. Inspired by Amiri Baraka, Emperor Haile Selassie of Ethiopia, Kwame Nkrumah of Ghana, Marcus Garvey and W.E.B Du Bois, the popular poet. De-Valera Botchway sensitize the people on Fela's beliefs and what he stands to articulate when she opined that Based on these realities, in Africa and Nigeria to be specific, Fela Anikulapo Kuti attempts to re-define a return to Black consciousness in order to be socially, economically and politically conscious of the African society.

Fela arranged most of his comments through writing and then, he later perform his songs in the presence of his listeners based on the theme, clause too and organize his words in a way as to give it out to his listeners by carrying them along and also sensitizing them about the happenings around Africa and Nigeria, he sometimes calls names of the people he is referring to or singing to, as the song *Colonial Mentality,* he made mention names of people who heeded to listen to him and free their mind from slavery and hate and embrace change and stop behaving like slaves even though the Africans have been free from slavery.

According to Eggins, textual meanings are meanings about how what we're saying hangs together and relates to what was said before and to the context around us. In the other states (Halliday and Matthiessen, 2004: 309), textual meaning or clause as a message. Theme structures express the organization of the message. It learns how the clause relates to the surrounding discourse, and to the context of situation. Textual meaning is influenced by mode of discourse. From the statement above, it is quite clear that textual meaning is used to organized messages in ways which indicate how they fit in with the other messages around them through speaking or writing. (12)

4.3. Conclusion

This chapter concludes that Fela uses his songs to express the mindset of one that is free from slavery and exploitation and he expresses this through the use of organized words in a textual meaning format.

CHAPTER FIVE

CONCLUSION

5.1. Conclusion

Chapter two of this project talks ideational meaning and how it is built on the process which draw on what is really happening to Fela Anikulapo Kuti as a musician. Since ideational

meaning explains reflection through a particular language that provides experience. Fela share his experience about the government and corruption as five and six and also talks about how the government though in military era, uses force on the people and brutalizes the people and him in particular in the prison. He shared his experience through ideational meaning. To Fela, the issue of corruption has always been a critical issue in all political systems and also in developing countries in Africa. Unfortunately, Nigeria is not left out as she is known for corruption. According to Fela, corruption remains a relatively elusive issue.

Furthermore, the chapter three of same project talks about interpersonal meaning which gives emphasis on the mood and judgement by an individual over a particular issue through his or experience. Fela comments and judgement that comes through wordings or utterance to his listeners or hearers about bad leadership and their corrupt practices that does not favour the masses is a perfect example of interpersonal meaning as part of the meta-functional grammar. Fela relates almost every issue causing problem in the society to his listeners through singing which is in form of talking which in the process comes through interaction with others.

Also, the chapter four of the project talks about the textual meaning of Fela's work. This part has to do with the arrangement or organized the text together about what have been said before now and what is said now about a particular issue through one's experience. Fela being a man that value his culture and tradition speaks against corruption and bad leadership.

In conclusion, Fela represents anti-military system, he is against corruption, bad leadership and bad religious practices. In essence, he is an advocate for change and togetherness. He speaks against corrupt practices of any kind and most times act as a human right activist, by

promoting peace among citizens and fighting the government to do the right thing that will favour human.

WORK CITED

Adegoke, Oke "The Ludic Functions of Music to the Society". Harmondsworth: Penguin. 2009. p39.

Augustus, Olukayode. "Music as a Significantly Contributor to the Mobilization of Africans' Independence". Farrington. London: McGibbon and Kee, 1985.

Amuseghan, S. 'Fundamentals of Stylistics' in Bamisaye, T. (ed.) *Linguistics and Literature*. Lagos: Motem Press Division. 1997.

Ayeomoni, N. (2003). 'The Role of Stylistics in Literary Studies' in Oyeleye, L. and Olateju , M.(eds.) *Readings in Language and Literature*. Ile-Ife: OAU Press Ltd. 2003. Pp. 177—189.

Badejo, Onyebadi. Politics and Music. Lagos: Malthouse Press. 1988. p4

Crystal, D. *The Cambridge Encyclopedia of Language.* New York: Cambridge University Press. 2007.

Crystal, D. *A Dictionary of Linguistics and Phonetics*. Malden, Oxford and Victoria: Blackwell Publishing. 2008.

Endurance, Cudjoe. 'Significant Role in both historical and contemporary African Societies" Ukraine, December, 2010. p2.

Gerot, Wignell. *Making Sense of Functional Grammar*. Australia: AEE. 1994.

Gerot, L. &Wignell, P. *Making sense of functional grammar*. Sydney: Antipoaean Educational Enterprises. 1994.

Halliday, M.A.K & Matthiessen, M.I.M..*An introduction to functional grammar (3rd edition).* London: Arnold. 2004.

Halliday, M.A.K and Matthiesen.. An Introduction to Functional Grammar. *Third Edition*. Oxford University. 2004

Halliday, M.A.K.. An Introduction to Functional Grammar. London: EdwardArnold. 1985.

Leech, G. *A Linguistic Guide to English Poetry*. London: Longman. 1969

Leech, G., and Short, M. *Style in Fiction: An Introduction to English Fictional Prose*. 2007.

Olanrewaju, O. A. Satire and Social Medication Fela's Songs: Beast of no Nation. Farrington. London:McGibbon and Kee. 1989.

Olanrewaju, O. A. Satire and Social Medication Fela's Songs: Beast of no Nation. Farrington. London:McGibbon and Kee. 1999.

Stanley Obuh. Political Development and the African Theatre: A Case Study of Femi's Tegonni, Moruntodun and Many Colours Make the Thunder King. University of Ibadan, Ibadan. June 2008. Pp136-138.