Comparative Analysis of Fela Anikulapo Kuti's and Eedris Abdulkareem's Songs as Political Communication

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ABSTRACT

Music as a communication platform plays diverse roles in various societies, such as entertainment, education, and communication between the different realms of existence, including the mun dane and the extra-mundane. Music was a major tool that was used in Nigeria during both the military and democratic dispensations to address societal problems. In the 50s until the 80s, Nigerian musicians such as Hubert Ogunde, Fela Anikulapo-Kuti and Sony Okosun used music as a tool to promote effective leadership, socio-cultural progress, and national development. Contemporary Nigerian musicians such as Eedris Abdulkareem, BeautifulNubia as well as Femi and SeunKuti have engaged their lyrics to set agenda for political office holders. They also through their lyrics addressed socio-political anomalies such as misappropriation, mal-administration, embezzlement, corruption as well as ethnic and religious nepotism. This study focused on a thematic analysis of selected songs of Fela Anikulapo-Kuti and EedrisAbdulkaree. The research method used was content analysis. Twelve songs were selected for this study, six for each musician. The songs were analyzed through quantitative analysis and qualitative content analysis. Frequency and Simple percentages were used to analyze data gathered. The main thematic focuses of the two musicians were corruption and abuse of masses by government. The different governments were portrayed negatively by both musicians. Fela and Eedris also focused mainly on creating political awareness, unity and patriotism. These researchers recommend that further studies be carried out on other genresof music, their effects on the audience and their socio-political values.

Keywords: *Music, Communication, Politics, Fela, Eedris*

Introduction

Music as a global phenomenon is contextual (Carter, 2003). In other words, it varies from one culture to another. Music resides with people, serves as a hub of their socio-cultural activities and therefore is embedded in their cultures (Olson, 2005). This translates to the

fact that people and music are inseparable. Music as a performing art is a major medium of communication whose potencylies in its immediate appeal to conscience (Taylor, 1993).

In recognition of this communicative role, music has been employed to inform and communicate on social vices and virtues (Jones, 2007). This means that music can be used as a persuasive tool to bring about desired result or action. Globally, music has been used by many musicians to set agenda such as drawing attention to apartheid in South Africa, racism, slavery and other such vices. Bob Nesta Marley, Peter Tosh, U-Roy among others shot to global acclaim through politically relevant content of their lyrics. These musicians sang about corruption in politics and other sections of society as well as about colonialism and apartheid in Africa and beyond.

Many Nigerian artistes in both the military and democratic era suffered untold hardship and persecution from governments in the quest to critique the social state of the country with their music. An example of such untold hardshipwhich occurred in 1977 was when FelaAnikulapo-Kuti'sKalakuta Republic (Commune) was burnt down on the directives of General OlusegunObasanjo (Adesoji, 2007). In the heat of the incident, Fela's mother was thrown down from the window of a two-storey building and she died in the process. This attack on Fela was because of his constant and fearless criticismof the military governments through his music.

In the last two decades one Afro-hip hop musician that has engaged music to draw attention to socio-political issues is Eedris Abdulkareem. He sang about sexual harassment in tertiary institutions and the plight of the masses as a result of misrule by the political class.One of his popular songs ***"Jagajaga"*** was banned by the National Broadcasting Commission in 2004, simply because the song pointed out the fact that infrastructures in Nigeriaat the time were bad and that the killings of innocent Nigerian citizens were rampant (Aderonmu, 2011).While most of his contemporaries focused their music on sex,drugs and instant wealth with musical

videos of female dancers in varying levels of nudity and sexually explicit or suggestive gestures,a few artistes with the aid of their lyrical contents still have the aggressive zeal for social reformations (Alimi, 2012).

Despite all the hazards faced by Nigerian music artistes in pursuit of social criticism and development, music still remains relevant during the military era and the present democratic era. It is ironic that the political issues raised by FelaKutiover three decades ago and some by Eedrisand many other Nigerian musicians, such as Ras Kimono, OrisWiliki and Majek Fashek, continue to exist in governance and other spheres of life. Issues such as mal-administration, misappropriation, embezzlement, corruption, nepotism, religious and ethnic bigotry remain as they were portrayed by some of these musicians.

Statement of Problem

Many Nigerian musicians have used music to address pleasant and unpleasant situations in the country. With songs which call attention to the evils of corruption, human trafficking, assaults, rape, unlawful killings and extortion by law enforcement agents, these musicians have often expressed their displeasure over the negative tendencies of the Nigerian society. The same way, since Nigeria's independence, several musicians have used their music as platforms to promote effective leadership, socio-cultural reforms, as well as national and sustainable human development. Adesokan (2002) notes that the functions of music include: the perpetuation of the societal groups and their solidarities to meet the needs and satisfaction of individuals, mobilizing people for communal labour, communicating to people during political transitions and bringing about positive change in society. Songs can be used to achieve special effects on individuals, thereby enhancing behavioural change (Eyerman &Jamison, 1998). Many scholars (Beyer, 2000; Carter, 2003; Trapp, 2005; Olson, 2005; Barz, 2006) have established the potency of music as a tool that can lead to social change. The expected role of music in nation building which has relatively

declined in Nigeria over the years and is still very much a gap in knowledge has prompted this study. This study, therefore, was focused on music as political communication, through a comparative analysis of FelaAnikulapoKuti's and EedrisAbdulkareem's songs.

Research Questions

1. What are the dominant themes in the selected songs of FelaAnikulapo-Kuti and EedrisAbdulkareem?
2. How did Fela and Eedris portray particular Nigerian governments within the political dispensations they performed?
3. What communication styles were used by the two musical artistes in expressing social criticism in their lyrical contents?
4. What language types were used by the selected artistes in expressing social criticism with their lyrics?

Music as communication

Several researchers agree to the attribute of music as a means of Communication. Williams (2001, p.4) defines communication as "the exchange of meaningful information between and among people". Communication consists of both the senders and the receivers of messages. The sender of a message is the initiator or source that sends information to the receiver who has to decode (breakdown) that message with the aid of some factors such as language or personal experience.Ikuenobe (1994, p.11) agrees with this assertion by contending that:

> Music in African culture, which is used in traditional dances, rituals and ceremonies, have the characteristics of performing meaningful functions…The melody and rhythm of music and songs help to captivate the interest and attention of the intended audience of the message. Music is also used in the event of death, when people cry and weep in songs.

This explains that music irrespective of its entertainment function can successfully be used to communicate social issues to

stakeholders because of its innate power to instantly arrest attention. The communicative role of music could be established where music is seen as a form of ritual, as a form of speech or language and as an educative medium (Kaemmer, 1993; Fadiman, 1997; Barz, 2006).

Music as Political Communication

Political communication is the strategic use of communication to influence public knowledge, beliefs and actions on political matters in any society (Swanson &Nimmo, 1990). McNair (2003, p.24) provides a similar definition where he writes that political communication is "purposeful communication about politics". These scholars explain that communication about politics not only covers written or verbal statements but also visual representations such as dress, make-up, hairstyle or logo designs that develop a political identity or image.

The connection between politics and music, particularly political expression in songs, has been seen in many cultures. Although music influences political movements, it is not clear how or even if general audiences relate to music on a political level (Hajdu, 2004). Music can be used to express anti-establishment or protest themes, including anti-war songs but it can also be used to portray pro-establishment ideas. Many of these songs could be described as topical songs. Music can be used to portray a specific political message. The existence and nature of that message is also potentially ambiguous as the label "political music" can be applied either to songs that merely observe political subjects, songs which offer a partisan opinion or songs which go further to advocate specific political action (Bohlman, 2002).

Music and Social Movements

Recent studies in the field of social movements have attempted to establish the significance of music (Eyerman &Jamison, 1998; Reed, 2005; Trapp, 2005). Generally, these studies have emphasized music in terms of its contributions to the cultures and processes of

particular social movements, rather than the characteristics, capabilities and social criticism processes that music uniquely possesses. The forms of music fall within the aforementioned political movement framework: music as propaganda; as state repression and as opposition (Street, 2003). State officials have long used music as a form of propaganda in election campaigns to foster patriotism, legitimate rule and uphold military morale (Palmberg, 2004).

By mobilizing and reconstructing cultural traditions, music functions as an advocate for social change, becoming a rich, cultural and historical resource provider in enhancing the renewal and reinvention of modes of social action. In 2012, after the "ALUU 4" incident in Nigeria, rap hip-hop star, EedrisAbdulkareem rendered the song "***Aluta Continua***" as a plea to the Nigerian government to see to the end of unjust killings of innocentNigerian students.

Theoretical Framework

This study is anchored in two approaches which are considered relevant. They are: Uses and Gratifications Theory and Elaboration Likelihood Model. The Uses and Gratifications Theory is anchored in the effectiveness of lyrical messages of the selected artistes to effect the desired social change in society while the Elaboration Likelihood Model is anchored in the use of music as a tool for social change.

Uses and Gratifications Theory

The Uses and Gratifications Theory was propounded by Rosengren in 1974 (McQuail, 2010). The theory evolved as a reaction to traditional mass communication research, emphasizing only the sender and the message in a communication context. Uses and Gratifications Theory is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. The theory is an audience-centred approach to understanding mass communication (McQuail, 2010). Unlike other media effect theories that question "what does the media do to people?" this theory raises

the question "what do people do with the media?"(Tankard & James, 2000). Uses and Gratifications theory discusses how users deliberately choose media that will satisfy given needs and allow people to enhance knowledge, relaxation, social interactions/companionship, diversion or escape (Dennis &Davis, 2009). This theory would then imply that the media compete against other information sources for viewers' gratification (Severin &Tankard, 1997). Uses and Gratifications Theory has an important value today because it gives communication scholars a perspective through which a number of ideas and theories about media choice, consumption and even impact can be viewed (Richard &Turner, 2010).

The theory perceives the recipient of a media message as actively influencing the effect process, since he/she selectively chooses, attends to, perceives and retains media messages on the basis of his/her needs (Dennis &Davis, 2009). Uses and Gratifications Theory attempts to explain the uses and functions of the media as used by individuals, groups and society in general (Tankard &James, 2000).

Uses and Gratifications Theory creates the assumption that audience members actively seek out the mass media to satisfy individual needs. In other words, a medium will be used more when the existing motives to its usage lead to more satisfaction. The theory therefore explains the effectiveness of Fela's and Eedris' lyrical messages to effect desired social change. Music plays an important role in bringing about behavioural conformity and in stimulating compliance with social norms (Carter, 2003). In other words, music has the effect of homogenizing social behaviour within groups. Street (2003) establishes a simple cause-and-effect relationship between a work of music and social change. Eyerman and Jamison (1998, p.4) opine that "songs could be used to achieve specific effects on individuals, thereby enhancing behavioural change". By extension, African musicians serve multiple roles- as entertainers and educators (Van Buren, 2007).By adoption, the foregoing positions adduced for the effectiveness of music for social change

could be applied to the music of FelaAnikulapoKuti and EedrisAbdulkareem, which is the focus of the study. In other words, Fela and Eedris' music ability to effect the desired social change in the Nigerian society could be adduced to the scholars' positions stated above.

The two music artistes have overtime directed lyrical messages about social change to Nigerian political leaders who deciphered these messages but rather than effectively utilizing the information contained in these lyrics, the leaders condemned the efforts of the artistes either by instigating bans on the songs as in the case of EedrisAbdulkareem's 2004 hit track "***JagaJaga***" (Aderonmu, 2011) or physically harassing them, as in the case of the destruction of Fela's Kalakuta Republic (Commune) in 1977 (Adesoji, 2007).

Elaboration Likelihood Model

The Elaboration Likelihood Model (ELM) was propounded by Petty and Cacioppo in 1986. It is a dual process theory that describes how attitudes are developed, formed and changed through consistency of media messages, most especially through the use of persuasion (Chaiken &Trope, 1999). The model examines how an individual's elaboration (deep thought) on a persuasive message will affect the message's persuasive success; it also proposes two routes of processing: the central route (high elaboration) and the peripheral route (low elaboration) (Griffin, 2012). For the purpose of this study, the researcher is concerned with the Central route (high elaboration). The Central route of the model posits that when motivation is high on the part of the recipient of a media message, there is likely to be long-lasting attitude change as a result of consistency of that message (Eagly &Chaiken, 2003). Motivation to process the message may be determined by personal interest in the subject of the message or individual factors such as need for cognition (Griffin, 2012). However, if the message recipient already has a strong, negative attitude towards the position advocated by the message, then an opposite effect is likely to occur, that is there is

likely going to be a more negative effect by that recipient towards the message (Jae & Delvicchio, 2004).

The Central route perspective of the theory explains that when message recipients are motivated and able to think about message content, elaboration becomes high since elaboration involves cognitive processes such as evaluation, critical judgment and inferential judgment (Griffin, 2012). For instance, if a piece of music on social change is given constant and adequate air-play, there is the possibility for people in authority to exhibit good examples and culprits of social vices to be punished accordingly in any society. This can serve as motivation for message recipients to listen, think about and internalize lyrical contents posited by any message communicator (music artiste). Internalization would subsequently alter attitudes which not only guide decisions and behaviours but are also consequent upon the listener's persuasive influence. FelaKuti's renditions of ***"Go Slow"*** and "***Confusion Na Quench***" in the 70's for example appealed to the Nigerian government at the time, persuading it to improve the road congestion at Ojuelegba (Adesokan, 2002). All of these cognitive processes would subsequently translate to behavioural change which ultimately translates to social change.

Methodology

The study employed the use of content analysis. The choice of this study design was influenced by the objective of the study which is to examine the extent to which music has been used by FelaKuti and EedrisAbdulkareem as a tool for political criticism in Nigeria. Content analysis is a humanist approach which studies media content as a reflection of society and culture; it is also a behaviorists approach which analyses media contents with a view to its likely effects (Shoemaker &Reese, 1996). Thus, the use of this research method gave room for examining and ascertaining whether or not the music of Fela-Anikulapokuti and EedrisAdulkareem could be used as social criticism tools to prompt social change in Nigeria.A

total of twelve songs were selected to be content analysed in this study. Six of the songs are Fela-Anikulapo Kuti's and the other six, EedrisAbdulkareem's. The sample size was viewed as representative of the works of the two musicians.The songs were selected using purposive sampling as only songs that had content on social and political messages were selected.The limitation of this sampling technique is that bias could be introduced as the researchers selected songs that in their opinion had messages on social change.The twelve songs were viewed as large enough to be used for generalization on the messages of the two artistes.Fela was selected,because for over three decades his songs focused on criticizing the misrule and corruption of both civilian and military governments in Nigeria,more than any other musician did.Similarly, Eedris was selected among the younger generation of musicians,because his songs are more focused on addressing corruption in government and the plight of the ordinary citizens.

A coding sheet informed by content analytical categories was adopted for this study. The content analytical categories include: thematic messages, language types, portrayal of government, communication style and message content. The twelve songs were also analyzed through quantitaative and qualitative analysis in which case they were categorized into two themes which were within the scope of the study. These themes include: socio-political problems and protest against social injustice. These themes were chosen because of their relevance to the subject matter of discourse "Social criticism". Socio-political problems are problems associated with social order and political structure of a society while social injustice is a situation within which citizens of a state are treated very unfairly and not given room to express basic fundamental human rights, most often by their political officers. These two themes were sub-divided into units of analysis such as corruption, suffering or

deprivation of the masses, political manipulation, religious intolerance, oppression and advocacy.

Data for this study were analyzed using simple frequency counts and percentages which helped in measuring the use of language, thematic contents, portrayal of governments, message contents and communication styles that were used in the selected songs of FelaAnikulapo-Kuti and EedrisAbdulkareem.

Discussion of Findings

Table 1: Thematic contents in the songs of Fela-Kuti and EedrisAbdulkareem

THEMATIC MESSAGES	FREQUENCY OF FELA ANIKULAPO-KUTI'S SONGS (PERCENTAGE)	FREQUENCY OF EEDRIS ABDULKAREEM'S SONGS (PERCENTAGE)	TOTAL (PERCENTAGE)
CORRUPTION	4 (17.4%)	4 (17.4%)	8 (34.8)
OPPRESSION/ABUSE OF MASSES	3 (13%)	3 (13%)	6 (26%)
RELIGIOUS INTOLERANCE	2 (8.7%)	0 (0%)	2 (8.7%)
POLITICAL GODFATHERISM	0 (0%)	1 (4.3%)	1 (4.3%)
FEAR	2 (8.7%)	0 (0%)	2 (8.7%)
IGNORANCE	1 (4.3%)	0 (0%)	1 (4.3%)
ADVOCACY	0 (0%)	2 (8.7%)	2 (8.7%)

IMMORALITY	0 (0%)	1 (4.3%)	1 (4.3%)
TOTAL (PERCENTAGE)	12 (52.1%)	11 (47.7%)	23 (100%)

Table1 shows that 8 (34.8%) of the selected songs of both musical artistes address the theme of corruption. 6 (26%) of the total address the theme of oppression/abuse of masses. 2 (8.7%) of the total address the themes of religious intolerance, fear and advocacy. Only 1 (4.3%) of the total songs address each of the themes of ignorance, political godfatherism and immorality. From all of these inputs, it is clear that most of the selected songs dwell more on the themes of corruption and oppression/abuse of masses than they do on the other themes. Prevalence of general indiscipline at all levels of society constitutes social vices such as corruption, abuse of power and theft (Nwosu, 2009; Anho, 2011). This means that compared to other social themes, the themes of corruption and oppression are dominant in most of the selected songs of both artistes, because of the prevalence of social vices in Nigeria, especially as it concerns political officers. Therefore, the dominant social themes in the lyrical contents of both musical artistes include: corruption and oppression/abuse of masses. For instance, in the song ***"Authority Stealing",*** Felapresents Nigeria as a corrupt state by identifying different categories of theft: petty stealing, armed robbery and authority stealing. While petty theft has to do with picking from people' pockets, armed robbery involves the use of dangerous weapons to forcefully acquire other people' property. Fela establishes that authority stealing or pen robbery involves the use of power of office by Nigerian political leaders to steal:

Authority people them go dey steal
Public contribute plenty money
Na authority people dey steal
Authority man no dey pickpocket
Na plenty cash him go dey pick
Armed robber him need gun

Authority man him need pen ….

In his song ***"Aluta Continua"***, EedrisAbdulkareem on the other hand describes ill feelings towards the sufferings that Nigerian studentsencounter:

For Aluudem kill our students like goat
We dey beg una leave our students alone
Dem kill plenty students o for Nigeria haha
Dem kill plenty students o for Port Harcourt
Dem kill plenty students e oo for Adamawa
Dem kill plenty students e oo for Nigeria

Table 2: Portrayal of Government by Fela-Kuti and EedrisAbdulkareem

PORTRAYAL OF GOVERNMENT	FREQUENCY OF FELA ANIKULAPO-KUTI'S SONGS (PERCENTAGE)	FREQUENCY OF EEDRIS ABDULKAREEM'S SONGS (PERCENTAGE)	TOTAL (PERCENTAGE)
POSITIVE	0 (0%)	1 (8.3%)	1(8.3%)
NEGATIVE	6 (50%)	5 (41.6%)	11(91.6%)
NEUTRAL	0 (%)	0 (0%)	0 (0%)
TOTAL (PERCENTAGE)	6 (50%)	6 (50%)	12 (100%)

Data from table 2 show that 8.3% of the selected songs of EedrisAbdulkareem portrayed particular Nigerian government(s) of the democratic era as positive and 5 (41.6%) as negative. All (50%) of the selected songs of FelaAnikulapo-Kuti portrayed Nigerian government(s) of the military era as negative. For this reason, FelaAnikulapo-Kuti totally portrayed Nigerian government(s) within the military dispensation as negative. This is in contrast with EedrisAbdulkareem because he not only negatively criticized certain

Nigerian government(s) within the democratic dispensation, but also fairly appraised some.

Fela for example in his song ***"Coffin for head of state"*** describes General Obasanjo as a hypocrite who always declares in God's name even when engaging in corrupt practices:

All the bad, bad, bad things
Dem deydo, do, do
Look Obasanjo,
Before anything you know at all,
And for dey shout
Oh Lord, Oh Lord, Oh Lord,
And den dey do bad-bad-bad-bad- things

On the other hand, Eedris in his song "***Godfather Godson***" appraises President GoodluckEbele Jonathan's administration, pointing it out as the best Nigeria has ever had since the reign of President Obasanjo. He opines that compared to ex-president Obasanjo's regime, President Jonathan's is associated with existence of better social reformations. He refers to President Jonathan as "godson". The extract from the song goes thus:

Why una blame Jonathan name?
Let's talk about godson achievement
Our local airport be like small London
Lagos to Benin, construction deygo on
Investment for education na thumbs up
Almajiri now get education
Tell me, anyone of unawey don work like
Jonathan for Naija since godfather?

Table 3: Use of communication styles by Fela-Kuti and Eedris Abdulkareem

COMMUNICATION STYLES	FREQUENCY OF FELA ANIKULAPO-KUTI'S	FREQUENCY OF EEDRIS ABDULKAREEM'S SONGS	TOTAL (PERCENTAGE)

	SONGS (PERCENTAGE)	(PERCENTAGE)	
PROVERBS	0 (0%)	0 (%)	0 (0%)
CHANTS/PRAISES	0 (0%)	2 (13.3%)	2 (13.3%)
ABUSES	6 (40%)	5 (33.3%)	11 (73.3%)
SLANGS	0 (0%)	2 (13.3%)	2 (13.3%)
TOTAL (PERCENTAGE)	6 (40%)	9 (60%)	15 (100%)

Data from table3 show that 40% of the selected songs of FelaAnikulapo-Kuti were rendered with the use of abuses; while 5(33.3%) of EedrisAbdulkareem's songs were rendered with the use of abuses, 2 (13.3%) of them were rendered with the use of praises and slangs. This means that compared to EedrisAbdulkareem who lyrically expressed social criticism with the use of abuses, praises and slangs, Fela was more radical and abusive in expressing social criticism with his music.

In the song ***"International thief thief (I.T.T)",*** Fela with the use of abuses, criticizes General Obasanjo and Abiola for amassing the country's wealth by manipulating other political offices. He refers to them as international thieves and rogues:

Then start start to steal money
Start start them corruption
Start start them inflation
Start start them oppression
Like Obasanjo and Abiola
International thief thief

I.T.T.....
International rogue
International thief

Eedris in his song **"*Jagajaga*"** negatively paints the Nigerian society with the use of slangs such as "jagajaga", a slang which he used to represent the country's state of disarray. The chorus of the song goes thus:

Nigeria jagajaga,
Everything scatter scatter
Poor man dey suffer suffer
Gbosa, gbosa, gunshot inna de air

Table 4: Message contents in the songs of Fela-Kuti and EedrisAbdulkareem

MESSAGE CONTENT	FREQUENCY OF FELA ANIKULAPO-KUTI'S SONGS (PERCENTAGE)	FREQUENCY OF EEDRIS ABDULKAREEM'S SONGS (PERCENTAGE)	TOTAL (PERCENTAGE)
PATRIOTISM	0 (0%)	1 (5.6%)	1 (5.6%)
UNITY	2 (11.1%)	1 (5.6%)	3 (16.7%)
REVOLUTION	0 (%)	3 (16.7%)	3 (16.7%)
POLITICAL AWARENESS	6 (33.3%)	5 (27.8%)	11 (61.1%)
TOTAL (PERCENTAGE)	8 (44.4%)	10 (55.7%)	18 (100%)

Table 4 shows that 11 (61.1%) of the total songs of both musical artistes talk about Political awareness. Music serves as a pure reflection or commentary on socio-political affairs (Walker, 2007). Political communication is the strategic use of communication to influence public knowledge, beliefs and actions on political matters in any society (Swanson &Nimmo, 1990). This explains that both musical artistes used most of their music as platforms to inform Nigerians of the social ills of society, thereby creating political awareness. The table also shows that while 2 (11.1%) of the selected songs of Fela revolve round unity, 3 (16.7%) of EedrisAbdulkareem's songs talk about revolution and 5.6% of his selected songs talk about patriotism and unity. Hence, while Fela's songs dwelt only on unity and political awareness, EedrisAbdulkareem's dwelt more on political awareness, revolution and fairly on unity and patriotism.

In the song "***International thief thief (I.T.T)"***, Fela politically informs Nigerians about the drain of the country's resources brought about by the exploitation of multi-national corporations:

> *Many foreign companies dey Africa carry all our money go*
> *Them go write big English for newspaper, dabaru we Africans*
> *I read about one of them inside book like that.....*

In the song **"*Naija My Country*"**, Eedris calls on socio-political and religious personalities to help advise the Nigerian government adequately so as to bring about a great decline in all forms of suffering and oppression on Nigerian citizens. He also urges the Federal government to dialogue with the BokoHaram group to stop the killing of innocent Nigerian students:

> *...In Jesus' name, in Allah's name*
> *I call una, make una come interfere*
> *Make unacall President make he regulate*
> *Federal government, BokoHaram, makeuna dialogue please*

Findings

From the above analysis, these are the findings of this study:

1. FelaKuti and EedrisAbdulkareem's lyrics are not just ordinary and entertaining, but rather, are biting satires which were composed with the aim of correcting atrocities and misdemeanours committed either by political officials, individuals or corporate bodies within the Nigerian society.
2. There exists a relationship between the lyrics of both musical artistes and social vices in Nigeria. It was discovered that Fela's and Eedris' lyrics were direct responses to perceived social vices in Nigeria.

3. It was also discovered that the dominant social themes in the lyrical contents of the selected songs of both musical artistes include corruption and oppression/abuse of masses.

4. It was found out that though both share same music philosophy, the two Nigerian musical artistes clearly have different communication styles in the use of their music to correct the ills of the Nigerian society. While Fela was more radical and direct with the use of abusive words in his lyrical contents, Eedris was subtler in expressing social criticism as he sometimes used chants and praises in rendering his songs.

5. It was discovered that while Fela rendered his songs in English, Pidgin English and Yoruba; Eedris rendered his in English, Pidgin English, Yoruba and Hausa languages.

6. It was discovered that both musical artistes, most of the time in their songs, portrayed particular governments within political dispensations they performed negatively, owing to the corruption, mal-administration and economic hardship unleashed on the populace.

The implications of these findings are that both musicians were able to use the selected songs not only to inform the citizens, but also to

draw the attention of government officials and the Nigerian community to the corruption, ineptitude and misrule in the country. The musicians clearly showed that different approaches such as satire or direct attack on the issues of corruption can be addressed through music. In addition, the findings in this study agree with the postulations of the Elaboration Likelihood Model, which shows that media contents can be used to persuade people on diverse issues, such as was done by Fela and Eedris in the selected songs. The findings also align with the uses and gratification theories as both artistes in their lyrics appealed to the various interests that the public have for listening to such musical works. These include: education, mobilization, information, persuasion, among others.

Conclusion

The following are the major conclusions arrived at:

1. The selected songs of Fela and Eedris are provoking satires, purposely rendered to correct ills of the Nigerian society which have been brought about by governments or corporate bodies within the country.

2. To a large extent, the lyrics of the selected songs of both musicians have so far been effective in the Nigerian society. This is as a result of the negative reactions of some Nigerian governments towards the rendition of the songs, as established in the literature review.

3. Through their songs, FelaKuti and EedrisAbdulkareem have both established that the social problems in the Nigerian society exist as a result of corruption and oppression/abuse of the masses.

4. Furthermore, the messages embedded in the lyrical contents of Fela and Eedris could bring about social change, because they have embedded in them issues such as patriotism, unity, revolution and political awareness.

Recommendations

Based on the conclusion, this study makes the following recommendations:

1. These researchers recommend that upcoming Nigerian musical artistes, rather than render music that entails use of drugs and other social vices, should produce lyrical contents that have positive impact on the Nigerian society so as to enhance social change.

2. Further studies should also be carried out on other Nigerian musicians in order to find out the messages inherent in their songs. The essence of this is to encourage upcoming musicians to produce songs that contribute positively to the well-being of the Nigerian society.

3. The musical society of Nigeria and other relevant agencies should train and retrain Nigerian musicians, song writers and producers on the essence of producing songs with relevant lyrical content.

4. Studies should be carried out on other genre of music to provide empirical data on their effects on the audience and their socialpolitical and other values.

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