ANALYSIS OF MUSIC TEXT: FELA KUTI’s LADY AND WIZKID’s JAIYE JAIYE

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Abstract

The study investigates music lyrics in the Afro beat[s] genre focused on women. Using the lyrics of two songs connected by influence and textual elements, the researcher analysed Fela Kuti’s Lady and Wizkid’s Jaiye Jaiye. The study found out that the lyrics represent social nomenclatures of the times they were written and utilized repetition and metaphor as major rhetorical devices. While in Fela’s song, the repeated phrases represented the neo-colonialism tendencies and mannerisms of the 70s, the nuances of Wizkid’s song focused on the desire for lavish and affluent lifestyle of young people in the digital age. Additionally, both artistes used words that provoked imagery - Wizkid used slangs of the 21st century, and Fela Kuti simply used extant registers of his age. The study concluded that music reflects specific epochs and contexts of writing. However, further studies should be conducted to deconstruct the intricate shifts in music across times and in relation to social issues or gender.

Key words: Music, Critical Discourse, language, imagery, ideologies

Introduction

Music is integral to societies and most cultures on earth. To emphasize its importance, Maeder and Reybrouck (2015, p10) posit that music contributes to the understanding of how the human brain works and how (and why) people communicate using music and even how they interpret the content. For Schafer, Sedlmeier, Stadtler, & Huron (2013), music is a pervasive part of people’s lives and a popular form of relaxation. Recognised as a sound, this echo, which embodies norms, values, and features of the societies they evolve from, has existed in different forms and genres over the centuries. Today, the content and structure of music has been transformed, engaging listeners at both subconscious and conscious levels.

Kuhl (2008) describes music as the earliest medium used for interaction with other people and a natural expression of opinions, feelings, and life experiences, also argues that it is

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a medium that facilitates the transmission of cultural values. The concept draws its significance from being a cultural artefact and an art form that defines human beings.

Supporting the idea of music as a narrative of a specific subject matter or storyline, Maus (1991, p1) explained that to listeners, music [for their respondents, instrumentals, or classical forms] often reminded them of drama or some form of prose due to the storylines and approach used in packaging it. While not much is known about the origins of music and how this could possibly have influenced the roles it plays today, Schafer et al (2013), maintains that it is social and emotional means of communication.

**The Afro-beat Music**
One of the major genres of music in Nigeria is the Afrobeat, considered to be very political in nature. It is generally perceived as social commentary on social and political issues. Fela Kuti who was born in 1938, started this genre referred to as Afrobeat in 1963. According to Olaleye and Osuagwu (2020), he also used this genre of music as a tool for social transformation. The late music legend used his style of music to push for change and development in his country.

Okigbo (2018) posits that Fela’s Afrobeat was inspired by the prevalent critique of neo-colonialism and the Black’s social consciousness in the 1960s. However, current Afrobeats works are hinged on the exact opposite – a preference or leaning towards neo-colonialism. In a similar vein, Olaniyan (2004, p175), posits that Fela was the “original’ Afrobeat king, but there are now many versions of the Afrobeat, each one borrowing different things from what represents the gone maestro.

However, Afrobeat has in the opinion of observers and followers of the genre, morphed into a more ‘apolitical’ shadow of itself, focused on the production of easy listening and danceable music. Although Fela Kuti’s legacy of a music genre that speaks to the sensitive issues of governance is continued by his sons Femi and Seun Kuti, and people like Lagbaja, the shift in the genre has meant a reliance on simulation now known as Afrobeats. Additionally, the message of this new brand of Afrobeat called Afrobeats and sometimes Afro-pop, has transited from political issues that calls for accountability to different messages often viewed as whimsical by followers of the Fela Kuti Afrobeats.

**From Afrobeat to Afrobeats**
Afrobeats, though often perceived as a genre, is more of a descriptor for the type of songs that have evolved from Nigeria and neighbouring country Ghana in the 90s and till date. It captures the mix of different styles that includes highlife, juju, and other beats such as jazz and funk. (Alexander, 2018, Dec 5). This style of music is a successor built on the
original Afrobeat genre used to refer to Fela Kuti’s brand of music. The difference lies in the purposes of both styles.

The first time the word Afrobeats was used in the international space was in 2012, when Oladapo Oyebanjo, popularly known as D’Banj released a video of his song ‘Oliver Twist’ and released it to the British public. In commenting on the song, a British radio presenter ‘James Barr’ described it as the ‘first Afrobeat tune to get in the top ten list in the UK’. His description inferred that any music originating out of Africa or produced in African languages should be labelled as Afrobeat. With his wide acceptance, more acts followed D’Banj into the genre, leading to the launch in 2016 of the UK’s first Afrobeats music radio station, The Beat London 103.6 FM, which presented ‘Afrobeats as a major genre rather than a side offering’ (Kazeem, 2016, cited in Oseigbe, 2018). Hancox (2012, also cited in Oseigbe) associates D’Banj with the creation of the Afrobeats category. More importantly, he suggests that what is often important is not the accuracy of ‘the taxonomy’ but what it describes. As such, the Afrobeats category stuck.

Beyond the shifts which make the genre an interesting case study, Oseigbe (2018) also identifies the focus of existing literature and points out the gaps. For instance, much of the Afrobeat literature has majorly been based on Fela’s personality and uniqueness (Diala-Ogamba, 2007; Olaniyan, 2001; Vakunta, 2012; Veal, 2000 cited in Oseigbe, 2018), while some scholars like Adeyemi Adegoju (2009), and Tope Omoniyi, Suzanne Scheld and Duro Oni (2009), focused on the Afrobeat of Lagbaja.

Tejumola Olaniyan (2004) and Garhe Oseigbe (2018) add to the literature on Fela and Lagbaja, yet they both also expatiate on some of the early works of Fela’s first son, Femi. Stephanie Shonekan (2009) in her own study concentrated on Fela’s foundations in music based on his mother -Funmilayo Ransome-Kuti’s music. Odyke Nzewi, Aaron Carter-Ényì, Quintina Carter-Ényì and David Àíná (2018) have also chronicled the origins of the Afrobeat terminology, while Dotun Ayobade (2019) discusses the gender role of Fela’s queens in the Afrobeat genre. Ian Gendreau (2009) and Oyebade Dosunmu (2011) also discuss the role and application of Afrobeat beyond the African continent.

One individual who has pulled more symbols from the Fela Kuti persona and music is Wizkid - Ayodeji Ibrahim Balogun, who in addition to having a tattoo of Fela Kuti, seem to have been got his inspiration from several of Fela’s songs – either from the title or even texts of some of the legend’s songs. Against this backdrop, this study analyses the linguistic and visual elements of music content from two greats in the industry- Davido and the late Fela Kuti. Both artistes have music in a similar sounding genre although they
are different in some dimensions. While the Fela Kuti beat was focused on a transformative purpose, the Davido brand of Afrobeat is tailored towards the leisure and entertainment field. The study therefore attempts an understanding of how the critical discourse of songs plays a role in reflecting values and ideologies of the artistes.

**Theoretical Framework**

This study is grounded in the Critical Discourse Analysis (CDA) developed by Fairclough in 2003 and 2006. Aslani & Salmani (2015, p 80) believe that CDA (Fairclough’s perspective) is designed for the purpose of revealing the ideological and power relation embedded in any text/discourse. CDA is a field of scholarship with emphasis on conflicts/issues shared or experienced by a group of people and the power dynamics within the group especially the moments of dominance and resistance (Mumby, 2004; Chouliaraki and Fairclough, 2010, cited in Leitch & Palmer, 2010: 1194).

Critical discourse analysis according to Cervera, Postigo, & Herrero (2006) & Wang (2006, p 60, cited in Aslani & Salmani, 2015) does not have a singular framework or methodology. However, it is a mix of shared perspectives with different approaches. Although discourse analysis dates to the work of influential personalities like Ferdinand de Saussure, Ludwig Wittgenstein, and Michel Foucault, most approaches of discourse believe that language, and or language use helps to construct or design what constitutes social realities and are not a mere reflection of it. Some CDA proponents like Halliday (1978 cited in Cervera et al.) believe that words are not neutral but representative of the ideologies and values of the writer or speaker. Words/texts are considered to depict how the authors perceive themselves, their identity, knowledge, values, beliefs and their interests. Moreover, they serve as reflections of the times in which they were written or produced, to give their audience a sense of being within that context.

Critical discourse analysts are agreed on the fact that power is not an explicit top-down relationship as proposed by Fairclough. They posit that it is sometimes ‘subtle, indirect and jointly produced, in this instance between the artiste and the audience.

Discourse is also considered to be a product of context, and so there is the likelihood of varying interpretations by people because of the differences in ‘backgrounds, knowledge and power positions. As such, Fairclough (2002) & Wodak & Ludwig (1999, as cited in Cervera et al), state that ‘the right interpretation of any text does not exist’. This would infer that individual’s engagement with any discourse is determined by their understanding of the discourse, which has been shaped by several factors as mentioned above.
Fairclough’s work has predominantly been on the relationships that have evolved from social-cultures and discursive change. (Cited in Aleshinskaya (2013) and Cervera (2006, p 12) Fairclough’s method described as the socio-cultural method identifies three dimensions - discourse as (1) text (spoken or written, including visual images), (2) a discourse practice production, consumption and distribution of the text, and (3) a sociocultural practice.

These dimensions are briefly interrogated in the following section. The first element is discourse analysis as more than commentary. In keeping with Fairclough’s perspective text analysis means more than comments on the content of the text. It should be an analysis of the texture, structure and composition of the text. Under several themes, he raises a few questions that should guide the process of text analysis.

(a) Vocabulary: How are words used to depict the ideology of the author? And what aspects of reality are over worded? What tools of vocabulary are used to emphasize or pass across the thoughts of the information producer? How are words chosen to convey the author’s thoughts to the audience? In this instance of the music lyrics for Fela and Wizkid, the focus would be to identify the tools expressed using via words most frequently used throughout the text, and in what ways they are used to represent what the authors are trying to convey.

(b) Transitivity: This refers to the ability to identify the agency within the text – basically the agent versus the individuals or groups they are lording over. It seeks to answer the question of who appears in the text, and in what capacity. It generally describes how meaning is represented in the clause. It shows how information producers encode their mental picture of reality and how they account for their experience of the world around them using their language. Burton (1982, p 200, cited in Beji, 2016, p.328) explains it as a description of the scenario of “who does what to whom”?

(c) Mood and modality: How is the mood of the text set? Is the text declarative, imperative or interrogative? The modality of the text is usually set using verbs or prepositional phrases such as may, might, could, will, can, must, it seems to me, without doubt etc. Another question is the pattern of intonation – how is certainty or authority communicated?

(d) Interactional control features: What are the features that signal that a conversation or discourse is taking place? These include the act of turn-taking (the way in which the parties in the discourse distribute the talking), exchange system (organization of the conversation, for instance, interviews in terms of question-answer sequences), control of topics, topic change, opening and closing of interactions, formulation
(ways in which earlier parts of a text or interaction are rephrased and referenced)

(e) Topicality: What topics are highlighted in the text – in terms of positioning as well as emphasis? For example, in the Fela song – ‘Lady’, certain phrases were repeated, an indication that that was the focal point of the song. ‘if you call am woman, African woman no go gree. She go say eh, she go say I be lady oh’. The phrase or word that occurs repeatedly in the text becomes the focus of the writer communicated to the audience, and possibly influences them.

(f) Politeness: On examining the text, what is the directional tone of the conversation? Does it show a positive or negative side of the author? This study would then be interested in understanding the directional tone of Wizkid’s Jaiye Jaiye or Fela Kuti’s Lady.

(g) Presuppositions/ Assumptions: Are there presuppositions or assumptions in the text which are clearly stated or can be inferred in the body of the text (and all its elements)? He used the example of a peace/conflict example where a demonstrator sign stating ‘give peace a chance’ leaves readers assuming that the government is presently not giving peace a chance. Fairclough (1995b: 106-107) mentions that in a text, you can establish the scale of presence of a value or ideology or concepts that represent them within the range of absent, presupposed, backgrounded and foregrounded. Thus, if something is explicitly present in a text, it may be informationally foregrounded or backgrounded.

(h) Ambiguity: This concept refers to the presence of statements with dual meanings, which presumes that the author can proclaim his innocence if asked or tasked on any of the inferences, especially when addressed to someone with more power than the producer of the text. (Fairclough, 1989: 136, cited in Cervera, 2006, p14).

The second dimension of the CDA framework from the perspective of Fairclough focuses on discourse practice and orders of discourse. Discursive practice describes ‘spoken and unspoken’ principles and norms that moderate socially accepted behaviours that oversee how individuals think, act and speak in all their social positions throughout life. This dimension identifies members of the social order with distinct features such as students, mothers, members of an ethnic, gender or sexual group, etc. It also represents the patterns of discourse associated with domains or institutions within the social strata, such as the conversation between a group of mothers during antenatal in the hospital, or the discourse during a music concert etc. The orders of discourse on the other hand describe the rules of engagement that guides their interactions.
Thus, in examining music texts, it becomes easier to identify first, the social position within, as well as the principles and norms that moderate the behaviours and communication patterns of the times in which they were written. The analyst is expected to identify whether the language of use belongs to the private or public sphere, and whether it represents still relevant conversational or colloquial language.

Discourse as social practice was the third dimension discussed by Cervera et al (2006, p 15). It focuses on the intersection that exists between discourse processes of production, distribution and interpretation, and the social processes. According to Aleshinskaya (2013), social [and cultural] practices explain “the way things are generally done or happen in particular areas of social life”, especially within the contexts of institutions and organizations of the time. Texts are referred to as “the discourse moments of social events” because they are a record of occurrences within specific localities, and at a particular time.

Methodology
This study employs some aspects of the three dimensions of Fairclough’s (1996, 1997) framework for Critical Discourse Analysis as well as four out of the seven features identified by Bilal et al (2012): Cohesion, Coherence, Intentionality and Situationality in its analysis. The features are operationalised below:

- Cohesion: grammatical and logical relationship between parts of a sentence essential for its interpretation. It describes a link of semantic or meaning origin that exists between the elements in a discourse or text. It helps to hold different aspects of a discourse together and gives it meaning by establishing a pattern or connection with the rest of the work. Halliday identifies four categories of cohesive devices – reference, ellipsis, substitution, lexical cohesion and conjunction. References refer to some parts of the same discourse text to establish a relationship and connection with previous aspects of the text. It can be personal, demonstrative, and comparative. Substitution is when a text is replaced by another item and ellipsis is the omission of an item with the expectation that the audience will still understand the discourse. Coherence: the order by which statements relate to others and make sense. Osisanwo (2003) describes coherence in simple terms – the ability of a text to make sense to the audience whereas cohesion is focused on building relationship using lexical and grammatical devices to create meaning. This can be achieved either using semantic relations or cognitive processes (shared knowledge) of the terminology or information on environmental issues.
Intentionality: the message must be conveyed deliberately and consciously.

Situationality: The circumstances under which the remark is made is important.

Some of the above features were employed to evaluate the individual structure, and intertextual relations between the two music lyrics *Jaiye Jaiye* by Wizkid and *Lady* by Fela Kuti. The songs will examined individually and comparatively to uncover the necessary insights embedded within. While the way in which the events and values are captured using language in the two lyrics will be discussed, it would be followed by the identification of ideologies and values present in both songs.

**Findings and Analysis**

**Analysis of Jaiye Jaiye by Wizkid**

**The music**

*Jaiye Jaiye*  
*Wizkid*

[Intro: Wizkid & Femi Kuti]

Arararara  
Ororororo  
Yah  
As you can see (Oh yes)  
You are all very welcome (Very very welcome)

**Verse 1:**

Mo fe kole fun mama mi  
Mo fe rale fun baba mi  
Aiye ni miami  
Maserati fun iyawo mi  
Ferrari, Versace  
Ferragamo, Bugatti  
Owo lo dun to yi  
Mo fe lowo bi Adenuga  
Mo fe fe Esosa  
Ngozi penpenepenpe  
All of them for me  
Ati Tee baby now  
You cannot believe what I have seen with my eyes  
Say my people it is a beautiful story (Na na na)  
See I fought through defeat now I am living a better life  
And I’m thankful for the life that I am living (Nuh nuh)

[Hook:]
Wizzy baby loke loke
Seb’Oluwa lo se o
Owo n wole wa
Seb’Oluwa lo se o ah
Lagos today and London tomorrow
Oluwa lo se o
Omo jaiye jaiye
Seb’Oluwa lo se oh ah
La-

[Verse 2]
I’m balling I’m balling
I’m balling for two
Let nobody do me bad or intrude
I’m balling I’m balling
I’m balling for two
Let nobody do me bad or intrude
Wizzy bad musician
Sarz bad producer
Ahhhh you already know
We run every show
Owo n la wole (Amen)
A kole mole (Amen)
Maserati, Ferrari (Amen)
Ferragamo, Bugatti (Amen)
Owo nla wole (Amen)
A kole mole (Amen)
Maserati, Ferrari (Amen)
Ferragamo, Bugatti (Amen)

[Hook:]

[Verse 3]
Yaga
If you call am woman
African woman no go 'gree (She go say "I be lady o")
If you call am woman
African woman no go 'gree (She go say "I be lady o")
She go say I be lady
[Seb’Oluwa lo se o]
She go say I be lady
[Seb’Oluwa lo se o ah]
She go say I no be woman
[Oluwa lo se o]
She go say I be lady
[Seb’Oluwa lo se o ah]
She go say I be lady
[Seb’Oluwa lo se o]
She go say I no be woman
[Seb’Oluwa lo se o]
She go say I be lady
[Seb’Oluwa lo se o ah]

[Outro Solo: Femi Kuti]

Discourse as more than commentary
Imagery

The artiste used vernacular (one of the local dialects – Yoruba, and pidgin English) interspersed with English language to craft the music. The use of language evokes images of different concepts and gives the sense that the artiste is trying to connect with as many people as possible but remaining relevant to the core of his audience. Not surprising, the author is popular among both old and young people and the words “Jaiye Jaiye” is a slang that can be used by any age group.

Wizkid starts with some sort of ad-lib’s which mean nothing but reminiscent of the icon he loves so much – Fela Kuti. ‘Arararara, Ororororo, Yah’, before letting his audience know they are welcome.

The artist’s use of imagery is very mild and indirect in the first verse – using places, brands, and individuals to represent the kind of wealth he wants or needs to achieve his goals – Miami, Maserati, Ferrari, Versace, Ferragamo, Bugatti, Adenuga (the owner of Globacom Nigeria, one of the big telecommunication companies in Nigeria). He also uses
‘a beautiful story’ slang for something that is too good to be true, and which he refutes with a ‘na, na, na’ meaning ‘No’.

He continues his use of imagery in the ‘5th line of the hook’ of the song – Lagos today and London tomorrow’ represents the lifestyle he is living – able to travel, and very flexibly too, indicating that the prayer he prayed is being answered.

The use of imagery continues in the second verse of the song – ‘I’m balling’ in line 1 of the second is used to describe a lifestyle of wealth and affluence, of having a lifestyle of fun. He also states that he is having fun for two.

‘We run every show’ also stands for being in control and dominating and leading in the important places to him. He then refers to wealth he is gaining access to using ‘popular expensive brands’ – Maserati, Ferrari, Ferragamo, and Bugatti to build an image in the minds of his audience.

Up until verse three, every single line of the song has aligned with the image Wizkid wants to portray - the desire for wealth represented by some specific brands; in this third verse, the focus deviates totally. Here, Wizkid pays tribute to Fela Kuti by interfacing verses from his song Lady with his own ad-libs - Seb’Oluwa lo se o [It is the Lord who did it]. In the context of his song, the lines – ‘she go say I be lady, she go say I no be woman’ [She will say I am a lady; she will say I am not just a woman] means there is a posture the ladies he encounters or deals with have, that they are high-class ladies, expecting to be treated like queens, and not just any regular person. Here he tries to show that the kind of life he describes requires a certain type of woman or lady. The dance steps or pattern of the female dancers in the video however seem at a disconnect with the words of the song, especially by today’s standards. They in no way depicted the lyrics of the song. They simply moved to the beat, and to some extent mimicked the dancing style of the Fela queens.

**Cohesion**

**Re-iteration** is the first cohesive device to be examined. It is the repetition of a lexical item or a near synonym in the context of reference and in this case – the music – “Jaiye Jaiye”. The artiste employs **Re-iteration** in the form of…:

(i) **Repetition:** Repetition aids memory. It enables the receivers hold onto one specific word to aid quick recall. The artiste has interspersed his music with a lot of repeated words.
So the music has repetition of words like “se b’Oluwa lo se [It is the Lord’s doing]”, jaiye jaiye [enjoyment, enjoyment], I’m balling [I’m having a wonderful time]”, running through the hook which is taken twice and the second and third verses. Other phrases like the one below are repeated throughout the music twice:

“Wizzy baby loke loke’ – emphasising that he is going higher in life and things are going great and the way he wants it.

‘Maserati, Ferrari, Feragamo, Bugatti’, also occur twice to emphasize the kind of wealth he is referring to.

‘If you call am woman, she go say I be lady’, is also emphasised in the third verse repeatedly, to draw attention to the kind of woman or lady that Wizkid has in mind.

There is an expectation when someone is referred to as a lady within the Nigerian context – expectations in terms of appearance, comportment, and expectations etc.

(ii) He also makes use of metaphor - a sort of symbol to describe travel. He says Lagos today, London tomorrow which means the ability to travel. Another phrase he uses is ‘Let nobody do me bad or intrude’. Here the phrase represents gossips and busybodies.

(iii) Finally, the phrases, ‘a kole mole’ and words ‘Maserati, Ferrari, Ferragamo, Bugatti’ are all representations of wealth.

In the Jaiye Jaiye music, personal reference is made use of in at least two lines:

You cannot believe what I have seen with my eyes
Say my people it is a beautiful story (Na na na)

The artiste replaces the phrase ‘what I have seen’ with ‘it’.

(iv) African woman no go 'gree (She go say "I be lady o")
She go say I be lady

In the above lines, ‘African woman’ is replaced with ‘she’.

Coherence
The first device of coherence employed in the lyrics is (i) Cause and effect approach. Under this approach, the (i) condition – consequence is used.

This is used in verse 3, and the first four lines where he says:
“If you call am woman………… CONDITION 
African woman no go gree”  CONSEQUENCE
However, the two uses of this approach speak more to a futuristic occurrence as opposed to something that has happened.

(ii) The other device used is the Means-Purpose in the Hook of the song.

….. Owo n wole wa [means] 
…..Lagos today and London tomorrow (purpose).
The artiste also uses the means-purpose device to send a message to his listeners that when there is money, the kind of lifestyle desired can be achieved.

(iii) Opening another line with words from the previous line also helps to establish cohesion, as is seen in verse two of the song:
I’m balling I’m balling [line 1]

I’m balling for two [line 2]

Rank scale

Although, overall, the music lyric does not lend itself to be described as a conversation between two people, there are some lines where it appears the author is having a conversation with someone. Generally, the tone suggests that the author [artiste] of the message is simply expressing himself. As such, the rank scale was also used to analyse the lyric of this music. The focus of our analysis on the scale is the act which is the lowest unit in the discourse. The song is filled with directive and expressive, and informative acts.

Directive act in line 3 of Verse 2: ‘Let nobody do me bad or intrude’ [No one should interfere in my life].

Expressive act: ‘Se b’oluwa o se’ [It is the Lord’s doing]
The informative acts cut across the music.

Transitivity
In Jaiye Jaiye, Wizkid makes use of the material process, the mental process and the verbal process, and the circumstances of transitivity as detailed below:

From Verse 1:

Mo fe kole fun mama mi  [material process – kole means ‘to build’]  line 1
Mo fe rale fun baba mi [material process – rale means ‘to buy a house’] line 2
Aiye ni miami
Maserati fun iyawo mi.....
.......Mo fe lowo bi Adenuga
Mo fe fe Esosa
Ngozi penperenpe
All of them for me [Relational process – more on the possessive side. Here Wizkid is the possessor or carrier, while the ladies (names) he mentioned before this line, and the line immediately after, are the attributants who are on the receiving end of his possession]

Ati Tee baby now

You cannot believe what I have seen with my eyes [Mental process or perception - seen with my eyes’; and cognition on the part of the audience - believe].

Line 3 of Verse 1 and Lines 5 and 13 of the Hook of the song Jaiye, depicts the Circumstances of the song, that is the location where all the events or at least some of the events in the song are taking place and or expected to take place.

“Aiye ni Miami” line 3
“...Lagos today and London tomorrow...” lines 5 & 13

Mood
The mood of the language is mostly declarative as Wizkid states what he intends to have as evident in the first lines of verse 1 of the text using the vernacular phrase ..... “mo fe...” Meaning I want to. Lines 7 and 8 of the 2nd verse of the song also makes some declarative statements...

“Ahhh you already know....We run every show...”

Presuppositions
One line that allows for presuppositions is the opening lines in verse 1, where it states that :

‘mofe kole fun mama mi’, mo fe rale fun baba mi’...[I want to build a house for my mum, I want to buy a house for my dad].

The lines and what it connotes gives room to assume that there is a sort of positive relationship between the writer and his parents, which is one reason to explain what he
would want to do for his parents. Secondly, it describes the order in most African societies especially the West of Nigeria, where a child raised by his/her parents is expected to one day return to help his parents and make their lives comfortable as a sort of appreciation for all they did while the child was growing.

**Discourse Practice and Orders of Discourse**
The main highlight of social order in *Jaiye Jaiye* revolves around two aspects, first the recognition of the artiste’s parents, which he mentions using ‘mama’ and ‘baba’; relationship between a child (son) and his parents, and how he wants to do something good for them. The assumptions behind this act is explained in the previous paragraph.

The second members identified in *Jaiye Jaiye* are the females that the artiste says are all for him, although he identifies them by name.

While the mention of parents shows the parents are held in esteem by the artiste, the discourse on the ladies shows a sense of ownership of the female species, especially now that he has made it and ‘runs the show’ as he put it in one of his lines, something subtly hinting at a gender bias.

**Discourse as social practice**
The artiste also attempts to include his audience in certain aspects of his song – as seen in lines 4 and 5 of his intro and lines 13 and 14 of verse 1 where he sort of describes them [members of society] as witnesses of his growth from being a nobody to being a person who can actually do all the things detailed in his song:

Lines 4 & 5

- As **you** can see (oh yes)
- **You** are all very welcome

Lines 13 & 14

- **You cannot** believe what I have seen with my eyes
- Say **my people** it is a beautiful story (Na na na)

**Intentionality**
From the number of cohesive and coherent devices used, the message that the artiste wants to live a life of affluence, and how he intends to display that affluence rings loud and clear throughout his song. From the mention of Adenuga, to the top-end brand names, and Lagos today, London tomorrow mention, Wizkid is clear on the kind of blessing he needs from God, whose role as ‘blesser’ is also a recurring presence in the song.
Analysis of Lady by Fela Kuti

The music
If you call am woman
African woman no go ’gree
She go say, she go say I be Lady o

If you call am woman
African woman no go ’gree
She go say, she go say I be Lady o

She go say:

SHE GO SAY I BE LADY O - She go say I no be woman
She go say market woman na woman
She go say I be Lady o

I wan tell you about Lady: She go say him equal to man
She go say him get power like man
She go say anything man do
Him self fit do
I never tell you finish... I never tell you finish...
She go want take cigar before anybody
She go want make you open door for am
She go want make man wash plate for her for kitchen
She want salute man she go sit down for chair She want sit down for table before anybody She wan take piece of meat before anybody Call am for dance, she go dance Lady dance African woman go dance she go dance the fire dance She know him manna Master
She go cook for am
She go do anything he say
But Lady no be so Lady na Master

Call am for dance, she go dance Lady dance African woman go dance she go dance the fire dance She know him manna Master
She go cook for am
She go do anything he say

But Lady no be so Lady na Master

If you call am woman
African woman no go ’gree
She go say I be Lady
She go say:
*(- AFTER EACH LINE) SHE GO SAY I BE LADY O O
She go say I be Lady
She go say I no be woman
She go say market woman na woman
She go say I be Lady
*(repeat indefinitely)

**Discourse as more than commentary**

**Vocabulary**

The artiste – Fela Kuti, also used vernacular (pidgin English) language throughout his song, and which was brave considering that he sang the song in the 70s before pidgin became the in-thing, but it was still simple and as close to the English counterpart. The use of language evokes images of certain things and gives the idea that the artiste is discussing two versions of the subject of his song. Based on research, Fela’s main targets were those in the lower income category and who were more likely to communicate in their local dialect.

**Imagery**

Fela Kuti used pidgin English throughout his song to describe or represent the images he was trying to pass across. The song takes us to a conversation of the struggle between the old traditions and the newly intervening values or ideologies of what constitutes a woman and a lady, a ideology borne of the influx of Westernisation at the time.

(i) For instance, he uses the words “She go say I be lady o” continuously throughout the song. This infers that he is talking about a woman and how she refers to herself. Using the second person descriptor, infers that he also does not necessarily see or perceive her in that manner or that there is a friction of some sort that warrants the lady being emphatic about who or what she wants to be called. This is reflected in the lines below where he states that:

‘If you call am woman
African woman no go ’gree
She go say, she go say, "I be lady, oh’

And he goes on to repeat the last line but indicating the names the woman rejects being called ‘woman’ and reiterating what she would rather be called.

(ii) Another use of imagery is in the lines:
“She go say, "I no be woman"
She go say, "Market woman na woman"
She go say, "I be lady"

Here the artiste informs his listeners the kind of person his subject considers ‘a woman’ - a market woman. This therefore paints the image in the minds of audiences of what the market woman looks like, in order to serve as a benchmark for what she is like or looks like.

(iii) “She go say im equal to man
She go say im get power like man
She go say anything man do imself fit do”

The above lines further paint an image of the kind of woman the artiste was referring to in his song and the claims they were making. Although, the above statements are nothing new in the 21st century, at the time of Fela Kuti singing the song, they were strange actions in society and not popularly accepted. More lines after this paint a picture of how different or recalcitrant the ‘lady’ is – wanting things and doing things that only African men were known to do at the time.

In the 9th paragraph, his words display a difference between the subject of his song ‘Lady’ and the ‘African woman’ who he claims still recognises her place in the hierarchy of the African society.

‘African woman go dance
She go dance the fire dance
African woman go dance
She go dance the fire dance

She know him man na master
She go cook for am
She go do anything he say’

These two paragraphs display an image of the African woman distinct from the ‘Lady’ in his song who from all appearances has been exposed to other influences. In his view, the African woman recognizes the man as master in his home, but from the ‘Lady’s perspective, she is the master.

Finally, the phrase ‘she go say I be lady oh’ runs through the length of the song and virtually every paragraph, to emphasize that he has an issue with that perspective.
Fela’s song appears like a conversation between two people – the subject of his song ‘Lady’ and someone else, possibly himself. You get this sense from the way the artiste states that “if you call am woman…” and she refutes the call ‘she go say, ”I be lady, oh”.

The song employs only one time of rank act throughout – the Informative Act (from what she was called, to what she said in response, and to the artiste’s description of her throughout the song). The Directive Act and the Interrogative Act are missing throughout this song.

Cohesion: Lexical Devices

The artiste employs Re-iteration in the form of…:

(i) **Repetition:** The artiste has interspersed his music with the repeated phrase ‘she go say I be lady oh’

(ii) **Reference** – a personal reference to emphasize who he is talking about ‘she’ and which criss-crosses most lines of the song.

A second and third reference is made use of in the song Lady in lines 1 & 4

“if you call am woman”

The ‘you’ here could refer to both the artiste and or the audience, offering some form of ambiguity; while ‘am’ on the other hand refers to the woman

(iii) He also makes use of simile – to explain the way the ‘lady’ perceives herself.

‘…. She go say him get power like man….’

This demonstrates how his subject perceives herself.

(iv) Some form of phrasal exaggeration is used in several sentences to depict how totally different and unique; the ‘lady’ was at the time.

“She go want take cigar before anybody
She go want make you open door for am
She go want make man wash plate
For am, for kitchen
She want salute man
She go, sit down for chair
She want salute man
She go, sit down for chair”

These are commonplace now, but at the time looked unfathomable.

(v) Some form of synonymy is also found in *Lady*. 
‘African woman no go ’gree
She go say, she go say I be Lady o’

The song plays between ‘Lady’ and ‘woman’ which refer to the same gender.

Coherence

The first device of coherence employed in the lyrics is (i) **Cause and effect approach.**

Under this approach, the (i) **condition** – **consequence** is used.

This is used in lines 1-2 where he says:

“If you call am woman…………..**CONDITION**

African woman no go gree” **CONSEQUENCE**

However, the use of this approach speaks more to a futuristic occurrence as opposed to something that has happened

(ii) Use of **Simile**

In line 13. The artiste uses a simile to describe how the subject of the song feels about herself.

‘She go say him get power like man’

Transitivity

‘Lady’ by Fela Kuti makes use of the material process, the mental process (reaction) and the verbal process, and the circumstances of transitivity as detailed below:

From line 10 - 17:

She go **want take** cigar before anybody  [Material process - active]
She go **want make you** open door for am  [Material process - passive]
She go **want make man** wash plate for her for kitchen [Material process - passive]
She want **salute man** she go sit down for chair
She want **sit down** for table before anybody
She wan **take piece of meat** before anybody
Call am for dance, she **go dance** Lady dance
The song depicts the active role of the ‘Lady’ who is the focus of the song, showing the different things she would do or want to do – ‘wan take’(to take), wan make you (to make you), wan make man (to make the man), salute man, sit down, dance the fire dance etc. It also juxtaposes that with the passive recipient [man] of some of these expected actions from the lady – ‘make man’, also ‘make you’.

In Lines 27 & 28, the song exhibits the mental process of reaction [even though it is in pidgin]

If you call am woman
African woman no go 'gree [means to disagree] – reaction
This phrase indicates the subject – ‘lady’s reaction to being called something different from what she wants to be known.

If you call am… - [Relational process – more of a circumstantial relationship, where the artiste tries to pull in or involve the audience in the context of the song. Here the audience is the possessor or carrier, while the lady (am) mentioned on the same line is the attributants, on the receiving end of this conversation]

For the circumstance, several lines in the song mention the word ‘African woman’ indicating that all the conversations and actions take place in Africa.

Mood
The mood of the language is mostly declarative and imperative; declarative in the sense that the subject of the song ‘Lady’ continuously makes a case for what she prefers to be referred to - ‘she go say I be lady oh’ in response to the calls that she is a woman. It is also imperative because it is a continuous shuffle throughout the song of ‘what is or what is not’ between the subject and the other active participant.

If you call am woman
African woman no go gree
She go say, she go say I be Lady o – declarative

Interactional control features:
The song lady features mainly the act of turn taking indicated by the words used in the opening of the lyrics to indicate who is speaking –

‘If you call am woman… - 1st turn
African woman no go ‘gree
She go say, she go say I be Lady o - 2nd turn
This turn taking continues at different intervals throughout the song.

Presuppositions
The lines of the song Lady gives room for inference that there is a larger context to the scenario that plays out throughout the song.

If you call am woman
African woman no go 'gree
She go say, she go say I be Lady o’

The lines denote that there is a disparity between what the subject of the text – the ‘woman’ is being called and what she wants to be called. It however leaves room for assumptions about the larger context in which this scenario plays out, but which is not mentioned in the text. It appears that there have been changes in the perception of the woman about herself, changes which can only be brought about by exposure to information outside the norm of what they are used to, which possibly informs the reason he artiste lays emphasis on ‘African woman’. With the artiste’s emphasis on what the African woman would do, it connotes a negative relationship between the artiste and what is going on with the Lady.

Discourse Practice and Orders of Discourse
The main highlight of social order in Lady revolves around the difference between a woman and a lady, which coincidentally still fit within the same gender group, and the supposed similarities and differences between the Lady, the woman, and the man. From the repetition of the phrases below throughout the song

If you call am woman
African woman no go 'gree
She go say, she go say I be Lady o
If you call am woman
African woman no go 'gree
She go say, she go say I be Lady o

…there is an indication that the artiste disagrees to a large extent with what is going on – the lady saying she is not a woman but a lady, a fact that he has done in a subtle way stating all the ways the lady claims she is different from a woman, yet like the man.
This implies and is evident in some lines of the song, that in the traditional African society, the woman does not consider herself equal to the man, but considers him as her Lord and master.

African woman go dance she go dance the fire dance
She know him man na Masster
She go cook for am
She go do anything he say
But Lady no be so Lady na Masster

The song lady therefore indicates the cultural practice of the African society at the time it was written, also serving as a record that at that time it was written – 1972, things had begun to change in the society, with exposure changing the order of society.

**Discourse as social practice**

The artiste also attempts to include his audience in certain aspects of his song – as seen in lines 1 & 4, as well as lines of his intro and lines 17, where he involves the audience in witnessing this transformation in the definition of the woman’s identity.

Lines 1 & 4
If you call am woman Lines 17
I never tell you finish... I never tell you finish...**Cohesion**

In the song Lady, **personal reference** is made use of in at least two lines:

African woman no go 'gree
She go say, she go say I be Lady o

The artiste replaces ‘African woman’ with ‘she’.

I wan tell you about **Lady**:
She go say ‘im equal to man

The artiste replaces ‘Lady’ with ‘she’.

She know ‘im **man** na Masster
She go cook for **am**[pidgin for ‘him’]
She go do anything **he** say

The artiste replaces ‘man’ with ‘am’[pidgin version of him], and then subsequently, with ‘he’.
Coherence

The first device of coherence employed in the lyrics is (i) **Cause and effect approach**. Under this approach, the (i) **condition – consequence** is used.

This is used in lines 1-2 where he says:

“If you call am woman…………..**CONDITION**
African woman no go gree”  **CONSEQUENCE**

However, the use of this approach speaks more to a futuristic occurrence as opposed to something that has happened.

**Intentionality**

From the use of devices used, the artiste wants to communicate information on the social changes going on at the time. He uses the song to describe the two types of women he could perceive at the time he wrote it. His message of how this new ‘lady’ and her ways clash with what is the ‘African norm’ rings through clearly from beginning to end.

**Discussion**

From the analysis on the two songs, it is evident that in some aspects there were overlaps in terms of imagery and even the tools of language. The video from the onset makes references to Fela Kuti’s style of doing music. From the dark elements – Wizkid’s dark attire, to the four men with painted faces just the way Fela Kuti did it, to the dance movements, reminiscent of Fela’s dance movement, but still shuffling between that and more trendy dance steps, and the presence of female dancers, dressed similarly to Fela’s Dance Queens in the video, all help to establish a connection between Wizkid’s Jaiye Jaiye and the Afrobeat king from the beginning. Sometime in the video, Wizkid appears wearing an outfit reminiscent of what Fela would wear.

Additionally, although the two songs represent two different timelines of the Afrobeat genre. One in the 70s and the other in the 21st century, the content, and contexts of the two songs are reflective of the times in which they were produced; the language and depict the ideology and perception each of the artistes have about the subject of their songs ‘a woman’. It also captures the values and norms of the societies and times in which they were written.

While both artistes deployed linguistic tools such as repetition, metaphors etc, the two songs represent the difference in the way women are perceived in the space of three decades. Fela Kuti’s Lady paints a clear picture of an African woman that predominantly
no longer exists due to the differences and exposure to other influences over a thirty year period. In his time, the African woman recognised the man as her master, and the ‘lady’ that Wizkid refers to is more about the money than the mannerisms that Fela refers to in his own version. Additionally, Fela’s version has political undertones - referring to Africa’s desire for all things foreign compared to some people who still stayed true to their African culture.

The above differences in message content support Olaniyan’s (2004) view, that there has been a transition, not of beat but of the underpinning ideology of the message in music, especially with Wizkid’s use of the same Fela lyrics but in a completely different context. This also reinforces Okigbo’s (2018) view that each music, irrespective of the similarities or differences represents the ideology or values of the producer of that message. During Fela’s time, the song was about neo-colonialism, while in Wizkid’s dispensation, the term ‘lady’ refers more to a woman’s carriage and comportment as well as perception of herself and her worth. These variations as well as the imagery they represent, underscore the need to continuously study music forms as a record of cultural norms and values in motion.

Fairclough’s view on the subtlety of power was also evident in the two lyrics. While Fela’s Lady was more direct about the ‘master’ and subject (woman) relationship that existed at the time, Wizkid’s Jaiye Jaiye was more subtle in the hints used to establish the balance of power in the 21st century African society.

**Conclusion**

The work makes a case for the interwoven nature of music and societal values. Each music lyric represented the value system prevalent in their times whether consciously or subconsciously. The data reveals how choices in critical discourse can become important persuasive tools for shaping mindsets and values, especially when people listen to those lyrics repeatedly, and depicts how the thought patterns of the artistes are reflected in their music. Considering the daily release of music into the digital space and the access and time people spend on music, this study recommends that more music lyrics be critically analysed across board to understand the persuasive messages being consumed by audiences.

**References**


**Newspaper**
