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Music as a Medium of Socio-Political Activism: A Deconstruction of “Authority Stealing” and “Get Up, Stand Up”

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ABSTRACT

Music has been variously described as the life of a living spirit working within those who dance and sing; a socio-political phenomenon which rendition traverses all social, political, religious, cultural and economic lives of Africans etc. That the music industry in Africa has lived up to the above description is not in doubt. There is also no doubt that Fela Anikulapo Kuti and Bob Nesta Marley carved a niche for themselves in the socio-political firmament of Africa and beyond. Perhaps that accounts for why so many years after their death, they continued to be fondly remembered as music icons who used their lyrics as media of socio-political awakening in their time and climes. There is no doubt that several research works have been done in the areas of music and musical artists, but the present study is poised to do something radically different, as it sets out to investigate the place of music in socio-political activism in the African continent. Thus, the paper adopted the discourse analysis method of research to review Fela Anikulapo Kuti's "Authority Stealing" and Robert Nesta Marley's "Get Up, Stand Up." The researchers arrived at the conclusion that music is, indeed, a medium of socio-political activism in Nigeria, nay Africa.

Keywords: Activism, Africa, Fela Kuti, Medium, Robert Marley

Introduction

The unique role of music as a medium of socio-political activism cannot be underestimated. Generation after generation, music has been used as a medium for the restoration of justice, confronting ills in society and stimulating courage and bravery. It also strengthens, boosts morale, expresses sadness, joys of life, entertains and transmits a people's cultural heritage. In fact, music is a form of communication that plays a very important role in African society. It is a powerful medium for expressing people's opinions in whatever situations they find themselves. Music accompanies marriages, births, rites of passage, hunting expedition and even political activities. It is often used in different African cultures to ward off

evil spirits, pay respect to good spirits, the dead and ancestors. It is also used in rituals-social and religious (Okafor 2005, p.86).

Music is found in daily human activities and it is usually organized around socio-political contexts. In fact, it is a part and parcel of every culture. So, as a part of the culture of a people, music remains one of the most potent artistic media of communication that establishes relationships within every society. At this point reference could be to how Mariam Makeba's music was used to effectively deplore the racist Afrikaner government's harassment and killing of black nationalists in South Africa. Robert Nesta Marley's 1973 "Get up, stand up" is another case in point (Gallardo, 2003). So,

according to Izuogu, Okpara and Omeonu (2021, p. 1), music can be aptly described as “a weapon of political mobilization and social rejuvenation. A tool for transmitting cultural values from one generation to the other”.

Inter-relationship among Music, Medium and Socio-Political Activism

Among all the subjects of public discourse, music is perhaps the most talked about. The old and the young, rich and poor, educated and uneducated, the professional and non-professional. In fact, music is one field where virtually everyone has one thing or the other to say or do, either as a singer, dancer or as one who knows what music all is about. Okafor (2005, p.87) describes music as a universal language, a human activity which forms “part of human existence,” a systematic combination of sounds and voices for the creation of certain harmonious effects that may be tailored towards disseminating particular messages. According to (Daniel 2000) cited in Eesuola (2015, p.11), “music is all about meaning and purpose (as such) when human beings are able to connect to a song in some way, there is flood of positive emotion”. The reason for that is that music has to do with purpose, i.e., a message, and every purpose is usually linked to emotion which ultimately propels man’s action towards his survival.

A medium can be simply described as a platform, channel or means through which something can be done. In the context of this work, it refers to the channel/s through which the musical tracks under discussion reach the people. The relationship between medium and music is so interwoven that one cannot do without the other. Without mincing words, it could be said without fear of contradiction that medium and music enjoy a very serious symbiotic relationship such that no one can exist in isolation of the other. It is in recognition of such symbiotic relationship between medium and music that Nwosu cited in (Izuogu 2006, p.12) posits inter alia that “music and medium are conversely related. Where one is the phenomenon or the load or the goods; the other is the agent, the channel or the carrier to such a decoder who is the audience or receiver.” Put simply, there can never be anything like music without a medium for its transmission. For instance, when we talk about the medium of music, we are usually referring to the channels/media used in transmitting such music. In that regard, we have physical and digital media. While physical media may refer to sheets of paper on which such music is composed, vocal sounds of the artiste, body movements, facial expressions etc.; digital media refers to such other audio/video devices used to distribute and convert music electronically

At the socio-political sphere, music has proven that it enjoys a very symbiotic relationship with activism, both in the areas of awareness creation and mobilization for revolution. For instance, Black South Africans are noted to have used the medium of music in their struggle to free themselves from tyranny and racial discrimination during the apartheid days. To that end, Grant (2008) observed that:

...the music responded when the government began to pass unjust laws (political scheming). Music was central to the South African struggle in both its ability to rally a response from the people of South Africa, as well as raising awareness in the international community (pp. 2-3).

On his own part, Davey (2009) had earlier posited that music always reflects what goes on politically. If we take a cue from the above submission of Davey, then it will be reasonable to conclude that such a reflection is felt more in socio-political activism. To

corroborate Davey’s assertion, Genovese (2010, cited in Eesuola 2015, p.86) reveals that music has always played a critical role in social change and the struggle for supremacy in power relations.

That was exactly the premise upon which Onyebadi (2018 p.3) declared that Fela used his music to fight corruption, injustice and a dysfunctional government in Nigeria and Africa. Further to that, David M. Herzen horn of the *New York Times* says Fela’s music combined pulsating Afrobeat rhythms to goad Nigeria’s leaders and denounce their authoritarian regimes (www.nytimes.com).

The relationship between music and socio-political activism is further demonstrated by Grant (2008, p.10), who expressly narrates how music was deployed by South African Blacks in their struggle against the apartheid regime. According to Grant, “music was used to mobilize the people through whipping up of the sentiment that power actually belonged to them.” He drew attention to a particular phenomenon called *toyitoyi* (a war chant used for training drills) in which the leader of a group of demonstrators will cry out “*Amandla*” (meaning ‘power’) and the followers will respond with “*Awethu*” (which means to us). That cry-out process would usually be completed with “power to the people”. Today, *Amandla Awethu* has become a very popular protest and resistance song used by students, labour and other activists globally to whip up sentiments of power relations between themselves and their oppressors.

Statement of the Problem

Globally, music has remained a veritable medium of socio-political mobilization and entertainment from time immemorial. However, quite unlike the conventional media of newspapers, magazines, books, radio, television etc., which had been used to document Africa’s experiences and events. Even though there are enough scholarly works on the music of Fela Anikulapo Kuti and Robert Nesta Marley, such as those of Odili (2008), Adeogu (2012), Finegan (2012), Eusola (2015), Nnayeugo & Ukwueze (2017), Onyebadi (2018) etc. these authors did not pay commensurate attention to the role of the selected songs in awakening the peoples socio-political consciousness. Against that background, this paper investigates the role of “Authority stealing” and “Get up, Stand up” in the socio-political conscientization of the people at the time.

Review of Literature

This paper has earlier noted that music is a universal language and a carrier of culture. On the strength of that observation, Adebayo (2017, p.56) asserts “to the African, music is not just a past time, it is a ritual”. He went further to describe music as the true essence and humanness of being of African origin. The inseparability of music from African culture and tradition is such that there is hardly any political, social, cultural, economic or religious activity that does not have music appropriate to it. The above remark was further justified by Onyebadi (2018) who narrowed it down to politics. According to him, African politics and political activities have also been greatly impacted by music. Adebayo (2017) took it up from there when he said that the history of colonialism and independence in Africa would be incomplete without adequate reference to the music and songs that were used to mobilize people to agitate for political freedom. On his own part, Grundlingh (2004, p.486) observed that as far back as the 1930’s and 1940’s “distinctive forms of township music such as *marabi* carried with them their implicit and sometimes, explicit political messages” against the apartheid regime in South Africa.

Research findings indicate that Africa offers a huge tapestry of music on socio-political messaging. For instance, in South Africa,

Louw (2017 pp.89-90) observed thus-

...twelve years after Afrikaners lost control of South Africa's political system, music became a fulcrum for Afrikaners to begin mounthing discontent about their place within the post-apartheid socio-political order. Their 'sullen silence' was broken in 2006 with a song called *De la Rey*. Because the song's lyrics resonated with Afrikaner alienation and frustration, it became an instant hit.

Such is a clear case of the role of music in the socio-political awakening of a people. In Nigeria, instances abound in which student activists, labour unionists and civil society advocates use songs during their protest marches. A case in point is the 2012 protest the removal of oil subsidy in which Fela Anikulapo-Kuti's Army Arrangement and Shuffling and smiling" were sung by the demonstrators as they conducted their processions around the cities of Abuja and Lagos.

Adebayo (2017) also observed that the 2015 presidential election in Nigeria was largely peaceful due to the positive role played by Nigerian musicians in appealing for peaceful elections and orderly transfer of power. It is also on record that music has played significant roles in major protests of around the world, ranging from the 1980s apartheid resistance in South Africa, to the 2010s Tunisian, Egypt and Libyan revolts of the Maghreb. Going by the above explanation of the role of music in socio-political messaging, it is obvious that it has the capacity to gather as well as to 'scatter'. According to Craig (2006) this is because popular music not only articulates the views of the powerless citizens and provides a critical discourse on national and international affairs; but as more specifically captured by Agu (1986, p.3) that "music has the potentiality for developing consciousness amongst the oppressed class, while on the other hand, for the class in dominance; it is an extra tool for concretizing hegemony."

The observed high potential of music in socio-political engineering, especially on the side of the 'class in dominance', may have been responsible for Plato's assertion that: "Any musical innovation is full of danger to the whole state, and ought to be prohibited..." Plato argued that when modes of music change, that the fundamental laws of the state should equally change with them (cited in Thompson 1990, p.7). That may be responsible for the backlash on the use of music for political causes as exhibited by African Artists.

In Nigeria for instance, Fela Anikulapo-Kuti was branded a renegade and an anti-establishment personality such that security agencies continued to hunt and hound him wherever he went. The hunt for Fela could be said to have assumed a disastrous dimension on February 18, 1977 when an estimated one thousand (1000) armed soldiers swooped on his African shrine *Kalakuta Republic* and burnt it down. Even after that singular incident, the harassment and intimidation of Fela Anikulapo-Kuti by Nigerian security agents/agencies continued until the Afro beat king bowed out in 1997.

It is equally on record that when South Africa's musician and anti-apartheid crusader, the late Mariam Makeba used her music to effectively deplore the racist Afrikaner government's harassment and killing of black nationalists in her country; the government of the day in South Africa quickly revoked her citizenship. As a result, she was forced to live in exile for many years. The apartheid South African government also banned the dangerously influential lyrics of Bob Nesta Marley's *Get up, stand up* in 1975, in the belief that it had the propensity of inciting the people against the government (Gallardo, 2003).

There are research findings to support the notion that music is a medium of socio-political activism. For instance, in his work titled "Political Protest Songs and Actual Protest Value: Analysis of Fela's *Sorrow, Tears and Blood* and Bob Marley's *Get up, stand up*", Eesuola (2015) found as follows:

- i. That Fela's *Sorrow, Tears and Blood* is a protest song which was used to arouse people's consciousness on the ills of society
- ii. That even though such musical track and other similar tracks from other artistes have not been able, on their own, to trigger any protests; they serve as very good tonic and energizer for sustenance of already triggered protests.

In a related study on "Political Messages in African Music: Assessing Fela Anikulapo-Kuti, Lucky Dube and Alpha Blondy", Onyebadi (2018) noted that Fela framed some of his music as a political protest on flagrant abuse of power and corruption. In that study, Onyebadi pointed out how Fela framed Nigerian and African leaders not only as an unprincipled set of politicians, who were out of touch with the citizenry, but at the same time, as brazen and unconscionable looters of their countries' wealth and resources.

Fela Anikulapo-Kuti

Fela Anikuapo-Kuti was born as Olufela Olusegun Oludotun Ransom-Kuti on October 15, 1938. He was born to the family of a protestant minister, Reverend Ransome-Kuti in Abeokuta, the present-day capital city of Ogun State, Nigeria. Early in his professional life, he made fundamental changes which included changing his last name. He changed from Ransom-Kuti to "Anikulapo-Kuti" which translates to "one who carries death in his pouch and therefore cannot die." He described "Ransom" as a remnant of British colonialism which he needed to completely purge himself of in his musical career (Caroll, 2013).

As a child, Fela Kuti learnt how to play piano and drums, to the point that he led his school choir. Such early exposure to musical instruments no doubt, enhanced his decision to study music at the Trinity College of Music, England in the 1950's, a development that contrasted sharply with his original intention of studying medicine. Upon return to Nigeria, Fela abandoned classical music which he studied and went ahead to pioneer and popularize a unique brand of music known as "Afrobeat."

To reiterate the African foundation of his music, Fela jettisoned English language and composed his songs in *Pidgin English*: a language which enabled him to identify with and reach out to a vast population of ordinary folk in Nigeria and even beyond West Africa (Veal 2000). During the period of Nigeria's military interregnum in the 1970's and late 1990's; Fela boldly confronted both individuals and institutions he considered as "causes and perpetrators of Nigeria's reigning incredible anomic". (Olaniyan, 2004 p.4). As a result of such attacks on individuals and institutions using the medium of music, Afrobeat music came to be associated with making politically, socially and culturally charged remarks to periodically launch comprehensive attacks on Nigerian and African leaders. That became a regular feature at the African shrine every Friday and Saturday.

Before his death on August 2, 1997, the Afrobeat king had been arrested and beaten mercilessly by Nigerian security agents for a total of two hundred times. It is on record that in spite of his being labelled a dissident, that roughly one million persons (including security agents) attended his funeral procession which began at Tafawa Square Lagos and ended at his residence

(<https://www.biography.com/musician/fela-kuti>).

Robert Nesta Marley

Bob Marley was born as Nesta Robert Marley on February 6, 1945, in Nine Mile, Saint Ann, Jamaica. He was born to the family of Norval Sinclair Marley, a Jamaica Marine Officer and Captain of Welsh descent who later became a plantation overseer. Bob Marley's mother was Cedella Booker Marley, a black teenager who was inducted into the Rock and Roll Hall of Fame in the United States of America in 1994 (Anonymous (n.d.)).

Bob Marley started his musical career in 1963 with a group known as the Wailers. That group was formed by Bob Marley himself in active collaboration with Winston Hubert Mctosh, professionally known as Peter Tosh and Bunny Livingstone. Three years after that band was formed, Bob Marley married Rita Marley in February 1966. It was Rita who introduced Bob Marley to Rastafarianism, a religious movement among black Jamaicans that teaches the eventual redemption of black people and their return to Africa. The religion (Rastafarianism) is known to employ the ritualistic use of marijuana; it forbids the cutting of hairs by adherents and venerates Haile Selassie as a god. By 1969, Marley, Tosh and Livingstone had fully embraced Rastafarianism which greatly influenced Marley's musical migration from ska to reggae.

Within the period under review, the Wailers collaborated with one Lee Scratch Perry, and that collaboration resulted in some of the finest tracks of the Wailers, such as: "Soul Rebel", "Duppy Conqueror", "400 Years" and "Small Axe". That collaboration did not eventually go down well with the Wailers, as they found out that Perry sold those records in England without their consent. Although Perry sold those records on the wrong assumption that they were his personal property; the controversy it generated brought the Wailers music to the attention of Chris Blackwell, the owner of Island Records.

Interestingly, Blackwell did not waste time in signing the Wailers and assisting them to produce their first album "Catch a fire" which was immediately followed by "Burnin'" featuring tracks such as "Get up, stand up" and "I shot the Sheriff". In 1974, Tosh and Livingstone left the Wailers to start solo careers. Consequently, Marley consolidated the original band and renamed it "Bob Marley and the Wailers", wherein his wife, Rita and two others then known as the +threes were designated back-up singers. Thus, Bob Marley and the Wailers (BMW) released such groundbreaking albums as: "Natty Dread" and "Rasta man Vibration".

In December 1976, during a period of spiraling political violence in Jamaica, Bob Marley escaped an assassination attempt having sustained minor injuries in the chest and arm. As a result of the assassination attempt on his life, Marley left Jamaica for England, where he lived in self-exile for two years without his wife, Rita. He was reported to have lived in England with a Jamaican beauty queen, by name Cindy Breakspare, for whom he composed the song "Turn your light down low". It was during the period of his self-exile in England that the album "Exodus" was released. It is also

worthy of note here that the album "Exodus" remained on the British charts for 56 straight weeks, and that was immediately followed by another successful album "Kaya". The successes recorded by those two albums further popularized Bob Marley and reggae music across the globe (Izuogu, Omeonu & Okpara 2020).

By the year 1977 when a wound on his big toe refused to heal, Marley consulted a doctor and was diagnosed with cancer of the toe and malignant melanoma. Contrary to his doctor's recommendation, Marley vehemently objected to amputating the troubled toe, claiming it contradicted his belief as a Rastafarian. Another school of thought has it that the reason behind Marley's refusal was the negative impact it would have had on his dancing skills.

Bob Marley died in a Miami hospital on May 11, 1981, at the age of 36 years. He was given a state burial in Jamaica. He was reported to have been buried in a crypt at Nine Miles with his Gibson Les Paul Guitar, a football, a cannabis bud and a Bible. He firmly believed it was better to die while fighting for freedom than to remain a prisoner for all the days of his life.

Theoretical Framework

This paper is anchored on the Framing theory of Gregory Bateson (1972) which essentially involves selection and salience. According to Izuogu (2019), framing is the process of "selecting some aspects of a perceived reality and making them more salient in a communicating text in a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment evaluation." (p.112). Tankard, Hendrickson, Suberman, Bliss and Graham (1991, p.5) equally recognized the already identified elements of "selection, emphasis, exclusion and elaboration" by Entman in framing an issue. Generally, frames define problems, determine what causal agent is doing with what costs and benefits, usually measured in terms of common cultural values, diagnose causes – identify the forces creating the problem; make moral judgments- evaluate causal agents and their effects; and suggest remedies - offer and justify treatments for the problems and predict their likely effects (p.112).

Note that musicians generally love to articulate their perceptions of the existential conditions in their communities (social, religious, economic, cultural etc.), highlight the importance of those issues and recommend ideas on how to solve the identified problems using the lyrics of their songs. Such a system of communication aligns properly with the underlying principles of the 'framing' theory. In line with the foregoing, this study examined how the lyrics of the selected songs were framed in the language of socio-political activism. As Iyengar and Simon (1993) suggested, framing can be approached thematically or episodically. While thematic framing organizes or categorizes the issue/s in question in each context or subject matter; episodic framing deals with issues or events as they pop up (not in any strict order). Thus, while the musical artistes in question addressed some issues in their musical careers, this work focused thematically on the lyrics of those songs as media of socio-political activism in Africa.

Authority Stealing (Fela Anikulapo Kuti)

Stanza One

Pidgin	English
<i>Catch am, catch am, thief, thief, thief!</i>	Catch the thief
<i>Catch am, catch am, rogue, rogue, rogue!</i>	Catch the rogue

<i>Catch am, catch am, robber, robber!</i>	Catch the robber
(...and when the mob catches the thief)	
<i>Them go beat am well-well</i>	They will beat him thoroughly
<i>Them go lynch am well-well</i>	They will completely lynch him
<i>Police go come well-well</i>	Enough policemen will come
<i>Them go carry am go court</i>	They will arraign him in court
<i>Them go put am for jail</i>	They will jail him
(in that case)	Sometimes
<i>Them fit put am six months</i>	They might jail him for six months
<i>Them go put am for one year</i>	They might jail him for one year
<i>Them fit put am for two years</i>	They might even jail him for two years
<i>Them go put am for five years</i>	They might even jail him for five years
<i>Them fit put am for seven years</i>	He might even be jailed for seven years
<i>Them go put am for ten years</i>	They might jail him for ten years
<i>If not, them go shoot well</i>	Alternatively, they will shoot the thief
<i>Them go shoot am for armed robbery...</i>	They will shoot him for armed robbery

Stanza Two

<i>I say turn your face small to the right wing</i>	I say turn your face a little to the right-hand side
<i>Oga patapata dey for there</i>	The boss is there
<i>Authority people dey for there</i>	Government officials are there
<i>Authority people dem go de steal</i>	Government officials will be stealing
<i>Public contribute plenty money</i>	They steal a lot of public money
<i>Na authority people de steal</i>	That's what government officials steal
<i>Authority man no de pickpocket</i>	A government official is not a pickpocket
<i>Na plenty cash him go de pick</i>	He rather picks a lot of money
<i>Armed robber, him need gun</i>	An armed robber needs a gun
<i>Authority man, him need pen</i>	A government official needs a pen
<i>Authority man in charge of money</i>	A government official who is in charge of money
<i>Him no need gun, him need pen</i>	He doesn't need gun, all he needs is a pen
<i>Pen get power, gun no get</i>	Pen has power, but gun doesn't
<i>If gun steal eighty thousand naira</i>	If gun steals eighty thousand naira
<i>Pen go steal two billion naira</i>	Pen will steal two billion naira
<i>You no go hear them shout thief (3x)</i>	You won't hear them shout thief (3x)
<i>You no go hear them shout rogue (3x)</i>	You won't hear them shout rogue (3x)
<i>You no go hear them shout robber (3x)</i>	You won't hear them shout robber (3x)
The song continues:	
<i>Hear the words them de take deceive the people</i>	Listen to the words they use in deceiving the people
<i>Misappropriation</i>	Misappropriation

<i>Maladministration</i>	Maladministration
<i>Nepotism</i>	Nepotism
<i>Mitigation</i>	Mitigation
<i>Make I remember another one wey them de use</i>	Let me remember another word they use
<i>Defraudment</i>	Defraud
<i>Forgeryization</i>	Forgery
<i>Embezzlement</i>	Embezzlement
<i>Vilification</i>	Vilification
<i>Mismanagement</i>	Mismanagement
<i>Public inquiry</i>	Public inquiry
Finally, Fela declares:	
<i>Authority stealing pass armed robbery</i>	Authority stealing is worse than armed robbery
<i>We Africans, we must do something about this nonsense</i>	Africans, we must do something about this nonsense
<i>I say, we Africans, we must do something about this nonsense</i>	I repeat, we Africans, we must do something about this nonsense
<i>Because now, authority stealing pass armed robbery</i>	Because authority stealing has become more rampant than armed robbery

Discussion on Authority Stealing

In the first stanza of the song, *Authority Stealing*, Fela describes how those in authority i.e., Government officials corruptly enrich themselves at the very expense of their constituents. He ironically laments the fate of the amateur thief who incurs excessive punishment, whereas those who are in authority steal at a much larger scale and go scot-free. He begins the track with the imagery of a mob shouting and chasing the amateur or local small-time thief by singing their typical catcalls in such a robbery incident.

In the second stanza of the song, Fela draws attention to the fate of those in authority (government officials) who steal humungous amounts of public money but go unpunished. The irony of the whole thing being that those in authority do not necessarily need guns; they only need pens to accomplish a lot more than the armed robbers could accomplish. He further draws attention to another irony where in-spite of the massive looting of public treasury by government officials, nobody ever shouts *thief, rogue or robber*. Presumably because those who are supposed to speak out are also directly or indirectly involved in the dirty deal.

Fela notes however that instead of those in authority and their allies speaking out against the menace of treasury looting, they will ingeniously invent some words to paint an innocuous picture of the pillage. He finally submits that authority stealing has become worse than armed robbery and then charged all Africans to challenge the abnormality.

Get up, stand up (Bob Nesta Marley)

Stanza One

Get up, stand up; stand up for your rights! 3x
 Get up, stand up; don't give up the fight!
 Preacher man, don't tell me, Heaven is under the earth
 I know you don't know
 Worth life is really worth
 It's not all that glitters is gold;

All the story has never been told;
 So now you see the light, eh!
 Stand up for your rights, come on!
 Get up, stand up; stand up for your rights! 3x
 Get up, stand up; don't give up the fight.

Stanza Two

Most people think
 Great God will come from the skies,
 Take away everything
 And make everybody feel high.
 But if you know what life is worth,
 You will look for yours on earth;
 And now you see the light,
 You stand up for your rights, Jah!
 Get up, stand up; stand up for your rights! 3x
 Get up, stand up; don't give up the fight.

Stanza Three

We sick an tired of your ism-skism game.
 Dying 'n' goin' to heaven in-a Jesus' name, Lord.
 We know when we understand:
 Almighty God is living man.
 You can fool some people sometimes,
 But you can't fool all the people all the time,
 So now we see the light (what you gonna do?)
 We gonna stand up for our rights! (yeah, yeah, yeah!)

Get up, stand up; stand up for your rights! 3x

Get up, stand up: don't give up the fight!

So you better:

Get up, stand up! (in the morning! git it up!)

Stand up for your rights! (stand up for our rights!)

Get up, stand up!

Don't give up the fight

Discussion on Get up, stand up.

In the foregoing three-stanza lyrics, Bob Marley made efforts to demystify the deceitful messages of Christianity as orchestrated by preachers of the gospel everywhere in Africa. As evident in the lyrics, such messages promise perseverance and endurance of long-suffering on earth, while good life awaits them (Christian adherents) after death. Using the lyrics of his Get up, Stand up; Bob Marley re-enacted the sermons of gospel preachers who implored Christians to endure the oppressions being perpetrated by the ruling class and to resist any form of socio-political activism, since their home is in heaven. The propagated deceitful messages could be said to have taken their bearing from Marxian axiom which declared religion as the opium of the masses and a conversation killer too. A concept which creates placebo and euphoria effects on people and prevents them from rational thinking, self-expression criticism (Eusola 2015, pp. 90-91)

Conclusion

From the foregoing lyrics therefore, Fela and Marley at various times and in different climes demonstrated very serious commitment in using their songs to mobilize the people to protest some inhuman conditions inflicted on them by their leaders. In other words, the lyrics of those songs contain some elements of socio-political activism as they were used to conscientize and mobilize the people to resist certain socio-political ills in society. So, we conclude that the selected songs were framed in the language of socio-political activism. The songs were used as media for protesting social, cultural and political ills of society. For instance, in "Authority Stealing", Fela framed African leaders as unconscionable looters of their nations' commonwealth. Hear him "Authority man no de pickpocket, na plenty cash him de pick. Authority man in charge of money, him no need gun, him need pen... If gun steal eighty-thousand-naira, pen go steal two billion naira..." Having noticed government's craftiness in the use of words to water-down the effects of such large-scale looting of public funds; Fela declared that "Authority stealing" had assumed a very alarming proportion. He therefore earnestly requested all hands to be on deck (all Africans) to revolt against it – "Because now, authority stealing pass armed robbery, we Africans, we must do something about this nonsense." On his own path, Bob Marley focused on the deceptions of religious leaders and the bogus promises of the ruling class, to invite the people to rise against such wickedness. In fact, the two musicians, through their songs did well to provoke protests and resistance against some socio-political malaise.

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