

CHAPTER ONE

General Introduction

1.1 Introduction

It has been widely remarked that in Africa, music is a social activity inextricably woven into everyday communal life and emancipation is a key aspect of such communal life. Thus, emancipation is used as a cause of economic, social, and political change for equality among all and sundry in support of disenfranchised individuals or groups.

Particularly in ethnically homogenous societies where communal ideals and collectively experience govern aesthetic values, music seems poised to generate a mass appeal. In view of this, it may be said that music is an essential of African culture. As a result of this, over the years we have several Nigerian music artists who major in afrobeats, apala, juju, reggae, etc. to preach freedom.

The popular ones are; Fela Kuti, Ayinla Omowura, Barrister and Bukola Elemide also known as Asa. Having seen this, we shall proceed to explore the place of emancipation in Asa's songs by explicating it from the frontier of social crusade.

1.2 Background to the study

Social crusade starts as an engagement with the society where change is highly needed by the masses, as a result of this, it may be similar to revolution. Revolution may mean to go against the upper authority in the interests of a new. It also means to make a change for the benefit of the masses or for the benefit of high percentage of people in the society. It is also a movement to fight for change in the areas of politics, governance and economic, this change is caused by successful rebellion.

Recounting the place of revolution and those involved in its crusade. First Jesus Christ happens to be one of them. We can sight an instance of his revolutionary trait in book of John 8:1-11 where Jesus forgave the adulterous woman; the Scribes and Pharisees brought a woman to Jesus where He preached the truth in the temple, in verses 4 and 5, they told him she was caught in an

adulterous act and in the legislation of Moses, she must be stoned to death. He went against the Law of Moses by telling them that “he who is sinless should be the first person to cast a stone,” (John8:7) that statement saved the woman from being stoned to death. Another example can be seen in Matthew 5:38 and 39, where he changed the law of “an eye for an eye and a tooth for a tooth” to “but whosoever shall smite thee on thy right cheek, turn to him the other also”. Jesus Christ also went against the Sabbath day rule in Mark 2:23-28; when he and his disciples went through the corn fields 2 pluck the ears of corn, and the Pharisees criticized Jesus by asking “Behold, why do they on the Sabbath day that which is not lawful?” (Verse 24) but Jesus replied saying “The Sabbath day was made for man and not for the Sabbath; therefore the son of man is Lord also of the Sabbath.” (Verses 27 and 28).

In furtherance, Plato as a leading philosopher and great contributor to knowledge demonstrates a revolutionary style through his philosophy of the society moving forward only if a philosopher leads. In other words, others should be ostracized from politics while philosophers should lead. He also said that he does not want writers in his kingdoms that they are deceptive and not truthful. As a result of this, he later concluded that those who follow philosophy should acquire political authority or those who have political control should be real philosophers.

Also, another revolutionist is Adolf Hitler. He is a German politician. Hitler (1961) claims that “Politics is history in the making and that history itself is the presentation of the course of a people’s struggle for existence”.

“If, politics, however, is history in the making, and history itself represents the fight of people and countries for self-preservation and continuity, then politics in truth is the execution of a nation’s struggle for existence.” (Hitler 7)

According to Hitler, the cruelest war is the peaceful economic war and according to him, this war is not limited to the living only but also to those that are not born. To him, war kills only a fragment of the present, while the future is killed by economic warfare. Adolf Hitler also said that the spoiled blood of the people and the destroyed inner value are irreplaceable, which are elements of crusading.

Zeroing into Africa, Nelson Mandela can be regarded as a revolutionist. He was a human right activist and also a philanthropist. After the dominance of the white minority, he became the first black elected President in South Africa. He took part in several anti-government protests which led to his arrest and life imprisonment for 27 years. He wasn't only interested in freedom and political change, the welfare of his people also interest him; he dealt with eradicating poverty, healthcare challenges etc. for his contribution to revolution in South Africa, he is regarded as the father of the nation of South Africa.

Another is Gerry Adams who involved himself in Roman Catholic civil rights protests in Belfast Northern Ireland which in 1960s became violent. He was charismatic, articulate and within his constituency, he produced respect, he was a powerful leader. Together with Martin McGuinness, he resulted his party as part of a new government in Northern Ireland from its traditional brutal refusal of British rule to parliamentary politics.

Fela Anikulapo-Kuti was also known contemporary revolutionist in Nigeria, he revolted through his afrobeat music. His songs gave hope to Nigerians during a dark era of military dictatorship.

Fredrick Douglass is a known America abolitionist. He believed in equality among different genders and races. He also inspire and encourage other people to join the abolitionist movement through his anti-slavery lectures.

Harriet Tubman has played an important role in the Underground Railroad. The Underground Railroad was a network of secret routes for slaves to escape and about 6million slaves escaped through this rail road.

In the 20th century, emancipation is still going on because slavery still exists. Slavery of this time is narrowed to the abuse of human rights, exploitation of the economy of the country, exploitation of labour, forced marriage, debt bondage and so on. But our contemporary freedom fighters are questing for emancipation till today. They are questing for freedom through different means: through the media houses, through social media platforms, and most common is through

music. There are several known Nigerian singers who quest for freedom through their songs, they are; Fela Kuti, Femi Falana aka Falz, Asa and so on. But Asa is our focus in this paper.

1.3 Statement of the Research Problem

This research sets forth to unravel how music, a work of art, is used as a tool for emancipation in the selected songs of Asa. Thus, considering how the songs have driven home the theme of equality and social justice by comparing and contrasting the place of class and how such social gospel improved communal or national relationship in Africa and the world at large.

1.4 Research Objectives

The aim of this research is to explicate music as a tool of emancipation and social crusade. It will also examine freedom and equality in Asa's selected songs. Therefore, we have four objectives to explain the aims.

1. To examine music as a tool of emancipation in Asa's selected songs.
2. To investigate the theme of equality and social justice in Asa's selected songs.
3. To analyze the contrast of classes and subjugations in Asa's songs.
4. To examine the gospel of freedom in Asa's selected songs.

1.5 Research Questions

1. How is music a tool of emancipation in Asa's selected songs?
2. How is social justice portrayed in the selected songs of Asa?
3. What are the contrasts of class and subjugations in Asa's selected songs?
4. How is freedom a gospel in Asa's selected songs?

1.6 Significance of the Study

This research is important in the area of politics, sociology and literature. For politics it shows how music, an art work, can be incorporated into political discourse for the improvement of values and doctrines of equality and justice. Sociologically, the research argues on how co-existence can be improved upon and thus creating an equal, fair playing ground for everyone irrespective of class or tribe. While literally, it contributes richly to demystification of human complexes and source of problems.

1.7 Scope and Delimitation of the study

The scope of this study is under the genres of afro pop, jazz and indie pop music which is rich in local proverbial use of language in sending across messages. This is situated within the parlance of literature where the messages of emancipation is being extracted for investigation. Hence, many from music to literature. Thus, making this research a cross disciplinary investigation.

1.8 Conceptual Framework

LYRICS: Lyrics is the message passed across to the public in the form of a song. It can be in the form of persuasion, instruction, or command etc. It is also the preaching of freedom, love, emancipation, friendliness, right, etc. to the public.

SOCIETY: Society in this research means a group of people with various roles and responsibilities to freedom.

EMACIPATION: Emancipation simply means freedom or liberation. Emancipation as used in this research means to be free from slavery.

JAILOR: A Jailor can be said to be someone who is responsible for the jail and also in charge of the prisoners. Jailor in this research can be said to be the slave masters who confine and guard the slaves.

CRUSADE: Crusade means change. Someone who crusades is known as a crusader. A crusader is someone who fights for change. Crusade can be religious, political, economic, and educational and so on.

SONG: It is a short poem or other set of words sung with the company of musical instruments to pass information; the information it passes in this research is freedom or emancipation. Types of songs include: folksong, sea shanties (on sailing vessels and work tended), religious hymns, country music songs, rock and pop songs.

SOCIAL CLASS: It is a social and economic status-based division of society. Social class by class definition by Marx is divided into two, they are: Bourgeoisie and Proletariat (these two divisions are the concepts used in this research. the Bourgeoisie are the rich while the proletariats are the poor. Social class is called Class for short.

MUSIC: Music can be regarded to as sounds made by voices or musical instruments as a tool of emancipation. Its main aim is to ease the tension of the captives and also serves as a way of communicating escape routes by the captives.

REVOLUTION: It is a movement to fight for change in the areas of politics, governance, education, religion and economic. The change is mostly caused by a successful rebellion. The artiste used in this research Asa, preached change in her songs which is very visible in “Fire on the Mountain”.

PRISON: Prison is a situation with slim chances of escape not necessary a building, we can be imprisoned in our problems, emotions, situations around us and so on.

PRISONER: A prisoner is someone who is confined in a building or even in his or her conscience, emotions, and situations.

CHAPTER TWO

Literature Review

This section contains the review of relevant literature in line with what other scholars have done, its current position or situations and possible way out. This chapter is divided into three parts by taking consideration of all the concepts in the topic. The first part is on about emancipation, the second, social crusade, and the last, Asa's selected songs.

2.1 Emancipation

Emancipation is freedom. What then is freedom? Freedom according to Shivji 1985 is generally conceived as achievable only through the State, resulting in the existence of popular democratic politics being considered unnecessary for growth or unaffordable in Africa.

Ukah states Locke in his words on freedom and equality:

The freedom of man and liberty of acting according to his will, is grounded on his having reason, which is able to instruct him in that law he is to govern himself by, and make him know far. He has left to the freedom of his own will." (Ukah, 29)

The above is understood on the background of Locke's position that where there is law, there is freedom. Since this law of reason applied equally to everyone and law is the source of freedom, all are free and equal.

For Locke, no one has any absolute or arbitrary power over the other. Ukah states thus in Locke's words:

It is a authority that neither nature gives, for it has made no such distinction between person and man; nor is it compact that it can convey, because man does not have such arbitrary power over his own life, that he cannot offer such power over it to another man, but it is only the impact of forfeiture that the aggressor takes from his own life when he places himself in a state of conflict with another. For having abandoned the reason given by God to rule

between man and man and the common bond by which mankind is united in one fellowship and society; and having renounced the way of peace, which that teaches, and made use of the force of war to compose his unjust ends upon another, where he has no right and so revolting his own kind to that of Beasts... he renders himself liable to be destroyed by injured person and the rest of mankind... (Ukah, 30)

Locke makes a deductive and logical derivation from the fact of man being created by God with rights and duties which can only be utilized and performed respectively in a condition of freedom. (Ukah, 30):

Freedom is a 'triadic' relationship-meaning it has three parts: (a) an agent or person who is free (or unfree) ; (b) the constraints, constraints, interferences and barriers that make the agent free or unfree ; and (c) what the person is free to do or not to do. It is important that (c) means a person is free to do or not do something- that is, he has a choice: an inmate of a jail, but he has no choice whether or not he resides there. (MacCallum, 102).

"Liberty that Africa had initially pledged to achieve with liberation from colonialism to emancipate the entire continent from poverty and oppression. Yet anyone can observe this has not happened." (Neocosmos 127).

Karl Marx's views show that everyone is equal before the law, and that no one is above the other irrespective of gender or race, but unfortunately, these views are only accepted in books and teachings and even boldly written in the constitution, but not accepted in real life.

The society should be seen as a place where everyone is to be respected whether they are white or black, poor or rich; the society should not look down on anyone because the poor today would rise someday, and as such should not be disregarded or treated abnormally. Asa pictured this same thought and captured it in her song, 'Jailer', where she told the jailer, "I'm in chains, you are in chains too... if I die, another will work for you, and so you treat me like a modern slave, Mr. Jailer..." the law gives the jailer a certain amount of privileges over the prisoner but because no one is watching, they over use their power and privileges and enforce their own decrees and edicts.

This work therefore uses Karl Marx's theory as a paradigm that tries to display the equilibrium between the society and the role of the people carrying out their emancipation, using Asa's songs

as case studies in analyzing emancipation. Under Emancipation, we will talk about the abolition of slave trade.

2.2 The Abolition of Slave Trade

The movement for abolition was a political and social plan to emancipate slaves and also to put an end to racial colour discrimination. This movement became well known in the 1830s. Thomas Clarkson and William Wilberforce were great influence on the abolitionist movement, they both fought to abolish the slave trade, Thomas searched and collected strong evidence against slave trade. William led the British parliamentary campaign of the abolition of slave trade and slavery. William Roscoe was also a known fighter against slave trade in Liverpool; he writes poems and pamphlets against slave trade. Christians were not excluded from the movements, people like William Lloyd Garrison, Lewis Tappan, Theodore Dwight Weld, Quakers, Lucretia Mott, John Greenleaf Whittier, etc. They described slavery to the British in moral terms, by telling them that it is offensive to God and the country. They also preached it to their congregation and told them to spread the message.

The abolition of slave trade was difficult to end because some leaders were reluctant to stop it because it provides immense wealth for them but later became successful. It was successful in Haiti. The enslaved population were successfully freed from imperial rule. The movement became successful in the United States through a long civil war; the civil war won a legal end to slavery. In many places, it was delayed by government passing gradual emancipation laws that delayed freedom for many.

2.3 Music as a Tool of Social Emancipation

According to an author, educator, and music mogul, Dr Matthew Knowles, the music of the abducted individuals became an instrument and a medicinal balm, generally carrying a signal of hope. The type of music usually sung for emancipation are mostly sorrowful songs that seek freedom from chains. The survival of enslaved people's music through many clamorous eras has allowed it to re-root into a musical culture like no other in the history. According to most

scholars, 'the most obvious African Retentions in black American culture have been music and dance. The melody, harmony, rhythm, form emphasis on percussion and aesthetics of slave music were all Africans.'

Raber (2018) states, "Slavery's coded message songs are an intriguing and mysterious entity. Music provided a secret communication channel, whether the meaning was literal or figurative." Arthur Jones (1993) also speaks on the mysterious coded messages in the songs of the slaves.

Singing songs, the singers effectively masked their anger with the manifest picture of death, securely deceiving the slave owner into thinking that his docile and passive slaves dreamed of heaven again, but fortunately faithful to his relentless requests for service in the present. Skillfully, the singers asserted their internal allegiance to a lawful, celestial master, but also declared their determination to take up weapons against the earthly master. (Jones, 57).

Raber (2018) states The coded language may have announced a secret meeting or a easy desire for a home (Africa) may have been. It was as easy to hide the hope of reuniting with family members as it was to hide the slave's insult towards their owners." She further explains how the songs used by the slaves have hidden meanings for escape, and messages that provided secret information to enslaved workers on the plantations of Antebellum South. (pg. 2).

Work song is a type of song used for emancipation. It is always accompanied by either a soloist or a group of performers responding to a group of people (call and response song). Work songs are linked to a form of work, while performing a certain task which can be an associated narrative or a protest song. It accompanies the toil in the plantations, on the road, on the railways and also in prisons. Works songs are the source of Jazz and Jazz the source of Blues music. (Blurb).

The music is always dramatic and monotonous. Apart from the work songs, we also have the Psalms and religious ceremonies brought by religion and Protestantism which were a good refuge. We also have a type of music called Negro Spirituals which has rhythmic prayers on the themes of triumph, liberation and resilience. The chants often contained coded messages that the white masters could not understand. An example of Negro Spirituals is "Go down Moses" which

evoked the fate of the Hebrews, allowed the slaves to beseech the Lord and shout out their misfortune freely. (Blurb).

African slaves used music in their everyday life; songs served to communicate and remember the “Home of Africa” since the majority of slaves could not read. Some songs were called “signal songs” because they contained instructions on how to escape, other songs were called the “map songs” because had the purpose to give indications on where to meet. “In Wade in the water” Is a typical example of signal song of the Underground Railroad (UGRR) is a spiritual song from Christian baptism. The song was inspired by the ritual ceremony of baptism during which water is being sprinkled on the forehead or the body immersed in water as told by the story of John the Baptist in the bible who baptized people in water. The secret code contained in the song “In Wade in the water” for the slaves trying to escape was the one that will make the white masters to track them down by sending dogs, precisely bloodhounds. Therefore, the instruction meant to tell the slaves to get into the water in order to scramble the dogs’ sense of smell.

“Sweet Low, Sweet Chariot” is a famous Negro spiritual song; the signal song conveyed a coded message since the mention of Jordan River, as in many UGRR songs such as in “In Wade in the Water”, referred to the Ohio River. The song told the captives that it was safer and better to flee by rivers or streams than on roads. “Sweet Chariot” told the slaves to be ready because the UGRR was on its way (swing low) to free them from bondage.

“Follow the Drinking Gourd” is an example of the map songs, it told the slaves and other rural people to empty the gourd as a water dipper. It conveys messages to escape in a general or a specific way. The Drinking Gourd meant the Big Dipper, , a constellation to locate the Pole star, as well as the moss referred to the “Dead Tress” to go North to the northern states and Canada. This song has an important role during the Civil Rights.

Martin Luther King sung “Free At Last”; another spiritual song after his famous speech “I have a dream” throughout the civil war”

Negro Spirituals finds its pinnacle during the Civil War. The slave religious United States experience takes a great place in the musical genre since “Negro Spiritual” is the interaction between African religion, beliefs and American Religion. The main themes of Negro Spiritual are the “Hardness and Hardship of slavery. The name ‘Spiritual’ comes from the translation of

the bible text of Ephesians 5:19 which states *Speak in psalms and hymns and spiritual songs, sing and melody in your heart*. Negro Spiritual is a wider range of folk songs. Negro Spiritual's first collection is titled *Slaves Songs of the United States* which announced the plight of slavery. (blurb).

The songs for freedom were empowering anthems to induce social changes in the 19th century. As the abolition of slavery became more pressing and alarming, the lyrics of the songs addressed even more explicitly, the issue of slavery than the songs of the UGRR and the Negro Spirituals. For example, the songs were aimed at a political figure or referred to the condition of slavery without hiding their purpose and it became liberating. Examples of the songs are; *O Freedom*; it is a liberty song which find its origin during the civil war, also, it's a Negro Spiritual song about uprooted African Americans looking for freedom. The author of the song remains unknown. Another example is *Ballad for America* or the *Lincoln and liberty Too*; it is a freedom song to support Lincoln during his presidential campaign in 1860. The song talked about the enthusiasm for the candidate Abraham Lincoln and the major themes of the song were; emancipation, abolition and racism. The song became the hymn of Lincoln campaign and was performed during political railings and meetings. The lyrics followed the tune of *Old Rosin the Beau*, an Irish and British American folk song previously named *Liberty Ball*.

The Abolitionist Hymn song was often sung during anti-slavery meetings performed to the tune of *Old hundred*. The song is a part of a compilation by Hermes Ney called the *Ballads of the civil war*; this song also asked the end of slavery. Other songs like *The Underground Railcar* stressed out the UGRR clearly. This song is by George N. Allen and it is about a slave escaping bondage and going to Canada. Songs for Emancipation or freedom became important for the anti-slavery movement and an abolitionist musical culture expanded during 19th century, more precisely between 1830-1840 in meetings and gatherings.

William Lloyd Garrison was one of the abolitionists, he wrote lyrics to fit tunes of popular folk songs. The song incites to stay strong and fight against the dread opponent which is slavery. William was one of the founders of the American Anti-slavery Society which promoted the Proclamation of Emancipation.

Music was a powerful weapon or tool in the 1960s because the year was a turbulent decade culturally, politically and socially worldwide. Terrible events that happened in the year 1960 are; tension of the cold war, the Civil Rights Movement (CRM), the landing of the first man on the moon, the Watergate scandal, the birth of a counter culture and the assassination of many political figures like John F, Kennedy. So, in that year, the American people took refuge in music to express their dissatisfaction and disarray.

According to Chris Brewer, Music stabilizes mental, physical, and emotional rhythms to attain a state of deep concentration and focus in which large amount of content information can be processed and learned.

2.4 Social Crusade

According to the Thesaurus dictionary, crusade may be defined as to strongly oppose someone or something and encourage others to do the same (crusade against). It is also defined as to strongly support someone or something and to also encourage others to do the same (crusade for). It is also to campaign against/for someone or something. Thus, social crusade may be defined as to strongly oppose or go against the political leaders to cause a good change in the society. Social crusade is also known as social change. Social change according to Neubeck and Glasberg is the significant variations or alterations in social structures and cultures over time. Social change is an ongoing event and not a singular, discreet event in a vacuum of time and space.

Social change can be manifest or latent. “Social change is manifest when it is largely recognized and intended” (Neubeck and Glasberg, 294). In most cases a large or powerful (not necessary a majority) deliberately and consciously organizes a movement for change. Examples of these are; the feminist movement which started when some women pressed for social, political, and economic equality, the American Revolution started when the colonists revolted in order to gain independence from Great Britain, the Civil Rights Movement (CRM) emerged out of a collective, concerted effort by many people to confront and challenge racism in the United States.

“Social change is latent when it is largely unrecognized and unintended” (Neubeck and Glasberg, 294). Example of this is the baby boom that occurred in the United States after World War II; this was not recognized until it was well under way. It produced a demographic “bubble” that

had many consequences. Schools became overcrowded when the age cohort entered the education system, and situation prompted a national scramble to build more schools and hire more teachers. Baby boomers became a political force in the late 1960s and early 1970s when they participated in several social movements.

2.5 Theories of Social Change

1. **Cyclical Theory:** This theory is analysed and explained by Pareto, 1963 and Sorokin, 1957. This theory sees social change as a natural cycle in the rise and fall of social systems. Paul Kennedy (1987) argued that some societies rise economically and politically while others around them decline in large part because the ascending societies ultimately conquer the faltering ones. This type of rise and decline cycle is influenced by a society's economic production, its fiscal strength and its military strength. Rising states tend to capitalize on technological developments to enhance and increase production, which increases taxable wealth. This in turn provides the states more funds to support military expansion, which facilitates the ability of rising states to conquer declining states.

In this view, societies are likened to an organism; every society is presumed by the sociologists to pass through the same age phrases that individuals pass through: infancy, childhood, adolescence, adulthood, old age and finally decay and death. Oswald Spenger (1926) argued that each phase lasted a definite and predictable length of time for all societies. He suggested that all societies possess an internal biological clock determining their natural life span, which he believed to be a millennium (1000 years). Though, some societies have lasted beyond a millennium such as, Egypt, China and India and others seems to die prematurely, such as, Union of Soviet Socialist Republics, which lasted slightly more than half a century. This theory leaves little room for the examination of the effect of external forces on a given society's life span, e.g. it ignores war, annexation, exploitation or genocide inflicted by other societies, and these may play a role in hastening a society's death.

2. **Evolutionary Theory:** Evolutionary theory share cyclical theory's assumption that societies are like organisms, but likens social change to Darwin's notion of biological evolution. Societies go through a natural series of stages based on increasing complexity, propelled toward higher, more advanced, and developed states of existence. Thus, this theory asserts

that each new stage of development is more advanced than the one before. All societies are believed to progress through the same stages in the same order while evolving into ever-higher forms (Comte, 1966; Durkheim, 1964; Fei and Ranis, 1967). Cyclical theory sees the death of a society as the natural end to the social life cycle but evolutionary theory makes no presumption. Some societies might die off but only as a result of “natural selection”. Sociologists argued that this natural selection is governed by a society’s culture inheritance of technological innovations, which permits a society to command greater control over its environment. Only those societies that invest in technological innovation will survive (Lenski, Lenski, and Nolan, 1991; Lopreato and Crippen, 1999). Thus, the fittest societies survive. Sociologists call this last argument “Social Darwinism”.

3. **Equilibrium Theory:** This theory emphasizes how order and stability are maintained. This theory shares cyclical and evolutionary theories’ analogy of society as a biological organism (Alexander and Colomy, 1990; Ogburn, 1964; Parsons, 1951). Societies are likened to the human body, in which the circulatory, digestive, endocrine, and muscular systems are interdependent; each system requires the functioning of all the others in order to function adequately itself. Any disturbances or alterations in one of these bodily systems prompts adjustments in the others so that the body as a whole remains in equilibrium. When a disturbance or change occurs in one sector of a social system, the great interdependence of sectors prompts changes in all other sectors to accommodate the initial change and achieve stability in the overall system (Parson, 1951).
4. **Marxist Theory:** This theory sees conflict as a normal, constant state of affairs that makes change a regular feature in all social structures. Marx and Engels (1846/1967) refers to the ongoing process of social change as the “dialectic”. Every social structure begins as a thesis, or its current (temporary and momentary) state of existence. But every state of existence contains serious fundamental contradictions and crises which commonly intensify challenges to the status of quo erupt. The challenge is called the “antithesis”. The conflict that accelerates between the thesis and antithesis eventually must resolve itself into what Marx and Engels called “syntheses”. Synthesis is a wholly new social structure carrying some elements from the thesis and also some from the antithesis. This new structure eventually becomes normalized as a new thesis that carries its own contradictions and crises, prompting the dialectic process to continue. Marx and Engels argued that every social structure of

production has inherent contradictions and antagonisms, and conflicts percolate between two classes, those who own the means of production (capitalists or bourgeoisie) and those who do not (workers or the proletariat). For Marx, social change is the outcome of an ongoing process of class struggle between these two groups. Marx saw the entire history of humanity as the history of such class struggles. Marx and Engels saw conflict as a positive, restructuring force, a prerequisite for social change and development.

The above theories of social change offer different explanations of how and why individual societies may change.

According to Merriam Webster, social is the interaction of the individual and the group, or the welfare of human beings as members of society social institutions. The term social is from the Latin word “socialis” and “socius” meaning companion, ally, and associate.

There are various kinds of social crusade in every society, they are: Religious crusade, Political crusade, educational crusade and social crusade which embeds all other elements of other types of crusade with the focus for freedom to the human kind. There is an agitation to free human beings from all manners of Political impediments, Religious impediments, Environmental impediments.

2.6 Educational Crusade

Educational crusade is the transformation in the system of education. For there to be a change in the educational system in this current world, innovations and inventions must be in place. “Traditional educational settings need to be changed in order to incorporate the aspect of advanced technology in education.” (Harris, 2007, pg. 316). “Many schools in the world in the world especially in the developed world have moved from the aspect of copying notes in a book to typing notes during classes while using laptops. This is a technological change which should be taught to students over time.” (Balridge and Deal, 1975, pg. 76). To attain crusade or change in the system of education, the parties (teachers and students) involved have to learn how to make use of the change, if not, the change will not happen. Paton and McCalman (2000) assert that in educational settings, technology has caused a lot of changes which have brought about improvement in performance of both teachers and students. Teachers are the main change agents

of change in the educational system. Hall and Hord (1987) indicate the importance of teachers and say “change can be more successful if the concerns of teachers are considered.”

Change occur over a period of time and from time to time but not everyone is ready for change, hence, some people will resist the change. It is the role of the head of the educational system to make sure everyone adapt to the change for the change to take place. The head must seek and understand the views of others before implementing change.

2.7 Political Crusade

This is the main concern of this paper. Political crusade is the transformation in politics or political system. “Those who won our independence by revolution were not cowards, they did not fear political change” (Louis D. Brandeis). Where there is a sufficient social movement of self-reliant communities, there can be political change. There must be political change” (Jerry Brown). According to Nigel Albson, “Political change does not really lead to any fundamental change for most of the people, indeed because politics (even if it calls itself democratic) is elitist and barred to most people, so, it is necessary to look to new movements outside of politics.”

In the colonial era (1860-1960), the British imposed an indirect rule in Nigeria in which they made the rulers and chiefs who have been ruling during the pre-colonial era their spokesmen. Nigeria was ruled directly by the rulers but was indirectly ruled by Britain; because the chiefs do what the British asked them to do and say what they are asked to say. The British also introduced a Western-style of education; Christian missionaries from Britain set up school for elementary education in Nigeria.

In post-colonial era (1960-1979), a change came into the political system of Nigeria, the British were no longer in ruler ship. This era witnessed the military regime. To begin with, Nigeria started on a wrong footing in that as Oluyede has noted, “Nigeria got her fundamental rules of government set down for her by the departing colonial government in the Nigerian constitutional order-in-council of 1960.” This change of rulership brought a negative change to Nigeria because the rule was violent and authoritative.

Political crusade is broad and the main interest of this paper because it covers the change of economic, education, social and religious system; it covers all these areas because those who implement change in the society or nation are at the political level.

Educational crusade can be made possible in Nigeria if the Government do what is right by paying the teachers or lecturers their salaries when due, providing good facilities to aid learning in schools, to make schooling easy by making the school fees easy to pay, etc. The reason of ASUU strike can be traced to the Government; ASUU strike deem to happen when the lecturers' salaries are not paid by the Government. The lecturers in order to survive and not rely on the failed Government sometimes tax their students by asking them to buy handouts, textbooks that may not even be relevant to the course they are taking that semester. The state in which the education system (Government schools) is in is not a major concern to the Government officials because their children do not attend those schools, they either take their children to private schools or they take them overseas to school. The Government officials also believe that the rich or elites who give them upper hand in the Government are capable of sending their children to private schools where there is no alteration in the educational system and where they can acquire sound education.

I believe this can be stopped when the staff unions (NUT, ASUU, NAAT, ASUP, COEASU, etc.) and students unions (SUG, SRC, etc.) unite and fight for change in the educational system, there will be positive change. I also feel they should form their own political party and make their vision and mission clear to the public, their vision and mission should be to fight anti-education Government, to provide facilities for schools to aid learning, etc. I believe with all these, the struggle for a better education will be a success story.

Political, environmental and religious impediments include:

1. **Corruption:** it is the major impediment of the development in Nigeria in political, economic and educational development. Corruption in Nigeria has gotten to an alarming stage. Corruption is a dishonest and fraudulent act especially by those in power. Once corruption is mentioned, the mind of the people go to the Government officials which is very sad. Corruption is one of the challenges of the country's growth and development. Corruption has grown strong and big and has penetrated all aspects of everyone's lives. For the country to develop, corruption must be first dealt with.
2. **Insurgency and violence:** this is another disturbing impediments to the growth of the country. Insurgency and violence make sure they block peace, tolerance and security in the country. Peace can only start with the people; the people should learn to accept

themselves regardless of race, age, sex, religion, culture, etc. then there will be peace and order in the nation. Violence cannot just stop on its own, we must take responsibility in stopping violence. We should not be divided by crises, instead we should be united.

3. **Importation of goods:** Nigeria cannot do with importing goods into the country, she depends on other countries for goods and services. Nigeria prefers to import goods that can easily be created in the country. She has no believe in her capacities and her citizens' capacities, if not she will not depend on other countries on goods but make it a rule to be produced in the country.

According to the business dictionary, social justice is the fair and proper administration of laws conforming to the natural law that all persons, irrespective of ethnic origin, fender, possessions, race, religion, etc., are to be treated equally and without prejudice.

According to Van den Bos (2003), Social justice is generally defined as the fair and equitable distribution of power, resources and obligations in the society to all people, regardless of race or ethnicity, age, gender, ability status, sexual orientation, and religious or spiritual background. According to National Association of Social Workers, "Social justice is the view that everyone deserves equal economic, political and social rights and opportunities." Center for Economic and Social justice defines it as the "virtue which guides us in creating those organized human interactions we institutions. In turn, social institution when justly organized provides us with access to what is good for the person, both individually and in our associations with others. Social justice also imposes on each of us a personal responsibility to work with others to design and continually perfect our institutions as tools for personal and social development."

According to Sen (2002), different context as well as groups might have a different understanding of social justice. As such, social justice is both intercultural and intra-cultural issue. Even when a given context or group (e.g., parents vs. teachers, minority vs. majority students etc.), its meaning and the way it is expressed may be disparate inconsistent, tacit and even underexplored.

2.8 Asa's Selected Songs

A lot of musicians have come and gone, some making impacts more than others, some never leaving the home grown status, others making it to the ‘local hero’ threshold, some making it to the ‘city’ level, and a selected few, making it to the grandest stage of them all. In retrospect, they have made imprints in the lives of those they have come across, influenced a few through the genre of music they produce, and some have put others on the path of music, through their lyrics that make their teeming listeners think and wonder the reasons behind such songs, and how they can use the messages gotten from, their idols, to further boost their confidence in becoming creators also, and as such, the learners have become masters in their own rights. Many of these artistes have chosen the rather more pronounced Hip Hop, Afro Pop, Rhythm and Blues; but a few have chosen the soul music as their preferred genre, and gotten as much success, or even been on par with them as world renowned soul Anglo-phone Nigerian singer Asa.

The analysis of the data (via the linguistic choices of Asa) has revealed that the physical settings of most of her songs are in Yoruba land and by extension, Nigeria. Thus, her songs mostly reflect the socio-cultural realities of the Yoruba society and she modulates her English to suit this context. Also, she talks about issues that are current or trending in these places and as they affect their masses.

Asa, in her songs, assumes several roles. For instance in her song “Jailer”, she is a prisoner. Through her, the lives of jailers are depicted and made known that they themselves are not free, that even those who put others in bondage are also in bondage themselves, and the funny thing being that those they put in bondage most times get to be free again but the jailers will still remain in that bondage. In “Awe”, she is a young man who impregnates a lady that is old enough to be his aunty but there was no striking resemblance between the baby and him. In her portrayals of different characters and roles, it is obvious that she has carefully studied societal happenings and as such, tried to portray them using music as her choice of narrative. This is not only reflected in her worldview but also in what is deemed a communal common ground to the Nigerian people and other citizenry in countries that have similar experiences as Nigeria.

The goals of Asa’s songs vary; it can however be seen that she is interested in societal issues as she encourages and extols good virtues and happenings while she out-rightly condemns social vices.

Asa basically employs a mixture of Standard English, Nigerian English and local or indigenous languages. The use of indigenous languages gives the songs local flavoring which involves the immersion of foreign words in local meanings. The keys in the data analyzed are greatly influenced by the themes of the song. For instance, in the song “Broda Ol”, Asa’s tone is angry and aggressive. This helps in reflecting her state of mind about social vices and how unbearable she finds them.

Asa reveals both personal ideologies and societal ones. The societal ideologies in the songs are common to Nigeria and most developing countries in Africa. The common ideologies in her songs are: ideologies of corruption and impunity of leadership.

2.8.1 Asa

According to Jayne Augoye, October 22, 2017, Asa, 35, opened up on her private life in a tell-it-all explosive interview with Funmi Iyanda.

In the interview, Asa talked about battling depression and waiting for many years before having sex. She also talked about her preference for men and admitted that she compromised on them, as she got older. Asa, who described Angelique Kidjo as her mentor, also discussed moving past rumors about her sexuality and “stupidly” suing someone over the matter. She said “I never wanted to date any artiste. On the day I lost my virginity, I called my manager, Janet to tell her and she was surprised that I was a very late starter. I also called my mum and she didn’t have any advice; she said “it will be painful at first”, and I was there wondering what she was saying”.

“I am ashamed to say I lost my virginity at 28, so don’t clap for me. Perhaps one of the reasons I lost my virginity that late was because I was shy and somewhere else, I was too focused on my career that I didn’t even think about having sex.” On lesbianism allegations, she said, “I sued someone for writing that I was a lesbian and I regret doing so. In hindsight, I don’t think it was necessary but a lot of people nudged me to sue the writer.”

According to Esther Ogeniyi (February 20, 2015), a Nigeria- French singer, speaking on Asa, said her Islamic background has helped to influence some of her music. The “Jailer” crooner who was recently on a tour of Europe for her album “Bed of Stone” told My Africa Podcast, during a chat that Islam has without doubt, played a vital role in her story as a musician.

According to her, the religion (Islam) has influenced the way she sees things and also writes. “I come from a Muslim background and I actually had a stint with Islam. I was a Muslim for about two to three years” she said. She narrated that “After high school, I lived with my grandparents who were Muslims from Lagos Island and yes, it does influence the way I see things and the way I write”.

The fantastic singer believes that Islam was the inspiration behind her successful single “Awe” (friend), which was a hit out of her highly successful album. “It influenced the song “Awe”, you see, just near where I used to live, there was a mosque which had a Muzeddin who called out prayers. He would rise early in the morning by 5 o’clock and call “Allaaah hu akbar” that was amazing; it just inspired “Awe” so, yeah, Islam and Christianity will always be a part of my history,” said Asa.

According to Sahara Reporters (October 7, 2018), Bukola Elemide, popularly known as Asa, is “inspired by many kinds of music, but basically by music that has soul”. This she revealed in an interview in 2003. Born on September 17, 1982 in Paris to Nigerian parents, Asa grew up listening to her father’s collection of music. She wrote her first song in Lagos when she was living with her grandparents in a house of about 12 people, where she happened to be the only girl. In an interview with Public Ados- a French media outfit- she explained how she started making music. Her words: “I hated being a girl, just because of that. But I had to cook, and when I got tired one day, I took a guitar, and with just two chords, played a song. I think the song was “Ya”. I was 18, and hadn’t gone to the university yet. Although she has been convinced severally by her father and loved ones not to go into music, she however saw music as her “ticket to freedom”. Speaking with Sahara Reporters in an interview in 2009, she said, “I always made them know that I wanted to be a musician ever since I was a little girl. It was met with mixed reactions; my father preferred me to be a lawyer. I mean it’s the unusual thing. My mother, on the other hand, didn’t have much of a problem, she thought it was a good hobby, she always liked seeing her daughter sing though not as a profession. So, I had to struggle with that, and there was the need to sing and show those around me that I had what it took to sing and be my own person, and therefore it was better than being compared to having people telling me that I didn’t have a good voice, I couldn’t stay in their choir because I was always fighting all the time

to have one chance on the mic. It was a struggle for me; childhood was a struggle; coming out to tell people I wanted to sing was a struggle, because they just thought I didn't have a good voice."

At the age of two, she returned to Nigeria with her family. In Nigeria, she lived in Lagos with her family for 18 years before embarking on a journey to Paris where her artistic journey began in France, while studying at the IMFP school of Jazz music, before she was advised to start recording.

"Honesty, I never thought I would come and have a career. I thought I would go to America, to England; that's the dream for every Anglophone country. But really, it is just destiny," was her reply when asked by the French media outfit why she decided to come to France. The singer found it hard adjusting to life in France for a lot of reasons. According to her, she had to learn their language, learn to wear the right clothes, learn to eat their food and accept their culture.

"It was a lot of emotions for me to accept the culture, and I didn't eat for days because I kept buying the wrong things," she said in the interview with Philippe C. and Julia G.

Two other African musicians freedom fighters will also be reviewed in this chapter, they are; Bob Marley and Lucky Dube. They have both contributed to the fight for liberation and revolution in African and even the world at large.

2.8.2 Lucky Dube

Lucky Dube as his name "Lucky" entails, he was lucky and fortunate in his music career in Zulu pop music and later reggae. His birth brought luck to his parent, especially his mother because she thought she was unable to bear children, luckily for she had a son and named him "Lucky" because he brought luck to her, after Lucky was born, the mother gave birth to two other children named Thandi and Patrick. Though, while he was growing, he had no luck in financial aspect, he grew up in abject poverty and was raised by his grandmother because his mother had to leave the house to seek for work in order to get money.

Lucky discovered his talent for music when he joined choir in school, he and his other teenager friends in school formed an informal band named "The Skywave band," they practiced with the instruments they borrowed from school. The genre of music they performed was "*Mbaqanga*",

which was pop music with heavy Zulu influences. He joined the Rastafari movement in school. His band was later known as the “Love Brothers”, they recorded several albums of Mbaqanga for several years. Lucky discovered artists like Bob Marley and Peter Tosh and began to switch from Mbaqanga to reggae in the early 1980s.

He performed an occasional reggae song with the Love Brothers, when he saw the rate in which people listened and enjoyed the song, he eventually began performing reggae exclusively. The main theme in his Jamaica reggae songs was “racism”. Lucky’s songs gave the blacks voice to their struggles. He became internationally known and share stage with popular artists like; Sinead O’connor, Peter Gabriel and Sting. He remained an international star until his death. His name Lucky did not speak for him on October 18, 2007 as he was murdered in an attempted carjacking.

2.8.3 Bob Marley

He was the one who gave birth to reggae songs, he introduced the world to the genre of reggae music. He was one of the few artists from a third world country to ever reach international spotlight. His songs were mostly on love, faith and unity and they all touched and impacted lives of many. He was born on the 6th of February 1945 in St. Ann, Jamaica. He was nicknamed Tuff Gong because of his violence street life and skilled self-defense. The music of Fats Domino and Ray Charles which were very popular in Jamaica at that time influenced him. At the age of sixteen, Bob Marley started his music career with an emerging Jamaican music scene and a string of collaborations. He actually saw music as an escape from the harsh life of ghetto just like other Jamaican children. The society of the 1960s and 1970s were racists to the blacks, this made Marley to rebel and sing against injustice, oppression, racism and so on. He stressed out love and unity in his songs. As these themes “Love and Unity” strengthened so did his influence. Others fighting the oppression at that time will shift to his music, singing it and using it as an escape from the oppression and visualizing the world in a different way. This has made his songs timeless and the songs still pass message to people till today. Bob Marley is known as an Icon of revolution and reggae. One of the most important messages he passed through his songs is the commonalities of the human race, he made it known that ‘we are one’ and that the judgement of other of small differences (race, color etc.) caused suffering in the world. Some of Bob Marley’s songs about Prejudice and Discrimination are: “*ONE LOVE*”, “*WAR*”, “*BUFFALO*

SOILDIER”, *“SLAVE DRIVER”* AND *“REDEMPTION SONG.”* He adamantly stood for the medical, spiritual, and intellectual benefits of marijuana and it is now known worldwide as a symbol of herb. He said marijuana stimulates the mind, when one smokes, it teaches one to be someone.

He was a humanist and a Pan-African freedom fighter and music was his genius weapon, through his music, he fought for the liberation of Africa and all confronted the corrupt social order. He fought against oppression, injustice, discrimination to gain freedom for himself and his community. He was part of generation of musicians and activists such as Peter Tosh, Jimmy Cliff, Burning Spear and Mortimmo Planno who sought to fight the forces of imperialism and liberate Africa.

In an early interview in his career, Marley spoke on the importance of Africa in his worldview stating: “Too many people going to England and America are in the world. But there is a better life in Africa. I feel for Africa, I want ot go there and write some music. Instead of New York, why can’t we go to Ghana? Go to Nigeria and meet some people, learn a new language.” Africa was not only a dream, it symbolized a place where the black man could live in dignity and prosperity. He is now a symbol of freedom especially in third war and underdeveloped countries in Africa. He is dead but his legacy lives on.

CONCLUSION

From the foregoing, it has been revealed that Asa’s songs are aimed at discouraging societal vices and encouraging good morals in the society. Almost all the songs vehemently oppose leadership ideologies that oppress and exploit the masses in the society. Asa’s songs are meant to reshape the society into a more citizenry-friendly and a safe one.

A.J Dagarola asserts that “It is the quest for such liberty that Asa has demonstrated in her works to illustrate the place of emancipation and the need of liberation in her own society, Nigeria and other parts of the world where freedom is denied.” It can be seen from the above that what Dagarola asserts is true.

CHAPTER THREE

METHODOLOGY

3.0 Methodology

The methodology that will be adopted in this study is on the analysis of the selected songs of Asa and this will be done by the transcription to the lyrics that are collected or translated to the selected songs to establish emancipation and social crusade.

3.1 Primary data

Here, this is main and raw materials used for this project. It is on the analysis of the selected songs of Asa and this was done by the transcription to the lyrics being collected or translated to the selected songs to establish emancipation and social crusade.

3.2 Secondary data

This refers to the materials gotten from books published by several authors and also textbooks journals from the libraries and internet and related materials on the topic.

3.3 Data analysis

The method used to analyse the data of this study is an objective analysis. We analysed the data in answering the research objectives and questions. The analyses were captured in chapter four of this project work.

The first objective, we analysed three songs namely: “Jailer”, “Eye Adaba” and “Questions” to answer the objective of music as a tool of emancipation

We also analysed three songs in the second objective, the songs are: “Preacher man”, “Jailer” and “Questions” to answer the objective of Egalitarianism as a social crusade.

In the third objective, three songs were analysed, namely: “Bimpe”, “Question”, and “Broda Ole” in answering the objective of the theme of class subjugations in Asa’s music.

The fourth objective which is the last objective, four songs were analysed, namely: “360”, “Iba”, “Maybe” and “OK OK” to answer the object of Freedom as a social gospel in Asa’s music.

Altogether, ten songs were analysed in response to the objectives of this study.

3.4 THEORETICAL FRAMEWORK

Based on the foregoing, the use of critical theories would be required to establish the notions proffered, in this study. Thus, Marxism would be applied. The choice of this theory is based on contents of concepts that are critical to this research.

Marxism is a theory propounded by Karl Heinrich Marx and Friedrich Engels in the year 1845, it is the science of the underlying law which governs nature and society. By studying these laws, one can achieve the best understanding of society and also discover the role and tasks of revolutionaries. According to Encarta, Marxism is an economic system based on the private ownership of the means of production, distribution and exchange. It can be said to be a method or theory of working class self-emancipation. Marxism is political, social and economy philosophy that examines the effect of capitalism on labour, productivity and economic development.

“Marxism focuses on material cum historical forces – the politics and ideologies of socio-economic systems-that shape the psychological experience and behavior of individuals” (Tyson 60). Tyson (1999) claims “Marxism sees the economic structure of society as the (material) Base or infrastructure, upon which the superstructure of social, political, ideological realities are built”, (pg., 50).

Marxism stresses that the struggle between social classes, especially between the bourgeoisie, capitalist and proletariat define the development of the state. The capitalists always want to gain the control of the factors of production from the ‘masses’. The only way the economy can grow is by eliminating the control of the economy from private ownership.

Karl Marx was a great and deep thinker, and he is best known for his passionate attack on capitalism; he also presented serious philosophic and cultural arguments. His works are generally divided into two periods, which are: the philosophical, idealist, early Marx and the mature, scientific, and materialist Marx but still wavered between a focus on the transformation of consciousness and an insistence on the primacy of material conditions for the formation of consciousness.

He was born on the 5th of May in the year 1818 and died on the 14th of March in the year 1883, He was one of the most great, important and revolutionary thinkers of his time. He was the son of a successful lawyer, he also studied law in Bonn and Berlin, and he was introduced to the philosophy of G.W.F Hegel. He joined a movement known as the Young Hegelian in the university; this movement strongly disapproved the political and cultural establishment of the day. The philosophy of G.W.F Hegel prompted him to join the movement and also develop the Marxist theory. He became a journalist but was expelled by the government of Germany because of the radical nature of his writings.

Marx’s central philosophical doctrine was the Historical materialism, the doctrine holds that the impetus of human historical development is the economic antagonism between various social classes. Theory of capitalism, communism and Marxist made Marx famous in his life time. He was largely inspired by the classical political economists like Adam Smith and David Ricardo, while his own branch of economics, Marxian economics has largely fallen out of favour among modern mainstream thought. Marx’s ideas have had a great impact on societies, especially in

communist projects, such as those in USSR, China, and Cuba. He is very influential in the fields of political economy, sociology and heterodox economics among modern thinkers.

Marx also made mention of social inequality in one of his works, according to him, social inequality was a consequence of the arrival of the division of labour and moreover was what led to the class society.

The concepts chosen from Marxism in this research work are bourgeoisie and proletariat because they go hand in hand with the research objectives, these concepts will be able to explore how those in power misuse power and use it in inflicting suffering on the masses.

“By Bourgeois is meant to the people in the class of modern capitalists, owners of the means of social production and employers of wage labor.” (Marx and Engels, 57). Bourgeois are also known as the ‘Haves’; they have or own the means of production such as factories, companies, workshops and they are also shareholders in companies. The Bourgeois of then are the rich, employers, and business owners of today. They make sure they send their children to the best schools and make sure their children have nothing to do with the poor (Proletariats).

The Bourgeoisie is so powerful that it has converted different people into its paid wage laborers. “...It has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid wage laborers.” (Marx and Engels, 62). Bourgeoisie helps in expanding the market because of its affluence connection, Marx and Engels assert that “the need of a constantly expanding market for its products chases the bourgeoisie over the whole surface of the globe. It must nestle everywhere, settle everywhere, and establish connections everywhere.” (pg. 63) The bourgeoisie have made the rural to be ruled by cities and have also populated the urban areas compared to the rural. It also made the independent or underdeveloped or peasant nations to depend on dependent or developed or bourgeoisie nations and also made the East to depend on the West.

The Christian religion of today supports and roots for the bourgeois according to Marx with their popular saying “They have because they are good.” I feel Christianity should be questioned, the pastors and so called ministers of God should be questioned because of this statement because the interpretation of the statements means the proletariats do not have because they do bad and not good.

“By Proletarians, the people in the modern wage laborers who, having no means of production of their own, are reduced to selling their labor power in order to live.” (Marx and Engels, 57). They are also known as the ‘Have not,’ they have nothing except from their family. The Proletariats of then are the working class of now; working class I mean, working for someone or working under someone and collecting salaries from their employers (Bourgeoisie). They are not capable to send their children to best schools just like the Bourgeois except their children win scholarships. According to Karl Marx, the proletariat labour has been abused by the owner of means of production; the workers became machines for them, they work for long hours receiving little wage rates just for the bourgeois to live a comfortable live with their families. The workers work just to survive and eat not to live comfortable, they also work just to send their children to schools, not the best schools.

The Proletariats are also known as “slaves” because all they work for is to enrich the bourgeoisie. Marx described the proletariat as a soldier when he said “Masses of laborers, crowded into the factory are organized like soldiers” (pg70). The extensive use of machinery and division of labor has reduced the wage rate of the workers because the work is now simple and easy for him. It is now as the work increases, the wage rate decreases. But the irony of it all is that it is not as simple as it seems because as the use of machines and divisions of labor increase, the burden of toil also increases, whether by prolonging working hours, by increasing the work of the laborers etc.

According to Marx, the proletariat are not only slaves to the bourgeoisie class and state but also to machines. Marx also asserts that the small traders, shopkeepers, retired tradesmen and farmers are categorized under proletariat class partly because their specialized skill is rendered worthless and useless by new methods of production. According to Marx, proletariat goes through various stages of development with its birth begins with the struggle with the bourgeoisie. At first, the contest or attack is carried on by individual laborers, then by the workers of a factory, then by the members of one trade in one locality, against individual bourgeois who directly exploits them. They also destroy the machines taking their position and reducing their wages.

...They direct their attacks not against the bourgeois conditions of production, but against the instruments of production themselves; they destroy imported wares that compete with their labor, they smash machinery to pieces, they set factories ablaze, they seek to

restore by force the vanished status of the workman of the Middle Ages. (Marx and Engels, 71).

The Proletariats formed a move just to lead a revolution against the bourgeoisie which will cause the destruction of the bourgeois if successful because the bourgeois wealth depends on the proletariats; without the proletariats working for the bourgeois, the bourgeois cannot be wealthy. This paper is interested in this revolution because we need a social crusade in our society today.

When we bring these two concepts into reality, it is just to differentiate who is in power or who is in control. If this life were to be a movie or a book, the proletariats will be the protagonist of the play while the bourgeoisie will be antagonists. Marx later divided class into three. They are: the “upper class”, also known as the “bourgeoisie”; they are business owners. The second is the “middle class” also as the “petty bourgeoisie”; they are lawyers, doctors, small shop owners etc. they own no means of production but they desire to be wealthy that makes them like the bourgeoisie. The last class is the “lower class” also known as the “proletariats”; they are workers and employees.

The Marxist theory is more concerned about the way bourgeoisie view the proletariats; they see the proletariats as not the same with them, they see them as people who work for them and receive labour wage from them. The theory also wanted people to see and know this, so, there will be a stop to this before it gets out of hand.

CHAPTER FOUR

This chapter deals with the analysis of data; which are the selected songs of Asa. These songs will be used in answering the research questions.

4.1 Asa’s Music as a Tool of Emancipation

Music, at its essence, is what gives us memories. And the longer a song existed in our lives, the more memories we have of it (Stevie Wonder). Music expresses that which cannot be said and on which it is impossible to be silent (Victor Hugo). Music is significant to life; people all over

the world spend most of their time listening to music, dancing to music, performing and composing music. Apart from being a tool of emancipation, music has other functions such as: serving as a means of entertainment, promotion of identity and forms of ideological celebrations such as nationalism, ethnicity, church membership, age grade etc., expressing deep emotional and personal feelings as in love, healing stress, fatigue, emotional disorder, mental disorder etc., celebrating lives, sports, war, etc.

Sarah Bradford, Harriet Tubman's biographer used the words of Harriet Tubman to explain why music is a form of communication: She says:

“Slaves must not be seen talking together, and so it came about that their communication was often made by singing, using the words of their familiar hymns, telling of the heavenly journey, and the land of Canaan., and while they did not attract the attention of their masters, they conveyed to their brethren and sisters in bondage something much more that met the ear” (pg. 16).

Harriet successfully led many slaves to freedom with the aid of spiritual songs, indicating when it was safe for the freed slaves to move from one place to another. The slaves had songs that they sang to signal if it was safe or unsafe for them to escape. Communication through music was effective, helpful at that time and it was also utilized very well and without mistakes by the enslaved and those who wanted to help them. According to Arthur Jones:

Although it is impossible to determine with any certainty the dates of composition of any specific song, there is no question that spirituals and other songs were used frequently for secret communication among fellow captives or between captives and people in the free community working to facilitate escape or revolt. Clearly, enslaved Africans employed spirituals and other folksongs as secret coded communications, announcing plans for escape, revolt and clandestine meetings, or cheering on comrades in battle. (Jones, 45-48).

Music became a tool of emancipation in the 18th and early 19th centuries by the African-Americans who were enslaved in the United States of America. The main songs they sang in that era were ‘Spirituals’ or ‘Negro Spirituals’ (blurb). The term ‘spiritual song’ can be found in the bible, from Ephesians 5:19 which states “Speaking to yourselves in psalms and hymns and

spiritual songs, singing and making melody in your heart to the Lord”. But the type of Spirituals sung by the slaves served as a socio-political function that spoke about the hardship of slavery, example of this is the work songs also known as the Underground Railroad used to circulate coded messages or information to slaves escaping through railroad routes. An example of this type of song is *Go down Moses*, which coded the railroad conductors (as Moses) to lead the escaping slaves (the nation of Israel) to freedom away from the slave masters (Pharaoh) *_blurb*. The slaves were able to sing and write songs about the life and hardship of a slave without the fear of being punished by the slave masters because the songs made use of coded texts and only the slaves and those who intended to help them escape could understand because the texts being used had multiple meanings. Raber states thus about Frederick Douglass on multiple meanings in songs:

A keen observer might have detected in our repeated singing of O’ Canaan, sweet Canaan, I am bound for the land of Canaan,’ something more than a hope of reaching heaven. We meant to reach the north- and the north was our Canaan. It had a double meaning. In the lips of some, it meant the expectation of a speedy summons to a world of spirits; but in the lips of our company, it simply meant a speedy pilgrimage toward a free state, and the deliverance from all forms of evils and dangers of slavery”. (Raber, 18).

The codes in the songs sang by the slaves mainly communicated escape strategies, routes and obstacles. Music was the only hope of freedom for the slaves at that time since that was the only way they used in communicating their escape strategies without the fear of the slave masters punishing them or decoding their message. Songs with themes of escape strategies, indications of where to meet are called ‘signal and map songs’.

The music of the enslaved became a medicine for them because it helped in relieving their stress, in pouring out their anger, and helped in complaining about their struggles without the fear of being severely punished by the slave masters. Dr. Matthew Knowles, an author, educator and music mogul said “the music of the stolen people became a tool and a medicinal balm that usually carried a message of hope through struggle”.

Communication was very necessary in the plantation by the slaves, it was necessary to plan escape and secret meetings, and also as a means of coping and emotional survival. Chenu explains how music has made unity exist in the midst of the slaves:

Through all these musical manifestations, a communal identity was built up. The slaves did not have a wide choice of means to recognize each other in the diversity of their origins and grow into belonging to a community of destiny. But song was one of them. It allowed the group to exist, and to last, on the basis of a common identity that was forged by the creativity of vocal expressions. (Chenu, 94).

The type of music usually sung for emancipation are mostly sorrowful songs seeking freedom from chains. Work song is a type of song used for emancipation. It is always accompanied by either a soloist or a group of singers responding to a group of people (call and response song). Work songs are linked to a form of work, while performing a certain task which can be an associated narrative or a protest song. It accompanies the toil in the plantations, on the road, on the railways and also in prisons. Works songs are the source of Jazz and Jazz the source of Blues' music. (Blurb).

The African American work songs were developed during captivity. African work songs served as reminders to the African Home, a way to resist hardship and express their wrath and hide verbal opposition. The white masters banned the use of drums during the early stages of captivity due to the fear of the rebellion of African Slaves. Africans performed these songs in the South, an example of this was the collection of songs from the memoir of ex bonded African William Wells Brown called "The Anti-Slavery Harp: A collection of songs for Anti-Slavery Meetings."

Asa and many other musicians followed suite. Asa is a freedom fighter; she fights for emancipation through her songs, and those songs will be analyzed below;

"JAILER"

This song reveals a society that encourages the oppression of the masses or citizens. It is obvious that Asa composes this song to oppose and condemn the ills and social vices in the society. In the song "Jailer", Asa takes the role of a prisoner representing the masses or citizens of Nigeria that

are being oppressed in the country or their society by their leaders. “Jailer” in the song refers to the leaders in the society or those in Government positions.

Nigeria is a democratic country but not practiced because the so called leaders in Nigeria impose their decisions on the masses and do not listen to the opinions of the masses. This is likened to the phrase “one way traffic”, where information and rules flow one way, but is not received in the other direction. The leaders make all the rules and edicts but don’t really get the response from the masses to find out if certain decisions and decrees works best for them. This point reflects in the song, “Jailer”, in which Asa sang: “You oppress every part of me”, “you suppress all my strategies”, “you don’t care about my point of view”, and “so you treat me like a modern slave”. These lyrics explains how our so called leaders in Nigeria oppress us, suppress our opinions and only implement theirs and even make the masses to implement their own (the leaders) decisions.

“Jailer” is filled with the vices and ills in Nigerian society as a whole, it also shows what the youths and children are emulating from the leaders; this is seen in the lines below:

I hear my baby say
I wanna be president
I wan chop money
From my government... (see appendix 1).

The above lyric shows how determined the youths and children feel about the government’s activities and thus wish to steal from the government because they hear people say that the leaders in government are rich because they embezzle money from the public funds, so, they also want to be rich by all means. It also reflects the exploitation of the country’s public funds and resources.

Asa brings in a popular Yoruba proverb in the song, “Jailer”, which she translates in English. The lyrics of the song:

You see, if you’re walking in a market place
Don’t throw stones
Even if you do, you just might hit
One of your own
Life is not about your policies
All the time... (see appendix 1).

The proverb Asa employs warns the Jailer to be careful of the actions he takes and he should think about the consequences of his actions and the law of karma because it will surely backfire. The political leaders both past and present have directly or indirectly been victims of their own hiles because when they are sick or in need of medical check-ups, they travel abroad and spend more; though at tax payers expenses because then state of the hospitals in their countries is nothing to write home about, lacking the basic infrastructures and proper funding to run efficiently. The same is the case in schools where they'd rather send their children abroad to study than have them in the indigenous colleges and universities because they know deep down that it is not sufficient and up to standard and thus every day, they suffer more than the masses, and this is evident in the part where she says, "You are a victim too, Mr Jailer." (see appendix 1).

Asa brings in biblical reference in the chorus from John 8:7, where she sang: "Let he who is without sin be the first to cast a stone," which is self-explanatory.

In the same rendition of "Jailer", she brings in equality in the lines below:

I'm in chains you're in chains too
I wear uniforms and you wear uniforms too
I'm a prisoner, you're a prisoner too Mr. Jailer...
I have fears you have fears too
I will die, but you sef will die too
Life is beautiful; don't you think so too Mr. Jailer (see appendix 1).

She also admonishes the Jailer (leaders) to be good because all humans have the same end which is death. The immediate context in the song "Jailer" is a prison while the larger context is a society that encourages the oppression of the masses.

The tone of "Jailer" is a confrontational and disapproving tone.

"EYE ADABA"

The word "Eye Adaba" means "Dove", and dove symbolizes peace and good tidings. This song is a prayer, a quest for peace because we live in a violent, chaotic and trouble filled world. Looking at Nigeria, a constant beehive of activities and energy where hustles and arguments, love and strife, death and life coalesce together, Asa uses these real life situations as a motivation in rendering her song, "Eye Adaba": a call to all to keep peace alive, accept it in homes and

surroundings. Nigeria is a place of troubles, corruption and strides where peace is rare, Asa sings to make people keep peace alive and also as a quest for peace; in short, “Eye Adaba” is a song of peace.

“Eye Adaba” is literally interpreted as “Dove”, it is a solemn, and a reflective prayer; one of hope and longing for peace. I love the symbolism; the extensive use of the dove as a metaphor for many things good. The dove represents peace and good tidings. It is also associated with virtue, goodness, gentleness, faith, marital affection, reliability, and divine guidance. After the flood in the Biblical days of Noah, a dove returned to him with an olive branch in its beak.

Asa’s songs bring nature close to home and points at the precious little things, simple blessings, and moments we often overlook in the chaos that surrounds us each day. This song be a constant reminder that there is always hope, new possibilities and miracles waiting, just around the corner, a light at the end of the tunnel. Suicide is not the solution to one’s predicament.

This song also reflects hope and people’s desire to change their lives for better or change in life. This song shows that when there is life, there is hope and also represents a chance for new opportunities and possibilities. The songs preaches peace and hope, even if the situation of the country is bad, it can still change for good, even though the country is full of ills and corruption or it is in a sorry state, we should not give up, instead we should hope for change. The tone of this song is one of absolute assurance.

In the above analysis of Asa’s songs, it is evident that she sings for freedom, she sings to preach peace and unity, she sings on behalf of the masses who being afflicted by the political leaders, she sings to condemn their ways and preach to them to be good.

Also in “Questions”, Asa asks for the reason people go to war, she believes it is because there is lack of love among people, because if there is love, there will be nothing like war, battle or slavery in the world. In her quest for answers, she brings in religion, saying there are various forms of religions but there is still no love. I am with the singer on this, because we tend to be religious in this country, Nigeria; we practiced several religions in Nigeria but none of this religions practice the love they sometimes preach. In “Questions”, Asa quests for the truth to several questions, a part of the questions is shown in the lines below:

...how do people get so busy they don't find time to love?
What's the truth behind why people go to war?
Why is there so much religion yet there's so little love
Will I ever get to know the truth someday? (see appendix 7).

4.2 Egalitarianism as a Social Crusade

Egalitarianism according to Landesman (1983) is “a condition of equal well-being for all persons at the highest and possible level of well-being, i.e. maximum equal well-being”. Narveson (2002) asserts that “Egalitarianism is the perspective that justice requires us to try to make it possible for everyone to have an equivalent (or nearer) and beneficial (non-zero) quantity of good [-welfare, earnings, opportunity, wealth, resources-] that is not just formal”. Smith (2008) says that, “It is the fundamental assumption of contemporary moral and political philosophy that every person has equal intrinsic moral value.” He further said that “the fundamental moral equality of persons implies an ideal of society whose members respect and treat each other as equals, and thus do not deny each other equal liberties or opportunities.” A society of equals or a society that practice egalitarianism is a political society of equal citizens, with equal rights, liberties and opportunity. Rawls (1999) elaborates the Kantian's view on the basis of equality, he says:

“The basis of equality is that each human being is a moral person, characterized by two features. Each is able to form, revise and rationally pursue a concept of what is valuable in human life, which determines their specific interests. And each is capable of having , at least to a minimum degree, a sense of justice, that is, a skill in judging things to be just or unjust, supporting those judgments with reasons and having a desire to act justly.”

“Egalitarianism refers to a class of distributive values claiming equality between people qualities factors of well-being or morally meaningful affecting their life” (Hirose, 2014). Kekes (2003) writes on how human beings are different and how human beings are not equal:

Human beings differ in their characters, circumstances, talents and weaknesses, capacities and incapacities, virtues and vices; in their

moral standing, political view, religious convictions, aesthetic performances, and personal projects; in how reasonable and un They are sensible, how well or poorly their indigenous endowments have evolved, how much they profit or damage others, how hard-working or disciplined they have been in the past and are likely to be in the future; and so on. (Kekes 2003, pp. 1-2)

The society should recognize the dissimilarity and uniqueness of different individuals. It is the recognition of the distinctiveness of individuals that would guarantee cooperation and tolerance operative in democratic society. It will also allow the individual enough chance to grow himself and improve the society. According to BryneJones, the important thing for promoting equality is that each individual be true to himself, exert himself to the full, to contribute to the whole, their particular service that he is fitted to render.

Ukah (2008) asserts that democracy is built on the principle of equality of all men irrespectively of social status. The equality is based on metaphysical principle; of man and the essence of man as a human person. Marxism attacks all ideologies that supports the socio-political inequalities, where production means are owned by a few who automatically become the dominant class. Hence, Marxism encourages strive of the people towards embracing change, proffering revolution as the means to establishing equality and a classless society.

Man is a being unique in nature, 'bearing the stamp of the king; of kings', nothing is so important about men as the fact that they are rational beings. It is not that they are all alike but that they are alike in the possession of a unique equality the differential that makes them men. (BryneJones 116)

Social justice may be defined as the balance between the responsibilities of a society and the responsibilities of individuals to contribute to a just society. Social justice involves fair distribution of resources, equal rights and opportunities, protection of disadvantaged people. Smith (2008) defines social justice as the right distributions of the benefits and burdens of society. The benefits include rights, liberties, opportunities (for example, in education and employment), wealth and income, including publicly provided services. The burdens include duties, prohibitions, work (its amount and kind), and taxation. He further says that the idea of a right distribution of burdens and benefits ought to be distributed equally and which unequally,

what justifies inequalities and how much inequality is justified. According to him, social justice is a complex and controversial concept, of which there are different conceptions of the right distribution, especially of economic benefits and burdens. Aristotle stated a formal principle of justice, namely that it requires treating equals equally and unequal unequally, in proportion to their inequality.

Plato (380 BC) opined that justice is achieved when each person receives the good they deserve based on their prescribed position in the social order. Aristotle (384-322 BC) says that justice is a principle that ensures social order by regulating the distribution of benefits. These definitions of social justice emphasizes on the distribution of resources based on social status or positions in the society.

The Civil Rights Movement (CRM) of the 1950s and 1960s in America is an example of the fight for equality or egalitarianism. CRM was a political movement to encourage the Government of USA to stop discrimination among the people, the main purpose of CRM was to extend the equal rights for all people, in respect of their color, race, ethnic, culture. Many of those who were part of this movement preferred to use ‘Southern Freedom Movement’ because their fight was more on civil rights under the law, freedom, and justice, political, economic and social equality. This movement was successfully led by Dr. Martin Luther King, most times, music was used for inspiration and solidarity in the movement.

Asa brought in equality in “Jailer” when she sang;

I'm in chains you're in chains too
I wear uniforms and you wear uniforms too
I'm a prisoner, you're a prisoner too Mr. Jailer
I have fears you have fears too
I will die, you sef go die too (see appendix 1).

Asa is trying to preach equality in her song, Mr. Jailer in her song represents the political leaders who inflict the masses with suffering, in this song, she portrays that we all have fears, we all we die one day, we all have a common feature, we all are humans and we are all equal.

In “Preacher man”, Asa takes the role of a greedy rich person who do not give to the needy because she feels they are not equal with her, so they have no right to share from her money. She is self-absorbed and only concerned on ways of gathering wealth for herself. But she comes to

her senses after losing everything she had, asking for forgiveness from God, crying that she is ready to change. This is how the bourgeoisie in Nigeria behave, they believe the proletariats are no match for them, they believe the proletariats should work for them and not share from their money or properties, I believe if God can take away everything from them and make them go through what the proletariats are going through, they will change, equality will be in place and this country, Nigeria will be a better place.

...yesterday like every other day
I had it all but it's all gone...
...oh Lord, I've been greedy
I worshipped money, and wouldn't help the needy
Their pains just didn't move me
What am I and who have I become? ...
...come ease this pain, I need you now
I'm down on my knees,
I'm ready to change
Save me Lord, I'm feeling low. (see appendix 11).

Asa's aim in "Preacher man" is to capture the triviality that comes after living an exploitative and selfish life and the implication of bad leadership style. She also try to inform the listener of the uncertainty of wealth as someone who have has all today can lose everything the next day. The bourgeoisie should learn from this song and not live a life that will cause them pain in future. The tone of "Preacher man" is a remorseful and repentant tone.

In "Questions", Asa brings in how people wish to be someone else, how they want to be what the world wants them to be, so they will be accepted by the world. The problem of class and inequality has frustrated many and has even caused worry and death. The proletariat or lower class with low self-esteem for example, will have inferiority complex which can cause them to worry to death or even commit suicide. Those who survive death will want to imitate the bourgeoisie, so they can be accepted by the community, society or even world at large. Inequality and class clash is the cause of 80% of Nigeria problems; because of this, many Nigerians (both young and old) involve themselves in armed robbery, internet scamming, hoodlums, kidnapping, etc. if inequality can be dealt with in Nigeria, then it will be a better place.

...tell me how many people wish they were someone else
Someone they think the world wants them to be ...

...leaving me with these questions
Asking why... (see appendix 7).

4.3 The theme of Classes Subjugations in Asa's music

Marxism explains that man's need exist in opposition to one another and this clash results in class. In Marxist terms, Class refers to the existence of inequalities in society. According to Marxism, society is structured into two classes namely the bourgeoisie and proletariat. The means of production are owned and controlled by the bourgeoisie, the proletariat are exploited as labor. From a Marxist view, socio-economic class distinctions separate individuals in ways that are much more important than religious, racial and ethnic distinctions. (Tyson 54).

As small as the term "class" seems, it is the cause of political conflict in societies. Professor Marshall says that "the essence of social class is the way a man is being treated by his fellows and, reciprocally, the way he treats them, not the qualities or possessions which cause that treatment". Harry defines social class as "a more or less endogamous stratum consisting families of about equal prestige who are or would be acceptable to one another for "social" interaction that is culturally regarded as more or less symbolic of equality." (p. 469).

Subjugation means to be controlled by others (Oxford dictionary). It also means to forcibly impose obedience or servitude upon.

Class can cause serious fights between two or more people, class brought about talks like 'am I your mate', we are not in the same level', etc. this senerio can be seen in one of Asa's songs "Bimpe", in the song, she warns Bimpe and also asks people to warn her not to disrespect her

and poke her nose into her business that they are not mates nor in the same class, she further tells Bimpe that it's not her fault, it's because Bimpe's brother is dating her.

Bimpe nba mi wi
Ofowo sinu business mi
Emi ire ko legbe
Oko saju mi bimo ni

Mogbe npe o momi loju
Oun nla nipa business mi
Oro emi ire ko le ni
Egbon re ton femi lowo ni o
Mo ti tya fun
Egbon re ha

Ebami so fun baby yen...
...ebami ki lo fun
Eki lo fun

Ebami so fun sisi yen...
...ebami kilo fun
Eki lo fun yeah. (see appendix 10)

Class clash causes low self-esteem, it makes people want to be like what the world wants, it makes them behave in a way they think the world will accept them. So, these things made some people stop being themselves rather wishing to become someone else (bourgeoisie).

...tell me how many people wish they were someone else
Someone they think the world wants them to be ...
...leaving me with these questions
Asking why... (see appendix 7).

Asa addresses the height of subjugation in Nigeria in her song "Broda Ole". Broda ole in the song represents the colonial masters or the whites, sista oke in the song represents the Government officials in Nigeria, while Iya sidi, sisi Uche, bobo Musa, Iya Mulika represents the

masses in Nigeria suffering from the poor economy of the country. The Government officials collaborate with the white to such the economy of Nigeria. The government officials of Nigeria practice corruption the whites taught them, they also merge with the whites to steal from Nigeria by inflating the economy. Asa reveals the teaching of the corruption and the merging or marrying of the whites and the Government officials in Nigeria in the lines below:

Oh ah! Mo gbon pke
Eyin ni broda oke
Eyin le ko mo mi lo le ah ah ah

Oh ah! Mo gbon pke
Eyin ni sista oke
Eyin le nfe broad ole, ah ah ah (see appendix 9).

Asa takes the role of the spokesman of the masses or citizens of Nigeria in “Broda Ole”, in the song, she tells the government officials and even the whites that the masses sent her to them to warn them because if they decide to make them sad by suffering them, they will also suffer. She also warns them about behaving like God or like they own the masses. She further warns them not to try to overthrow the masses and not to think they are better than them.

...Iya Sidi oni diri mi
Sisi Uche egbon ore mi
Awon lo ran mi wa o o yo o o

Bobo Musa oni reke wa
Iya Mulika olomo meje
Awon lo ran mi wa o o yo o o...

...oh ah mo gbo npe
Eyin ni oga ole
E den se bi eyin ni olorun ah ah ah...

...oun foju dimi
Oun soro mi la ida
Peeyin ni olorun...

...eyi ko nsoro erin
Ema je nsfun anybody ah ah ah
Am talking to you, talking to you
Ye ye. (see appendix 9)

Translation
Sidi's mum – my hairdresser
Uche, my friend's elder sister

They all sent me to you
Musa, the male sugarcane seller
Mulika's mum – mother of seven
They all sent me to you
Oh ah! I heard you are the leader of a robbery gang
And you are acting like you're God
My child whom I bore in sweat now dares me
He/she speaks evil of me; that you are God
This is not a laughing matter
Don't let me expose you to other people

The tone used in "Preacher man" is a confrontational and aggressive tone. Asa discourages the spread of social vices in the society.

4.4 FREEDOM AS A SOCIAL GOSPEL IN MUSIC

Dorrien claims that the black social gospel grew out of the tradition of abolition, responding to new challenges in the new era of American history: the abandonment of reconstruction, the eradication of constitutional rights, and the struggle for mere survival in every part of the world. It also fight with modern challenges to religious belief. The black social gospel fought against racial oppression and social injustice because the African-American were greatly oppressed because of their color and race. They preached a liberating message from the Christianity of their time, they made sure segregation became intolerable.

Dorrien says that McNeal Turner and William Simmons cleared a path for the social gospel in different ways. Turner allowed fresh movements of abolition, but he did not join because he thought America was a hopelessly hostile black territory. He fought for equal rights and the dream of African emigration. He preached a gospel of Christian revival and personal responsibility and he also taught that God is black. Turner was easily forgotten by the blacks when Du Bois came into the picture, Bois was a giant figure in the black church and he fought against white racism.

Just Simmons worked hard for radical reconstruction, like Turner, and he treasured the abolitionists. He a journalist, a writer, a teacher and minister. He stood up for the rights and empowerment of women, he insisted that feminism had a key role to play in in the new Christian abolition. These people made the society a redeemed one, they also pave way for the civil rights explosion of the 1950s and 1960s and also help to inspire America's greatest liberation movement.

Dorrien also claims that black social gospel displayed ravages of racism and racial caste in the United States. A century of racial abuse rebellion against the social gospel. Singing, preaching, and marching for a better globe. Another symbol for this according to Dorrien is Martin Luther King Jr., he attacked his country's racial prejudice, condemned her economic injustice, stood with the poor and oppressed, expounded a vision of liberation but he was later assassinated for doing so.

Since music as always been used as a tool of emancipation since the 18th and 19th centuries. Hymns were sung by the social gospel of black to preach freedom and to fight for liberation. Asa followed suite by narrowing her music to fight and freedom. In one of her songs, "360", she demonstrated how everyone in the world should learn to cohabit peacefully and in love. "360" made an awareness that the world has past the stage of fights and wars instead we should live in love and understanding.

The world has gone past times of fighting
So drop your guns and your swords
And let us live as one
We all need love and understanding
So drop your guns and your swords
And let us live as one hohoo (see appendix 3).

Here, Asa advises against fights because when there is fight or war, freedom will be limited due to the fear of being hurt during wars. In order to prevent that, she advises everyone in the world to drop their guns and swords and cohabit as one with love and understanding.

Every nation across the ocean
Is more than just a colour
We all need one another ho...

... Every people, wherever you will be
Is more than just a color
We all need one another hohoo
We all need love and understanding. (see appendix 3).

It is obvious that Asa is preaching against racial and color oppression. Racial discrimination and oppression was one of the reasons Africans were enslaved because Americans see the blacks as different and lower than them, they decided to enslave them in order to perform laborious jobs for them and to provide money for them. Asa called the attention of the racists by telling them that it is more than just a color, we all need one another and we all need to walk in love and understanding. There is no one in this world that would not need someone to grow irrespective of his color, the person who might be of help may be a different race entirely, so if we live in unity, anybody can help anybody and this world will be a better place.

Also in “IBa”, Asa shows that the fight for emancipation is not only done by man, God is also interested in emancipation in fact He is the center of emancipation. He sends his prophets to emancipate people, He is interested in emancipation and freedom for the people. He frees his people from the entanglement and troubles of this world by meeting their respective needs. Asa told the world how God meets her needs and it is because of Him she is who she is and she has what she has.

Orun se ileku
I wanna have some talk with you ooh
Nitori re mo se lola, nitori re ni mo se sogbe
Nitori re ni mo se ra moto
Mo wo le, mo boluwa mi soro
Nitori re mo se wa laiye, nitori re mo se wa sara
Nitori re moji lowuro
Mo wo aye mi lo de ya ya

TRANSLATION

Heaven open the gates
I wanna have some talk with you
You are the reason I am wealthy
It's because of you I have pride
You are the reason why I could buy a car
I bow down and talk to my Lord
You are the reason I'm alive
You are the reason I can wear clothes
You are the reason I woke up in the morning
(see appendix 5).

She also makes it known in trials and tribulations, she bows to God and talks to Him, by so doing, God will answer and her eyes will not see tears again because God is on the throne answering prayers and delivering His people from tribulations and hard times.

... Ninu ikpon ju, ninu idamu
Be emi ba gbo ro
Mo wo le ma boluwa mi soro
Mo o ni foju sunku mo o o o
Ayo lo ja, orun ni le
Eni a fib a mi

Iba o o o

TRANSLATION

In the time of hardship and tribulations
When the going gets tough
I bow down and talk to my Lord.

I will not cry again (see appendix 5).

Also in "Maybe" Asa cries out for freedom and sings about how this world we are in is full of pain and how people are dying everywhere and day by day. She also anticipates in the song when she will become successful and break free from boundaries and misleads.

...I am waiting for one day to succeed
To break down all the boundaries and be free
From those who take from me and mislead me
For they're greedy and they're empty oh...
...My feet, my strength
I'm gonna be myself
And nobody can stop me
I'll be finally be, who I'll be. (see appendix 8).

She believes in the above lines that once she is free, she will be free from any bondage or limitations holding her down and she will be who she wants to be; its only when one is free or liberated one can be who he or she wants to be but when in bondage, it's not possible, one will only be want the captor wants him to be. "Maybe" is a song of yearning for liberty or freedom.

Asa rings in demons in her song, "Ok Ok", in the song, she laments on how her life is moving but demons are fighting, the demon here is not the spiritual demon, the demon means problems, limitations, holding down, bondage. Those limitations are fighting because her life is moving, they are raging because she is becoming free. This also can be linked with many people here in Nigeria, when it seems they are moving forward, something will rage and try to stop them, even Nigeria as a country itself, when it seems the country is moving forward, either economic or education will rage and drag the country back.

OK OK my life is moving but demons are fighting
OK OK tears are dry now but demons are fighting (see appendix
6).

In the song, she complains of how she has fought many battles and still she's not still free but she consoles herself that she knows the fighting and the limitations will not last, since the world is moving and evolving. Just like how Nigeria has fought many battles (economical, political, educational and security battles), She (Nigeria) will succeed one day and become free from the unnecessary battles and limitations.

...I've had to fight so many battles
The end doesn't really matter
Cause I know it won't last forever
I know how
I feel pain when they try to bring me down
But as long as this world is turning round
I know it won't last forever I know (see appendix
6).

Discussion

From the above analysis, it can be deduce that Asa sings for freedom, she sings to preach peace and unity, she sings on behalf of the masses who are afflicted by the political leaders, she sings to condemn their ways and preach to them to be good. It can also be seen that Asa advises against fights because when there is fight or war, freedom will be limited due to the fear of being hurt during wars. In order to prevent that, she advises everyone in the world to drop their guns and swords and cohabit as one with love and understanding. It can also be deduced that God is also interested in emancipation and not just man, because of His interest in emancipation, He sends his prophets to emancipate people on earth. Also from the analysis of Asa's songs, it is evident that setbacks sets in when one is becoming free which can be linked to our country Nigeria, when it is becoming emancipated, that is when it will have battles against poor economic, poor government, poor security and poor education.

CHAPTER FIVE

A GENERAL INTRODUCTION

5.1 INTRODUCTION

This research is designed to break into new grounds. It is an academic exercise aimed at discovering new ideas, propounding theories or seeking answers to questions. It becomes basis for drawing conclusions, and for making value judgments (Gove Babcock et al, 3567). We have been able to identify the aims and have satisfied this purpose in this research.

This research work was carried out to explore the theme of emancipation or freedom in Asa's songs. It is intrinsic that for a long period of time, music has been one of the means of communication in Nigeria and it has been used by freedom fighters. This research brought into light how music is being used for freedom and how Asa's music has brought about freedom to Nigeria. This research work also unraveled how music, a work of art is used as a means of emancipation in the selected songs of Asa. These results were obtained through the analysis of the selected songs of Asa. What follows here is a brief summary of what was done in the previous chapters.

Chapter one contains the introduction, background to the study, research objectives and questions, statement of the problem, purpose of the study, significance of the study, scope and limitation, conceptual clarifications,

Chapter two, which is the review of related literature, the researcher looked at emancipation, the emancipation proclamation, the abolition of slave trade, Asa's selected songs, Asa, social, political and educational crusade.

From this review, it has been revealed that Asa's songs are aimed at discouraging societal vices and encouraging good morals in the society. Almost all the songs vehemently oppose leadership ideologies that oppress and exploit the masses in the society. Asa's songs are meant to reshape the society into a more citizen-friendly and a safe one. A.J Dagartola asserts that "It is the quest for such liberty that Asa has demonstrated in her works to illustrate the place of emancipation and the need of liberation in her own society, Nigeria and elsewhere in the globe where freedom is denied". From this chapter, it has been seen from this chapter that what Dagartola asserts is true.

Chapter three looks into the theoretical frame work and research methodology applied in this study. The theory used is Marxism but we focused more on two concepts under Marxism, which are: the bourgeoisie and proletariat.

Chapter four deals with the analysis of the data which are the selected songs of Asa and these songs analyses will be used in answering the research questions.

In fighting for freedom, Asa drew several existing philosophies which are Pan-Africanism, slavery, Afrocentric, political, social and economic conflicts.

5.2 Contribution to Knowledge

1. This research work has contributed to the area of music through the subject of emancipation. Thus, this research work has contributed to literature because music as an art is a salient element of creativity that can be found in literature.
2. This research has also contributed to the society through the exploration of music as a tool of bonding and connection. Thus, in a society where music is being appreciated, there would be peace and unity. It will also make the members of the society to remember what creates their mutuality than diversity.
3. This research has also contributed to humanity because music is used as a medicinal balm. Through music the "souls" of men can be cured from depression.

4. Facts have also shown that Asa's songs aimed at discouraging societal vices and encouraging new morals in the society. Asa's selected songs opposed leadership ideologies that oppress and exploits the masses in the society. Therefore, this research has revealed the concept of emancipation as a means of revolution.

5.3 Recommendations

It is recommended that music should be given attention as enjoyed by literature in scholarship and more scholarly resources be channeled towards the analyses and evaluation of musical productions to reveal the wisdom rooted in them.

We also postulate that music be encouraged to increase as well improve the orientation of people outside their routine

5.4 Research Limitations

1. What has proved to be a limitation to this research is the scarcity of materials and books on Asa's songs. There were limitations to books on emancipation and social crusade, the type of emancipation used in this study is that of freedom from binding chains of slavery of any kind but the types of books and materials we could find in the course of this research were on children emancipation (when a child is of age, he or she can leave his or her parents' house). The books and materials we were able to find were very limited.
2. Inability to have an interview with Asa, whose songs were used for this research. The researcher sent her series of messages on Instagram, (which is a popular social platform where one can get in touch with the celebrities) but Asa did not reply to those messages due to some challenges known to her.
3. Time constraint. The time dedicated to this work is too insignificant to carry out a grounded research on our chosen subject of investigation.

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APPENDIXES

1. JAILER

I'm in chains, you are in chains too
I wear uniforms and you wear uniforms too
I'm a prisoner,
You are a prisoner too, Mr. Jailer

I have fears, you have fears too
I will die, you sef go die too
Life is beautiful
Don't you think so too, Mr. Jailer.

CHORUS:

I'm talking to you jailer
Stop calling me a prisoner
Let he who is without sin
Be the first to cast the stone
Mr. Jailer, Mr. Jailer man

You suppress all my strategies
You oppress every part of me
What you don't know,
You are a victim too, Mr. Jailer

You don't care about my point of view
If I die another will work for you
So, you treat me like a modern slave, Mr Jailer

[CHORUS]

You see, if you are walking in a market place
Don't throw stones
Even if you do, you just might hit one of your own
Life is not about your policies all the time
So you better rearrange your philosophies and be a good
To your fellow man, Jailer

[CHORUS X2]

I hear my baby say I wanna be president
I wan chop money from my government
What he don't know
What he won't know
What he can't know
Jailer, Jailer oh
Be good oh[x3] somebody
Be good[x6]
Jailer, Jailer

2. EYA ADABA

Oju mo ti mo
Oju mo ti mo mi
Ni le yi o o
Oju mo ti mo- mo ri re o

Eye adaba(x2)
Eye adaba ti n fo lo ke
Wa ba le mi o o
Oju mo ti mo mo ri re o o

INTERPRETATION

It's a new day
I've seen a new day
In this land
It's a new land, I have seen joy

Dove (*2)
The dove which flies up in the sky
Come and descend upon me
It's a new day, I have seen joy.

3. 360

We don't have to go 360
Now it's time to go the 180
You don't have to climb the highest mountains
For all you are looking for is waving you

Open the eyes of your mind
Your ears and mouth
As I sing my song
Open the eyes of your mind
Your ears and mouth
As you hear my words hohoo

Pala la pa pa la le
Pa la la pa pa le
I'll be waiting, I'll be hohoo
Pa la la pa pa la le
Pa la la pa pa la le
I'll be waiting, I'll be

We still live in yesterday
Many today are wasted away
But nevertheless is never late
Oh see the times have changed
I thought you knew that this world will never ever wait for you
The world has gone past times of fighting
So drop your guns and your swords
And let us live as one
We all need love and understanding
So drop your guns and your swords
And let us live as one hohoo

Pa la la pa pa la le
Pa la la pa pa la le
I'll be waiting, I'll be hohoo
Pa la la pa pa la le
Pa la la pa pa la le
I'll be waiting

Every nation across the ocean

Is more than just a colour
We all need one another ho

Pa la la pa pa la le
Pa la la pa pa la le
I'll be waiting, I'll be for you
I'll be, for you, you, you and you
Pa la la pa pa la le
Pa la la pa pa la le
I'll be waiting for, for you
Every people, wherever you will be
Is more than just a color
We all need one another hohoo
We all need love and understanding.

4. NO ONE KNOWS

Just the other day, the other day
I was talking to the weather man about today [oh oh oh]
And all, all he could say
Was no one knows tomorrow

See I can read the weather child
I can say maybe the rain will fall
The sun will shine [oh oh oh]
But that's as far as my guess goes

Cause no one knows tomorrow
[Oh oh ha ha] no one knows tomorrow

Tell me what's the need to go to war, all the killings
Just to settle someone else's score o o o
When the victory isn't even sure
No one knows tomorrow
See, we can study history and philosophy and Plato's ideology
Oh oh oh
But tomorrow's still a mystery [oh oh oh]
Cause no one knows tomorrow
[oh oh ha ha]no one knows tomorrow

Tomorrow is your opportunity to fail
Or be successful if you please, yes indeed
Tomorrow is a politician's today
It's the victim of decisions
And the future of our children

So when I die someday
Will I be in heavenly places singing halleluiah with an angel
On the piano or will I be just another contribution
To the earth, the trees, the grasses

As tomorrow slowly passes
No one knows ... no one knows

5. IBA

Orun se ileku

I wanna have some talk with you ooh
Nitori re mo se lola, nitori re ni mo se soge
Nitori re ni mo se ra moto
Mo wo le, mo boluwa mi soro
Nitori re mo se wa laiye, nitori re mo se wa sara
Nitori re moji lowuro
Mo wo aye mi lo de ya ya

Aa aho ha ha a ha
Iba fie le, iba fi eledua
Aa aho ha ha a ha
Mo mo le ye, mo boluwa mi soro
Nitori re mo se gbo
Iroyin ayo lai so owo, lai si nkan kan
I yan oni layo la o o
Boluwa se wi be na lori
Oh oh o wi kpe kim ma se beru
So aho ho a ho a a ho

Aa aho ha ha a ha
Iba fie le, iba fi eledua
Aa aho ha ha a ha
Mo wo le ye, mo boluwa mi soro
Ninu ikpon ju, ninu idamu
Be emi ba gbo ro
Mo wo le ma boluwa mi soro
Be emi o lo yo
Ba aye ba fi oju de mi, ba emi oni le
Ma wo le, ma boluwa mi soro

Aa aho ha ha a ha
Iba fie le, iba fi eledua
Aa aho ha ha a ha
Mo wo le ye, mo boluwa mi soro
O o o mi
Ninu ikpon ju, ninu idamu
Be emi ba gbo ro
Mo wo le ma boluwa mi soro
Mo o ni foju sunku mo o o o
Ayo lo ja, orun ni le
Eni a fib a mi
Iba o o o

TRANSLATION

Heaven open the gates
I wanna have some talk with you
You are the reason I am wealthy
It's because of you I have pride
You are the reason why I could buy a car
I bow down and talk to my Lord
You are the reason I'm alive
You are the reason I can wear clothes
You are the reason I woke up in the morning

I looked at my life

Aho ha ha a ho
I bow down and talk to my Lord
It's because of you I receive good news
Without praying or doing anything
Today's sorrow is tomorrow's joy
Just as the Lord said it would be
He told me not to be afraid

Aho ha ha a ho
Glory be to God
Aho ha ha aho
I bow down and talk to my Lord
In the time of hardship and tribulations
When the going gets tough
I bow down and talk to my Lord.

6. OK OK

Just when life is getting better
You face cold stormy weather
Just know it won't last forever, you'll see
They say I should with all my heart,
But the take it and tear it and tear it all apart
And now I don't know what I should believe

Ok Ok my life is moving but demons are fighting
Ok Ok tears are dry now but demons are fighting
Ok Ok aaahha ahha, Ok

I've had to fight so many battles
The end doesn't really matter
Cause I know it won't last forever
I know how
I feel pain when they try to bring me down
But as long as this world is turning round
I know it won't last forever I know

Ok Ok my life is moving but demons are fighting
Ok Ok tears are dry now but demons are fighting
Ok Ok aaahha ahha

Ok Ok my life is moving but demons are fighting
Ok Ok tears are dry now but demons are fighting
Ok Ok aaahha ahha, is Ok

Oh keeps going on
And all the people moving on
It's all right
All right Ok

7. QUESTIONS

Tell me how many women childhood dreams come to past
Tell me how many movies turn out real
There are so many questions
Questions I'll like to ask
So you can understand exactly how I feel

Tell me how many people wish they were someone else
Someone they think the world wants them to be
Tell me how many babies will be born just to die
Leaving me with these questions
Asking why

Tell me how the trees whisper
How do birds learn to sing?
And how does the rainbow stay the same
How do bees make their honey?
How do they learn to sting?
Can a broken heart get back to heal again?

How do people get so busy they don't find time to love?
What's the truth behind why people go to war?
Why is there so much religion yet there's so little love
Will I ever get to know the truth some day?

Where's the youth who's gonna dare - where's the elder who really cares
Why do people believe things they know aren't true?
When you look into the mirror who do you see?
Why do we have to grow to be wise?

8. MAYBE

This world is full of pain
Users and their useless ways
There's people dying everywhere
Can't someone tell me who's to blame?

There never used to be
This much attention to security
Until the terror and catastrophe
And now there's guns and war machines

Maybe the sun will rise
Maybe the stars will shine

No one is listening
To the truth or is it just me
I guess I must begin from now
To make that change I always speak about

I am waiting for one day to succeed
To break down all the boundaries and be free
From those who take from me and mislead me
For they're greedy and they're empty oh

Maybe the sun will rise
Maybe the stars will shine

My feet, my strength
I'm gonna be myself
And nobody can stop me
I'll finally be, who I'll be.

9. BRODA OLE

Oh ah! Mo gbon pke
Eyin ni broder oke
Eyin le ko mo mi lo le ah ah ah

Oh ah! mo gbon pke
Eyin ni sista oke
Eyin le nfe broda ole, ah ah ah

Iya sidi oni diri mi
Sisi uche egbon ore mi
Awon lo ran mi wa o o yo o o

Bobo musa oni reke wa
Iya mulika olomo meje
Awon lo ran mi wa o o yo o o

Woo eyi ko nsoro erin
Ema je nso fe anybody ah ah ah
Am talking to you, talking
To you ye ye
Tori olorun mo be o
Ema je nso fe anybody ah ah ah
Am talking to you, talking to you

Oh ah! Mo gbo npe
Eyin ni oga ole
E den se bi eyin ni olorun ah ah ah
Omo mi mo fi iya bi

Oun foju dimi
Oun soro mi la ida
pe eyin ni olorun

Emi lomo olokun meji
Elo bere mi lowo anybody
Ema ma wa ja mi oo yo oo

Omo to ni iya re ko ni sun
Owun gan gan ko ni foju sun
Ema ma wa ja mi oo yo oo
Eyi ko nsoro erin

Ema je nsfun anybody ah ah ah
Am talking to you, talking to you
ye ye

TRANSLATION

Oh! Ah! I heard
You are the fellow who lives upstairs
You teach my child to steal
Oh! Ah! I heard
You are the lady who lives upstairs
You are engaged with the crook

Sidi's mum – my hairdresser
Uche, my friend's elder sister
They all sent me to you
Musa, the male sugarcane seller
Mulika's mum – mother of seven
They all sent me to you

This is not a laughing matter
Don't let me expose you to the people
I'm talking to you, talking to you

Oh ah! I heard you are the leader of a robbery gang
And you are acting like you are God
My child whom I bore in sweat now dares me
He/she dares speaks evil of me; that you are God

I can be troublesome
Go and ask about me from anybody
Don't you dare me!
The child who says his/her mother will not sleep
He/she is the one who would lose sleep
Don't you dare me!
Oh oh oh, oh oh

This is not a laughing matter
Don't let me expose you to other people
I'm talking to you, talking to you, Eh!

This is not a laughing matter
Don't let me expose you to people
I'm talking to you, talking to you, Eh!

This is not a laughing matter
Don't let me expose you to people
I'm talking to you, talking to you,
I beg you in the name of God
Don't let me expose you to people
I'm talking to you, talking you

Nemesis will catch up with you today
Nemesis will catch up with you today
Ah, ah, ah ah
You good for nothing adult.

10. BIMPE

Bimpe nba mi wi
Ofowo sinu business mi
Emi ire ko legbe
Okosaju mi bimo ni

Mogbo npe o momi loju
Oun nla ni gboa nipa business mi
Oro emi ire ko le ni
Egbon re femi ni
Egbon re ton femi lowo ni o

Mo ti ya fun
Egbon re egbon re ha

Ebami so fun baby yen
Fun baby yen
Ton wo le yen
Ebami ki lo fun
E ki lo fun ye

Ebami so fun sisi yen
Fun sisi yen
To kun atike
Ebami ki lo fun
E ki lo fun yeah.

Bimpe rin mi fin
Oun wuwa omo ai si imoye
Mo ronu piwada
Omo inu mi lon bamiwi
Ile ano mo re l'oyo
Wan kuku jekin si mi
Ire o la pon le
O de fe ke yan fe e sile

Egbon re ton femi lo ni o
Moo ti ya fun
Egbon re egbon re

Ebami so fun baby yen
Fun baby yen
Ton wo le yen
Ebami ki lo fun
Ekilo fun se

Ebami so fun sisi yen
Ton be be lo
To kun a ti ke
Ebami ki lo fun
E kilo fun ye.

Ebami so fun baby yen
Ko fo so ke
Ko rin ni le
Ti ko ba wan
Ko la ri mo le
Ebami ki lo fun
Ki lo fun yeah
Ebami so fun baby yen
Ko fo so ke, ko rin ni le
Ko rin lo ofa

TRANSLATION

Bimpe is chastising me
She invested in my business
You and I aren't mates

You only became a mother before me

I heard you are eyeing me
I heard something about my business
Our relationship goes a long way back

Is your brother dating me?
Your elder brother that's currently dating me
I've left him
Your elder, your elder brother ha

Help me tell that babe
That babe
Please warn her
Please warn her

Help me tell that lady
That is applying makeup
Warn her
Please warn her

Help me tell that babe
She should jump up
She should walk
If she doesn't like those
She should hit her head against the wall
Warn her, warn her
Help me tell that babe
She jump up, she should walk
She should walk offa.

11. Preacher Man

Preacher man please have some faith
I've come to you cos' I lost my way
Here I am with my bag of shame
Oh please don't send me away
Yesterday like every other day
I had it all but now it's all gone
Where are you? Where can I find you?
Oh lord please show me your face
I need you now
I need you here
I need you everyday
I need you now
I need you here
I need you everywhere
Oh lord, I've been very greedy
I worshiped money, and wouldn't help the needy
Their pains just didn't move me
What am I and who have i become?
I'm reaching out, I need you now
Come ease this pain, I need you now
I'm down on my knees,
I'm ready to change
Save me lord, I'm feeling low

I need you now
I need you here
I need you everyday
I need you now
I need you here
I need you everywhere