



UiT The Arctic University of Norway

Center For Peace Studies

Faculty of Humanities, Social Sciences and Education

Sámi Yoik and Fela Kuti's Afrobeat: An Ethnographic Study of Music as a Medium for Activism

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Abstract

Sámi yoik and Fela Kuti's Afrobeat are the subjects of this thesis, which examines music as a form of activism through an ethnographic lens. The study's primary focus is an anthropological examination of Sámi music performances and oral histories. The Sámi are an indigenous people that live in northern Fennoscandia, which includes Norway, Finland, Sweden, and the Russian Kola Peninsula. The Federal Republic of Nigeria in West Africa is also included in the study.

The study has its core in fieldwork into Fela's Afrobeat and Sámi yoik music as symbolic venues where different forms of activism are embodied, managed, and carried out, as music is a significant instrument for both cultures. I contextualize the tales of various Afrobeat and Sámi yoik musicians by outlining the historical context of the two subjects mentioned and use this as a springboard for the tales and interview stories and experiences of my respondents, who are from Sápmi and Nigeria.

This study analyzes the meditative process of understanding yoik and Afrobeat by situating the two traditions and their practices in the current Sápmi and Nigerian soundscapes; it is an anthropological investigation of the use of music as a tool for activism. Both yoik and Afrobeat demonstrate the connection between their cosmology and spirituality through music. The music provokes reflection, revision, and reevaluation of conventional notions of indigenous protests.

This thesis explores how the individual respondents' musical experiences, lyrics and stories provide a way for them to express their indigenous rights, express themselves, and—most importantly—use music as a tool for action aided by how their identity is framed. The phenomenon of music becoming an ethnographically expanded weapon for action is thus documented in my work.

Keywords: Sámi, Music, Activism, youtotherescue, memory, Nigeria, afrobeat, yoik, Fela, Nils Aslak Valkeapää, Mari Boine,

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Songs Analysed

CHAPTER 1

INTRODUCTION

This master's thesis is an ethnographic study of how music is used to get people to act. It addresses the question, "How do social norms and rights appear in or get decided by music?" The study examines the Sámi and Nigerian soundscapes and how they express, communicate, and keep their Sámi and Nigerian rights. It does this by analyzing protest songs, song texts, and the stories of six respondents with some experience.

In the following chapters, I will discuss how the research was done, including how the data were collected and analyzed and the study's preliminary results. I will look at how yoik musicians and Fela Kuti, an Afrobeat artist, have used music as a tool for protest and social change. The study's goal is not to find the final truth or produce an answer. Instead, it is an ethnographic study into how music is used as a tool for activism, focusing on the voices and experiences of each respondent.

In Chapter 1, the study questions and goals are laid out. In Chapter 2, a review of the literature on music as a tool for activism is given. Chapter 3 explains how the study was done, including how data was collected and analyzed, and Chapter 4 gives an overview of the Sámi and Nigerian soundscapes. In Chapter 5, the study's main results are discussed, and in Chapter 6, suggestions are made for more research.

The literature on music as a form of protest/engagement with the natural world is vast and complex and while much is still to be learned, research has shown that music can be a powerful tool for creating social change, inspiring political action, and challenging dominant ideologies and to better comprehend the role of music in political action and social transformation, such as in Sámi Yoik and Fela Kuti's Afrobeat, it is helpful to apply the theoretical framework provided by Dahl's democratic theory. Aligning with the political sentiments and themes in both Sámi yoik and Afrobeat, Dahl's theory highlights the necessity of citizen engagement and the opportunity to express dissent and challenge those in authority.

Sámi yoik, the traditional music of the indigenous Sámi people of northern Fenno-Scandinavia and Russia, has been used to express defiance toward the colonial

culture and advocate for Sámi rights. The Sámi people have used yoik extensively to make their presence and history known, especially in the face of colonialism and assimilation policies. The use of yoik as a platform for activism is consistent with the ideas presented in Dahl's democratic theory, according to which underrepresented groups should be given equal opportunities to have their voices heard and participate in decision-making.

Fela Kuti's Afrobeat music on the other hand evolved as a form of political opposition against Nigeria's harsh military administration in control in the 1970s. Kuti's music was rife with social and political commentary, often addressing colonial oppression, government corruption, and human rights violations. His music became a symbol of defiance and political activism as it was used to rally and organize citizens against dictatorial rule.

This thesis investigates the relationship between Dahl's democratic theory and ethnomusicology by conducting an anthropological investigation into the use of music as a tool for activism and since they come from quite different musical and cultural traditions, the Sámi yoik and Fela Kuti's Afrobeat are used as case studies. While Fela Kuti's Afrobeat is a mix of African rhythms, funk, and jazz that first arose as a platform for political and social criticism in Nigeria in the 1960s and 1970s, the Sámi yoik is a traditional musical style of the indigenous Sámi people of northern Europe.

This study, therefore, adds to the expanding body of knowledge about music's contribution to social change and the advancement of democratic principles. We learn more about how music empowers people to question established power systems and draw attention to significant social and political issues by examining the distinctive characteristics of the Sámi yoik and Fela Kuti's Afrobeat.

1.1 The Mother Art

Before I talk about music, I think it is safe to talk about art, which I think is the "Mother of all forms as "Art is a multifaceted thing that has been defined and interpreted differently by different theorists, In his book "Art" (1914), Clive Bell focuses on the idea of "significant form," which means that art is the combination of lines, colors, and shapes that make the viewer feel something beautiful. On the other hand, in "What Is Art?" (1897), Leo Tolstoy says that art is a way for people to communicate and share

emotional experiences. He emphasizes that art brings people together through shared feelings rather than just pleasure (Tolstoy, 1897).

Attending Halogaland Teater for a stage play called "Underground birds" highlights on having an open mind and viewing the world not only from your perspective but from the perspective of others, a stage play that lasted over an hour, had such life changing information that could not only benefit the actors but the audiences also.

A lot will have to be said about art if I am to talk further about it but another book, research, or master thesis as this will only be concerned about a direct child of art called MUSIC.

1.1.1 Forever Existing Children of Mother Art

Art besides music includes visual, aural, and performing arts, literature, and other creative areas and it helps people share thoughts, feelings, and experiences across language and culture, but the focus of this thesis is arts expression, and the focus will be on music as sonic resistance.

1.1.2 Backdrop of Activism

Activism, particularly political activism, has been known to have a long history of association with songs and music (Street, 2007, p. 25 Eesuola, 2012, p. 48), dating back to the ancient African (Yoruba) civilization, the days of Plato in Greece, and, in fact, irrespective of how far back in history one wishes to go (Conford, 1941), song has always been a formidable instrument of political expression. It has the power "to activate emotional intensities," and it "inscribes experience with greater potency than any other art" (Olaniyan, 2004, p.5). *Orin nii s'aaju ijo; oun naa nii s'aaju ote*, says a famous Yoruba proverb, meaning songs are a prelude to dance, and to politics and intrigues. Ayu (1986, p. 3) asserts that "Music has the potentiality for developing consciousness" amongst the oppressed classes, while, on the other hand, "for the class in dominance, it is an extra tool for concretizing hegemony."

For example, in Africa, and especially Nigeria, music has been used by extension officers in rallying agricultural innovations among farmers while at the same time, music has been used as a form of conveying the farmers' protests to extension agents who are perceived as government agents, and so stand in better stead to convey the protests to the government about the exploitative activities of marketing boards (Eesuola, 2012, p.48).

In 1950 and 1960, "We shall overcome" became a civil rights movement anthem demonstrating the political participation potential of music, and Ayu's observations on music's potential to develop consciousness among oppressed classes and concretize hegemony for the dominant class suggest that music is both a reflection of and a tool for challenging or reinforcing existing power structures, as highlighted by the Yoruba proverb on the prelude of politics and intrigues (cited in Street, 2007).

Of all the significant aspects of activism, none has interacted with music the way protest has (Lowe, 2008, p. 3). Craig (1998) asserts that famous musicians "articulate the views of the powerless citizens and provide a critical discourse on national and international affairs" while playing vital roles in "mass-based socio-political movements, seeking change" (p. 1). Music has played significant roles in major protests worldwide; modern examples from Africa range from the 1980s apartheid resistance in South Africa to the 2010s Tunisian, Egyptian, and Libyan Revolts of the Middle East (Eesuola, 2012).

Yoik has enabled people in Fosen, which is in central Norway, to voice their opposition more effectively to wind turbines. A yoik that was uniquely crafted for the protesters was able to express the spirit of their fight for indigenous rights and Sámi culture.

Many of Fela Anikulapo Kuti's songs are used by striking unions, demonstrators, and protesters, as exemplified in the 2012 protest of the removal of fuel subsidies where "Army Arrangement" and "Suffering and Smiling" (sic) extensively marked the procession of people around Lagos and Abuja (Arukaino 2012, cited in Eesuola 2015, p.43). The music-protest relation was also prominent in the United States Civil Rights movements of the 1970s (Lipset, 1970; p. 72; Eesuola, 2012, p.48), and in most places where some form of resistance or protest occurs in the world today, people involved are often seen chanting songs and playing music. In Nigeria, for instance, student activists, labor unions, and civil society organizations often use songs whenever they protest with slogans like Solidarity forever...we shall always fight for our rights, and their struggles have yielded several positive results.

This high potentiality of music in political engineering is why "there is now a considerable literature which draws attention to the role of music and musicians in forms

of public action, and a host of scholars involved agree that music provides a means by which popular resistance could be expressed and opposition organized" (Street, Hague, & Savigny 2007, p.1). However, in what exact aspect of protest and resistance is music helpful or effective, since protest is a multi-faceted phenomenon that spans potentiality, organization, mobilization, action, sustenance, and liberation (as itemized by Eesuola, 2012)? In which of these aspects of protest is music/song to be found? What, in other words, is the actual protest value of song/music? These clarifications are necessary for further illuminating knowledge on political protest generally and, particularly, its relationship with songs, which the current thesis intends to do.

1.2 Experiencing the sound of music

In my opinion, Music is an art form that involves creating sounds and rhythm through various techniques such as singing, playing instruments, and or using computer software.

1.2.1 Analog music

Analog music is a form of music whereby hardware and physical instruments are used to produce soundwaves hence interpreting what the artist wants to portray or put out to the audience or for personal consumption.

1.2.2 Digital music

Digital music on the other hand is a new school approach to the creating of music as it entails technological instruments created recently; this technological equipment is used to compensate for the lack of physical instrument but still producing soundwaves.

Both types and representations of music can both be used as a form of musical representation as they both hold the power to disseminate feeling and emotions as well as lyrics to whoever hears them; in fact, the only difference in my opinion is the era in which they came about but apart from that, they often can be used interchangeably, whether for live or studio occasions.

It is difficult to overstate the power of music to bring people together, bring awareness to social justice concerns, and disseminate a message of optimism. In fact, the freedom of expression it provides in its participants and the awareness it fosters of pressing political issues make music a potent instrument for social transformation with melodies and lyrics that seek justice among and beyond towns and nations into the global sphere and have defined important moments in history and the fight for freedom and tolerance.

Another common theme in the literature on music and activism is the relationship between music and identity. Many authors argue that music plays a vital role in shaping individual and group identities and can be used to express and reinforce political and social identities. For example, protest songs can express dissent and challenge the dominant political and social norms.

Several works also examine the relationship between music and technology, highlighting how technological advancements have made it easier for musicians to distribute music and reach a wider audience. This has led to new forms of activism, such as online campaigns and digital music festivals.

Some literature that explores musical activism is highlighted below:

African music explores and exploits African culture, society, history, and proverbial explorations; it tells tales, teaches the young and old, divulges secrets, praises dignitaries and heroes, and divulges important coded information to the people. In Africa, most African music explores folklore, history, and culture. It promotes African ideas and ideologies, teaches lessons, and highlights injustices and this also like yoik music when we talk about yoik itself being a person, a subject (Manker, 1950, p. 28)

The literature on music as a form of social and political activism is extensive. It covers a wide range of topics (Eyerma & Jamison, 1998), including the history of protest songs, the role of music in political campaigns (Street, 2012), and the use of music in social movements. One key theme that emerges from this literature is how music inspires and motivates people to act. Many of the works highlight how music can create a sense of solidarity among individuals and groups and how it can help to mobilize people around a common cause.

1.3 Me, myself and an eye within

So, why ethnography? It gives me enough room and many possibilities as I eventually decided to work by studying various musical traditions and cultures, helping to broaden my creative horizons and gain a more nuanced understanding of the music I am producing or the essay I am writing, as I can incorporate new musical genres, sounds, and influences discovered through ethnographic research. Also, ethnographic research can facilitate the development of connections and relationships with other musicians and music communities. I can collaborate with others to create new music and develop creative processes by engaging in collaborative and participatory research practices.

I am from the capital of Nigeria, which is known as the federal capital territory, and it is here that the urge and the love for music started for me. At first, what some will say to be love will also seem too good to be true because I do not have much formal or theoretical introduction or approach to music; I spent years learning and being an apprentice under many engineers, record producers, and music company owners.

This did not just teach me about the formal representation or presentation of music but the business and marketing sides of it, most notably the way it works in any environment and how pioneers or artistic subjects go to great lengths to spread it in situations that favor their audience and help their cause, in this case, activism.

I am an audio engineer and record producer with experience in various musical genres, including traditional music and percussion (as a child, I played conga drums and complete drum sets in my father's church; the Cajon which I received in Tromsø is my favorite instrument because of its historical representations and meaning, and also because of its soothing snare-fused shaker sound that suits the ear).

I have friends and colleagues whose songs are played during violence or protests. Every sound of their music ignites change, soberness, or even hate – hate towards the economy and political nonchalance. I have made songs portraying change, freedom, and hate towards the government, some talking about education and how it helps free people from mental slavery amidst political instability, in songs like "You to the Rescue", "Below Peace", and "Tears of Joy".

Most songs are made with percussion, deep bass, and guitars and fused with hip-hop. They talk about the perspective of the everyday Nigerian, the issues faced as a Nigerian citizen, and how detrimental it has been over the years. The same structure is used in my second song, "You to the Rescue," which uses familiar relations between

couples to depict the nature and relationship between the government and its citizens; Martin Luther King's speech about freedom is used as a symbol of freedom and hope and then accompanied with a music video featuring various students from The Arctic University of Norway. The link to the video is (<https://tr.ee/Ud0PUnq5vP>).

Activism is something all citizens, including myself, should be a part of, and that is why I produced, mixed, and mastered “You, to The Rescue”, a song I made to portray democratic decision and consciousness, where citizens of any rule, both in the family and society all should have a stance to say no to oppression and bad leadership, with education, wisdom, and understanding being the doorway and portal to freedom. This is as illustrated in the video to “You to The Rescue” that features Norwegian artist Erinne Veidal and bass player Ekkolyd. Another of my songs, “Below Peace”, also shares a similar message but with more different and diverse rhythms to catch both the young and old.

Economics will tell you that human needs are insatiable, so that is where my desire, taste, and hunger arose. The desire to grow and, most importantly, to learn new things, therefore seeking a guide, a body, soul, or energy to guide me towards perceiving the world from a Scandinavian perspective, on this journey I make mistakes, learn, unlearn and relearn and thanks to ethnographic theories which aided this course that had me roaming around the to-do list of Tromsø, Norway, searching for artists who will build and construct a world of musical activism with me here in Tromsø. So, during a discussion with my course mates, I was introduced to Sámi culture and how most of their musical artists ventured into activism using a particular form of singing that captured my curiosity. I also learned songs from various Sámi artists using singing patterns, which I later found out is called yoik, and I was impressed with each moment as I will talk more about this in the next subsection, “The Land”.

1.3.1 The Land

The Centre for Sámi Studies (Sesam) at UiT, the Arctic University of Norway, is a multi-university resource center for Sámi and indigenous research, education, and knowledge dissemination. The center supports Sámi and indigenous concerns through multidisciplinary research, education, and outreach. Although the center is part of the Faculty of Humanities, Social Sciences, and Education, it is responsible for the entire University.

ARDNA, UiT's Sámi cultural building, is a fine wooden structure, well furnished with a small but functional kitchen and a beautiful carved-out central area used as a burnfire. It was here that I first had my first Centre for Peace Studies dinner as an introduction to the department. While having dinner, we played games and heard some talks, and my curiosity about yoik was awakened after a lecture about the Sámi people and the origins of yoik music. From my perspective as a Nigerian audio producer, yoik struck me as a genre of music full of depth that creates a deep sense of historical background and meaning. Yoik, on its own, can serve as an identity, and hearing it for the first time exposed me to a wide range of associations and similarities to my roots that led me to explore music out of my comfort zone.

To satisfy my curiosity, I took a field trip to Tromsø museum to meet with emeritus professor Ola Graff, Ph.D. fellow Ellen Marie Braathen Steen, and my thesis supervisor Kate Maxwell.

1.3.2 What house do we build on this?

This study seeks to:

1. Examine the struggle of Fela Anikulapo Kuti and Sámi music as musical activism against the Nigerian and Norwegian governments and analyze music's role as an advocate for the common cause.
2. Interrogate the ethnomusicology of Fela's compositions in redefining African politics and society.

This study compares Sámi yoik music and Fela's Afrobeat protest music. To expose and bring to light the involvement and contribution of music from that era until now is the aim of this research. In the Norwegianization era, as documented by Henry Minde (2002), the four stages and processes taken by the Norwegian government were an act of forceful assimilation with the background of Darwinist theory. The process brought about various acts of activism from the Sámi population, especially during the Alta controversy. Although various forms of artistic methods and roles of activism were and have been initiated, the objective of this research is to single out the role and involvement of music in various forms of activism, thereby pinpointing not only its

contributions but also the forms and methods in which it was used to portray and signify activism through historical and present-day activism, and the work and experiences of historical figures as well as modern artists.

The following sub-questions also guide this research:

1. How did yoik projects alter or reshape participants' senses of self and belonging during Norwegianization until now?
2. How does yoik music and its propagators maintain relevance after the Norwegianization era?
3. How has the ethnomusicology of Fela's compositions redefined African politics and society?

1.4 Motivation for the research project and relevance to peace studies.

I am a Nigerian, born and raised, and Nigeria is a country that cares little for the ordinary person and does its best to satisfy only the top elites irrespective of the situations or opinions of the people. It is a country where the law does not function as it ought, owing to the impunity, highhandedness, and recklessness of the political gladiators and the ruling elites. Although these are the same elites who claimed to have won us our independence, it now seems like a mirage as the country is gradually gravitating towards a state of lawlessness. The situation has led many anti-imperialist and left-wing organizations and intellectuals to describe the polity as a "Failed State" (Olaniya, 2004; Steet, Hague & Savigny, 2007; Boer, 2009; Eesuaola, 2012), with a noisy process of crowning clowns as leaders, and conscious stealing of the people's mandate through the electoral process. These assertions stem from lousy governance, neoliberal and undemocratic policies, corruption, power pursuit, zero statesmanship, and a lack of patriotism among the political elite. There are growing concerns across social, religious, and political circles about the increasing socio-economic crises, insecurity, electoral irregularities, and bad governance in the state. Little or nothing has been heard from the Nigerian rural majority, including trade unions, peasants, and the working masses, owing to the lack of appropriate media for political mobilization and ideological expressions. However, the media of expression and conscientization for the masses in contemporary Nigerian society must be adequate.

One of the most effective methods to communicate with others is through music. Music can express thoughts, feelings, emotions, opinions, and more. As a result, music is also seen as a way of life. People are entertained by musicians all through the world, "It has even been argued that we as a species could sing before we could speak" (Mithen, 2005, p. 11). For this study, music's most crucial objective is to foster adequate social conditions, beneficial social reforms, economic progress, world peace, and human development. Due to their complementary characters, music, and social activism are inextricably interwoven. In short, using music as a vehicle of expression facilitates social activism and aids peacebuilding. Thus, it is genuinely relevant to peace studies.

Music is a worldwide language with a long history of being used in activism as a form of art and as a weapon and not all is fun as dissent through music is typical; musicians have long used their art as a formidable weapon in their conflicts.

The relationship between music and social activism, particularly the peace movement, is addressed and reviewed in this study. There are many musical genres utilized to promote social activity. However, the focus is on Fela's Afrobeat music and using the life examples and experiences of Fela Anikulapo Kuti to portray his musical artistry, which will serve as a directional tool towards a description of how music can be a tool of activism to promote peace and facilitate change in society. A comparison is drawn between Fela's Afrobeat protest songs and Norwegian yoik activism music.

As some well-known musicians, both past and present, like Mari Boine and Sofia Jannok, seek to prioritize social activism, the evidence for this point continues to grow. For yoik music, there are numerous musical endeavors done in Sámi culture that encourage social action, music that supports nationalism, and singers that perform to raise awareness. These issues will be discussed to understand the significance of music in successfully promoting social activity.

Furthermore, the peace movement is the most significant part of social activism. The peace movement comprises individuals and groups who believe peace must be achieved via peaceful means, preferably through collaboration rather than rivalry among states (Schwebel, 2005, p. 398). If political authorities approve violence in international affairs or between factions within countries, the organization strives to mobilize public opinion to oppose even its government's policies (Schwebel, 2005, p. 398). Peace activists tell their stories to the peace movement as members of peace institutions or individuals who contribute to a shared pro-peace stance and join anti-war actions, depending on their preference.

1.4.1 Reflections on theories and methods

I employed various data collection methods, combining primary and secondary data sources. The primary data was collected through interviews, conversations, archival research, and an interview guide. Secondary sources, such as numerous publications on Sámi cultural issues both in and outside of Norway, allowed me to create more robust interview frameworks for my interviewees and provide context for areas that still needed to be explored in depth. A semi-structured interview and narrative analysis were used to get the most out of the project (see Chapter 4). This allowed me to ask specific questions and follow up on other topics of interest (Bryman, 2012, p. 471).

This thesis is based on the experiences, ideas, and revelations that my respondents shared with me. According to Kovac (2009), tales are active agents in a relational universe that aids us in understanding a phenomenon. The interview procedure primarily focused on anecdotes shared by the participants. The process was set up so that I also had the option to tell them about my narrative in addition to them sharing their thoughts and experiences with me. Reflexivity was also present in this process because we received and gave. Kovach (2009) refers to this procedure as a co-creation of knowledge.

1.4.2 Why this study ?

The significance of any research lies in its potential to improve life by addressing and solving problems. This study explores an alternative form of political activism that is less physically demanding and does not endanger lives or property. This form of activism proposes an intellectual approach, engaging the minds of individuals, to address both political and social problems faced in modern-day Nigeria.

Most research topics in political science focus on areas such as elections, foreign policy, and public administration. However, with its new dimension, this research is done in an attempt not just to solve societal problems but to widen the scope of political science to give it more cultural focus since art and politics are intertwined.

1.5 Scope and setbacks to conquer

This study is designed to embrace a selected representation of music and its relation to political activism in Nigeria, mainly drawing from the music of Fela Anikulapo Kuti, the number one musical political activist in Nigeria, and yoik music, a tool harnessed by various Sámi activists to affect social change. I examine the impact of music on the population, particularly young people who are the future leaders and the driving force of any society.

From the perspective of a Nigerian person, it is honestly not easy coming out of your shoes to fit into another culture. There were situations where I had to wait for programs or performances to have quality time to talk to my respondents due to the time constraints. Also, financial limitations also showed up in situations where I had to travel to the performances or pay tickets and use transport services. All this have meant that the primary data collection of the study was undertaken from Tromsø in Sapmi, Norway. Furthermore, the use of Internet technologies was incorporated.

Although music is a creative aspect of human existence, which might make this study appear playful, I am serious in its intent and purpose and although people show keen interest when I share my research topic with them, it's almost impossible not to see the sarcasm behind some of the so-called interest. This made me quite frustrated at first but like I said earlier, my experience in life and with music riding shotgun has made me understand how people will first despise your beginnings but show fake love and interest when you make it at the end, hence my zeal for this topic, aiding my already determined vision to contribute to the betterment of the existence of humanity.

I was able to pull through the language barrier. This was also an issue I will discuss later. However, the enthusiastic response from young people, who were eager to be part of this research, was encouraging.

The number of participants was low as this was due to the time constraints of a master's thesis, but regardless, I got enough information needed to build this thesis.

Considering the hypnotic power of music, many governmental restraints have been kept on music, for example, bans on some songs. This, however, has continued the full potential of the power of music in political activism.

CHAPTER 2

LITERATURE REVIEW

Previous Research

Simon Frith is one of numerous scholars who have explored the complex relationship between music, culture, and politics. He argues that music functions as a form of cultural politics, with musicians using their art to express dissent and critique social and political structures (Frith, 1978). Frith's work has since been expanded upon and one primary research focus has been how music can mobilize social movements and inspire political action. Researchers have examined the role of music in various social movements, including civil rights (Garofalo, 1992), anti-war (Wald, 2015), and environmental activism (Tobin, 2008). These studies have found that music can serve as a powerful tool for mobilization, with musicians using their art to create a sense of community, inspire solidarity, and encourage action.

Another critical area of research has been how music can engage with specific political issues, such as race (Rose, 1994), gender (McRobbie, 1995), and nationalism (Morgan, 2005). These studies have shown that music can reinforce and challenge existing power structures, with musicians again using their art to express dissent and critique dominant ideologies.

Researchers have also examined how music can create spaces of resistance and alternative social worlds. These studies have explored the role of music in subcultures (Hebdige, 1979), counter-publics (Eyerman & Jamison, 1991), and global movements (Bennett, 2001), among others. They have shown that music can be a powerful tool for creating alternative spaces of belonging and resistance, challenging dominant cultural norms, and encouraging new forms of social organization.

Other general studies that are relevant for my research here have included Beckerman et al. (2007) on music's social and cultural components and how they intersect with politicism, Street (2012) on the relationship between music and politics, including how musicians utilize their art to address political issues and how politicians use music to rally support, and McDonald (2015) on the use of music in conflicts worldwide, including how it is used to motivate soldiers, promote nationalism, and express dissent. Finally, two works with a specific focus – Kautz (2013) on Rage Against the Machine's promotion of social justice causes and Kutschke and Norton (2013) on the significance of music in the 1968 protests – have been of inspiration for how I considered my two specific examples within the broader context of music and activism.

2.1 Globalisation and Colonization

An ethnographic study of music as an activist instrument would likely investigate how globalization and colonization have affected the cultures and societies of the Sámi people and Nigeria, respectively, and how their music has been utilized to resist and challenge these processes.

2.1.1 Yoik's Disappearance and Sudden Re-emergence

Sámi civilization has traditionally employed yoik for treatment and healing, according to (Kuutma, 2004, pp. 156-172). It's also very safe to say that yoik heals by connecting people to their ancestors and culture as Ancestry helps develop a sense of belonging and identity, vital for emotional well-being (Kuokkanen, 2009), Music can help people manage their emotions and alleviate stress (Krumhansl, 2000). The rhythmic, melodic, and trance-like nature promotes relaxation, concentration, and focus on individuals (Krumhansl, 2000). In this way, yoik can reduce stress and anxiety.

Finally, yoik passes on information, values, and wisdom (Jones-Bamman, 1993). By preserving traditional information and practices, yoik helps communities thrive.

Music and storytelling are intrinsically interwoven as a means of capturing a sensation, a moment, a story, or a message and more than a century before yoiking became a method of activism by various artists as art exhibitions began visiting Sámi territory, where colonial Europeans thought their own music was sophisticated and while the Yoik was thought to be barbaric, According to Ola Graff (2003), the Italian Guiseppe Acerbi heard Sámi yoik while journeying to the North Cape in 1799. According to Acerbi, "their music was without purpose, measure, time, or rhythms" (Graff, 2003). Similar perspectives on yoik can be found in historical sources and with this mindset on the side of Western art music culture representatives, there was little room for exchanging musical impulses.

2.1.2 Yoik, The Lone Wolf

Like a passport, signature or name yoik identified small hunting or herding settlements and some young people who contributed to the community received a yoik that reaffirmed their connectedness with others.

During the nineteenth and twentieth centuries, the dominating cultures of Fenno-Scandinavia and Russia pressured Sámi villages to suppress indigenous Sámi rituals and incorporate Sámi people into the dominant civilization (Lehtola, 2016). Yoik was greatly influenced by the fact that many Sámi people were forced to abandon their native musical traditions in favor of Western musical genres. Despite these challenges, yoik has endured as an important traditional activity for the Sámi people, even experiencing a revival in recent decades.

The Sámi people were initially opposed to the coming of Christianity in the region in the 16th century because they saw it as a threat to their traditional beliefs and traditions. However, the growth of Christianity had a crucial impact in Sápmi, as it introduced new vocal music styles, such as hymns, into Sámi villages (Paltto, 2013).

Christians in the 17th century equated yoik with heathen ceremonies and dubbed it the devil's work, sentencing practitioners to death. Even when the death penalty was removed in the 18th century, yoik was still hated (Bengtsson, 1989, p. 146-158; Cavanagh, 2018), however, some Sámi people began incorporating elements of Christianity, such as music, into their spiritual activities over time (Paltto, 2013).

2.1.3 Christianity meets yoik

The rise of Christian Sámi singers and composers incorporating yoik into their religious music, resulting in a mix of traditional Sámi and Christian music, shows how Christianity has inspired yoik. Despite this effect, yoik is an essential cultural and spiritual practice for the Sámi people, and many people still participate in and perform it in various circumstances (McKean, 2013). As a result, although some yoiks adhere to traditional spiritual themes, others incorporate Christian concepts and symbolism. Sámi yoik therefore evolved through a complex interaction between political, social, and cultural influences. Yoik has reflected and influenced the Sámi people's cultural identity, from its spiritual exercise to its incorporation into modern musical forms. Yoik's ongoing comeback and incorporation into contemporary musical genres attest to its enduring significance as a symbol of Sámi cultural resistance and persistence.

Yoik is currently heard in various situations, ranging from traditional Sámi community performances to modern music genres such as pop, rock, and hip-hop. The artist Sofia Jannok, for example, has won recognition for using yoik as a vehicle for political activity and cultural preservation. Mari Boine, a Sámi artist, has long received international praise for her unique blend of traditional yoik and modern musical styles. Boine won the Sámi Grand Prix in 1986. Norway, Sweden, Finland, and Russia have hosted the competition since 1981. It is one of the most important cultural events in the Sámi community, promoting Sámi music and culture. Boine released her debut album, *Jaskatvuoá Maá* (The Shadow of the Trees), the following year.

Some contemporary yoik compositions still incorporate elements of traditional Sámi music and Western musical styles. Yoik, on the other hand, has evolved to fit new musical ideas. The evolution and history of Sámi yoik can be examined via several theoretical lenses, such as ethnomusicology, cultural anthropology, and postcolonial studies.

I recall how the high demand and influx of western music flooded Nigeria, making it almost impossible to hear, feel or vibe to Afrocentric music, my constant memorizing and singing of western music, be it gospel or secular is not one that easily leaves you as it changes your ideologies and mindsets, and you will be seen as an outcast or weird among your peers if you don't recognize or have similar orientations to western music, and although this isn't similar to the forceful assimilation of the Sami but this type of audio colonization was also calculated, slow and over time has affected a whole generation of youths who have no roots to Afrocentric music that has cultural attributes on nation building.

2.2 Road to sapmi culture

Yoik has been a part of daily life in all Sámi-inhabited areas since ancient times (Graff, 2004). Yoik customs vary from place to place and even from family to family. It sounds immediately different to Western ears from other types of music, especially traditional music. The expressive vocal ideal, which includes sounds of nature and animals, the use of melodic features that allow for improvisation and adaptability to various daily life situations, and the referential, symbolic function—linking or connecting a yoik to a specific subject—are some commonalities across regions (Graff, 2004; Hilder, 2015). A yoiker "yoiks someone or something rather than [yoiking] about it," according to one popular term (Hilder, 2015, p. 6). A personal yoik is a type of yoik that describes a single individual (Graff, 2004). A person's own yoik, also known as their musical name, is frequently as connected to them as their name.

The highlighting of yoik before Norwegianization below is a purposeful effort to highlight yoiks presence and historical values before Norwegianization and build its existence as a way of life of the Sámi culture.

2.2.1 Norwegianization

Reindeer herder families had a strong identity and were not easily influenced by what the bulk of Norwegians thought or said; the Sámi who owned cows and worked in agriculture and those who did not travel with reindeer were considerably more approachable and controllable. Between 1850 and 1960, the Sámi territories experienced a period of intensive Norwegianization as the authorities' essential opinion was that Sámi were not as good as Norwegians, that they were primitive and needed to be tamed. As result, small children who started in their first class and did not speak Norwegian and had to learn it quickly. Henry Minde (2003) states that these Norwegianization processes are divided into four stages. The first was the transitional period, which lasted roughly from 1850 to 1870. "In 1851, narrating how the Storting established a special item in the national budget known as 'Finnefondet' (the Lapp fund) to promote Norwegian teaching in transitional districts and ensure the enlightenment of the Sámi people." The second was the consolidation period, which lasted roughly from 1870 to 1905. "The restrictions were steadily tightened and most importantly according to the instructions, all Sámi and Kven youngsters would learn to speak, read, and write Norwegian. In contrast, all earlier clauses requiring children to learn their native

language were abolished." The third, from around 1905 to 1950, was the conclusion phase: "the fear of both ambitions for a greater Finland and Sámi mobilization to more 'underhand' justifications for the introduction of new measures." Finally, there was the termination period, which lasted until roughly 1980 (Minde 2003, pp. 126-130). Although Norwegianization officially halted in the 1960s, the Sámi community was nonetheless subjected to the dominant population's sentiments in many sectors and assimilation politics can still be found in internet discussions today. In Finland, due to its independence in 1917 when national identity had to be formed, these processes occurred later, beginning in the 1920s and 1930s. According to Lehtola, "research aimed at building and promoting the Finnish national identity began to draw distinct borders versus Russians and Swedes, as well as culturally related 'primitive' peoples like the Sámi" (Lehtola, 2002, p. 46).

Minde (2003) claims that the first generation of government personnel in the embryonic Norwegian state after 1814 who dealt with the Sámi as part of their official duties identified their languages as equal with Norwegian. Speaking one's mother tongue was regarded as a human right, based on the legacy of modern humanist-Romantic currents. N. V. Stockfleth, a priest, was the leading voice for these currents and published several books in Sámi for use in churches and educational institutions. The party of elected officials in the Storting and the government strongly supported Stockfleth's position. In 1848, the Storting heatedly disputed Stockfleth's stand on language policy. The Finnmark conditioning, especially when Stockfleth culturally equated the Sámi and Kvens, opposed this – as we perceive it today – liberal language policy.

According to Iva Björklund's (1985) observatory research, ethnic cleansing appears to have occurred due to Norwegianization in the municipality of Kvænangen. The proportion of Sámi people in Kvænangen plummeted from 44 percent to nil between 1930 and 1950.

The initial series of measures targeted the Sámi in so-called transitional districts. In 1851, the Storting established a unique budget line item known as the "Finnefondet" to foster Norwegian education and inform the Sámi people. The table below, adapted from Minde (2002), illustrates the scope of this initiative as determined by the Sámi Parliament and all ministries.

	Annual grants from the Finn fund in NOK	In per mille of central government expenditure
1865 (1864/65)	4000	0.19
1870 (1869/70)	11200	0.53
1880 (1879/80)	20000	0.67
1890 (1889/90)	31000	0.82
1900 (1899/1900)	25300	0.39
1910 (1909/10)	90000	1.01
1920 (1919/20)	189200	0.34

What Minde explains here is compared to today's state budget for the Sámi, which is handled by the Sámi themselves through the Sámi Parliament. A computation for the budget year 2002 revealed that allocations to earmarked Sámi objectives constitute under 1 percent of the total state budget. The table demonstrates that, except for the first two decades, the state's share of Norwegianization through the Finnefond alone was comparable to and sometimes higher than the budget currently allocated to the Sámi Parliament.

Harald Eid Heim (2002, case 23/02: Sámi People's Fund) proposes the theory that as one gets closer to the Sámi core areas, the sentiments of Norwegians, especially those in public agencies, become increasingly unfavorable. He maintains that the Sámi people's current condition must be viewed primarily as a part of the state societies in which they exist as a minority. Because of the unbalanced power dynamic between the Norwegian public and the Sámi people, Sámi cultural characteristics were relegated to the private realm. Attempts were made to conceal them in the public sphere. The Norwegianization social anthropological paradigm has yet to yield a comprehensive overview of the ramifications of the process, for example, in the form of a monograph. This reflects how complicated and taboo the subject remains; hence, it is a cause for activism and as a person of color, I understand how it feels to be intimidated. Although I have not personally witnessed extremes of discrimination, I have friends who have, and we share every moment. There were places as a kid that I would not be able to enter in my own country because of the difference in economic or political standards of the people there.

2.2.2 The alta controversy

The 1970s to the 1980s marked a historic moment for Sámi identity and resistance politics, with an event known as "The Alta Controversy." The issue concerned the water dam in the Alta River and the flooding of the reindeer herding lands above it. The Alta River is also known for being a good salmon river. The local Sámi people from the village Máze above the planned dam, and people from the river delta area, opposed the plans to build the dam. The conflict had significant consequences for Sámi society and resulted in establishment of the Sámi parliament of Norway (Andersen, Evjen, & Ryymin, 2021, pp. 386-387). It grew to be a national movement where nature conservationist organizations and people were engaged and started to demand, in the end, that the Sámi people's voice was heard.

2.2.3 Brief history of yoik music

A brief history of yoik through the lives of sami artist will be necessary in understanding the effects and power of yoik music,

2.2.4 Nils-Aslak Valkeapää

In 1943, Nils-Aslak Valkeapää was born a short distance from Beattet on the road connecting Kaaresuvanto and Kilpisjarvi in northern Finland, and the family briefly resided in Adjagorsa. Later, they settled in Beattet, and Nils-Aslak took over the home after his parents opted to go to Skibotn in Nord Troms. His father was a reindeer-herding Sámi from the Kaaresuvanto region, while his mother was from a family that had their summer pasture on Uloya in Troms. Nils-Aslak frequently moved between the two places because he felt a connection to each. In 1996, he made a permanent relocation to Skibotn. The decision of Nils-Aslak to settle in Skibotn and become a Norwegian citizen was warmly welcomed by the locals. This had a significant symbolic impact on the entire coastal Sámi culture in the area (Gaski, 2007; Olsen, 2013).

2.2.5 Yoik Advocacy of Sámi Identity

The unique nature of yoik, with its focus on personal experiences and emotions, has made it a powerful way for Sami people to express themselves and connect with their culture. Today, yoik continues to be an important part of Sami cultural heritage and identity.

2.2.6 Yoiking and Christianity

The Sámi were compelled to repress their language and culture during the Christianization of Scandinavia and While yoiks have persisted, they are more prevalent in the Northern Sámi territories, where proselytizers were less intrusive. While there were fears that the art of the yoik would die out in the early 20th century, when yoiking was forbidden in schools, it came back in the 1970s and 80s when a Sámi-owned record label, Jårgalaeddji, was founded and made it easier for Sámi artists to produce and release music. Jårgalæddji released over 40 Sámi yoik albums before the company went bankrupt in the mid-80s. Despite this, the Sámi music already released circulated and prompted a revival of the practice of yoik (Minde, 2003).

The well-known Sámi artist Mari Boine's first musical experience was with the Laestadian movement, a strongly Christian movement whose hymns bridged the gap between traditional Sámi yoik and Norwegian folk music. According to the official Mari Boine website, Boine was an enraged young woman when she made her musical debut in the early 1980s, as Christianity, Sámi language restrictions, and the harsh society of "the big men down south" weighed heavily on the psyche of a girl who was raised in her tongue but prohibited from participating in traditional yoik because it was the "devil's work" (Eipasch, 2023).

The songwriter's lyrics are steeped in her experience as a minority, as I will consider later in this thesis (Boine notably declined an invitation to sing at the Lillehammer Winter Olympics in 1994 because she did not want to be the token minority at the ceremonies). Her evolving commitment to her Sámi background has been lauded. Mari Boine was also appointed a knight of the Royal Norwegian Order of St Olav in 2009 for her artistic variety (Eipasch, 2023).

2.2.7 Yoik's Advocacy against corruption

Jacobin (2023) claims that on March 1, 2023, Greta Thunberg, Ella Marie Haetta Isaksen, and other protesters were detained while demonstrating against wind turbines in Fosen, central Norway. They were advocating for indigenous peoples' rights to retain their cultural practices, such as reindeer herding, a long-standing tradition crucial in preserving the endangered Sámi languages. The continuation of reindeer herding has been questioned after wind turbines were installed in Fosen since the animals are alarmed by them. The turbines are still in use despite a judgment by Norway's Supreme Court over 500 days (about 1 and a half years) ago that they infringe on indigenous rights under international agreements. Even after the brief media attention surrounding Thunberg's role in the demonstration, the Norwegian government's disrespect for Sámi's livelihoods and traditional customs has been brought to light once more.

The *luohti i yoik* in Oslo is a new type of yoik by sara Marielle Gaup who dedicated the song to the youth, and since it is a new song and the lyrics won't be analyzed but her words best explains the overall meaning of the song "*The luohti i yoiked in Oslo is a new one, I set it (caught it) for the youth, the day after their first night locked inside the OED, I called it Min Nuorat (Our Youth)*, (Sarah, 2023, via Email) This demonstrates that the practice of yoik not only continues to be used as a means of supporting protest and activism but also continues to be used as a form of activism. It is a custom that may be traced back to at least the time of the Alta conflict, as Bamle (2022) demonstrates: Mattis Haetta joiked "Sámiid dnan" while on hunger strike in front of the Norwegian parliament in 1979. The fact that the song was eventually chosen to represent Norway at the Eurovision Song Contest in 1980 is evidence of the power that music possesses to affect both the heart and the mind.

2.3 Afrobeat, fela kuti's road, style, theme, and patterns

Fela Anikulapo Kuti, also known as Fela, was a Nigerian musician, activist, and Pan-Africanist who used his music to express his political views and inspire social change. Born October 15, 1938, in Abeokuta, Nigeria, Fela was the son of Rev. Israel Oludotun

Ransome-Kuti, an Anglican priest and union activist, and Funmilayo Ransome-Kuti, a human rights campaigner and political leader (Anuforo, 2012).

Fela studied classical music at Trinity College of Music in London before returning to Nigeria in 1963 and re-forming his band, the Koola Lobitos. He pioneered the genre of Afrobeat, which blended African rhythms, funk, and jazz, and used it as a platform for his political and social commentary (Anuforo, 2012).

Fela's music reflected his firsthand experiences and the struggles of many Nigerians who faced poverty, corruption, and human rights abuses. His songs often criticized the Nigerian government and its leaders, making him a voice for the people of Nigeria (Anuforo, 2012).

Fela's upbringing in a family of activists influenced his career, even though he initially denied this path. His father used his role as a school principal to promote nationalism through inspiring songs and speeches, while his mother was a prominent human rights campaigner and political leader (Anuforo, 2012).

2.3.1 History of fela kuti

After Fela's 1969 trip to the U.S., he discovered motivation from numerous sources and realized he could use music to combat Nigeria's injustice and oppression. His band became Nigeria 70. At this point, Afrobeat began addressing society's immoralities: gluttony, boastfulness, Lagos traffic jams, fights, public defecation, water, colonial mentality, poor electricity, and skin bleaching. (Olaniyan, 2004).

Fela founded and used the Africa Shrine to promote Pan-Africanism and African identity. After calling himself the shrine's senior priest and later the Black President, Fela renamed his nightclub from "Afro spot" to "Afrika Shrine" to reflect his ideology and aim to preach Africanism (Boer, 2009). Africa Shrine's activities were primarily day specific. Lemi Ghariokwu, Fela's companion, said Tuesday was ladies' night when all women could enter for free. Saturday was a concert dedicated to traditional African religious worship with girls performing, Friday was Yabis night when Fela discussed social issues and mocked government officials (Boer, 2009).

Fela also preached the revival of ancient religion, often asking for stillness during his act to perform a rite for the spirits and gods. Malcolm X, Kwame Nkrumah, and other Fela idols were on the altar. Fela lived his life to promote African identity, although religious

groups and organizations criticized him for his glamorous lifestyle and for being a bad influence on the younger generation due to his heavy smoking and sex life (Fechlin, 2003).

2.3.2 The horns of activism

Aside from his music, Fela was a political activist using his platform to speak out against the Nigerian government. His activism led to several clashes with the government, including arrests and imprisonment. Despite the risks, Fela continued speaking out, inspiring change through his music and voice (Anuforo, 2012).

The most well-known songs that address the issue of corruption in Nigeria are "International Thief" (or I.T.T., 1980) and "Authority Stealing" (1980). At this point, Afrobeat became a fresh perspective and a tool for social change.

"International Thief Thief," also known as "I.T.T.," is Fela Kuti's song. The 1980 song strongly criticizes multinational businesses and their exploitation of Africa, notably Nigeria, Fela's displeasure with foreign firms exploiting Nigeria's resources and people inspired the song. In "I.T.T.," Fela explicitly attacks International Telephone & Telegraph (ITT), a Nigerian telecoms firm. He accuses the firm and others of working with corrupt Nigerian politicians to steal the country's wealth and maintain economic injustice.

"Suffering and Smiling," Fela's song, recounts Nigerians' suffering due to bad religious leadership and how they blindly follow religious leaders while they amass wealth and travel the world. He also describes the harsh conditions Nigerians experience daily, including being abused by the police or army on the road and then finding out they were pickpocketed.

In October 2020, Nigerian youths took to the streets to protest police brutality, explicitly targeting the Special Anti-Robbery Squad (SARS). The protests quickly gained momentum, and Nigerian musicians played a significant role in spreading the protesters' message. Musicians such as Burna Boy, Falz, and Davido released protest songs that spoke to the protesters' experiences and helped galvanize support for the movement. Their music provided a voice for the protesters and helped draw attention to the issue internationally. Nigerian female musicians have also been active in activism, using their music to advocate for women's rights and gender equality. Artists such as Yemi Alade and Tiwa Savage have released songs that promote women's empowerment and challenge gender stereotypes. Their music has raised awareness about domestic violence, sexual harassment, and gender discrimination. Nigerian female musicians have

also been vocal about the need for more representation and opportunities for women in the music industry. (MODUPEOLUWA ADEKANYE, October 23, 2020)

Why is Fela Anikulapo-Kuti's promotion of African identity, economical products, and patronage through music commendable? In his song "Upside Down," Fela lamented that English men and Americans have American names, but Africans want to adopt American and British names (Isidore, 1976). In other songs like "Buy Africa," Fela decried ignoring African commodities and meals for foreign ones. He called Africans who buy imported items stupid and who are impoverishing their countries ("Buy Africa," 1997). He stressed that African products were the only way to develop.

The Fair Trade (F.T.F.), formerly the North American Trade Organization (NAATO), was created in the late 1970s when alternative trade organizations began conducting annual fair-trade conferences. IFAT became the World Fair Trade Organization (WFTO) in 1989. Both organizations followed the Fair-Trade principles of a fair salary, gender equality, long-term relationships, environmental awareness, democratic decision-making, specific working conditions, respect for culture, and no child exploitation (Nicholls and Opal, 2005, p. 3).

In the 1960s, the modern fair-trade movement exploded in Europe after starting in the U.S. "Trade not Aid" was famous in 1968. It is based on "Trade does not Aid economies," where prices are directly associated with production costs and all producers have fair and equal market access (Nicholls and Opal, 2005, p. 4).

2.4 Socio-Political Representations

A complicated socio-political environment that mirrored the hardships and aspirations of Nigeria and other African nations throughout the post-colonial era influenced the creation of Afrobeat in the late 1960s and early 70s. Many African nations were still battling nation-building and political instability, despite recently achieving independence from colonial authorities. This was made worse in Nigeria by a string of military takeovers and instability that culminated in the Nigerian Civil War, which lasted from 1967 to 1970. Considering this, Fela Kuti and other musicians aimed to use music as a vehicle for social and political criticism and to protest injustice, oppression, and corruption. Numerous topics, including police brutality, grafts in the government, and working-class exploitation, were addressed in their music. Afrobeat was defined by its complex rhythms, complicated horn arrangements, and socially aware lyrics. Other

musical genres, including jazz, funk, and highlife, also influenced it. Extended instrumental portions in the piece frequently allowed the players to improvise and experiment with various musical concepts.

2.4.1 Influence of post-colonialism and struggle against military dictatorship

"Zombie", Fela Kuti's 1976 hit was both controversial and popular. The lyrics depict Nigerian troops as mindless zombies who blindly follow orders and criticize the military government's use of force to stifle dissent.

The 12-minute song has Fela's intricate rhythms and horn arrangements. The chorus repeats, "*Zombie no go go, unless you tell am to go*" (meaning "A zombie will not go unless you tell it to go") to emphasize that the soldiers are dominated by the powerful and have lost their agency.

"Zombie" was Fela Kuti's protest song against the Nigerian military government's use of force to repress opposition, according to OkayAfrica (n.d.). The chorus repeats, "*Zombie no go go, unless you tell am to go,*" to demonstrate Nigerian soldiers' mindlessness (NPR, 2018; BBC Music, n.d.).

2.5 Music as protest

The function of music in forming and sustaining social and political identities is another crucial realization. When people who support the exact social or political causes come together, music can foster a sense of belonging and community. It also fosters a

sense of shared identity and purpose. We can better comprehend music's role in influencing cultural and political trends by examining how music is utilized to construct and perpetuate social and political identities.

Research into how music is used for activism is crucial because it may shed light on how music is employed to bring about social and political change. Even though the use of music as an activist tool has a wide range of potential effects, studying musical genres like Sámi yoik and Afrobeat can give us a better understanding of how music has been used to advance social change, political resistance, and cultural identity throughout history and in various cultural contexts. As a result, investigating music as a form of activism is crucial and can add to broader discussions of social, cultural, and political developments.

As previously mentioned, the indigenous Sámi people historically utilized yoik for various activities, including storytelling, connecting with the supernatural, and honoring the natural world. Yoik has become crucial for expressing Sámi's cultural identity today and advocating social and political change.

As a writer, Nils-Aslak Valkeapää was instrumental in bringing Sámi culture and issues to the public's attention. He produced poetry, novels, and essays in Finnish and Northern Sámi, a language used by the Sámi people of Norway, Sweden, Finland, and Russia. Themes of Sámi identity, culture, and spirituality were frequently tackled in his works.

Adding to him being a skilled musician and performer, Valkeapää also used his talent to further Sámi culture and issues and together with other Sámi artists, he produced musical and theatrical works that showed Sámi customs and disproved common misconceptions about native people.

Nils-Aslak Valkeapää gained his name as an activist through his lifelong commitment to promoting Sámi culture and rights and using his artistic talents to raise awareness of Sámi issues. (Niko-Mihkal Valkeapää, 2017).

Similarly, in Nigeria during the 1960s and 1970s, Afrobeat became a genre of musical protest and social commentary. The genre's founder, Fela Kuti can be said to have had similar effects for like Nils-Aslak Valkeapää he utilized music as well as other skills to participate in protests and alter oppressive social and political practices such as police brutality and corruption in government, so I say that Kuti's music motivated a generation of Nigerians to resist tyranny and strive for democracy. His music is both enjoyable and a potent tool for social and political change (Sturman, 2018).

More recently, SlinCraze, a Sámi rapper with international acclaim for his music combining modern hip-hop with traditional yoik, is another example of this. SlinCraze engages in cultural activism that challenges predominate narratives and advances social change by using music to communicate his opinions and experiences. The marginalization of the Sámi people and their battle for cultural acknowledgment and self-determination are just a couple of the social and political concerns addressed in SlinCraze's songs (Hagen, 2018). Also regarding Afrobeat, musicians like Burna Boy and Wizkid use their music as a platform. These musicians can produce a potent and dynamic form of musical activism that speaks to a varied and global audience by drawing on the traditions of the Afrobeat while also embracing new musical styles and methods.

Regarding how it evaluates music's capacity to bring about social and political change, the existing scholarship on using music as a form of activism varies widely. Some academics contend music contributes significantly to social and political change because it can motivate individuals to act, mobilize people, and foster a sense of community. (McLeod, 2013; Sturman, 2018). Others, who are more pessimistic, contend that music can only have a limited impact on social and political change because it depends on other elements, including institutional authority, more extensive cultural and social settings, and political and economic institutions (Frith, 2004; Clayton & Herbert, 2008).

It is evident from the context of Sámi yoik and Afrobeat that music can be a potent tool for activism. These groups have employed it to advance cultural recognition, subvert prevailing narratives, and bring about social and political change.

The significance of appreciating the multiplicity of musical practices and their cultural and historical settings is one realization that is especially pertinent to studying music as a tool for activism. For instance, the musical genres Sámi yoik and Afrobeat have highly diverse cultural and historical origins and serve different purposes in their communities. By examining these musical traditions, we can better understand how music fosters cultural identity, social change, and political opposition in many cultural and historical situations.

CHAPTER 3

Theoretical Framework

3.1 Robert Dahl's View on Democracy and Links to Gabriel Almond

This work hinges its argument on Robert Dahl's democratic theory (Dahl, 1971, 1989, 2001) with some consideration of structural functionalism (Almond, 1965). In the late 20th century, some political scientists rediscovered their Aristotelian roots by returning to the question of achieving good, just, and stable polity by returning to the study of democracy. Thus, despite no specific, universally accepted definition of democracy, equality and freedom have been identified as essential characteristics of democracy since ancient times, this is why this theory is adopted (Holt, 2007). The freedom of speech and equality that encompass a democratic government serve as a reason political activism exists, and the arts (including music) play a part in the anchoring of a democratic system.

Democratic theory is comprehensive due to the various conceptions of democracy; however, this work bases its analysis primarily on Robert Dahl's democratic theory and the deliberative democratic theory (Dahl, 2001). According to Dahl the fundamental democratic principle says that everyone in a political community has the right to consider their interests when making choices that are binding on everyone. Dahl also uses the word "polyarchy" to describe societies where a particular set of rules and structures are thought to lead to democracy (Dahl, 1971, p. 2). For this research, I consider the music industry to be one of these institutions, since it has considerable power through political activism and can keep a government in check (Dahl, 1989). This is like the role of the Sámi parliament, which works with the government to keep an eye on the comfort of the Sámi people and help make improvements where needed. Here is a summary of Dahl's theory:

After reviewing two theoretical concepts of democracy (Madisonian and Populistic), Dahl looks at the characteristics shared by existing democracies (circa 1956). He proposes that we think of democracies as polyarchies and lays out several criteria that can be summed up into two dimensions: contestation and participation.

The heart of his book is an anti-institutional claim. Dahl says that, like Madison, we have tended to think that the constitution restrains the majority, but we have been looking in the wrong place. We have neglected the "social checks and balances," which are more

important than the institutional ones. "Without certain social prerequisites, no constitutional arrangements can produce a non-tyrannical republic" (Bächtiger et al. 2011, p. 21).

According to Dahl, most citizens share a consensus on essential values. Representatives also hold these values, so policy decisions rarely deviate from the majority's core preferences. "With such a consensus [on basic values], the disputes over policy alternatives are nearly always disputing over a set of alternatives that have already been winnowed down to those within the broad area of basic agreement" (Dahl, 1989, p. 147).

Without this prior consensus on fundamental values, democracy would not survive for long. The consensus on norms and values protects minorities, not institutional restraints. "It seems like the wrong way to think that this country has stayed democratic because of its Constitution. It seems much more likely that the Constitution has stayed because our society is democratic." (Buchanan & Keohane, 2006, p. 83).

From this, we learn that democracy is maintained through a consensus on fundamental values. Besides entertainment instruments, musicians store culture and tradition (Oshodi, Odiogor, and Nwachukwu, 2010). Music thus plays a vital role in maintaining consensus on fundamental values by forming a collective culture and heritage. Music, therefore, helps a society maintain a consensus view, assert its values, and help people focus on the collective goals they want to achieve. Dahl also mentions neglecting "social checks and balances" (Buchanan & Keohane, 2006, p.3), a necessary but often overlooked factor in democracies. This is reflected in Oshodi's (2010) assertion that music remains part of (not only social and economic but also political) existence in most African societies and thus acts as a social check on the system. It is, therefore, evident that the basis of Robert Dahl's democratic theory directly or indirectly explains music as political activism.

This thesis, however, looks beyond these formal classifications of functions in a political system. Although colonialism has remained epochal (Ekeh, 1983) and has made most African states imbibe Western orientations while continuously distorting indigenous social structures, specific informal structures remain constant even if they have limited or shrinking space in the core political superstructures. In this context, music remains part of (not only social and economic but political) existence in most African societies. In the pre-colonial era, musicians were kings' subjects that sang the praises of royalty. There were also drummers in the Western and Eastern parts of Nigeria that used the talking drums to pass on messages of hate, love, or a mixture of both " (Ogunsanwo, 2019).

In most cases, music played a functional role in Nigerian societies to the extent that it was used during religious rituals and masquerade festivals, weddings, at the birth of a child, during farming, and other gatherings. Music was also mixed with storytelling for children, while it was common for women to sing on their way back from or to the streams. Similarly, the Goge (a stringed instrument), drumbeats, and Kakaaki, a long trumpet, were also seen during Sallah celebrations or in Emirs' palaces in Northern Nigeria (Akinyemi, 2019, p. 39-55). Thus, music tends to find near-universal functionalism to the extent that most societies use it in one way or another, though with varying capacities (Almond & Verba, 1963).

In this regard, this thesis will also locate musicians in terms of politics as obtainable in their representation of government and governance and in terms of the people as regards the goals the country wants to achieve. These points are elucidated in the interviews and analysis.

The experiences of Taiwanese aboriginal female singer-songwriters have been used to study the usage of music and voice in expressing cultural identity. To evaluate cultural musicology, the essay "Creating Space for where ancestors once walked" focuses on "lyrical and musical expression" with a particular emphasis on "production techniques and aesthetics" (Hughes & Keith, 2012, p. 177).

To balance the broad political theories with examples relevant to my research and interviews on music in northern Norway, I read various books about Sámi identity, lives, experiences, stigma difficulties, and complexity (e.g., Blix, 2013; Eid Heim, 1969). By examining the Sámi identity as a hidden ethnic identity stigmatized over time, ethnic identification as a social stigma has also been documented (Eid hem, 1969).

The effect of globalization on indigenous cultures is explored in Harald Gaski's article "Yoik-Sámi Music in a Global World." He poses provocative concerns about the creative use of traditional art in brand new contexts using yoik, the traditional Sámi musical genre, as his focal point. His discussion of the difficulties experienced by indigenous cultures due to commercialized appropriation and politically correct cosmopolitan (indigenous) expressions touches on another important topic (Gaski, 2008, pp. 357-358).

The vibrant music scene of Northern Europe is also vividly shown in Thomas Hilder's 2010 book *Sámi Musical Performance and Politics of Indigeneity in Northern Europe*. His in-depth research on Sámi musicians, festivals, projects, and the recording business covers several topics, including time, nature, revival, sovereignty, repatriation, and cosmopolitanism.

3.1.1 Frames

In communication and media studies, "frames" are how information is presented, structured, or packaged to influence audiences. A frame chooses, emphasizes, and arranges information for interpretation. Frames affect how audiences react to news, political speeches, advertising, and other forms of communication. Frames affect public opinion, political discussion, and societal attitudes. (Kirk Hallahan, 1999)

McAdam, McCarthy, and Zald say that at the very least, "people need to feel both angry about some part of their lives and hopeful that, by working together, they can fix the problem" (1996, p. 5). Snow and Benford say that a frame's diagnosis, prognosis, and reason for action must be "richly developed and interconnected" (1988, p. 199), backed up by evidence, and consistent with the beliefs and cultural understandings of people who might follow it (see also Gamson, 1988). "Clearly articulated" (Snow & Benford, 1992, p. 138) connections are made between knowledge and experiences in ways that have never been done before or in new ways. They give people a feeling of "seriousness, urgency, effectiveness, and appropriateness" (Benford, 1993a, p. 209), a "clearly interpretable" reason to take part, and they discourage "fatalism" (Snow & Benford, 1988, p. 203).

When we pair Dahl's democratic theory with the theory of framing, we can say the ways in which the framing of Sámi yoik and Afrobeat music can influence democratic participation.

3.1.2 Chapter summary

The third chapter of the thesis focuses on the theoretical framework that underpins the study's argument, drawing primarily on Robert Dahl's democratic theory and deliberative democratic theory to understand the role of music in political activism, with only a few references to structural functionalism, which highlights the various functions that music serves in society.

The chapter starts with an introduction to Dahl's democratic philosophy, which describes democracy as a system that encourages equality and freedom. Dahl's thesis highlights the significance of prior agreement on fundamental ideals for the survival of a democracy. The chapter emphasizes the function of music in preserving core values by establishing a communal culture and heritage.

The chapter delves into the notion of framing in communication and media studies, discussing how framing affects audience perception and reaction to information, as well as how it can shape public opinion, political discussion, and societal views.

The chapter explores different examples, including the experiences of four modern indigenous musicians in Australia and Taiwanese aboriginal female singer-songwriters, when addressing the importance of music in political activity. The chapter also explores the impact of globalization on indigenous cultures, as well as the difficulties indigenous cultures confront because of commercialized appropriation and politically correct cosmopolitan manifestations.

And lastly, the chapter examines how the framing of Sámi yoik and Afrobeat music affects democratic participation. It establishes the context for the subsequent chapters, which investigate the significance of music in political activism in northern Norway.

CHAPTER 4

Methodology

Dahl's democratic theory strongly emphasizes the value of ensuring that everyone has a voice and a chance to participate in democratic discourse and decision-making. As it enables researchers to fully comprehend the perspectives and experiences of various people and groups and to capture the richness and diversity of social life, an ethnographic approach is especially well-suited to realizing these democratic objectives. An ethnographic approach provides a means of gaining a nuanced understanding of music's function in fostering activism and democratic engagement in various cultural contexts. In my research, I gained a deep understanding of the meanings and values that these musical genres hold for various people and groups, as well as how they are used to promote social change and political activism, by immersing themselves in the social worlds of Sámi yoik and Fela Kuti's Afrobeat.

4.1 Approaching multi-sited ethnography

Jocelyn Guilbault's seminal study on Zouk in the Lesser Antilles (1993) is one example of multi-sited ethnography in ethnomusicology. My study of Afrobeat and yoik as music of activism in multiple geographical and historical settings follows in this vein. However, the markedly different histories and socio-economic conditions of the sites of activity that I investigate (Nigeria, a third-world, postcolonial state, and Sapmi, an indigenous region in northern Europe) present unique methodological complexities that situate my study squarely within the sphere of unexpected trajectories of cultural mappings across multiple sites (Marcus, 1996).

Marcus outlines six methodological techniques in the practice of multi-sited ethnography, which "might be understood as practices of construction through ... movement and of tracing within different settings of a complex cultural phenomenon given an initial, baseline conceptual identity that turns out to be contingent and malleable as one traces it." (Marcus, 1996).

I followed the movements of groups or initial subjects, as in migration and diaspora studies, also paying attention to the circulation of objects, images, and stories as they are transformed and adapted in different settings, lastly tracing how people and cultural artifacts are connected across various locations and contexts, all this are the three rules listed by Marcus and have been applied to my research. In this construction mode, the researcher follows and stays with the movements of groups or initial subjects, as in migration and diaspora studies, and listens.

4.1.1 Tracing biographies and histories across sites

The flow of material objects, such as records, CDs, journalistic writing, and DVDs, has allowed individual musicians and bands to construct meaning trans locally. The life history approach is a longstanding method of data collection, and life history interviews feature prominently in my research, e.g., Fela's biography. According to Marcus, "Life histories reveal juxtapositions of social contexts through a succession of narrated individual experiences that may be obscured in the structural study of processes. They are potential guides to delineating ethnographic spaces within systems shaped by categorical distinctions that may make these spaces otherwise invisible" (Marcus, 1996).

4.1.2 Multisited ethnography methodologies

The succession of musicians' biographies I collected during fieldwork provided me with data across wide-ranging sites, which I consolidated to show broad trends or specificities in how the Afrobeat and yoik music scenes have been constructed over time and place.

I undertook my fieldwork in Nigeria and the part of Sapmi that is in Norway, especially where musicians and activists hang out. It is in spaces such as these that people hear and love to talk about historical processions and give advice to anyone willing to hear and learn. Also, participant observation was the order of the day as it has been used in anthropology and qualitative research by George Marcus and others.

The process was set up so that I also had the option to tell my informants about my narrative in addition to them sharing their thoughts and experiences with me. Even when we were no longer formally conducting interviews, the stories persisted. Because we are both receiving and offering something, there was reflexivity in this process. This process is called a "co-creation of knowledge" by Kovach (2009, p.100). Also, it is based on the music they have written, developed, honed, played, and disseminated via live performances, festivals, and online forums.

I had the chance to learn about social indicators like tone of voice, gestures, facial expressions, and more (Opdenakker, 2006). These indications were crucial tools for providing information beyond the direct responses to my questions. For instance, when I broached a delicate subject that my respondents were uncomfortable discussing or reluctant to discuss, these cues helped me navigate the conversation in the right direction. They would also react if they did not understand my questions, which allowed me to reword them quickly.

All focus interviews with the primary respondents were audio recorded. Before the interviews, I requested the respondents' permission to use the recorders. I did not utilize the recorder during casual interactions or brief exchanges.

The aim was to use the selected respondents and their knowledge regarding my research questions and other questions involved in the thesis, most notably the Sámi side, which from my perspective as an African and relative newcomer to Sapmi, was new to me but the post effects of the interview is definitely an effect I know for a fact that won't get off me throughout life as it opened a different dimension, mindset, and understanding to not only the Sami culture but to mine also.

4.1.3 Data collection through in-depth interviews

This investigation was conducted using qualitative research methodology. It is a method to investigate and comprehend the significance different people or groups assign to social or human problems. Based on information gathered through interviews, participant observations, casual discussions, information from social media, text analysis, field notes, and diary keeping, the study is descriptive (Cooley & Barz, 1997; Nettl, 2005)

However, some other strategies and techniques created within the ethnomusicology framework have also been borrowed and employed since this thesis concerns the manifestation of music as a medium for activism. These include talking with other musicians and audience members, attending concerts and festivals, and listening to and studying the content of music compositions and performance footage. (Cooley & Barz, 1997, Nettl, 2005).

4.1.4 Understanding cultural contexts through participant observation

Participant observation is "the learning process through exposure to or involvement in the day-to-day or normal researcher tasks" (Schensul, Schensul, & LeCompte, 1999, p. 91) I participated in the situation as both an observer and a participant to become familiar with and learn more about issues. I observed a lot around my environments in both Nigeria and Norway; later, the roles were altered to "participant as an observer," where the observer is an active participant with a known identity taking part in routine activities in the environment being examined (Bryman, 2001, pp. 298-301).

I played various roles in musical concerts such as the Blackout Festival, Afro Vibes Norway, and Troms World Music Festival and produced songs relating to activism. I was a researcher conducting studies while attending festivals and employing participant observation to observe the events. Similarly, I engaged fellow festivalgoers in conversation about music, performances, activism, protest songs, indigenous identity, and being a part of the festival while listening to and watching musicians perform on stage

and although this was not a formal part of my research, it helped shape my understanding of Sami and indigenous identity.

4.1.5 Ethnographic study on social media

The use of social media was essential for connecting with artists. I looked for artists on Facebook. I messaged them on Instagram, informing them of my study and asking if they would be interested in speaking with me. Fortunately, I received affirmative feedback from most of them.

4.1.6 Collecting and managing secondary data

For the investigation, I also gathered secondary data on the artists. I used online discussion boards and Facebook groups on the subject to connect with other like-minded ethnomusicologists and academics worldwide. I also found information in books, papers, and other online resources like websites and e-books.

In this study, I also analyze song lyrics to accompany the stories my respondents told during the interviews. I describe textual analysis as a broad phrase that refers to various study approaches used to characterize, interpret, and comprehend texts. (McKee, n.d.). Dallin (1994) asserts that lyrics are composed to create a dialogue between the writer and the listener, where the goal is to encourage listeners to reflect on the lyrics, regardless of the message.

4.1.7 Cross-cultural research and language hurdles

The language barrier made it challenging to locate secondary facts about music and identity from Scandinavia. Since most of the articles I came across were written in Norwegian, I needed to gain proficiency in the language to learn much information. Using internet translation tools was sometimes an option, but much significance was lost in the process.

Language proved a significant obstacle when conducting the fieldwork and occasionally even when gathering the above secondary data. English was the language used for all the interviews. It was, however, challenging to get the communication to flow

as my respondents' original languages were not used for the interviews. I usually had to reword my inquiries.

Gonzalez and Lincoln highly advise using interpreters and translators during the research process if the researchers are "unfamiliar with the languages of the researched" (as cited in Chilisa, 2012, p.154). My respondents came from various backgrounds, and with different native languages, so the use of interpreters was not practical. However, all the participants were proficient enough in English for the interviews to be meaningful. I resolved the problem as best I could, giving the time and resources available by explaining the language barrier to them and asking whether they felt comfortable interviewing in English. They agreed to it, and the interview were conducted in English with their permission.

4.1.8 Reflexivity and morality

I have considered my role as a researcher throughout the entire research period. I am an outsider, a Nigerian international student conducting research in a Norwegian environment. The difficulty is covered in a different section below. Any researcher is viewed as an outsider who may observe "without being implicated in the scene" by positioning themselves outside the context. (Smith, 2012, p.137).

Although I have some knowledge of music, I do not have all the theoretical understanding of music that my respondents do, and I do not have the same experiences as an indigenous Sami musician. It has sometimes been difficult to decipher and interpret musical terminology for the sake of my research. My study at a Western, partially English-speaking university may have also cultivated a research connection that feeds a power imbalance and automatically places me in the periphery as a researcher representing UiT, the Arctic University of Norway. Being an outsider researcher has many challenges, chief among them being information availability. There were reasonable chances that the respondents would not be open to "the outsider" entering their neighborhood to obtain data and would view it as an intrusion. (Bridges 2001, p.373).

Additionally, I could connect with specific responses because of my identity as a native Nigerian man. Being indigenous myself has made it easier for me to connect with other indigenous people. For instance, I was asked by one of the respondents after the interview to explain the link between the Sámi and Afrobeat settings, and I did, and it made them more comfortable to see a proper link between the two cultures. Having an indigenous identity helped me win the respect of my respondents.

I concluded that the best thing I could do was to be open, courteous, reflexive, and modest toward my responders and their tales and try to unearth the "honest and as far as truth-like understanding." (Bridges, 2001, p.383).

I was conscious of the significance of reciprocity throughout the entire writing process for my thesis.

As previously mentioned, through my learning, I have encountered several contexts and people who have contributed significantly to the creation of this study. Therefore, the three pillars of indigenous methodology—respect, reciprocity, and responsibility—should also be applied to this research process (Wilson, 2003, p. 77).

4.2 The home for all, a place called Riddu Riddu.

The inclusion of the Riddu Riđđu festival in my work is important as it also highlights the importance of yoik in been able to frame the minds and decisions of the Sámi people into creating a unified event.

The Riddu Riđđu Festival emphasizes yoik as an essential part of Sámi culture and identity (Goffman, 1974, p. 21). The celebration unites the Sámi people and promotes their culture, molding their thoughts and actions (Entman, 1993, p. 52).

4.2.1 Riddu Riđđu festival

This section will focus on how music performance, geography, and indigenous identity are related. I will briefly go over the history of the Riddu Riđđu Festival. I shall take Lene Hansen's historical background on Riddu Riđđu, as cited in Hilder (2010, chapter 2). I will offer a study of a musical performance from the festival's 2015 opening ceremony using the concept of cultural fusion (Gaski, 2008). Doing so will contextualize Riddu Riđđu in the light of the theme of my thesis. Since these indigenous musicians gather there to embody, manage, express, and celebrate their identities, I will metaphorically use the Riddu Riđđu Festival 2015 in this chapter as a "place of sound" (Solomon, 1997, p. 322).

The Riddu Riđđu festival started in the early 1990s and has become an important gathering place for Sami and other indigenous people worldwide. The festival is held annually in Manndalen, Kåfjord, Troms County, for one week in July. To celebrate their indigenous identity and culture, indigenous artists, musicians, bands, ensembles, fans of

indigenous culture, and campaigners gather at Manndalen. The festival week is jam-packed with various musical events, art exhibits, kid and youth camps, movie screenings, workshops, and lectures on various indigenous problems. Thus, placing the Riddu Riđđu festival in its historical context is crucial to comprehend the significance of space about the performativity of an artist or musician and his or her indigeness.

Referring to Hilder's (2010) summary of *Storm på kysten* (Storm at the Coast), a 2008 book by Lene Hansen, one of the festival's creators. In the book, Hansen describes how the coastal Sámi teenagers of Kåfjord produced Riddu Riđđu as an idea for cultural rebirth, which eventually developed into one of the most critical international indigenous festivals (Hilder, 2010, p 122). The town, which before the 20th century relied on farming and fishing for a living, endured a strict assimilation strategy. This century-long policy significantly affected the Sámi and Kven populations' social, cultural, and religious features. As the Second World War ended, the German army's scorch-and-burn strategy caused increasing harm. Destabilized by the effects of this, a sizable number of Sámi and Kven people were compelled to leave their homes, afterwards came a long silence, humiliation, and invisibility among succeeding generations as older generations that lived in their homes alone after World War II only spoke Sámi there. Due to their experiences of pain, they hesitated to pass down their language to the next generation and even went to great lengths to hide their Sámi heritage. (Hilder, 2010, p. 122).

The first Sámi and international indigenous culture and music festival, Davvi uvva, was held in the heart of Sápmi in the north of Sweden in midsummer 1979 on a hill in a Sámi and Swedish/Finnish border settlement. (Angell, 2009). Davvi uvva laid the groundwork for the global indigenous network, which Riddu Riđđu afterward carried on. (Hilder, 2010, p. 126). Similarly, Lene Hansen was the organization's leader when Kåfjord Sámi Youth (Gáivuona Sámenuorat (GSN)) was founded in 1990. In later years, GSN members actively participated in more extensive Sámi political initiatives. The Culture Days (Kulturdagen), which brought together the political and cultural parts of GSN, have also laid the ground for implementing Riddu Riđđu. (Hilder, 2010, p. 123).

Riddu Riđđu, known as "Jagi Vai Beaivvi" (Year and Days), began for two days in the summer of 1991 highlighting the coastal Sámi identity. (Hilder, 2010, p. 123). According to Hansen (2008), this was likely because art served as a vehicle for expressing alternate beliefs and ideals in a society where religion and a limited set of values predominated. (Hilder, 2010, pp. 123-142).

This was hailed as a clever tactic since it was subtle and inclusive in contrast to blunt and exclusive political techniques. Riddu Riđđu has successfully achieved a delicate

balance between "tradition" and "modernity," revolving around the themes of indigenous music, art and crafts, traditional food, storytelling, gathering and celebration, Northern culture, and current northern trends. (Hilder, 2010, Leonenko, 2008).

Many prominent figures in the Sámi soundscape, including Niko Valkeapää, Mari Boine, Frode Fjellheim, Igor note ilu Gaup, Marit Haetta Verli, Ánte Mikkel Gaup, and others, have played at Riddu Riđđu, earning the moniker "Woodstock in Kåfjord.

It is difficult to talk about yoik music as a means of protest without involving the riddu riddu festival, as this is an event invented solely for the use of Sámi people to express their culture and bask in their identity, an identity negated by the oppressors. Although this thesis is not primarily about the riddu riddu festival, the outcomes and songs performed in this what some would call a magical, sensational event are of great importance amidst other stories and discoveries.

CHAPTER 5

Music Myself and the World

5.1 Brief review of the research questions

This study's research question focuses on the function and value of music in activism, particularly in the setting of the Norwegianization era and Fela Anikulapo Kuti's Afrobeat music. The study examines how music has been utilized to symbolize and advance activism, including Norwegian yoik music and Fela's Afrobeat music of resistance. The research is guided by the sub-questions as it examines how yoik music affects participants' identities and feeling of community, the ongoing significance of yoik music and those who promote it, and how Fela's ethnomusicology has changed politics and society in Africa, Nigeria to be precise.

Both Discussions, Interviews with artists, activists, and scholars were undertaken in this study to investigate the research questions and sub-questions. The interviews provided in-depth insights into the role of music in activism. They highlighted the cultural, social, and political settings in which yoik and Afrobeat have been used as social and political transformation tools. They also gave participants a forum to express their personal experiences with music and its impact on their communities. The interview insights were utilized to contextualize the historical and cultural components of the research questions and to generate a more comprehensive understanding of the relationship between music and activism in the contexts of Norway and Nigeria.

5.1.1 Overview of the data collected

- RESPONDENTS

- I. Kristian Svalestad Olstad (Norway)

Tvibit, a multimedia venue for young creative people, and UiT, a higher education institution, are where I met most of my interviewees. I am a regular visitor to Tvibit as I produce most of my projects and also volunteered for many workshops and events held there, leading me to meet some of the respondents I talk about. I met Kristian Svalestad Olstad at Tvibit studio. He is a professional jazz guitarist, a teacher, and a producer for Mari Boine; he has a studio at Tvibit, and he gave me his consent to be one of my respondents.

Between 2005 and 2013, Kristian Svalestad Olstad (born in 1985) studied jazz, pop, and rock at UiT the Arctic University of Norway. In addition to working with bands like LEAGUS, Kol, MRK, and Eter, among others, and as a freelance musician and studio technician, his primary emphasis is the music of the Norwegian improvisation scene. Together with Benjamin Mark, Kristian co-founded the record label CAMO.

The conversation touched on many different topics, such as how music is made, how culture affects music, and how music has changed over time. Kristian's point of

view helped me with my thesis because it showed how cultural and historical factors could affect how music is made, framed as well as how it sounds.

One of the most important things in the talk was how cultural background affects music, as Kristian talked about how different styles and traditions from different cultures can be mixed into current music production to make new and exciting sounds. He also talked about how music passes old musical styles from generation to generation.

The change in music over time was another important topic during our interview as Kristian talked about how technology has changed how music is made, especially regarding the ability to change sound and beat. He also talked about how globalization has changed music and how mixing different styles from different cultures has led to the creation of new forms.

Kristian's conversation helped my thesis by showing how the ideas and theories in my theoretical framework work in real life. His ideas helped me learn and understand how society, history, and technology all work together to make music. This helped me develop my theory that music is a cultural artifact that constantly changes and reflects the values and experiences of the society where it was made.

II. Charlotte Bendik's (Sápmi)

Charlotte Bendik's is a Tromsø grown DJ who represents her Sámi culture with the shamanistic aura of positivity, discussions, and fun-filled, danceable musical selections. All this will almost make you forget that she is a well-known professional DJ hailing from Tromsø where she ran her club series, actively shaped the insomnia festival, and released two hit records on Mental Overdrives Love OD label. She has also lived in Cologne, where she cooperated with artists like Coma and Lena Wilkens, and developed a long-lasting mutual love affair with the salon des amateurs. She has been traveling ever since and has played, danced, loved, and laughed around the globe, from Buenos Aires's infamous dengue parties to festival sites in Hanoi, Montevideo, Marseille, and Berlin.

Bendik's talked about her experiences as a female DJ and producer in a male-dominated field. She talked about the problems she ran into and what she did to deal with them. She talks of how to network and make connections in the field and how important it is for women to help each other.

Bendik's comments are especially relevant to Chapter 4's theoretical paradigm on how race, class, and gender all come together in the music business, and says that these things can significantly affect women's lives there. As a female producer and DJ, Bendik's has dealt with gendered standards and cultural and economic limits.

Social networks can significantly affect a musician's career and how things turn out in the music business. Bendik's success as a producer and DJ is partly due to her ability to connect with other people in the business and use those connections to help her career. Also, Bendik's talk about how important it is to network and build relationships fits with the framework's focus on the role of social capital in the music business.

Something new and interesting I learnt in this interview was Charlotte Bendiks, a Norwegian DJ and creator of electronic music, shedding light on how women in the music business are treated differently because of their gender, and this gives insight into the world of making electronic music, Because of this, the interview is an excellent way for scholars and researchers to learn about the stories of women in the music business and even do more research on this.

III. Karl Kristian (Norway)

Karl Kristian works with project creation, leadership, facilitation, and process management in cultural, artistic, and youth-driven projects. He manages the office and workspace rentals for the third edition of Tvibit and the Yoghurt Kulturakselerator.

Karl's talk was mainly about Sami music and how it is related to styles like techno and Afro beats. Karl said he likes the different ways current popular music expresses itself and thinks there is more modern music now than 20 years ago, and he resonates well with the likes of Mari Boine.

Karl's ideas about the power of music as a mix of text and purpose are fundamental to the theoretical context of the thesis. Cultural things like music can be used as a tool for cultural diplomacy, which can help build cultural bridges and promote understanding between different groups.

Karl's involvement as a respondent of mine is because of his involvement in the promotion of cultural diversity and representation which resonates the framework in chapter 4.

IV. Ukeje Agwu (Nigeria)

Ukeje Agwu is a driven individual, passionate about entrepreneurship, always cheerful, and willing to learn, tackle challenges, look for solutions, and achieve new targets.

He set up a small business to cater to the publicity needs of individuals and companies. While working in e-commerce, he created a very effective strategy for communicating with customers about purchases, complaints, sales, and marketing. He offers creative and technical knowledge and skills in customer relationship development and business and marketing management.

He now runs the Afro Vibes Norway events in Tromsø, where African people who feel nostalgic and miss Africa can come and experience African vibes in Norway. I have volunteered for most of his events, and I have witnessed the positive vibes.

During the interview, Ukeje Agwu discussed his views on Fela Kuti's impact on Nigerian society and activism. According to Agwu, Fela Kuti's music was influential and revolutionary in Nigeria. He stated that Fela's music inspired people to speak up against the government and call for change. Agwu noted that Fela's music was not just entertainment but a tool for communicating ideas, values, and emotions. He compared Fela's impact to the legendary Bob Marley, stating that both artists had similar messages of hope and liberation for oppressed people.

Agwu also spoke about the importance of activism in Nigeria, particularly in the fight against corruption. He noted a significant amount of corruption in Nigeria and that it was important for people to speak up and demand change. He stated that Fela's music was a source of strength and motivation for many activists in Nigeria and that his legacy continued to inspire new generations of activists. Agwu believed that Fela's music helped energize people and encouraged them to be bold in calling out to the government and demanding better governance.

Agwu noted that Fela's music was not just relevant to Nigeria but also had a universal message resonating with oppressed people worldwide. Agwu also touched on the issue of the Sami people in Norway, whom he identified as the original owners of Norway. He drew comparisons between the situation of the Sami people and the oppression of Native Americans by the United States government.

Agwu's insights in the interview shed light on the impact of Fela Kuti's music and activism in Nigeria and the importance of activism in fighting corruption and oppression. His views on Fela's music as a tool for communication and inspiration align with the theoretical framework of Chapter 4, which emphasizes the power of music in social and political movements. His observations on the universal relevance of Fela's message also contribute to the more extensive discussion of global activism and social justice.

V. Okechukwu Onya Dickson (Nigeria)

Just as his official website says, Okechukwu Okey or popularly referred to as Okey Sokay, is a skilled gospel singer of exceptional caliber signed to the Record Label ROXNATION. He has various projects with some of the best minds in the music scenery.

The conversation with Okey was helpful because it showed how important music is to activism, especially Afrobeat and Fela Kuti's music. Okey's knowledge of music and action and his passion for both made him a great person to talk to for my thesis, which examines how music and activism are related.

Throughout the discussion, Okey talked about how music can spread ideas and help bring about social, political, and economic change. He talked for a long time about Fela Kuti's legacy and how he used music to promote action. He stressed that Fela's music and message still inspire many activists in Nigeria up till today.

Okey's ideas about my Chapter 4 theory framework, which is about cultural action, were constructive. Cultural activism uses cultural forms like music, art, and writing to push for social and political change. Okey said that Fela Kuti's music was an influential cultural action that inspired many to speak against corruption and tyranny.

Also, Okey's talk about his music and how he makes art shed light on how musicians can use their work to be activists. He talked about how important music is for spreading beliefs and ideas, which aligns with my theoretical framework for cultural activism.

The interview with Okey helped my thesis because it gave me examples and lessons from the real world that helped me explain the ideas in my theoretical framework. It showed how important music is for getting people to act and make social changes. This case focused on where Afrobeat and Fela Kuti came from.

VI. Sara Marielle Gaup (Sapmi)

Norwegian Sámi singer and yoiker Sara Marielle Gaup is noted for her contributions to the Sámi musical legacy (Adjágas, n.d.). As a member of Adjágas, Gaup has helped spread Sámi yoik and raise knowledge of Sámi culture and indigenous traditions (Frostadottir, 2006).

Gaup is a Sami singer, choreographer, and producer, The talk covered many different topics, such as Sami culture, language, and music, as well as how homogeneity and colonization have affected the Sami community.

Chapter 4 of the thesis gives a theoretical structure to which the interview adds. The conversation was mainly about the problems the Sami people have dealt with because of norwegeniazation and colonization and how these things have changed their language, music, and culture. The theoretical framework shows how important cultural diversity is and how important it is to keep and spread native languages and cultures.

Sara Marielle Gaup talked about how vital traditional Sami music is for keeping the language and culture of the Sami alive. She talked about how vital traditional Sami music is to talk to each other and keep the Sami language alive. She also talked about how uniformity hurts the Sami language and culture and how losing traditional knowledge and ways of doing things is wrong.

Sara also examined how society in general, especially in Norway, has misunderstood and taken over the Sami language and culture. She talked about how the Sami language and culture have been turned into a business, which has made Sami traditions lose their cultural and spiritual value.

Sara Marielle Gaup's interview took a deep look at the problems the Sami people face when trying to keep their language, culture, and songs alive, and how important it is to support and keep local cultures and languages alive and fight against norwegeniazation and colonization. The interview ideas support the thesis that cultural diversity is essential, and that people should work to keep and improve native languages and cultures.

The decision to use the respondents' real names was thoughtfully discussed. Since they are all well-known individuals, using their identities was not an issue for them. I gave them information about the thesis before the interviews and got their verbal approval to use the recorder.

I started each interview by introducing myself and explaining the purpose of the interview. This was to help put the interviewee at ease and establish trust. I let my participants know how long the interview would last, the types of questions I would be asking, and any other relevant details. I used open-ended questions to encourage them to share their experiences, perspectives, and musical practices. I listened to responses during the interview and asked follow-up questions to clarify unclear points. Notes were taken during the interview, and a recording was for later transcription. I was also mindful of the respondents' time and privacy.

5.1.2 Analysis of the qualitative data:

Content analysis was used to look at the words and topics in the songs of Fela Kuti and Sámi Yoik, as well as the dialogues and interviews with artists and activists. To do this, I had to look through the information methodically and put together groups of related words, phrases, and subjects. The content analysis helped me determine the music's main ideas and messages and how they related to political action and resistance.

I also used a comparative method to examine how the Sámi people's experiences were like and different from the Afrobeat movement in Nigeria. I used qualitative content analysis to examine the information. The data were put into groups and given meaning based on themes and trends that the data showed. The qualitative methods used in this study help us better understand the Sámi yoik and Afrobeat movement members' points of view and experiences. Using ethnographic fieldwork and participant observation, I learned everything I could about the cultural backgrounds of these groups. At the same time, in-depth talks showed what each member had gone through and what they believed.

Before I move further, I will give a brief breakdown of what I intend to do following the presentation of the results of the interviews, which is to analyze Sámi yoiks and Fela Kuti's Afrobeat songs to comprehend their lyrics, topics, and cultural context. This is important because these songs will serve as a foundation and bedrock in addressing

social, political, and environmental issues and promoting activism, democracy, and representation. After that, I examine popular songs by Sámi musical artist such as Mari Boine, Ande Somby, and Nils Valkeapää on Sámi culture, identity, assimilation, and environmental conservation. I evaluate how yoik lyrics, vocal patterns, and emotional impact convey these topics, not forgetting also the evaluation of Fela Kuti's Afrobeat tunes like "Zombie," "Sorrow, Tears, and Blood," and "Coffin for Head of State". Lastly, the crucial points to watch out for after all these processes are in the areas of political activism, social critique, and resistance to oppression. I argue that by comparing and contrasting Sámi yoiks and Fela Kuti's Afrobeat we can understand their functions as activist and democratic conversation platforms.

In addition to examining the songs, I interviewed Sámi musicians and Afrobeat artists to understand the music's cultural, social, and political significance. These interviews illuminate the music's origins and its advocacy and societal change. This study relies on interview analysis to examine the views and experiences of people directly affected by music and its effects.

I analyzed the qualitative data collected through six interviews with individuals who know the subject matter. The first interview with Kristian lasted 27 minutes and 20 seconds, conducted at his office at Tvibit. The second interview was with Karl and lasted 26 minutes and 20 seconds, also conducted at his office at Tvibit. The third interview was conducted with Charlotte Bendik's, lasted 31 minutes and 24 seconds, and was done online via Zoom as she was in transit to her music gig. The fourth interview was with Sarah Marielle Gaup, lasted 14 minutes and 35 seconds, and was conducted at Halogaland Teater after her *The Answer Is Land* performance. The fifth interview was with Ukeje Agwu, lasted 40 minutes and 36 seconds, and was conducted at his apartment in Tromsø, Finally, the sixth interview was with Okechukwu, lasted 15 minutes and 11 seconds, and was conducted via Zoom.

During the interviews, respondents shared information about their present locations, which helped to provide a balanced view of the data. Karl, Kristian, Sarah, and Charlotte shared information about the effects of Norwegianization and also provided insights into the Sami culture to the best of their knowledge. On the other hand, Okechukwu and Ukeje emphasized Fela's Afrobeat information. The analysis process involved transcribing the interviews, reviewing the transcripts, identifying common themes, and drawing conclusions based on the findings. The data analysis helped to provide insights into the research questions and shed light on the perceptions and experiences of the respondents regarding the research topic.

I utilized Microsoft transcribing software to assist with the transcription process. The software also allowed me to pick out vital interview points valuable to my research. Any discrepancies or uncertainties were resolved through discussion with my thesis advisor.

The primary themes that I identified from the interviews were Norwegianization, Sami culture, and Fela's Afrobeat's influence through music. These themes illuminated the interviewees' views on indigenous people's cultural identity and artistic expression in Northern Norway.

Norwegianization depicted the Sami people's struggle to maintain their culture in the face of Norwegian oppression. The respondents described how they were compelled to assimilate and conform to Norwegian culture, losing their language, music, and other cultural practices as Sami people used music, painting, and other kinds of cultural expression to recover and celebrate their heritage, Fela's Afrobeat influenced contemporary music and showed cross-cultural partnerships. The topics gave a comprehensive and complex knowledge of the interviewees' experiences and viewpoints and contributed to the larger discussion on cultural diversity, identity, and representation in the arts.

In conducting this analysis, there were some limitations that should be acknowledged. Firstly, the sample size was relatively small, with only six participants interviewed. While efforts were made to ensure diversity in terms of location and background, there may still be limitations in the generalizability of the findings. Additionally, the interviews were conducted in English, which may have limited participation from individuals who were not fluent in the language.

Another limitation is that the data collected was based on self-reported experiences and perceptions, which may be subject to bias or error. respondents may have provided socially desirable responses or may not have been fully aware of their own biases or assumptions.

When the interviews were analyzed, several key findings about the study questions came out, relating to the three themes I identified. The first thing we learned is that Norwegianization (theme 1) has had a significant impact on Sami society, yoik and continues to affect the community in many ways. The general Norwegian community does not know much about or understand Sami culture. Another thing we learned is that, despite the problems they face, the Sami have been working hard to keep and spread their culture (theme 2), also Fela Kutis afrobeat's influence in the world was noted also (theme 3)

Concerning the first theme, the respondents talked about how becoming culturally Norwegian has changed their national identity and the way they express themselves through art. Kristian, Karl, Sarah, and Charlotte talked about how adapting to Norwegian society entailed the loss of language, music, and other ways of life, although this was generally not through their own lives but through their loved ones and relatives. Kristian said unbehalf of his loved one, "We couldn't speak Sami in school, and if we did, we were punished." Karl said, "I didn't realize how much of my cultural heritage had been lost or hidden until I was older."

My respondents also talked about how Norwegianization still affects the Sami people today as Charlotte talked about how she tried to get a gig in Norway but was turned down because her music was "too Sami" and not marketable enough. Sarah Marielle Gaup said, "The Sami people are still fighting to keep their culture, and we need to keep working hard to keep our heritage from being lost."

Ukeje Agwu drew parallels between the Sami experience and the African diaspora, saying, "It's the same story everywhere: the dominant culture tries to suppress and erase the minority culture."

In terms of theme 2 (Sami culture and awareness), the interviewees said what they thought could be done to make more people aware of and understand Sami culture. Karl said, "We need more Sami people in the media and entertainment so that people can see that we are not just a stereotype. Despite the problems they face, Sami people work hard to keep and spread their culture. Respondents talked about how they are bringing back traditional Sami ways of life and using modern technology to educate people about Sami culture.

Another important thing to think about is how various parts of ones identity affect how they show thier culture. From the interviews, I learned that many of the people I talked to had trouble expressing their cultural identity, and that this was often linked to problems of being left out or treated unfairly. For example, Kristian talked about the difficulties of being a Sámi artist in Norway, where the music scene is mostly made up of Norwegians and where he often felt like a stranger. In the same way, Sarah Marielle Gaup talked about how hard it was for her to be a Sámi artist in a country that had always tried to hide Sámi culture as well as suppress yoik.

These problems of identity and being left out were also connected to bigger political battles, like the fight for Indigenous rights and protecting the environment. Both Sámi musicians and Afrobeat artists have been able to bring attention to these problems and push for change through their music and activism.

The Sami people are not seen as a separate ethnic group with their own language, culture, and history because they are not recognized as such. The Sami people have been left out of society for a long time, and it is still hard for their culture to be seen and heard. Kristian mentioned this problem, saying, "There is a lot of work to be done to teach the Norwegian people about Sami culture. People just do not know much about the past, language, or traditions." Because of this lack of understanding, it is hard for the Sami people to get the respect and help they deserve, as Sara Marielle Gaup also said (discussed below).

Charlotte Bendik's said, "There is a general lack of knowledge in Norway about the Sami culture and people. Many Norwegians do not know that the Sami have their own language and habits, which makes it hard to see us as a separate group." To solve this problem, people need to learn more about Sami culture and be more aware of it.

The fact that Sami culture, yoik and people are not recognized in Norway is a big problem that has made the Sami people feel left out and oppressed. By shedding light on this problem through interviews and research, it is hoped that the Sami culture will be better known and understood, leading to more recognition and support for this important and unique group of people.

In addition to what was learned about Norwegianization and the lack of knowledge about Sami culture, the interviews showed that the Sami people have been working hard to preserve and spread their culture, despite the problems they face. This includes efforts to bring back traditional Sami ways of life, like herding reindeer, as well as the use of modern technology to teach people about Sami culture and spread knowledge of it.

Karl talked about how important these efforts are. He said, "It's important to keep promoting and preserving Sami tradition for future generations.

Charlotte Bendiks talked about how social media and the internet have helped bring attention to educate about Sami culture. She said, "Social media and the internet have been very important in bringing attention to Sami culture and teaching people about our history and traditions. [...] We need to keep using these tools to spread the word about Sami culture and get the respect and help we deserve".

The Sami people have shown strength and drive in the face of trouble by working to keep and spread their culture. By bringing attention to these efforts, it is hoped that Sami culture will get more support and be more widely known. This would lead to a more fair and just society for everyone.

The interviews showed how Fela's music, with its mix of African rhythms and Western influences, has inspired and affected artists all over the world, including those in Norway (theme 3).

For instance, Ukeje Agwu, talked about how Fela's music has inspired him and how it is still important today. He said, "Fela's music is still important because the same problems he sang about then are still happening now, and the world is still struggling with problems of social injustice and oppression." Agwu's words show how Fela's message can be understood by anyone and how his music is still important today.

In the same way, Okechukwu, a Nigerian gospel singer who took part in one of the interviews through Zoom, talked about how Fela's music has influenced modern Nigerian music. He said, "Fela's music has influenced every kind of music in Nigeria, from pop to gospel to hip-hop." Okechukwu's words show how important Fela's music has been to the culture of Nigerian music and how it can cross genre lines.

During my study of the qualitative data, I found that both Sámi yoiks and Fela Kuti's Afrobeat music were powerful ways to share political ideas and motivate people to make changes in their communities. All those interviewed thought music could be a force for political change and bring people together across countries and borders.

During my chat with Ukeje Agwu, he talked about how Fela's music gave people the courage to speak out against government corruption and abuses of human rights, and how it helped to start a movement for change. "But this was his way of communicating with the people itself, right? It could go global, but it's also a way of communicating with people. I could also think of maybe Bob Marley, for instance, if you think of this song, Get Up, Stand Up, Stand Up for You, right? You know, it's sang that in English, so it's relatable, but it is also a song that is trying to get the people out to, you know, stand up for. their rights, what they think they deserve, stand up for that" (Ukeje, Interview conversation), line with this, Charlotte Bendiks discussed the ability of Sámi yoiks to solve environmental challenges as well as the need of preserving indigenous cultures. "Sámi music has the potential to say something important and necessary about our environment and the culture from which we come," Bendiks says. It is a means of expressing and sharing one's cultural history with the rest of the world" (Bendiks, interview talk).

The analysis of the interviews shows how Fela Kuti's Afrobeat music has had a big effect on modern music and how it can cross cultural boundaries. It also shows how powerful music can be to get involved in politics and fight back against oppression. This study adds to the bigger conversation about cultural diversity, identity, and

representation in the arts by finding similarities between the experiences of the Sámi people and the Afrobeat movement in Nigeria.

In the end, the study of the interviews done for this thesis has shown that there are a few important things that can be said about the research questions. Norwegianization has had a big impact on Sami society and continues to change the community in many ways (theme 1). Because most Norwegians don't know about or understand Sami culture, they don't see the Sami people as a separate ethnic group and don't support them (theme 2). Despite the difficulties they face, the Sami people have been working hard to keep and spread their tradition. With these results, it is hoped that more people will learn about and understand Sami culture as well as yoik, leading to more attention and support for this important and unique ethnic group. These themes are closely related to the theoretical framework given in Chapter 4, which shows how important cultural production is as a tool for resistance and social change.

As the interviews show, the Sami people have had to fight to keep their traditional identity in the face of efforts by the Norwegian government to make them more like everyone else. But through their songs and other ways of expressing their culture, they have been able to reclaim their roots and be proud of who they are. In the same way, Fela Kuti's Afrobeat music was a way to protest the corrupt Nigerian government and encourage social and political action (theme 3).

By looking at the lyrics and themes of Sámi yoik and Fela Kuti's music, we can see how cultural production can be used to challenge and fight oppression. This fits with the theoretical framework given in Chapter 4, which stresses the role of cultural production in promoting resistance, democracy, and social change and Framing theory by using a particular language to reach out to a particular set of people.

Also, comparing Sámi yoik and Fela Kuti's Afrobeat music shows the similarities and differences in how these two cultures have been oppressed and how they have fought back. This helps us learn more about how cultural production plays a role in resistance and activism, and it adds to the bigger conversation about cultural diversity, identity, and how different cultures are shown in the arts.

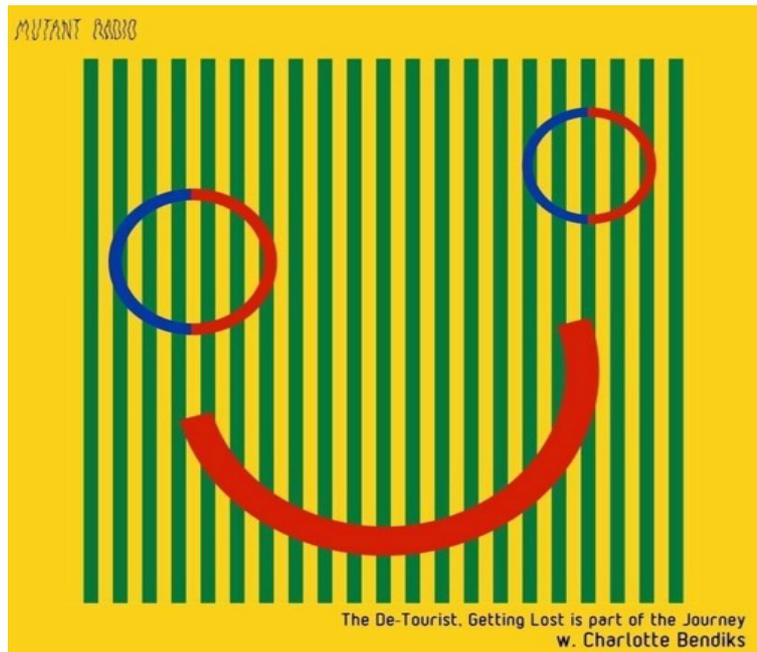
The results of the analysis of the qualitative data support the theoretical framework given in Chapter 4 and show how important cultural production is as a tool for resistance and social change. My analysis of the qualitative data has given me a picture of cultural expression and political action in both the Sámi and Nigerian contexts that is complicated and has many different parts. By looking at the interviews together with the words, themes, and cultural background of Sámi yoiks and Fela Kuti's Afrobeat

music, I have learned more about how they can be used to criticize society and fight against oppression. Also, the interviews with artists and activists have given useful insights into their experiences and points of view, shedding light on the challenges and opportunities for cultural expression in modern society.

5.2 Analysis of sámi yoik as activism

I utilized one of Charlotte Bendiks's podcasts for an interview for my thesis on March 25, 2023. On Soundcloud, there was an intriguing and instructive podcast about Sami culture. The talk show "THE DE-TOURIST, GETTING LOST IS PART OF THE JOURNEY" featured many yoik artists, creators, and shamans addressing how the Sámi people used the Yoik to earn a living, express themselves, and represent their culture. One interview whose discussions got my attention was Ánde Somby who broke down all the various types of yoiking as well as the scenarios and situations they are used in.

In addition, they discussed the Alta issue, the Norwegianization phase, the employment of yoik music, its importance and how it served as forms of protest. There were additional works about resistance, indigenous artists, and musical practices, and in sections, Mari Boine delivered a festive yoik presentation in the backdrop as the interview continued.



The de-tourist. getting lost is part of the journey w. Charlotte Bendiks. SoundCloud. (n.d.). Retrieved May 1, 2023, from <https://soundcloud.com/mutantradio/the-de-tourist-getting-lost-is-part-of-the-journey-w-charlotte-bendiks>

Halogaland Teater was where I met Sara Marielle Gaup at one of her performances titled “The answer is land”, which was a detailed, entertaining, cultural as well as mind awakening work of art presented in the freezing cold winter, in which we were led indoor afterwards to watch the remainder of the performance, where it became

even more intense and expository as Gaup and her group used yoik in so many ways to express themselves. I wasn't allowed to take videos inside, but outside.



The following section will discuss how deciding becomes an essential component of identity creation, frames, and storylines, as well as how these artists utilize music to empower themselves and demonstrate who they are, also making sense of oneself in this scenario entails more than simply exploring one's soul and contemplating one's identity. It also entails defining their identity and advocating for themselves and their group. Being pulled in numerous directions and having to cope with expectations about what they should believe, feel, and do regarding their identity could be a deal breaker for many people. However, everyone I asked remained focused on this work.

The concept of "framing," which entails selecting and presenting specific ideas and views to impact the audience's perception of the subject, is regarded as a prism to understand the power of music as a tool for activism. Because it provides an environment for communicating and expressing cultural ideas and values, language can be considered a frame. The idea of frames is examined in relation to the music analysis of Fela Kuti's Afrobeat and the Sami yoik in the fifth chapter of the thesis. The music frames utilized in Fela Kuti's Afrobeat and the Sami yoik are investigated in the music analysis to understand how these musical elements contribute to the meanings sent via the music. It is also regarded that the use of language, such as the use of pidgin in Afrobeat and yoik in Sami, is a framing device that helps transmit cultural beliefs and values to the listener.

5.2.1 The origins and evolution of the Sámi yoik

Shamans employed the yoik for rituals, spirit connection, and healing (Gaski, 1996, p. 47). However, the yoik has grown to serve storytelling, memorial, and political expression (Kuokkanen, 2000, p. 85). As Sámi marginalization and assimilation increased, the yoik became a potent tool for activism, cultural preservation, and resistance (Hirvonen, 1999, p. 91).

In his master's thesis, Niko Valkeapää, the godson of Nils Alsak Valkeapää, writes about some songs his forebears sang and how they were made.

On Niko Valkeapää's album *De cappa neigut runiidit* (Now Beautiful Dreams Green), the song "Dulvaduvvon eatnamiid olbmuide" is about losing one's land,

becoming homeless because of it, and never finding one's house again because it is lost. One of the problems is pollution, caused by taking Sámi people's land to build hydropower plants and dams that destroy rivers and stop fish from migrating naturally.

My respondent, Kristian Svalestad Olstad, who is also a jazz player for Mari Boine, told me about the sad and painful past of stigmatization and discrimination against the Sámi people:

Yes, the problem with Alta was that they were building a dam on a river to make power, and the original plan was that Masi, a Sámi village in Finnmark, would be completely flooded and disappear. In Norway, it was a big deal. I was not around at the time. However, it was essential. Big demonstrations. And not just the Sámi but also the Norwegians and people interested in things like climate or the Sámi. Yeah, but I think they lost, and the dam was built, but it was not how they wanted it to be. So, they lost their case, like what is happening now with the Fosen and the windmills. The Supreme Court of Norway has said that the Norwegian government broke the rights of the Sámi people, but the windmills are still there. Yeah. Moreover, it has been. Yeah. Now, they are fighting for this. This thing with protests is... Yes, it is still the same as it was about 40 years ago.

(A conversation with Kristian Svalestad Olstad on March 8, 2023)

5.2.2 The significance of Sámi yoik in maintaining Sámi identity and culture

Yoik connects Sámi to their ancestors, customs, and the natural environment (Hirvonen, 1999, p. 93). Yoik performances include Sámi history, mythology, and practices, ensuring cultural continuity (Gaski, 1996, p. 51). Sámi people can resist assimilation by preserving and promoting their unique musical tradition (Kuokkanen, 2000, p. 88), which then leads to Riddu Riddu.

At the Riddu Riddu festival, many artists have played yoik music over the years, including Mari Boine, Ande Somby, Sofia Jannok, Wimme Saari, and Nils-Aslak Valkeapää.

Here are some words from Mari Boine's song "Gula Gula," gotten from lyricstranslate.com which she performs at the Riddu Riddu Festival. The song is about how Sámi yoik help keeps Sámi culture and identity alive.

version 1>

Hear the voices of the foremothers! Hear! They ask you why you let the earth become polluted, poisoned exhausted? They remind you where you come from, do you hear? Again, they want to remind you that the earth is our mother. If we take her life, we die with her.

version 2>

Hear, hear, girl, boy! Hear the cry of your forefathers ask: Why you let the earth become polluted Poisoned Exhausted? Hear the voices, girl, boy Hear the voices of our foremothers The Earth is our mother If we take her life, we die with her Have you let yourself to be stained?

Are you part of the game for yourself too? Listen when the forefathers will ask you: Don't you remember where you came from? You have sisters, you have brothers, in the jungles of South America, in the stony shores of Greenland. Don't you remember where you came from?

Hear, hear, girl, boy! Hear the cry of your forefathers ask: Why you let the earth become polluted Poisoned Exhausted? Hear the voices, girl, boy Hear the voices of our foremothers The Earth is our mother If we take her life, we die with her

(Mari Boine, 1989)

<https://lyricstranslate.com/en/mari-boine-gula-gula-lyrics.html>

The lyrics of "Gula Gula" calls to listen to the voices of our forefathers and foremothers, who are concerned about the state of the Earth. The song emphasizes the importance of the Earth as our mother and the need to treat her with respect and care.

In version 1, the foremothers ask why we have let the Earth become polluted, poisoned, and exhausted, and remind us of where we come from. They warn that if we continue to mistreat the Earth, we will ultimately suffer the consequences. This version emphasizes the urgent need to protect the Earth before it is too late.

Version 2 speaks more directly to the listener, urging them to listen to the voices of their forefathers and reminding them of their connection to the Earth and other people worldwide. The lyrics suggest that we are responsible for protecting the Earth and remembering where we come from.

The phrases "girl, boy" and "forefathers, foremothers" suggest that this message is relevant to people of all ages and genders and that we all have a role to play in protecting the Earth. The repetition of "If we take her life, we die with her" emphasizes the interconnectedness of all living things and the need to act in harmony with the Earth.

Sámi yoik and Sámi interviews support my claim that music promotes action, democracy, and representation. Sámi yoik, like Fela Kuti's Afrobeat, allows political commentary and action against bad authority. The Riddu Riddu Festival symbolizes cultural continuity and diversity in modern culture. Because of the racism, discrimination, bullying, and social stigma they faced every day, they came to associate being Sámi with shame (Minde, 2003; see chapter 2).

As a master's student in peace and conflict studies at UiT by day and a freelance independent producer, mixing engineer, and DJ in Tromsø by night, I often went to clubs, bars, and other social gatherings to find out more about the Sámi people. It was hard, though, because when I asked people about the Sámi, they consistently pointed me to the Sámi parliament or a particular area, which made me wonder why people weren't familiar or closely related to the Sámi people or even though they were close to them. It obviously wasn't because of their Sámi identity but rather because of how they blended in with the Norwegian identity, which then makes me remember the assimilation process explained by Henry Minde (see chapter 2). This relates to the following quote from Charlotte Bendiks in her interview:

I knew that our family had Sámi roots. So, because of shame and Norwegianization, it was forgotten and kept secret in my family for generations. So, it is essential to get back in touch with the lost Sámi part of my family. It is integral to who I am as a person and artist. However, I am also figuring out how to use it on my terms. Taking too much space for the people who grew up with the culture and language, which I didn't, and I need to speak the language—taking too much space away from those struggling to be heard, who are keeping their culture and language in their family and everyday lives. However, I think it is essential that I take back my story for myself, which is a Sámi story that I share with many Norwegians.

(Charlotte Bendiks, conversation, March 8, 2033)

Charlotte Bendiks, who is trying to find herself and feel comfortable with her culture, has been and is still on a journey to bring the Sámi culture to light through her DJ gigs, podcasts, and talk shows.

Sara Marielle Gaup also talks about the effects of the assimilation and how it affected their identity even in her hometown, saying,

But they already started to speak Norwegian to the children, so he forgot the Sami, and he never heard about yoiking in his area.

So, it was already gone because of the colonization.

So also, the singing is disappearing.

She stated one very important way in which the colonizers use to infiltrate cultures and try to change narratives, saying how the urge and longing to be a performer of yoik music to the crowd and trying to walk with the crowd has done nothing but reduce, eliminate, and water down the natural and cultural values of yoiking just as it is similar to how afrobeat has been watered down not by Norwegians in this case but by western music in my own opinion:

what is now a new issue is that, for example, NRK, one of the biggest Norwegian TV channels, And they're making programs about yoik, Which they are, you know, producing, And this has also a very negative impact, I would say, in my tradition, I don't know if you've seen Norwegian like talent singing competition, where there are singers that will compete in different styles like Rap and Oprah and yeah, then some, First of all, they also put in a new category that was very, And they first, They contacted me, actually, as the first one, Like, oh, now we're going to, you know, include you, And so like feeling, I got this feeling that they really want me to be happy to be included, but I wasn't feeling happy because they were making the whole thing as a show, And they wanted me to teach my culture, my first language in one hour to someone from the outside, I'm going to teach them in one hour? So, I said I'm not coming, but then they just found somebody else. So, what they do now is they have this movie show with a lot of viewers that don't know anything about yoik that will see this and think this is it, and they don't even realize or care why we are upset about this. And then when there are so many, they will just take over the whole, Yeah, they control what to teach and how to teach.

(Sara Marielle, Interview meeting, 2023).

5.2.3 Sámi yoik as a tool for advancing Sámi interests and rights.

Sámi artists promote awareness of issues like land dispossession, environmental deterioration, and loss of traditional livelihoods (Kuokkanen, 2000, p. 89). Yoik empowers Sámi people by voicing their problems and ambitions and promoting indigenous solidarity (Gaski, 1996, p. 53). Thus, yoik promotes Sámi rights and interests in their communities and beyond (Hirvonen, 1999, p. 97).

Sámi musicians, such as Mari Boine and Sofia Jannok, have engaged Sámi yoik to advocate and promote Sámi rights and concerns through their music (Nordic Council of Ministers, 2004). Sámi yoik is essential for activists to raise awareness of their rights and protect their culture through artistic expression (Hellerud, 2019). This has also

affected both the young and the old as even young and upcoming artists embrace their culture with different genres.

Sofia Jannok is a Swedish Sami artist known for blending traditional yoik singing and modern pop music. Her music often concerns Sami's identity, land rights, and the environment. Words from Sofia Jannok's song "Sápmi" are here used to illustrate how Sámi musicians use their music to advocate for Sámi rights and promote their cultural heritage. This supports the broader theme of the chapter, which is the role of art in promoting cultural identity and advocating for indigenous rights.

*This is my land; this is my country and if I'd be the queen you'd see
that I'd take everyone by hand and sing it so it's out there that we'll
paint this land blue, yellow, red and green
If you say that this girl's not welcome in this country, if she must
leave because her face is brown*

*Well, then I'd say you go first cause frankly this is my land and
here we live in peace, I'll teach you how
This is my pride, this is my freedom, this is the air that I breathe,
and you'll find no kings, no queens, here everybody's equal - men,
women and all who are in between
This is my home, this is my heaven, this is the earth where I
belong and if you want to ruin it all with big wounds in the
mountains then you're not worthy of listening to this song*

This is my land, this is my country, these lakes, rivers, hills and
woods If you open your eyes, you'll find someone is lying I've
always been here, welcome to my hoods

(Sofia Jannok , 2016

<https://lyricstranslate.com/en/sofia-jannok-my-land-lyrics.html>

Analysis

The lyrics express a strong sense of ownership and belonging to the land, emphasizing that it is "my land" and "my country." The artist asserts that if they were the queen, they would take everyone by hand and sing it out to show that they will "paint this land blue, yellow, red, and green." This imagery suggests a diverse and inclusive society where people of all backgrounds are welcome and valued.

The lyrics also challenge discriminatory attitudes towards individuals of different races. The artist states that if someone were to say a person of color is not welcome in the country, they would respond by saying, "You go first" and that "here we live in peace" and "everyone's equal - men, women, and all who are in between." This highlights the importance of equality and acceptance for all individuals, regardless of race or gender.

The song also touches on environmental issues, expressing concern for protecting the natural environment. The artist describes the land as "my home" and "my heaven" and highlights the importance of preserving it for future generations. The reference to "big wounds in the mountains" suggests a concern for destructive practices that can harm the environment.

Slincraze is a rap artist who fused yoik with hip-hop in his most popular song titled "Sapmi", which talks about the Sami lands and rights and how their voice has been silenced,

Sápmelaš, meaning Sami is a song that contained yoik in it and therefore I couldn't find any lyrics online to attach to it but with the permission of Slincraze and the narration of Magg, a friend of ours, I gather information about Slincraze's song "Sapmi" as he analyses the song himself in Norwegian as follows

Translations

"The first verse is where a rapper called Ovlla asks" why a lot of big companies and cooperations are pushing themselves upon the land of the native Sami people? They are building all sorts of industrial facilities, generating loads of profits without sharing the good with the natives of the lands.

In the second verse , my verse (slinecraze) is about the battle the people of my local village fought at the start of the 70's and also the end of the 80's. The battle regarding keeping their own land against the state, who wanted to build a hydroelectric plant facility. An action which would put the village masi under water, flooding the entire land. The locals protested in their village, and even travelled to the capital oslo and went on hunger strike until the state was forced to start negotiating with the people of masi. This battle led to the establishments of the sami parliament. It also resulted in an apology from the king Olav V of Norway for the Norwegianization of the sami people and the politic agenda put against the native sami people.

(Narrated by Nils Rune Utsi also known as Slinecraze, Translated by Magnus Hermansen, 9th of May 2023)

Original

Okay. Ja, den handler om den samiske kampen om å bli godtatt i samfunnet. Første vers som han Ovlla rapper så stilles det spørsmål til hvorfor mange store selskap prøver og presse seg inn på samisk/finnmark jord, der de skal bygge både det ene og andre til sin egen profitt uten og dele godene med lokalbefolkningene. Andre vers, mitt vers handler om kampen min lokale bygd Masi tok på starten av 70 og slutten av 80 tallet mtp neddemningen av bygda der staten skulle legge bygda under vann fordi det sku bygges en damkraftverk. De lokale protesterte både i bygda men reiste også til hovedstaden og sultstreika til staten var nødt til å føre dialog. Denne kampen gjorde blant annet at vi fikk ett eget sameting men også at kongen offisielt ga det samefolket enn unnskyldning for fornorskningen og den politikken staten har ført mot samefolket.

(Narrated by Nils Rune Utsi also known as Slinecraze, Translated by Magnus Hermansen, 9th of May 2023)

The involvement of slincraze here is of great importance as the combination of the hip hop genre to yoik used only for the sole purpose of cultural exposition serves as a frame of importance and aids my framework in chapter 4 and also resonates with the younger generation that resonates with hiphop genre.

5.2.4 Discussion and debate forum in accordance with democratic principles

Yoik has served as a forum for the Sámi people's democratic debate and deliberation. Sámi people have been able to communicate their ideas, beliefs, and experiences through yoik and converse with others about issues impacting their communities. This use of yoik in democratic conversation and deliberation is in line with Dahl's democratic theory, which emphasizes the need for open and inclusive communication and discussion among people. Thanks to yoik, Sámi people have been able to participate in democratic decision-making and procedures and express their opinions, opinions in which failed to be heard but like SlinCraze said in the earlier chapter "he will keep on speaking till the world hears it ".

"Gulan Du" illustrates how Sámi musicians utilize music to promote their culture, rights, and community issues. The song also shows the Sámi people's perseverance and determination to pass on their culture.

Here are some lines from the 1990 song "Gulan Du" by the Sámi musician Mari Boine:

Gulan du dáid váriiguin
čiegusvuođa luđiiguin
Oainnán du buot jogažiin
viisodagat silbámin
Gulan du dáid váriiguin

Gullen du dáid váriiguin
čiegusvuođa luđiiguin
Vulgen
gáiden
báhtarin
go gullen du dáid váriiguin

Ja dál
Gulan du dáid váriiguin
čiegusvuođa luđiiguin
čiegusvuođa luđiiguin
čiegusvuođa luđiiguin
Oainnán du buot jogažiin
viisodagat silbámin
viisodagat silbámin
viisodagat silbámin

Oainnan du boahtemin
oainnan du boahtemin
oainnan du boahtemin
Gulan du dáid váriiguin
gulan du dáid váriiguin

Translation

I hear you in the mountains
you chant melodies of the secret
I see you in every running creek
I see your wisdom shining silver

I heard you in the mountains
you joiked the secrets for me

I turned
I shied away
I fled
when I heard you in the mountains

And now ...
I hear you in the mountains
you sing the secrets for me
You share your joik of the secrets
with me
I see you in each little creek
I see your wisdom running silver
see your wisdom running silver

I see you coming
you're coming now
I hear you in the mountains

Mari Boine. (2022, February 16).

Gulan du – hearing you, by Mari

Boine. Mari Boine. Retrieved May

4,2023,from

[https://mariboine.bandcamp.com/
track/gulan-du-hearing-you](https://mariboine.bandcamp.com/track/gulan-du-hearing-you)

Analysis

The lyrics Describe the connection between the singer and her Sami culture and traditions. The song portrays the Sami people's deep connection with nature and their spiritual beliefs, often represented in their joik tradition. The lines "I hear you in the mountains, you chant melodies of the secret, I see you in every running creek, I see your wisdom shining silver" highlight Sami's belief in the spiritual power of nature and their close relationship with it.

The use of the Sami language throughout the song also highlights the importance of preserving and promoting the Sami culture and language, which was historically

suppressed and discouraged by colonial forces. The phrase "Gulan du dáid váriiguin" is repeated throughout the song and translates to "I hear you in the mountains," emphasizing the importance of listening to the voices of the Sami people and acknowledging their cultural heritage.

The song also acknowledges the difficulties faced by the Sami people in preserving their culture and traditions, as seen in the lines "I turned, I shied away, I fled when I heard you in the mountains." However, the lyrics also express a desire to embrace and learn from the Sami culture, as seen in the line, "You share your joik of the secrets with me."

Yoik promotes cultural identity, advances Sámi rights and interests, and provides a place for democratic debate and deliberation. We have shown how Sámi yoik and songs by Mari Boine and SlinCraze have conveyed Sámi people's views, beliefs, and experiences and promoted cultural variety, understanding, and knowledge of Sámi issues. Dahl's democratic ideology promotes open and inclusive dialogue which yoik support. Sámi people can engage in democratic decision-making and express their thoughts, encouraging indigenous unity and culture preservation.

5.3 An ethnomusicological analysis of Fela's music and its role in reshaping African politics and society.

Fela's songs, like "International Thief Thief," challenged the traditional political and economic systems in Africa by loudly condemning corruption, oppression, and social injustices in Nigeria and across the continent. The next song is "International Thief Thief" by Fela Kuti.

I included this song because it shows how Fela's music was a bold form of political action. The lyrics are clear and uncompromising, and they challenge the neocolonialist forces that have taken advantage of Africa's people and resources. The use of pidgin English makes the message more available to a wider audience, including those who may not speak English well. It also highlights African identity and cultural heritage.

The song is in Fela's signature afrobeat style, which mixes traditional African rhythms with parts of jazz and funk. Horns, drums, and guitar are used to give the song rhythm and melody, while Fela's singing carries the message. The danceable beat of the

song makes people want to join in and connect with the word through their bodies and minds.

The music and words of "International Thief Thief" work together to send a strong message of resistance and empowerment. The song's danceable beat helps the message stand out and lets people connect with it on a physical level. Fela's message of African unity and pride is also shown by the way he mixes different kinds of music. This shows how rich and varied African culture is.

*Long, long, long, long time ago (long time ago)
Before them come force us away as slaves
(long time ago)
During the time them come force us away as
slaves
(Long time ago)
Na European man, na him dey carry shit (long
time ago)
Na for them culture to carry shit (long time ago)
During the time them come colonize us (long
time ago)
Them come teach us to carry shit (long time
ago)
Long, long, long, long time ago (long time ago)
African man we no dey carry shit (long time
ago)
Na European man teach us to carry shit (long
time ago)*

*Many foreign companies dey Africa
Carry all our money go (say am, say am)
Many foreign companies dey Africa
Carry all our money go (say am, say am)
Them go write big English for newspaper
Dabaru we Africans (say am, say am)*

*Them go write big English for newspaper
Dabaru we Africans (say am, say am)*

*I read about one of them inside book like that
Them call him name na I.T.T. (say am, say am)*

*I read about one of them inside book like that
Them call him name na I.T.T. (say am, say am)*

Them go dey cause confusion (confusion)

Cause corruption (corruption)

Cause oppression (oppression)

Cause inflation (inflation)

Them go dey cause oppression (oppression)

Cause confusion (confusion)

Cause corruption (corruption)

Cause inflation (inflation)

Cause oppression (oppression)

Cause confusion (confusion)

Cause inflation (inflation)

Cause oppression (oppression)

Oppression, oppression, inflation

Corruption, oppression, inflation

*Fela Kuti & Africa 70 – I.T.T.
(international thief thief). Genius. (n.d.).
<https://genius.com/Fela-kuti-and-africa-70-itt-international-thief-thief-lyrics>*

Analysis

The lyrics to "International Thief Thief" are in pidgin English, the Creole language widely spoken in Nigeria and other West African countries. Fela's pidgin English lyrics fulfill numerous functions. First, he could speak directly to Africans who spoke Creole.

He could also communicate in a non-colonial language. He used language to reject colonialism and assert African cultural identity.

Second, Fela's lyrics were subversive since they were in pidgin English and inaccessible to non-African audiences. Fela was able to reach his fellow Africans while rejecting strangers by utilizing a language only spoken in West Africa. This exclusivity empowered and united his listeners.

Finally, Fela used pidgin English to criticize the government and ruling class in a style that was hard to ban. Pidgin English was not regulated like normal English or other official languages because it was not a "formal" language. This allowed Fela to criticize the administration without fear of repercussions.

This pattern of using pidgin showed that he was on the side of the people as the common person could relate to the pidgin even without proper English education just like the Sami people can communicate to themselves and their own communities with their languages, so could Nigerians use pidgin to communicate with a wider African community without employing a colonial language.

The song "International Thief Thief" by Fela Kuti is a powerful and politically charged piece that is a potent example of the artist's style and message. As a pioneer of Afrobeat, Fela's music was inherently political and aimed to inspire change in African society. Through his music, he spoke out against oppression, corruption, and colonialism, seeking to empower the people and ignite social and political transformation.

In "International Thief Thief," Fela aims at the Western corporations and leaders he saw exploiting and plundering African resources and people. The song condemns the theft of African wealth and calls for resistance against the forces of oppression. Fela's lyrics are straightforward, leaving no room for interpretation, and his delivery is powerful and emotive, conveying a sense of urgency and desperation.

The mix of the song is equally powerful, with its driving rhythm and intricate polyrhythmic layers. The mix features prominent use of horns and percussion, characteristic of Afrobeat music, and the instrumentation creates a sense of tension and urgency that reinforces the song's message. The mix is also notable for its use of repetition and call-and-response, which create a sense of community and solidarity among listeners.

Concerning the thesis of an ethnomusicological analysis of Fela's music and its role in reshaping African politics and society, "International Thief Thief" is a prime example of how Fela's music functioned as a form of resistance and a catalyst for social and political change. The song reflects Fela's commitment to using his art as a tool for empowerment and activism, and its impact on African society cannot be overstated. Through his music, Fela was able to unite people, inspire political action, and challenge the status quo, paving the way for future generations of African musicians and activists to do the same.

Ukeje Agwu, a respondent of mine who was born in Nigeria, confirms his experience of this period during our interview because he could connect as a Nigerian, he says:

International Thief Thief is the name of a song. He says that people might come to the country to take things, which is a way of thinking. So, you know, that was going on at the time, and this was his way of showing that he was part of the people. He had been through such things. Of course, he was famous because a singer who toured the country is famous. However, he was also one of the people who lived there. Over time, the military government oppressed him, and he wanted to spread the word and get people to stand up against the government.

5.3.1 Global perspectives on the use of music in political mobilization and campaigning

The current Nigerian election is a vital example of the significance of Fela's music and a very sad one because it takes place more than 40 years after the song was released. According to Ngozi Chukwu (2023), the existing electoral organization, INEC, was implicated in electoral cheating, favoring its preferred candidate while ignoring the

people's opinion, rights, and voting decisions. This information was all over social media and was stated in numerous publications and as a citizen, I can attest to it since it was so awful that even a fellow party member from the opposing party, the People's Democratic Party, came out in the person of Atiku Abubakar to admit it (Ngozi Chukwu, 2023). As a result of this predicament, most Nigerian youngsters have come out in protest and outrage, demanding that their mandates be returned, and the original election winner be reinstated. While all this is happening, various African activists' songs are being played as youths march through Nigeria's streets, demanding justice and the return of their mandate; the song titled "Nigeria Jaga jaga by Idris Abdulkareem" is played but not analysed here because it is directly linked to the words of most of Fela's lyrics.

The quoted lyrics according to okayafrica are from the song "Jaga Jaga" by Nigerian artist Eedris Abdulkareem, released in 2004. The song is a social commentary on the state of Nigeria at the time, with lyrics that criticize the government's corruption and the resulting poverty and suffering experienced by the people.

The usage of lyrics in a vivid imagery chaos and violence in Nigeria, with references to gunshots, armed robberies, and the suffering of the poor. The repeated use of "scatter scatter" emphasizes society's disorder and lack of cohesion. The phrase "na political armed robber be that" suggests that the government is the real culprit behind the country's problems rather than ordinary criminals.

The song's chorus repeats the phrase "gbosa gbosa," which sounds like gunshots and creates a sense of urgency and danger. The use of pidgin English, a Creole language spoken in Nigeria, makes the song accessible to a broader audience and gives it a distinctly Nigerian feel.

The mix of the song, with its fast-paced beat and energetic rhythms, is typical of Nigerian popular music and reflects the influence of hip-hop and other genres worldwide. The danceability of the music, combined with the powerful lyrics, creates a sense of solidarity among listeners and encourages them to take action to address the problems in Nigerian society.

Turnup my microphone
It's time to hear some reality
2004, Abdulkareem, whad up

Nigeria jagajaga
Everything scatter scatter
Poor man dey suffer suffer
Gbosa, gbosa, gunshot inna di air
Armed robber came to your house
Eno thief money, eno rape your wife
Went straight up to your bedside (Gbosa)
Six feet, now you are down
Which armed robber no want money
Which armed robber no want joley
Na political armed robber be that
Na wetin dey kill Nigeria o

Repeat 2x

(Idris Abdulkareem, 2004)

Jaga Jaga - Eedris Abdulkareem.
SongLyrics.com. (n.d.-a).

<https://www.songlyrics.com/eedris-abdulkareem/jaga-jaga-lyrics/>

Eedris Abdulkareem's song "Jaga Jaga" is a political critique of the state of Nigeria. The title "Jaga Jaga" is a Nigerian Pidgin word that means "disorganized" or "chaotic," and the lyrics talk about a society that is coming apart. Nigerian Pidgin and other Nigerian languages are used in the song, which helps the normal Nigerian understand it and makes it clear that the song is for the people.

The rest of the song is set by the first line, "Turn up my microphone; it's time to hear the truth." The artist brings attention to the real problems in Nigeria, not the clean version that is usually shown to the rest of the world.

The line "Everything scatter, poor man dey suffer suffer suffer suffer" emphasizes that Nigeria is in a mess and that poor people are suffering the most. The repeated gunshots, "gbosa gbosa," make people feel like they live in a violent and dangerous place.

Verse 2 is especially sad because it talks about how armed robbers break into people's homes and take everything, even though the poor people they are stealing from have nothing. The fact that the word "gbosa" is used to describe the sound of the gunshots shows how violent this act was. The line "Na political armed robber be that na what dey kill Nigeria o" says that the problems in Nigeria are caused by politicians and corruption.

"Africa, make you love your land, Africa is na motherland" is the bridge of the song. It shows how proud and hopeful Nigerians are of their country, even though they are having a hard time. "We grow" is said over and over to show that even though there are problems, there is still hope for growth and change.

The music has danceable beats and rhythms, but the words are heavy and deep. This creates a sense of dissonance that makes the song's message stronger. By mixing a harsh message with danceable beats, the artist pushes his audience to actively participate in the message with their bodies, embodying the message and politics of the song.





Private photographs from protests (2023), taken by (Ikechukwu) (personal correspondence). Used with permission.

The issue here is not that no one's candidate was chosen, but that the meaning of democracy was trampled on, and the rights of the people were not respected.

To show the effects and influence of Fela Kuti's Afrobeat is another song by a more recent upcoming African artist from Nigeria, Denny, as his song "Governor" discusses the issue of lying and deception in relationships, as well as how governments govern and manipulate people in their interests.

Everyday Everyday Everyday Everyday Everyday Everyday
Denny in the

*So much lies you tell me So much things you doing
Why the story no dey change
Why the story no dey change
If I believe, am You go know say I don be mugu
You go know say I don dey fool you Yeah say*

*Governors dey govern Politics dey happen If I choose you,
you tell me you no choose me Yeah say Governors dey govern
Politics dey happen If I choose you You tell me you no choose
me*

Dennay's Rhythm

*Everyday Everyday Everyday Everyday Everyday Everyday
Dennay in the The time has come for you to go You tell me say
you no do again This our love e no sweet again Everybody
know say me I can't wait As I come dey pray me I no get faith
See you the other day For the other gate Fit to make man craze
On top your case Yeah say*

*Governors dey govern Politics dey happen
If I choose you You tell me you no choose me
Yeah, say Governors dey govern Politics dey happen
If I choose you You tell me you no choose me
Everyday Everyday Everyday Everyday Everyday Everyday*

(Dennay, 2019)

The repeated phrase "every day" underscores the continuing nature of these difficulties.

Dennay expresses his dissatisfaction with the lies he has been told in the song's opening verses, which set the tone for the rest of the song. He wonders why the tale does not alter and fears that if he continues to believe them, he will be labeled a "mugu" or an idiot. This shows that the connection lacks trust and honesty.

The repeated lines "governors dey govern, politics dey happen" imply a broader social commentary on Nigeria's political environment, in which politicians exploit their authority to influence and control the people. This is especially evident when Dennay talks about choosing someone, only to have them reply that they did not choose him. This is a metaphor for politicians pretending to serve the public but eventually pursuing their interests.

The sentence "the time has come for you to go" suggests a breakup, with Dennay expressing his disappointment that their love has soured. The adjective "sweet" implies that the relationship was once delightful but has soured.

The song's last lines emphasize the recurring nature of these challenges, with the repeated line "every day" suggesting that these issues are continuing and ubiquitous.

Afrobeat was an important and influential style of music that had a big effect on many people for many years. Idris Abdulkareem is an artist who also used afrobeat to portray activism as the song "Nigeria Jaga Jaga" by Abdulkareem shows how Afrobeat continues to talk about social and political problems in Nigeria and how music can be a powerful way to make people want to change.

Lastly, I as a music producer and record maker is also an example of a young upcoming artist from Nigeria who has faced and seen issues and have been burdened to speak out with my songs, "You to the Rescue".

*How you keep watching what's happening right in your face
and tell me it's all in my head*

*You're the one with the fun the one with a son the one with the gun
And you're holding it over me You tell me it's love
Your hand and the glove You give me a shove
You tell me it's all for me Missing that honesty*

*Telling me slow down, slow down But I'm not supposed to be
I just wonder how u sleep at night When I'm not there
Doesn't matter how you long for me I need rescuing
I'm not sleeping, sleeping in your bed anymore
I'm not crying, crying for that bare minimum*

*I just don't know you, know you know your face anymore
I Don't trust your promises Telling me don't be scared
And I wonder how you sleep at night I'm too tired to fight
Wasn't the one who told you not to be Saying it easily
I'm not sleeping, sleeping in your bed anymore I'm not crying,
crying for that bare minimum
I just don't know you, know you know your face anymore*

*I Don't trust your promises Tellin me don't be scared
You don't have say a word I'm heading for a different
melody
You may remember every second that I'm spending is my legacy
I'm not sleeping, sleeping in your bed anymore
But I'm not crying, crying for that bare minimum*

(Philobells, Erinne, & Ekkolyd , 2022) You to the Rescue.

(Musical meeting and conversations)

The song's lyrics encourage honesty and transparency in relationships, with lines like "I do not trust your promises, telling me do not be scared" and "You tell me it is love, your hand in the glove, you give me a shove." These words are a metaphor for the government's lack of transparency and honesty, which can lead to a breakdown in citizens' relationships with their leaders.

In addition, the song pushes the listener to act and be their savior, with lyrics like "You do not have to say a word, I am heading for a different melody" and "I am not crying for that bare minimum." This sense of empowerment is connected to Dahl's democratic theory, which emphasizes the significance of citizen engagement and citizens' ability to hold their leaders accountable.

The song's mix, including electronic and acoustic components, reflects modern music production and the blending of numerous genres and influences. This fusion of influences results in a distinct modern and traditional sound, representing the idea of music as a vehicle for bringing people together from many cultures and origins.

Fela Kuti afrobeat as well as yoik encouraged speaking up against the government or authority and pointing out evil deeds and that's what You to the rescue is all about, although framed in a different way.

5.3.2 The struggle of Fela Anikulapo Kuti against the Nigerian government as a musical activist and the consequences

Even though much was done to try and stop him, Fela kept writing songs and using his position to attack the government. Fela's songs questioned the government's authority and pushed for social justice and equality in Nigeria. Fela's music discussed various social and political problems, such as police brutality, government corruption,

and Nigeria's fight for freedom and human rights. His message was about how many Nigerians had been mistreated and left out, and he used the song to give people hope and inspire them to fight back.

In his song "Coffin for the Head of State", Fela talks about important things, like how the government killed his mother to stop him from speaking out. The words below do not support violence. Instead, they show how deep Fela's fight against injustice and corruption went. Also, Fela's songs were usually long, so I only included the most critical lines.

Afrobeat—Fela's music—mixed African rhythms, jazz, and funk. The bassline and drumming made the tune danceable. African patriotism and solidarity inspired this musical style. Fela's words and Afrobeat captivated his listeners. His poetry and powerful rhythms captivated listeners. His songs encouraged people to improve society and politics. Fela's songs inspired activists across Africa and beyond by reaching a wide audience. Afrobeat and Fela's lyrics also united his listeners. Music united people regardless of ethnicity or culture and gave them a feeling of purpose and identity. Nigeria, a varied nation with a history of ethnic and religious warfare, needed this unification.

So, I carried the dead body.

I waka waka waka Movement of the People

*Them waka waka waka Young African Pioneers Them waka
waka waka*

We go Obalende

We go Dodan barracks

When we got to their gate, we put the casket down.

Obasanjo, where are you?

(Fela, 1981)

<https://genius.com/Fela-kuti-coffin-for-head-of-state-vocal-lyrics>

The lyrics of "Coffin for the Head of State" by Fela Kuti describe the tragic death of his mother at the hands of the Nigerian government due to his activism. The lyrics also describe a march Fela led with other activists to the Nigerian president's residence, demanding accountability and justice for his mother's death.

The use of "waka waka waka" in the lyrics suggests a sense of urgency and movement, highlighting the activist nature of Fela's music and the need for social and political change. The repetition of this phrase also emphasizes the collective nature of the movement and the solidarity between Fela and his fellow activists.

The reference to the "Movement of the People" and the "Young African Pioneers" suggests a more significant movement for change beyond Fela and his immediate circle. The call for Obasanjo, the Nigerian president at the time, indicates a direct challenge to those in power and a demand for accountability.

The use of pidgin English in the lyrics is significant, as it is a language that is widely spoken in Nigeria and is associated with ordinary people. By using pidgin English, Fela speaks directly to the Nigerian people, making his message more accessible to them. At the same time, the use of standard English in some of the lyrics creates a contrast between the pidgin and the more formal language. This contrast highlights the power dynamic between the Nigerian government and the people, with the government holding a position of authority represented by standard English and the people using pidgin English.

The lyrics are severe and critical, discussing the government's violence and corruption. Mixing the profound lyrics with an Afrobeat rhythm creates a juxtaposition that could be interpreted as parody or black humor. However, it is also possible to see it as a way of using the power of music to draw attention to important issues and inspire people to act.

Ukeje, A respondent of mine mentions again amidst the military regime era saying:

You could get killed or sent to jail which is not human rights you know, it's not something that relates well to human rights issues if you let's say, the freedom of press wasn't there so journalists if you write something which is critical about the government you could get maybe arrested or maybe they burn down your your media house you know So such things, what I've, I didn't experience it personally, but it's things that I've heard from, you know, my parents, from, because they were adults in this, in this era, right? I've mostly experienced some form of forcefulness from, from civilian governments, which you could say it's, it's kind of feels like some kind of junta, you know, okay. In Nigeria we have youths who are protesting the current civilian government and the actions that they are taking or the actions that they are making. And you know you have, there was in the news like I think, 2020 or so and the military just came and like started gunning down everyone which is some kind of junta if you think of it. They're supposed to protect the people, they're supposed to protect the borders, right? But when I think of junta as a junta era, as a term, I would relate it more to the oppressive military dictatorship, where you try to eliminate some certain things. And it relates also to like, you know, with generalization, where the government is trying to eliminate freedom of opinion or freedom of choice, but like the government is eliminating culture and language. In the Junta, the government is eliminating your rights, basically.

Fela's music and activism were crucial to social and political progress for Nigerians under military and civilian regimes. Fela's powerful rhythms and lyrics inspired Nigerians of all ethnicities and cultures to fight for their rights. His music influences activists and artists worldwide. Corruption, tyranny, and electoral fraud remain in the Nigerian election, as Fela sang decades ago.

This election shows that the government disregards the will and rights of the people, like earlier military regimes. Dahl's democracy and pluralism theories emphasize free and fair elections that respect the people's opinions. Nigeria's condition shows the need for democracy and political freedom activity.

Fela's music and activism show how music can transform society. His legacy reminds us to fight injustice and oppression and fight for a brighter future. Fela's message is vital in a world where human rights and democracy are endangered.

5.4 Analyzing the Activist Potential of Sámi Yoik and Fela Kuti's Afrobeat with Framing

The music styles of Sámi Yoik and Fela Kuti's Afrobeat have been used as stages for action in different parts of the world. Both genres have made essential contributions to the drive for political and social change in their ways. Afrobeat songs have talked about how the Nigerian government persecutes people, is crooked, and breaks people's rights. Falola and Heaton (2008) have shown that this is true. Afrobeat talks about problems like political dictatorship and corruption that are not unique to Nigeria but are common to many African countries. When it comes to politics, Sámi Yoik's Afrobeat and Fela Kuti's music could not be more different from each other, and We will discuss how the activist forms of Sámi Yoik and Fela Kuti's Afrobeat are alike and different.

5.4.1 Parallels and differences in terms of history and culture

Despite their differences in language, style, and content, Fela Kuti and Mari Boine both address important social and political issues. Fela Kuti's "Water No Get Enemy" and Mari Boine's "Gula Gula" advocate unity and cultural preservation. Water is life, and Fela Kuti's song uses it as a metaphor for African unification. Mari Boine's "Gula Gula" highlights indigenous culture and environmental preservation.

Political and societal problems also link the two songs as Fela Kuti's political music criticized the Nigerian government and advocated for social justice, Mari Boine's song promotes Sami culture and raises awareness of Sami injustice.

Fela Kuti and Mari Boine's songs reflect Dahl's pluralism, which emphasizes the necessity of many people having a voice in politics as Fela Kuti's music encourages togetherness and social justice, providing downtrodden Nigerians a voice, also Mari Boine's music promotes indigenous traditions and the environment, giving a voice to the Sami people, who have been persecuted by Norway.

To highlight parallels and differences in terms of history and culture, I have chosen the lyrics to Fela Kuti's "Water No Get Enemy" (1975) and Mari Boine's "Gula Gula" (1989).

"Gula Gula" calls attention to the importance of respecting and preserving indigenous cultures and the environment:

"Hear the voices of the foremothers

Awake from slumber, daughters and sons"

(Boine, 1989).

Fela Kuti: "Water No Get Enemy" (1975) emphasizes the essential and unifying nature of water through the lyrics:

"Water, him no get enemy"

(Collins & Fela, 2016).

5.4.2 Analyzing their respective impacts on political and social reform

Afrobeat, started by Fela Kuti in the 1970s, grew out of Nigeria as a response to the corrupt and harsh military rule that the country was under at the time. Aremu (2019) says that the words of Afrobeat, which mixed traditional African rhythms with jazz, funk, and soul, were meant to bring attention to political and social injustices in Nigeria and the rest of Africa. Even though they originate in different times and cultures, Sámi yoik and Fela Kuti's Afrobeat were both essential parts of the drive for social and political change. They have been places where people have gone to lobby, organize, and raise awareness. Yoik has been used to fight for Sámi rights and problems, while Afrobeat has been used to protest government corruption and human rights violations.

Mari Boine's "Gula Gula" (1989) highlights the importance of respecting and preserving indigenous cultures and the environment through its lyrics:

"Hear the voices of the foremothers / Awake from slumber, daughters, and sons."

(Boine, 1989)

Boine's lyrics encourage listeners to connect with their cultural heritage and recognize past generations' significance in shaping our present. By "awakening" the voices of the foremothers, Boine suggests that we have a responsibility to honor their contributions and carry their legacies forward.

Yoik has been praised for giving Sámi people formal protections and keeping their culture and identity alive (Bull, 2004). Similarly, Mari Boine's music has played a significant role in promoting and recognizing Sámi culture, both in Norway and internationally (Kallen, 2018).

In contrast, Fela Kuti's "Coffin for Head of State" (1981) protests government corruption and the consequences of unchecked power through its lyrics:

"They steal all the money, money / Them kill many students."

(Collins & Fela, 2016, p. 218).

Fela's lyrics draw attention to the human rights abuses committed by the Nigerian government, explicitly targeting the theft of public funds and the violent suppression of dissent. His music inspired a generation of Nigerians to speak out against government corruption and demand accountability.

The impact of Fela's music on Nigerian and African politics is significant, with his work contributing to the fall of Nigeria's military government and the rise of democratic rule (Falola & Genova, 2011). Fela's music continues to inspire activists and artists worldwide to fight for social and political change, showing the power of music as a tool and we saw this by artist like Denny in his song Governor and Idris Abdulkareem Nigeria Jaga Jaga.

5.4.3 Comparison of their use as platforms for democratic engagement and dialogue

Many political and social changes happened because of both Sámi yoik and Fela Kuti's Afrobeat. Sámi yoik is used to keep the Sámi culture and identity alive, support Sámi rights and issues, and ensure that open, democratic debate could happen. Fela Kuti's Afrobeat was also used to push for social and political change in Nigeria and worldwide through action, protest, and advocacy. The cultural and historical importance of Sámi yoik to show Sámi identity and fight the Norwegian government's attempts to assimilate them is at the heart of yoik's effects on political issues and social change. In yoik, Sámi

people heard stories about the struggles and victories of their ancestors. These stories made them want to get involved in politics. In the 1970s, the Sámi people used yoik to fight against building a hydroelectric power plant on land that was important to them. Through yoik performances and other forms of protest, Sámi communities fought against government oppression and improved their cultural and political sovereignty (see chapter 2).

Fela Kuti's Afrobeat played a similar role in the drive for political and social change in Nigeria and worldwide. Fela is known as a political and cultural hero because his music and political work significantly affected how Nigeria's political system developed. Some of the things that Fela's songs talked about were government corruption, poverty, and being persecuted. His music not only made people happy, but it also gave them the courage to hold their government accountable.

verse 2>

Hear, hear, girl, boy! Hear the cry of your forefathers ask:

Why you let the earth become polluted Poisoned Exhausted?

Hear the voices, girl, boy Hear the voices of our foremothers The Earth is our mother If we take her life, we die with her Have you let yourself to be stained?

Are you part of the game for yourself too?

Listen when the forefathers will ask you: Don't you remember where you came from?

You have sisters, you have brothers, in the jungles of South America, in the stony shores of Greenland. Don't you remember where you came from?

Hear, hear, girl, boy! Hear the cry of your forefathers ask: Why you let the earth become polluted Poisoned Exhausted?

The lyrics are an appeal to the listener to hear the voices of the foremothers who are asking why the earth has become polluted, poisoned, and exhausted. The repetition of "hear" emphasizes the importance of listening and acting. The lyrics also remind the listener of their roots and their connection to the earth, stating that if we take her life, we die with her.

In the second version, the lyrics address the listener as *"girl" or "boy"* (Mari Boine, 1989) and ask direct questions about their actions and beliefs. The lyrics challenge the listener to remember where they came from and to listen to the voices of their forefathers and foremothers. The lyrics also remind the listener that the earth is our mother and that we are all responsible for protecting her.

Fela Kuti's "Sorrow, Tears, and Blood" (1977) addresses the pain and suffering caused by political oppression and encourages people to stand up against injustice through lyrics like:

"Everybody runs, run, run / Everybody scatter, scatter"

(Collins & Fela, 2016, p. 154).

In Fela's "Sorrow, Tears, and Blood," "run, run, run" and "scatter, scatter" convey a sense of foreboding and urgency. The lyrics reflect political oppression's indiscriminate violence and misery. With strong drums and horns, the mix underlines the urgency and intensity of the message. This echoes the lyrics' brutality and turmoil.

5.4.4 Democratic Theory and Practical Implications of the Research

Like Fela Kuti's Afrobeat, Sámi yoik has used music to question the status quo of traditional political institutions and encourage the growth of a more robust, more representative democracy. The results have important implications for democratic ideas and practices.

One of the most important things this study shows is how critical different points of view are for promoting democratic participation and discussion. The political use of Sámi yoik and Fela Kuti's Afrobeat shows how important it is to keep and promote traditional forms of music to get people involved in politics and bring about social change. By recognizing

and celebrating cultural differences, we can build a democracy that better meets the wants and interests of all its citizens.

Another thing that this study shows is that there are different ways to get involved in politics. Sámi yoik and Fela Kuti's Afrobeat have made political activism more accessible and successful through their music. By making it easier for people to participate in politics in new ways, we might be able to make a democracy that better meets the wants and interests of its people.

5.5 Chapter Summary

The study of Sámi Yoik and Fela Kuti's Afrobeat as forms of activism highlights the significant role of cultural and artistic expression in promoting civic participation and social and political transformation. Through music as a platform for democratic engagement, these forms of activism demonstrate the possibilities for non-traditional political venues of public discourse and emphasize the need to establish additional avenues for citizens to exercise their democratic rights. These findings have implications for the study and practice of democracy, suggesting that culture should be given more attention in pursuing more inclusive and participatory democratic practice.

CHAPTER 6

My dissertation is an ethnographic study of music as a medium for activism, with a fundamental question: "How are social norms and rights expressed or determined through music?" I have explored the Sámi and Nigerian soundscapes and the process they go through to assert, articulate, and maintain their Sámi and Nigerian rights, using various musical analyses involving protest, song texts, and the stories of six different respondents. In this thesis, I did not set out to define Sámi or Nigerian rights. The goal of this investigation was not to discover a final truth or a solid solution. Nonetheless, I have attempted to discuss the ethnographic study of music as a weapon for activism by examining the work of Afrobeat artist Fela and other yoik musicians. I have looked at how an individual (in this case, a musician) might utilize music to understand better and articulate his or her lived experiences and how this makes way for collective rights and societal reform. I attempted to explain how musical performances and practices may highlight activist qualities using this information.

I used a narrative method in my research. It is important to remember that the responses presented here are those of individual respondents and should not be interpreted as representing the views of all indigenous peoples worldwide. There are still stories and pronouncements regarding music's role in reconciling Sámi and Nigerian communities. Their songs, tales, and performances can all be found here—the following overviews of how these people utilize music to express their feelings, ideas, and opinions.

As a researcher, I approached this tour with an open mind, ready to learn about the world's diverse musical traditions, cultures, and customs. However, as I dug deeper into the research, my respect for music's transforming power rose enormously. From the Arctic coast of Norway to the bustling streets of Abuja and Lagos, Nigeria, I met innumerable people who had used the power of music to influence social and political change.

I discovered a musical tradition that has survived centuries of cultural persecution and assimilation through Sami Yoik. Despite this, the Yoik remained an essential element of Sami identity and culture, functioning as a resistance to cultural erasure. Similarly, during enormous social and political turbulence in Nigeria, Fela Kuti's Afrobeat evolved as a political advocacy and activity medium. Fela's music opposed the harsh military regime and inspired his fellow Nigerians to demand their rights and liberties.

When I compared these two musical genres, I discovered striking similarities in their ability to promote democratic values like equality, justice, and freedom. Sami Yoik's

and Fela Kuti's Afrobeat can help build democratic citizenship and collective action by creating a platform for critical discourse and debate.

This research has shown that music can be a potent agent for social and political change. Individuals and groups can forge meaningful connections and resist oppressive and marginalizing systems by utilizing music's emotional and cultural resonance. As a researcher, I hope that my study serves as evidence of music's transforming ability and inspires others to investigate the capacity of this art form to influence positive change in the world as the continuous rate of political and social injustice continues.

Writing my thesis has been a highly personal and transforming process. It has taught me the value of attentively and respectfully listening to the voices of individuals whose stories are frequently ignored and overlooked. It has also strengthened my trust in the study's ability to develop knowledge that may lead to constructive social change, as my songs "You to the Rescue" and "Below Peace" attest.

This thesis inspires people to investigate the role of music as an activist and social change instrument and to participate in meaningful communication with groups whose stories and problems are frequently silenced.

6.1 Recommendations For Further study

The results of this research shed important light on the power of music as a tool for social change and political participation. Nonetheless, there is a lot of uncharted territory here, and numerous avenues for further study might be identified. While the results of this study show that music can be utilized for activism and social change, additional research is needed to explore the specific ways in which music can influence people's thoughts and actions and be used to promote more civil political debate. The potential of various forms of artistic and literary expression, for example, to encourage democratic participation and activity is another subject for further study. The role of music in strikes and other worker protests is another thing that could be investigated. Music has always been an important part of labor action. Protest songs and chants have been used to bring workers together and inspire them. Often, these songs become anthems for movements and are a strong way for people to work together. In some

cases, there are even "standards" that happen during strikes, like playing the union song "Solidarity Forever" in the US.

The use of music in labor action shows how cultural differences can be used in political speech. Just like Sámi yoik and Fela Kuti's Afrobeat come from their own cultures, the protest songs and chants of labor movements come from their own cultural and historical situations. Exploring these cultural differences could help us learn more about how music can be used for political involvement and social change in many ways.

While music was chosen for this investigation, other forms of artistic expression that have been less thoroughly investigated may also prove to be potent instruments of political engagement. Further study might also investigate how music and other cultural expressions can help bridge gaps in communication and understanding between people of diverse backgrounds. Exploring the ways in which diverse cultural expressions can intersect and interact may shed light on how to best foster cross-cultural communication and understanding, as both Sámi yoik and Fela Kuti's Afrobeat are cultural expressions that have been shaped by their respective historical and cultural contexts.

Chapter 7

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APPENDIX

Question Guide

This interview guide was written for people with little or no musical experience, as well as those with historical and cultural roots in yoik or afrobeat.

With the interview having a predetermined theme, the questions were guided by situations and circumstances.

1. What country do you live in?
2. Do you have any formal educational qualifications?
3. What language do you speak?
4. What comes to mind when you hear of the word Norwegianization or junta era?
5. What does it mean to you, any experiences, memories, stories from family or friends?
6. What do you work as, like a profession or career?
7. Activism !!!!, Does the word ring any bells to you?
8. Familiar with songs about activism?
9. How does it make you feel?
10. When you hear the word NORWEGIAN GOVERNMENT AND SÁMI, WHAT COMES TO YOUR MIND FIRST?
11. Ever been involved in politics, if yes which area and why?
12. What genre of music do you do or like?
13. What does Sámi music mean to you?
14. What instruments do you play or resonate with?
15. Are you familiar with or have you heard about Yoik?
16. What does it mean to you?
17. Who is your favorite Sámi artist, song and why?
18. What can you tell me about the Norwegian government and the Sámi people?
19. If positive or negative responses are given, I'll ask if it is still the same case until now.
20. Are you familiar with Afrobeat or Fela Kuti??
21. What do these names mean to you??
22. Can you tell me a little bit about them from your own perspective?
23. What did they do or major in??
24. How would you structure a complimentary speech to Mari boine, Fela or Nils-Aslak Valkepää

Songs Analysed

1. Mari Boine - "Gula Gula
2. Sofia Jannock - "Sapmi
3. Slincraze - "Sapmi
4. Fela Kuti - "International Thief Thief
5. Idris Abdulkareem - "Nigeria Jaga Jaga
6. Deenay - "Governor
7. Philobells, Ekkolyd, Erinne - "You to the Rescue
8. Fela Kuti - "Coffin for Head of State
9. Fela Kuti - "Water No Get Enemy
10. Fela Kuti - "Sorrow, Tears and Blood