

"Mortal Man"
Kendrick Lamar (1987-)
To Pimp a Butterfly, 2015
Entextualisation by Catharine Mason and Marc Chimillier, 2026

INTRO	<p>∴°WHO^oA· O↑-O↓-O↓° ∴°WHO^oA-O-O° ∴°O-O· ∴°WHO^oA OH OH OH ∴°YEA↓H ∴°YEAH ∴°YEAH, YEAH ∴°YEAH OW°</p>	<p>0:00 CHANT</p>
	<p>♪</p>	<p>keyboards</p> <p>5</p>
	<p>UHⁿ YEAH UHⁿ YEAH UHⁿ YO UHⁿ</p>	<p>bass/ drum intro</p> <p>10</p>
PART I	The ghost of Mandela,	0:31 15 RAP
REFRAIN-1	<p>Hope my flows they propel it. Let these words be your Earth and moon, ∴ you consume every message.</p>	

As I lead this army, make room for mistakes and depression.
And with that being said, : my Nigga, let me ask this question:

HOOK-1	When_shit_hit_the_fan_is_you_still a fa↑n? When_shit_hit_the_fan V1: One two one two one two Uh ⁿ When_shit_hit_the_fan_is_you_still a fa↑n? When_shit_hit_the_fan_is_you_still a fa↑n?	0:43	20
REFRAIN-2	The ghost of Mandela, Hope my flows stay propellin'. Let these words be your Earth and moon, you consume every message. As I lead this army, make room for mistakes and depression. And with that being said, my Nigga, let me ask this question:	0:43	30
HOOK-2	When_shit_hit_the_fan_is_you_still a fa↑n? When_shit_hit_the_fan_is_you_still a fa↑n? Won't you look to your left and right? Make <u>sure</u> you ask your friends: "When_shit_hit_the_fan_is_you_still a fa↑n"	1:06	3
STANZA 1 - A	Do you believe in me? Are you deceiving me? Could I let you down ea_si_ly? Is your heart where it need to be? Is your smile on permanent?		35

VERSE B	<p>Is your vow on lifetime? Would you know where the sermon is If I died in this next line? If I'm tried in a court of law, If the industry cut me off, If the government want me dead, Plant cocaine in my car? Would you judge me a drug-head Or see me as K. Lamar? Or question my character and degrade me on every blog?</p>	<p>40 45</p>
VERSE C	<p>Want you to love me like Nelson; Want you to hug me like Nelson. I freed you from being a slave in your mind; you're very welcome. You tell me my song is more than a song; it's surely a blessing; But a prophet ain't a prophet 'til they ask you this question:</p>	<p>1:36 50</p>
HOOK-3	<p>When_shit_hit_the_fan : is_you_still a fa↑n? When_shit_hit_the_fan : is_you_still a fa↑n? Won't you look to your left and right? Make sure you <u>ask</u> your friends: When_shit_hit_the_fan : is_you_still a fa↑n?</p>	<p>1:51 55</p>
REFRAIN-3	<p>The ghost of Mande↑la, Hope my flows stay prope↑llin'</p>	<p>2:03</p>

Let my words be your Earth and moon, you consume every me↑ssage
As I lead this army, make room for mistakes and depression.
And with that? ... 60

STANZA 2-A Do you be_lieve in me↑? 2:14
How much_you_be_lieve in her?
You think she gon' stick arou↑nd if them 25 years occu↑r? 65
You think he can hold you down when you down behind bars, hu↑rt?
You think y'all on common grou↑nd if you promise to be the fi↑rst?

VERSE B-1 Can you be immortali↑zed 2:26
Without your life being expi↑red?
Even though you share the same blood, is it worth the ti↑me? 70
Like, who got your best i↑nterest?
Like, how much are you dependent?
How clutch are the people that say they love you, and who prete↑nding?

VERSE B-2 How tough is your ski↑n when they turn you i↑n? 2:37
Do you show forgi↑veness? 75
What bru↑sh do you bend when du↑sting your shoulders from being offended?
What kind of den did they put you i↑n when the li↑ons are hissing?
What kind of bridge did they bu↑rn?
Revenge on your mind when it's mentioned?

VERSE C	<p><u>You</u> wanna <u>love</u> like Nelson.</p> <p><u>You</u> wanna <u>be</u> like Nelson.</p> <p><u>You</u> wanna <u>walk</u> in his shoe↑s, but your <u>peace</u>-making <u>seldom</u>.</p> <p><u>You</u> wanna be reme↑mbered that deli<u>ve</u>red the <u>message</u> ∴ that consi<u>de</u>red the <u>bl<u>ess</u>ing</u> /of everyone.</p> <p>This your les_↑son for <u>e</u>veryone, say:</p>	2:49	80
HOOK-4	<p>When_↑shit_hit_the_↑fan ∴ is_↑you_still a fa↑n?</p> <p>When_↑shit_hit_the_↑fan ∴ is_↑you_still a fa↑n?</p> <p>Won't you look to your left and right?</p> <p>Make sure you ask your friends:</p> <p>“When_↑shit_hit_the_↑fan ∴ is_↑you_still a fa↑n?”</p>	3:01	85
REFRAIN-4	<p>The voice of Mandela,</p> <p>Hope this flow stay propellin'.</p> <p>Let my word be your Earth and moon, you consume every message.</p> <p>As I lead this army, make room for <u>mist<u>ake</u>s</u> and <u>de<u>pre</u>ssion</u>.</p> <p>And if you ri↑ding <u>wi<u>th</u></u> me, Nigga.</p>	3:12	90
STANZA 3-A	<p>I been wrote off befo↑re,</p> <p>I got <u>ab<u>an</u>donment</u> issues</p> <p>I hold grudges like bad judges,</p> <p>Don't let me resent you.</p>	3:24	95
VERSE B-1	<p>That's not Nelson-like;</p>		

Want you to love me like Nelson. 100
I went to Robben's Island analysing – that's where his cell is.

VERSE B-2 So I could find cla_ri_ty.
Like how much you che_rish_me?
Is this relationship a fake, or real as the hea↑vens be?

VERSE C-1 See, I got to question it all: family, friends, fans, cats, dogs, trees, plants, grass; 105
How the wind_blow, Murphy's La↑w,
Generation X↑,
Will I ever be your e↑x?

VERSE C-2 Flaws of a baby ste↑p',
Mauled by the mouth of pi↑t_bu↑lls 110
Put me under stre↑ss.
Crawled under rocks, duckin' y'all.
It's respect but then tomorrow, ↑ put my back against the wall.

VERSE D How many lea↑ders you said you nee↑ded then left 'em for dea↑d?
Is it Moses? Is it Huey Newton or Detroit Re↑d? 115
Is it Martin Luther? JFK? Shooter, you assassin.
Is it Jackie?
Is it Jesse?
Oh, I know it's Michael Jackson.
Oh 120

HOOK-5 When_shit_hit_the_fan : is_you_still a fa↑n?
When_shit_hit_the_fan : is_you_still a fa↑n?
That Nigga gave us “Bi↑llie Jean,”
You say he touched_those ki↑ds?
When_shit_hit_the_fan : is_you_still a fa↑n?

125

REFRAIN-5 The ghost of Mande↑la, hope my flows stay prope↑lling
Let my word be your Earth and moon, you consu↑me every me↑ssage.
As I lead this army, make room for mistakes and depression
And if you riding with me, Nigga, let me ask this question, Nigga↑:

♪♪

PART II 【I remember you was conflicted,
STANZA 1-VERSE A 【Misusing your influence.】

4:46 130 *RECITATION*

VERSE B 【Sometimes I did the same,
 【Abusing my power, full of resentment;】

VERSE C 【Resentment that turned into a deep depression.
 【Found myself screaming in the hotel room.】
 【I didn't wanna self-destruct.】

135

STANZA 2 -VERSE A 【The evils of Lucy was all around me.

【So I went running for answers
【Until I came home.】

VERSE B

【But that didn't stop survivor's guilt: 140
【Going back and forth trying to convince myself the stripes I earned;
【Or maybe how A-1 my foundation was.】

VERSE C

【But while my loved ones was fighting the continuous war back in the city,
【I was entering a new one:
【A war that was based on apartheid 145
【And discrimination.】

STANZA 3

VERSE A

【Made me wanna go back to the city and tell the homies what I learned:
【The word was respect.】

VERSE B

【Just because you wore a different gang color than mines,
【Doesn't mean I can't respect you as a Black man, 150
【Forgetting all the pain and hurt we caused each other in these streets.】

VERSE C

【If I respect you,
【We unify and stop the enemy from killing us.】

EPILOGUE

【But I don't know. 155
【I'm no mortal man;
【Maybe I'm just another Nigga.】

PART III	【Shit and that's <u>all</u> I wro↑te.	<i>INTERVIEW</i>
STANZA 5-V. A	【I was gonna call it “Another Nigga,” but	
TCU 1	【It ain't really a poem. 【I just felt like 【It's something you probably could relate to.	160
VERSE B	【Other than that, now that I finally got a chance to holla at you	
(TCU 1)	【I always wanted to ask you 【About a certain situa- 【About a me↑taphor, actually, 【Uh, you spoke on “the ground”. 【What_you_mean by that? 【What the ground represe↑nt?】	165
	TUPAC	
VRS C/ TCU 2	【The ground is gonna open up and swallow the evil.】	6:39
	KENDRICK	
TCU 3	【Right.】	170
	TUPAC	
VRS D/ TCU 4	【That's how I see it, my word is bo↑nd. 【I see– and the ground is the symbol for the poor people.】	

TCU 5	KENDRICK 【Right.】	
VERSE E	TUPAC 【The poor people is gonna open up this whole world	6:48
TCU 6	【And swallow up the rich people, 【'Cause the rich people gonna be so fa†t.】	175
TCU 7	KENDRICK 【Hmm.】	
VERSE F/ TCU 8	TUPAC 【And they gonna be so appetizing.】	
TCU 9	KENDRICK 【Hmm.】	
TCU 10	TUPAC 【You know what I'm saying, wealthy,】	180
TCU 11	KENDRICK 【Right.】	

	TUPAC		
VERSE G	【Appetizing.		
TCU 12	【The poor gonna be so poor, and hungry 【Hungry.】		
	KENDRICK		
TCU 13	【Right.】		185
	TUPAC		
VERSE H	【You know what I'm saying, it's gonna be like,		<i>Laughter</i>
TCU 14	【You know what I'm saying, it's gonna be 【There might, there might be some canniba_li_sm out this mu'fu- 【They might <u>eat</u> the rich, you know what I'm saying?】		
	KENDRICK		
STANZA 2/ VERSE A	【A'ight, so let me ask you this, then	7:10	190
TCU 15	【Do you see yourself as somebody that's rich 【Or somebody that made the best 【Of they own opportunities?】		
	TUPAC		
VERSE B	【I see myself as a natural-born hustler,	7:18	
TCU 16	【A <u>true</u> hustler in every sense of the word. 【I took nothin'; I took the opportunities.		195

【I worked at the m-most menial
【And degrading job,
【And built myself up so I could get it to where I owned it.
【I-I went from having somebody managing me 200
【To me hiring the person that works my management company.】

KENDRICK

TCU 17 【Right.】

TUPAC

VERSE C 【I changed everything, I realized my destiny. 7:36
TCU 16 【In a matter of five years, you know what I'm saying?
【I made myself a millionaire.】 205

KENDRICK

TCU 19 【Right.】

TUPAC

VERSE D 【I made, I made millions for a lot of people.
TCU 20 【Now it's time to make millions for myself, you know what I'm saying?
【I made millions for the record companies.】

KENDRICK

TCU 21 【Hmm.】 210

TCU 27	【Right.】	
	TUPAC	
TCU 28	【You know what I'm saying?】	225
VERSE B-2	【And it was happening to me for a reason.】	
	【You know what I'm saying,】	
	【I was noticing】	
	【Shit.】	
	【I was punching the right buttons】	230
	【And it was happening.】	
	【So,】	
	【It's no problem,】	
	【You know,】	
	【I mean, it's a problem, but I'm not gonna let them know.】	235
	KENDRICK	
TCU 29	【Hmm.】	
	TUPAC	
TCU 30	【I'm gonna go straight through.】	
	KENDRICK	
STANZA 4 - VERSE A	【Would you consider yourself a】	
TCU 31	【A fighter at heart or somebody that】	7:18

【Somebody that only reacts when
【They back is against the wall?】 240

TUPAC

VERSE B/ TCU 32 【Shit, I like to think that 8:33
【At every opportunity I've ever been uh,
【Threatened
【With resistance, I— 245
【It's been met with resistance.】

VERSE C 【And not only me, but
【It goes down my family tree.
【You know what I'm saying,
【It's in my veins to fight back.】 250

KENDRICK

STANZA 5/ VERSE A 【A'ight, well, how long will you think it take before
【Niggas be like, 8:46
TCU 33 【How long will you think it take before
【Niggas be like,
【We fighting a war, I'm fighting a war I can't win 255
【And I wanna lay it all down?】

TUPAC

VERSE B

【In this country, a Black man only has like

8:57

TCU 34

【Five years we can exhibit maximum strength.

【And that's right now while you a teenager,

【While you still strong,

260

【While you still wanna lift weights,

【While you still wanna shoot back.

【'Cause once you turn thirty it's like

【They take the heart and soul out of a man,

【Out of a Black man

265

【In this country;

【And you don't wanna fight no more

【And if you don't believe me, you can look around

【You don't see no loud mouth thirty-year old motherfuckers.】

KENDRICK

STANZA 6/ VERSE A

【Hmm

270

【That's crazy, because me, being one of your offsprings of

TCU 35

【Of the legacy you left behind,

【I can truly tell you that there's nothing but turmoil goin' on so,

【I wanted to ask you,

【What you think is the future

275

【For me and my generation today?】

TUPAC

【Only hope that we kinda
【Have left is music and
【Vibrations.
【A lot of people don't understand how important it is,
【You know. 300
【Sometimes I can like,
【Get behind a mic and I don't know what type of energy
【I'ma push out,
【Or where it comes from.
【Trip me out sometimes.】 305

TUPAC

VERSE B/ TCU 40 【Because it's spirits.
【We ain't even really rappin'
【We just letting our dead homies tell stories for us.】

KENDRICK

STANZA 8/ VERSE A 【Damn.
TCU 41 【I wanted to read one last thing to you. 310
【It's actually something a good friend had wrote,
【Describing my world.】

VERSE B 【It says,
【The caterpillar is a prisoner to the streets that conceived it.

	<p>【Its only job is to <u>eat</u> 【Or consume everything around it 【In order to protect itself from this mad city.】</p>	315
VERSE C	<p>【While consuming its environment, the caterpillar begins to notice ways /to survive. 【One thing it noticed is how much the world shuns him 【But praises the butterfly.】</p>	320
VERSE D	<p>【The butterfly represents the talent, 【The thoughtfulness, and the beauty within the caterpillar.】</p>	
VERSE E	<p>【But having a harsh outlook on life, the caterpillar sees the butterfly as /weak, 【And figures out a way to pimp it to his own benefits.】</p>	
VERSE F	<p>【Already surrounded by this mad city, 【The caterpillar goes to work on the <u>cocoon</u>, 【Which institutionalizes him.】</p>	325
VERSE G	<p>【He can no longer see past his own thoughts, 【He's trapped. 【When trapped inside these walls, certain ideas take root, such as going /home, 【And bringing back new concepts to this mad city.】</p>	330

CODES UTILISES

fin de ligne	l'arrêt d'une ligne typographique marque un groupement de respiration et une pause vocale
<i>vocable</i>	La police Times New Roman en italique indique un vocable (syllabe non-lexicale)
::	précède chaque ligne chanté par un choeur
°°	placé autour d'un texte chanté en a capello
【】	placé autour d'un texte dit, non chanté
↑	placé après une voyelle qui porte une intonation montante
↓	placé après une voyelle qui porte une intonation descendante
○-○	les variations de la couleur gris sont utilisées pour indiquer une diminution du volume
·	point médian placé après un voyelle pour indiquer le prolongement de sa production voyelle
-	un tiré entre deux voyelles indique que le chanteur fait une coupure vocale entre chaque production voyelle
ⁿ	N en exposant marque une nasalisation
ʔ	Coup de glottis
_	underscore placé entre deux syllabes indique une syllabification entre les deux syllabes
<u>syllabe</u>	underscore placé en dessous d'un seul syllabe indique que cette syllabe reçoit un accent tonique ("stress" en anglais) au delà que la prononciation standardisée ("expressive stress")
TCU	indique un 'turn-construction unit' - une prise de parole alternée en interaction avec un ou

plusieurs autres locuteurs