



Human Rights, Activism and Civility in Reggae Music: Critical Analysis of Lucky Dube's Selected Songs

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Abstract

Human right issues have occupied a greater space in the media and many social situations globally. A lot of human right activists have played several roles in promoting the right for humans in and outside Africa through writing, symposia, conferences, music and so on. Humans just like some animals have a desire and appreciation for music. Music is said to be life and much of human entertainment revolves round music. Political movements can affect music and push artists to bridge the gap around pop and political activism. If music is paired with a politically heavy plot, it leans to the right or to the left. This affects the ability of the song to receive full recognition and consideration. A strong interrelationship between art, music and culture characterizes the background of world politics. Sometimes music plays not only the function of cultural identity but does become a key element in communicating and defining the political institutions of the world. This paper employed analyses the impact of Lucky Dube's selected reggae songs in promoting civilization, activism and human right issues in the society. It critically analyses Lucky Dube's role as an activist for human right and how these selected songs are used to convey the message therein to the fans of reggae. This study used a humanistic approach to textual analysis while researching and writing this essay, compared to a behavioral approach, which would involve evaluating the effect of messages conveyed by music on the audience. The drawing and interpretation of observations and sense which is not a quantitative impact evaluation, was important in this context.

Keywords: *activism, civility, deprivation, human rights, Lucky Dube, reggae music*



1.0 Introduction

Music has played a dynamic role in the lives of man and greater portion of human life revolves around music. In African societies, music is seen as an essential tool that relates to our culture and traditions. Adebayo (2017, p. 56) asserts that music is not only to entertain man but is a ritual that brings out the true spirit of being an African. A lot of people make use of music to enable them perform creditably in their various vocations. Cudjoe (1953, p. 280) evaluated the essence of music among the Ewe People of Ghana like fishermen and farmers. He enumerated how they make use of music to entertain themselves and also to drive away tiredness and boredom in the discharge of their work. These forms of music just like any other form, carry in its wake vital information to the worker and sometimes outsiders. Music just like synopsis or verbal package is very informative. The information may range from political to general issues. In recent times, many artistes especially popular music stars choose words that are somewhat sarcastic to communicate their feelings. Interestingly, a lot of these music is politically-driven. Grundlingh (2004, p.486) confirmed this political message dissemination and the fight for human right and freedom. There exist other uses of music among Africans. During naming ceremony, puberty rites, marriage and funerals in African countries, music is greatly utilized. The awakening value of music during these special ceremonies add color to the celebration. Music in itself bring people closer to an ongoing event. Though some level of research was conducted on the use of reggae music to drive home the call to an end in human right violation, they are mostly directed towards political lines. This paper analyzes ten selected songs of Lucky Dube not only from political view but also focus on human right violation issues in our homes, institutions and workplaces. Music can be categorized into different genres. One can talk of gospel music, popular music, hip-hop music, country music, rock and reggae among others. In this paper, reggae music is given a recognition over other types of music with great emphasis and analysis on the contribution of selected songs of Lucky Dube towards human rights. Reggae means regular, and it originates from Kingston, Jamaica in 1960s. It is asserted that Jamaica people were suffering and were deprived of their basic rights. Songs that were initially on love and sex gradually changed its focus of the lyrics to social, political and spiritual ones Davis and Simon, (1979: 17). They used this medium of singing reggae music to convey their feelings affecting them to their leaders and the entire nation, Jamaica. This paper critically analyses ten (10) different songs of Lucky Dube as an activist for human right in the world especially Africa. Lucky Dube has contributed relatively to reggae music in Africa and beyond. The artiste who hails from Ermelo in South Africa has contributed immensely through reggae music to fight for human right and freedom in Africa and the world at large. As a reggae star, his role went beyond just mere entertainment in the music industry. However, the study investigated and analyzed the following: oppression of wives by their husbands in their marriages, deprivation of wives from

using and inheriting asserts of their deceased husbands by relatives of the deceased, demand for sexual satisfaction by men in authority in exchange for work and grades. These points outlined are against the fundamental human rights of the citizenry in African countries. The study employed purposive sampling of selected songs of the reggae star, Lucky Dube and how his songs conveyed the message of liberation from the above mentioned oppressors in Africa.

2.0 Literature Review

2.1 Lucky Dube

He's one of reggae art music industry's biggest icons. Lucky Dube, who was born and raised in South Africa on August 3, 1964, was equipped for more music performance in his days. His passion in global history and that of his homeland, along with his Rastafarian origins and faith, were crucial to his ability to communicate the importance of his music. Consequently, in 1974 he began his career in music as a band member before choosing to go in solitary trust in 1982. His songs featured "different one color people" that influenced the lives of his many fans throughout the nations (Bresson *et al*, 2011). Lucky Dube was recognized as a World Diplomat for Peace, Equality and Justice to many of his followers. He has succeeded in addressing critical and divisive topics impacting people all over the world in all its lyrics. The album sold millions of copies globally demonstrating its effect on society. This track was no exempt from other albums (I., A. 2019). His songs were positive and motivational, focused on topics related to people's lives and the world. This has increased reggae popularity and spread to other parts of Africa faster. Even reggae diehard fans agree that because of song messages and their ability to convey the meaning in the song they prefer listening to the music. Two Jamaican reggae legends, Jimmy Cliff and Peter Tosh, were his biggest influences during this reggae shift. Unlike his heroes, Lucky's message was straightforward and resonant. Africa editor of the United States, Ofeibea Quist-Arcton Lucky's legacy after his death was expressed in the National Public Radio (NPR): "I know that many people will recall his post. It's not just South Africans, but the (with) corrupt leaders in Africa. He addressed messages to the ordinary Africans and told them to resolve the continent's challenges, to stand and fight, but to do so with affection, loyalty and, particularly, with unity. "He might have been singing Zulu jive throughout his life, if he hadn't felt obliged to give' a message' to the society for which Reggae was his preferred language," the Economist magazine reported in his autobiography. Peace, harmony, compassion and reverence were the main message of the tracks.

2.2 Theoretical Review

2.2 Open Music Theory

Music theory is an apt concept for interpreting music. It says what music does and what happens when we hear it. The philosophy of music positions concepts and experience in a written form where it can be learned and communicated to others. It is a way of defining and demonstrating music and how it was made (Bresson *et al*, 2011). Therefore music theory is a way to understand music's vocabulary. Music is important for the essence of man, and music theory lessons do not have to be taken by a musician. Occasionally Harmony consists of chords played concurrently in groups of three or more strings. Harmony and melody bring meaning to chords. Using scale points, melody and harmony are recorded. We may address cohesion of a music if we pay attention to a certain meter of poem, sound, imagery, and metaphorical language. This commitment to structure starts with the assumption that every aspect of the music functions organically (rather than, say, mechanically) together to achieve a single purpose (Onyebadi & Mbunyuza-Memani, 2017). If we were to bring the intent into one paragraph, we would have the theme of the music, a brief description of the key concept and sentiments thereof. Song lyrics aren't just a historical discussion. You're referring to other poems. In its type or material, this means that a literary work is identical to other literature pieces. If we concentrate on formal similitude, we concentrate on the genre, style and sub-category chosen by an artist (e.g., epic, lyric, satire). If we concentrate on the like, we examine allusions—intended references to a specific literary image— or archetypes, images or characters which appear so often as to be less the property of a single writer than part of one collective literary heritage. If we look at the form of a song, we think it's a different thing from the outside world. Yet and literary work had an audience and author, and both are deeply affected by a certain time and place. It influences not just the way we interpret poetic warning, but also the manner in which we perceive specific terms. The analysis of time, place and style in the songs as per the theory makes it appropriate for this study to analyse the songs of Luck Dube in matters relating to human rights, activism and civility in his songs.

3.0 Reggae Music and its Impact on Humans

Reggae music permeates the soul of men whenever they are played or sung. The only known case about reggae not preferred by few individuals is the Rasta hairdo of reggae artistes. Men in general are not known for keeping very long hair or braids. Another fearful thought of such artistes is they are either viewed as being drug addicts or partakers in other social vices that may be a threat to lives of individuals in society (Dagnini, 2011). That notwithstanding, reggae music with its soothing rhythm and powerful lyrics, wakes the assurance of hope for redemption in man by some activist in the music field. Aside its entertaining nature, it informs and most especially touch

on unacceptable treatment by those in authority on their subjects. Some refer to reggae music as a collection for root men and ladies and one must be as bad as a nasty. Songs by Lucky Dube have played a vital role in recognizing the pain of man and the need for world peace. He is a major example of how one person can really make a difference (Kamimoto, 2015). His central vision should be accepted by all to create a better world for us and generations to come. Reggae may be used in order to increase the social standing and blur the distinction between social stratifications through the convergence of ideas and men. This can also be used for fighting aggression and for promoting unity. An example of this is the Afro Reggae culture community, which was founded in 1993. There has been much police violence and injustice in Brazil during this era. The difference between the middle class and the inhabitants in the shantytown was also apparent. According to King, Bays and Foster (2002), these social areas can be categorized as regions in line with our theme class concept. The shantytown residents had a bad view. Reggae can have a strong cultural influence. Through harmony, acceptance and cohesion, it can create progress. It is fascinating that culture plays an important role in inspiring people by giving them a sense of control, significance and intention. This popular culture and belief foster people's cohesion (Bresson *et al*, 2011). The more popular ideas unify people, the more a region produces. The way this affects the regional issue is that a region with similar features can be developed. If reggae music affects a region to encourage social equity, it will have a definite phenomenon and become a unique region more specifically for all people. It was found that reggae can influence multiple locations in the same way. The Jamaicanization of teenagers into reggae music in 11 countries with slogan "Get up, rise, rise up for your freedom! Fight for your rights!" and the impact reggae music had on people, was found to have similar impact on people. The results of an experiment to determine whether Reggae listeners from across countries share values and beliefs with Reggae listeners across Jamaica were presented with two primary factors being included in the analysis (Alvarez, 2008).

The first is a geographic range from Jamaica and the closest to the island has an influence on the cultural aspects of reggae music. The other aspect was that the society of Jamaica was identical to the country's' culture. The findings, concluded with the data, were that closer to the island, the reggae music had higher cultural values relative with those of Jamaica (Dagnini, 2011). Moreover, the roots of reggae music are more tended to have consequences of specific cultural ideals than Jamaica (qualities of resistance, protest and rebelling against oppression). Reggae's influence on societies were shifts in beliefs to the following ones: opening to change, improving one's own self-interest and maintaining oneself. Such principles are drawn from the recurrent themes of commitment to social change and desire for success and accomplishment in reggae music (Kamimoto, 2015). The influence of reggae on various regions did affect the geographical location and the culture. Music still has growing impacts on cultures

around the world. The most common concept shared by reggae listeners was that they were open to changes in their beliefs. I've found that the more like Jamaica's culture the more influence reggae music is going to have on civilization of the society. It was found quite important that the role reggae music has in culture has influenced geographical location. On studying the impact of reggae music on people and culture from many sources worldwide, the specific influences of this music genre are evident. There's a cohesive feeling among reggae listeners from across the globe. The music of Reggae allows people from diverse backgrounds to unite (King *et al*, 2002). The music of Reggae usually makes more accessibility. It is more likely that listeners will be able to change their opinion. The rebellious attitude, as rebel music, is one side effect of reggae. The general audience thinks they are being marginalized by a higher force (i.e. government, culture or the rich) and this also tends to put reggae music into line, because people have a similar philosophy.

4.0 Reggae Music

One of the genres of music that has advanced from time immemorial with its lyrics taking into consideration the social, political, religious ideologies (Labinjo, 1982). When it appeared in the late sixties, Jamaica and the entire world came to light of reggae as a political bombshell. The slow jerky tune of the band, its revolutionary and spiritual poetry as well as its singer's revolting performances, amongst others, have inspired the styles, cultures and societies of musicians around the world, contributing in particular to the emergence in Europe, the USA and Africa of modern countercultural movements. It was engaged in the skinhead's emergence in the UK in fact at the years of the 1960s. This shaped Western punk rock / pop movements in the 1970s and inspired musicians such as Eric Clapton and The Clash (Onyebadi & Mbunyuza-Memani, 2017). This influenced the first artists in the United States during that same decade to give rise to hip-hop music culture. Since the finish of the 1970s, other singers from Africa including Alpha Blondy and Tiken Jah Fakoly from Ivoria and Lucky Dube from South Africa have also been influencing this stage in their performances.

4.1 Messages in Reggae Music

Mostly the information gathered and used in the lyrics of Reggae is from the Bible, journals, books, newspapers and articles. The music which is widely accepted because it has a deeper connection to the lower class people in the society and also there is some religious connotations to some of its lyrics. And with the individuals who often find themselves in the minority in the society using the music as a means of expressing their displeasure, without violence this to register their protest (Gakahu, 2017). It is often noted that with the minority or lower class population been relatively large they express their feelings through this music Grass (1986). Flagrant misuse of power and

deeds of corruption; endless wars and conflicts that threaten the nation's peace; and weak, insecure lives of oppressed peoples, whose governments are led by leaders who seem more obsessed with personal advancement than with the improvement of effective governance of their citizens' quality of life (Onyebadi, 2018). Lucky Dube built his songs around his concern for oppressed citizens, but took a cynical approach to challenging leaders and rulers to see and feel the consequences of their ineptitude, ignorance and lack of respect for people they were chosen to represent (Kamimoto, 2015). The musician analyzed in this study was labeled as a renegade and anti-establishment persona in the country because of his political messages. This may be an indication of the cultural influence of their messages on society and of the fact that music is an important instrument on the political stage of Africa. Despite the fundamental music influence of Africa and the fact that some African musicians and organizations are known for incorporating political message within their lyrics, only a few studies have looked at how African Artists use their channels for political communication: Labinjo (1982), Onyebadi and Mbunyuza-Memani (2017) and Louw (2017), amongst others. In the present review, an analysis of political messages by the African Music Icon Lucky Dube had a positive impact as a remedy for peaceful political situation.

4.2 Human Right Issues in Reggae Music

Bunn, G.E. (2005), indicated that reggae has become an international vehicle for bringing the protest of social, economic, and political oppression to a broad public audience to include an impact on politics. Socially, the rights of individuals at many workplaces are taken for granted. Some employees are denied their meagre wages they work for and others underpaid. This attempt by most reggae icons in the music industry has greatly exposed the negative attitude of superiors on their subjects (Grass, 1986).

4.3 Lucky Dube's Role as an Activist for Human Right

The late Lucky Philip Dube in his quest for social justice carefully chose words that truly depict the oppression and inhumane treatment meted out to citizens in many fields. He employed the singing approach to send his displeasure across. Social injustice has dominated many fields lately rendering innocent people insecure and oppressed. Novick, (2000) identified slavery as one of the issues raised in reggae music in her paper entitled "effects of slavery on reggae music". Her findings are justified because slavery as portrayed in many reggae music are not different from what most people in their own homes, schools and offices are enduring. In Dube's song "Victims", he reaffirmed the lyrics of Bob Marley as to why Prophets and activists are being slain whilst citizens look on. However, culprits of those injustice instead incite brothers against each other and inflict pain killing each other (Onyebadi, 2018). Interestingly,

those that suffer from this brutality are the same people that are been accused all the time when there is any wrong doing. Citizens that are vocal are victimized and eradicated with some dying in their struggle and activism for social justice and restoration of human rights and freedom. This paper has direct focus on the issues raised in the ten selected songs of the late reggae icon Lucky Philip Dube. These selected songs have direct bearing on the messages contained in the songs to similar issues happening in everyday lives of humans.

4.4 Activism Issues in Reggae music

Political movements can affect music and push artists to bridge the gap around pop and political activism. If music is paired with a politically heavy plot, it leans to the right or to the left. This affects the ability of the song to receive full recognition and consideration (Onyebadi 2017). The process is however important because it helps encourage and sync a message with an artist and his support and fans base. This establishes a partnership rooted in a deep emotional link with it. In the several past years, musical outlets have been used for the promotion of advocacy for the better in the political and social environments (Hirsch, 2002). It was used as a tool for highlighting social injustice and for fostering activism in the community for years. Music provides a framework and forum for painting and expressing an image or perspective. The role of an artist in this respect is particularly relevant in times of social and political struggle. A strong interrelationship between art, music and culture characterizes the background of world politics. Sometimes music plays not only the function of cultural identity but does become a key element in communicating and defining the political institutions of the world (Gakahu, 2017). Nearly all political activities in most countries are characterized by music—be it a national anthem, a military activity, the police band, the performances of dignitary individuals, cultural gatherings, protest songs, etc. In different liberation movements in the different nations, music also played an important role. The movement never used songs to express its ambitions possibly has never been (Hirsch, 2002). The study into music and political messages is one of the least debated fields of the investigation of political communication. The most dominant research topics include the presidency, congress, electoral education and actions, elections, policy publicity and, recently, the effect on political discussions between individuals and groups of the use of modern and social media (Onyebadi 2017). Nevertheless, worldwide artists are known for using their political message platforms and lyrics. Africa provides a massive tapestry of art and music about political messages. Satti (2017) decided in the 1960's that in his country's repressive and despotic government, Sudanese singer Mohamed Wardi utilized his influence to instill nationalist sentiment and was swift to maintain democracy. Gakahu, in 2017, pp.259, pointed out that "most Mau Mau songs (freedom fighters) were a discourse on liberation from imperial power abuses, like torture, rapes, massacres, castrations, forced labor, high taxes, land

eviction" during Kenya's independence war against colonial Britain. This is just to mention a few. Music is an important cultural symbol of life in Africa, and a natural, drifting heritage. The existence of an indigenous African person is always sang and danced traditionally from the cradle to grave (Magak et al, 2015). According to Odhiambo (2010), Song and dance were still on the menu for approximately all of Africa's big occasions, from birth, harvest, wedding to politics. African history is revealed, its heritage is proclaimed and its patrimony is created by music. Music in Africa is used to express different topics, from the small village kitty to serious social problems and difficulties, unlike in other regions of the world in which music is solely for purposes of entertainment (Onyebadi, 2018).

4.5 Civility in Reggae Music

Reggae music has become one of the popular genres of music art. With evolution, the reggae music have been evolving with the expression of historic events. The messages in different reggae songs have been used to infer different messages of in the adoption of the "reggae tone" in the music art in different traditions and religions. The message of peace build up in different messages promote peace and keep the awareness needful in the democratic nations in the field of politics.

5.0 Song Analysis

This first song captioned "different colors" by Dube recounts the discrimination by fellow humans pointing at race, religion, wealth and some other features. Relating the disagreement of Dube in this song on the issues raised in this paper, Dube is advocating for equal rights and opportunities for all manner of people. This reflects the real picture of deprivation by fellow humans at many workplaces in Africa and beyond due to language variation and ethnicity.

Different Colors

Different Colors, One People
 Breaking those barriers
 All over the world
 Was not an easy thing
 Yesterday your mouth was shut yeah
 Could not make a sound eh boy
 But it' s such a good feeling today
 When I can hear them from
 Across the ocean singing this song
 That the whole world should be singing
 All the time

We' re...

Different colors / one people

Different colors / one people

Hey you government

Never try to separate the people

Hey you politician

Never try to separate the people

They were created in the image of God

And who are you to separate them

Bible says, he made man in his image

But it did not say black or white

Look at me you see BLACK

I look at you I see WHITE

Now is the time to kick that away

And join me in my song

We're...

Different colors / one people

Different colors...

Dube in the above song reiterated that despite us humans all over the world bear different skin colors too, we remain humans still and must be given equal opportunities wherever we are. This track is a celebration of harmony in diversity in the African states. Africa experienced a long period of racial and tribal struggles, and in this song Dube tried, in spite of racial and ethnic disparities, to create awareness of the message of love and reconciliation. The track is a masterpiece marking the breaking down of racial barriers during apartheid. Dube's advice in the song: Never try to divide the people, government. Oh, you politicians, don't try to divide people. The composer successfully gives an impression about racial inequality through his lyrics and advises that people avoid this painful practice. The texts are chosen carefully to make it easy for the viewer to comprehend without any illusions. The lyrics are written continuously in prose from the first verse until the last, in regard to their structure. It appears to be a novel. The idea that the lyrics simply rely on the concepts of the author makes the design difficult to analyze. The words used throughout the song give the listener mixed emotions, and the context can differ from person to person. Upon listening to this track, the only choice left to the listener is to either understand and respond to the song's words or enjoy the music only to accept within our hearts the emotions it produces.

My Brother, My Enemy

Your smiling cannot fool me no more
Your sweet talking cannot fool me no more
'Cause I know about your cheating
'Cause I know about you back biting

And I don't know what you know
And I have never been where you've been
And I certainly don't believe in what you believe in
And I don't do what you do
I'm a living witness, now I know that

Not every black man is my brother
Not every white man is my enemy
I've got no place in your world
And I've never been where you've been

And I don't know what you know
And I have never been where you've been
And I certainly don't believe in what you believe in
And I don't do what you do
I'm a living witness, now I know that

Not every black man is my brother
Not every white man is my enemy
I've got...

My brother, my enemy by Dube clearly give account of the treacherous nature of man towards his brother. The song discourages against racism in the action of choosing a true brother. The composer emphasizes that the secret is knowing the heart of the friend, which is the most critical and hard step to overcome in knowing the true and real friend.

Together as One

In my whole life
My whole life
I've got a dream
I've got a dream

Too many people
Hate apartheid

Why do you like it?
Why do you like it?

Hey you rasta man
Hey European, Indian man
We've got to come together as one
Not forgetting the Japanese

Hey you rasta man
Hey European, Indian man
We've got to come together as one
Not forgetting the Japanese

Hey you rasta man
Hey European, Indian man
We've got to come together as one
Not forgetting the Japanese

The cats and the dogs
Have forgiven each other
What is wrong with us?
What is wrong with us?

All those years
Fighting each...

This title track was recorded on album *Captured Live* (1990) and *Serious Reggae Business* (1996). This song is also released in 1988. The song opposed the apartheid system strongly and called for peace and for the unification of all (Dube, 1989). The song has the phrase and question: It has been despised by so many people that you support Apartheid. The composer campaigned for the unity of the different nations which were not for the support and idea of apartheid rule. It was as a mobiliser to see the possibility of redemption from the apartheid rule (Mtshiselwa, 2014).

Peanut Butter

Uhhh ladies and gentlemen you know me?
I'm a educationist
Are you called to squeeze.
I'm going to squeeze from ten
And my father is a lawyer is he
My mother is a standard 9, 10, 15
Today my mother is in Pretoria Hospital

And me I'm a doctor... You know ahhhhh, sometimes a messenger
I read the word of...

Ayooo!! Say...

Freedom must one with a judge

People all over the world, I'm confused

People are fighting all over the world

A black man says it a white man, white man says it's a black man, coloreds says
its Indians, Indians says it's everyone.

They don't know exactly, what is happening if one take life

Right now some people said Lucky Dube is fighting for the country, but is not
what I'm fighting for,

But I'm...

The song advocates for the freedom in the different career directions without the
discrimination of race. Despite of the family lineage, there is need for the unity across
the various fields of career.

Teach the World

It takes a million people

To build up a good reputation

But it takes one stupid fool

To destroy everything they done

The world knows your people as

The most violent in the world

The world knows your nation as

The most oppressive in the world

Take it upon yourself

To restore your nation's dignity

Yo ho ho ho ho ho ho

Teach the world

Teach them right

It takes a million lives

To get the respect you deserve

When people see your kind

Some of them would run a mile

The world knows your people as

A nation of crooks

Everyone around you should
Always keep their eyes opened
The world...

The message in this song advocates for the uprightness in the morals concerning the person to person relations on matters of respect, reputation and restoration and therefore the conduct of an individual is important.

Prisoner

Somebody told me about it
When I was still a little boy
He said to me, crime does not pay
He said to me, education is the key, yeah
As a little boy I thought I knew
What I was doing, yeah man
But today here I am in jail

I' m a prisoner (x3)

I looked all around me
But to see nothing
But four grey walls staring at me
The policeman said to me, son
They won' t build no schools anymore
All they' ll build will be prison, prison (x3)
Cause today, yeah

Dear Lord

I asked...

Prisoner is one of the most popular and reknown tracks of Dube. This song was released from the album Prisoner (1989), and then Captured Live (1990) and Serious Reggae Business (1996) records. The album has been released since 1996. It's a strong and poignant song that deals with the subject of crime (Dube, 1990).

Slave

Ministers of religion
Have visited me many times
To talk about it
They say to me
I gotta leave it I gotta leave it
It's a bad habit
For a man
But when I try to leave it
My friends keep telling me
I'm a fool amongst fools
[Chorus:]
Now I'm a slave, a slave
I'm a slave
I'm a liquor slave
I'm a slave, a slave, slave
I'm a slave
Just a liquor slave
I have lost my dignity
I had before trying
To please everybody
Some say to me
Yo yo
I look better when I'm drunk
Some say no no no
I look bad you know
Sometimes I cry
I cry but my crying
Never helps me none
[Chorus:]
"cause now I am a slave, a slave
I'm a slave
I'm just...

The song comes from the 3rd Dube reggae album and is featured on recorded Live (1990) and Serious Reggae Business (1996) albums. The album refers to the effects of drug dependence on individuals and families. Dube took on a significant role in this song in providing his legion of fans with advice on the influence of one of the key

problems in the country. The song is without a doubt one of the finest works of Dube in his artist field.

Taxman

I pay my gardener to clean up my garden
I pay my doctor to check out da other ting
I pay my lawyer to fight for my rights
And I pay my bodyguard to guard my body
There's only one man I pay
But I don't know what I'm paying for
I'm talking about the taxman
I'm talking about the taxman
I'm talking about the taxman

What have you done for me lately
Mr Taxman
What have you done for me lately
Mr Taxman
What have you done for me lately
Mr Taxman
What have you done for me lately
Mr Taxman

You take from the rich, take from the poor
You even...

In this song he criticized the tax system. At "Taxman," because there's too much violence in the street, and having paid the taxes, he needed an answer as he complained about where his taxes go. The taxes were duly paid but the services needed from the taxman were not in place, the call in the song was a wakeup call for the oppressed to see the cause of their miserable lives yet having fulfilled their obligation of paying taxes.

Victims

Didn't know she was crying
Until now as she turns to look at me
She said boy o' boy you bring tears to my eyes
I said what, she said
Boy o' boy you bring tears to my eyes
Bob Marley said

How long shall they kill our prophets
While we stand aside and look
But little did he know that
Eventually the enemy
Will stand aside and look
While we slash and kill
Our own brothers
Knowing that already
They are the victims of the situation

Still licking wounds from brutality
Still licking wounds from humiliation
She said all these words and the
Wrinkles on her face became
Perfect trails for the tears and she said;

Chorus: (x3)
We are the victims every time
We got double trouble every time

She took me outside to the churchyard
Showed me graves on the ground
And she said;
There lies a man who fought for equality
There lies a boy who died in his struggle
Can all these heroes die in vain
While we slash and kill our own brothers
Knowing that already they are the
Victims of the situation
Still licking wounds from brutality
Still licking wounds from humiliation

The song illustrates the trouble that is facing the nation people in those times. The black people had started violations and killings amongst themselves. The challenge was they were under oppression and yet they were still divided amongst themselves and this weakened the bond of the black people in their fight against the oppression in which the artist quote: "We got double trouble every time". This song was a mobilization for the black people to remain united.

Soldiers for Righteousness

Teacher teacher teacher
Ever since we came to town
You don't look a happy man
Is our mission a threat to yours

In case you don' t know
Who we are
I' m gonna tell you
Who we are
We are the men your father
Warned you about
We are the men your mother
Told you to stay away from
We are the

Soldiers for righteousness
We fight against tribalism
We fight against oppression
We fight against corruption
We fight against racism
We fight against apartheid
We are the men your mother
Warned you about little boy
We are the men your oppressive father
Told you about

We are the soldiers for righteousness
And we are not sent here
By the politicians
You drink with
We' re sent by the poor
We' re sent by the suffering
We' re sent by the oppressed

I wanna tell you
One more time
Who we are
We are...

The song advocates for the united fight against the vices in the society which include oppression, tribalism, corruption, racism and apartheid rule which was back then in South Africa, which was an advocacy for the oppressed, suffering and poor (Mtshiselwa, 2014).

5.0 Methodology

This study used a humanistic approach to textual analysis while researching and writing this essay, compared to a behavioral approach, which would involve evaluating the effect of messages conveyed by music on the audience. The drawing and interpretation of observations and sense which is not a quantitative impact evaluation, was important in this context. The qualitative textual evaluation method was used in this research. Textual analysis consists of review and interpretation of scripts which include the lists of films, artistic texts, advertisements, and graffiti (Leff 1992; McKee 2003) and their inferential context. It is a consistency resource that is ideally suited for limited text volumes (Fairclough 2003). As a tool of interpretation and significance, an observer is likely to misunderstand the original intent, especially in cross-cultural analysis, of the message writer (McKee 2003). Bogue (2007), nevertheless, reaffirmed its reliability and adequacy, in particular when the researcher pays attention not only to text itself, but also to its nuances that underscore them. Different argument was made also by Rein and Springer (1986) and he proposed that the analyst should take a systematic and balanced approach to assess the importance of the text not just in those lines or parts. In this regard, Onyebadi and Mbunyuza-Memani (2017) suggested more interpretation of the texts and their targeted audience in view of the time and environment in which they were written.

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