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# A pragmatic analysis of some of Bobo Marley's songs portraying black people's emancipation

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UNIVERSITY OF BURUNDI

INSTITUTE FOR APPLIED PEDAGOGY

ENGLISH-KIRUNDI DEPARTMENT

# A PRAGMATIC ANALYSIS OF SOME OF BOB MARLEY'S SONGS PORTRAYING BLACK PEOPLE'S EMANCIPATION

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**Bujumbura, February 2018**

# DEDICATION

To my beloved parents;

To my Aunt Eugenie KATIHABWA;

To my brothers and sisters;

To all who fight for black people's emancipation.

I dedicate these pages.

## ACKNOWLEDGEMENTS

My heartfelt gratitude goes to all who in one way or another contributed to the realization of this work; especially to my supervisor Mrs Alice RWAMO, Lecturer at University of Burundi. I say many thanks to this unique individual, without whose constructive comments, suggestions and guidance, this work would not have reached its completion.

My sincere gratitude is also directed to the entire staff of the institute for Applied Pedagogy, staff of the English-Kirundi Department; they provided me with fruitful moral and intellectual education during my university studies.

I would be ungrateful if I forgot to thank all teachers who taught me at primary and secondary schools.

I wish to express special thanks to my parents, who during my studies provide me with assistance.

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I say thank you very much indeed and God bless you.

**Jean Marie NININAHAZWE**

# ABSTRACT

This work set out to investigate on the implicatures and pragmatic illocutionary acts encapsulated in Bob Marley's Songs to redeem blacks; since these songs are endowed with indirectness of language that causes the audience miss the intention of the singer. Using 6 songs collected from journalists who conduct music programs in different medias at Bujumbura and four (rastas) IAP students from English-Kirundi department, with one-on-one discussion technique and also from introspective reminiscence. Findings reveal that literal meaning does not always differ from implied meaning. Besides, this work shows that Bob Marley was convinced that independence of African countries from European domination will be a result of unity of African people worldwide. Bob Marley also attacks social injustice, racial discrimination and ills of colonial system. This work also shows that Bob Marley performs a number of illocutionary acts, like condemning, inciting, questioning, warning and assertives. Therefore, it is through these illocutionary acts where we see the intention of the singer.

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# CHAPTER I: GENERAL INTRODUCTION

## I.1. Introduction

Language is a most important tool for communication. People use it to express their ideas, feelings, needs and emotions. A language whether spoken or written is human and people must need it to transmit the information, so as to maintain social relationships. Hockett provides functions of language (1958:7):

> *Language is not used just to make assertions of fact. It is used as well as for sense, for persuation as well as for instructions, for entertainment as well as for business, for making love. Language is as broad and deep as the whole fabric of human existence.*

The above statement shows us that language plays a great role in man's communication. So, what people talk, think, write or sing is expressed through language. From this point of view, a singer's language may help people to change their behaviors and ideas. As far as the way of transmitting the information is effective, the information must be transmitted through a certain context. Unfortunately, the listeners may have difficulties while trying to get the real meaning implied in those songs. That is why a pragmatic analysis is needed so as to perpetuate the beliefs that the communication between the singer and the audience is more effective.

## I.2. Background to the Study

Turning the pages of the history of humanity, you will find many events. Great wars and great geographical discoveries. Colonization and slavery are also events that struck the world. Even though colonization marked the history of the whole world, Africa and blacks have been the most shaken victims.

Soon after, the discovery of the New World, Africa was shaken by slave trade and slavery, where Africans were captured as wild animals and sent to America as goods as Bob Marley mentions it in his song "*Redemption Song*"

Slavery was ended in the 19th century. The abolition of slavery was followed by the evil event of colonization. European powers divided the African continent as decided in Berlin conference of 1884-1885 to use and extract ivory, rubben and mines. Few years after this conference the whole Africa was under the European domination.

In America, as in Africa, black people under European oppression have always been fighting for their freedom. As soon as a Blackman could write, he expressed his protest against oppression. Black people were conscious of the oppression and racial discrimination and were sensitive to their freedom. Every fighter of freedom uses his talent to protest against racial discrimination. A particular attention was focused on a great reggae star who touched the hearts and minds of millions of wide world, for his struggle for black people's emancipation: this is Bob Marley.

Born in Jamaica in 1945. Robert Nesta Marley a.k.a Bob Marley was convinced that independence of African countries from European domination will be a result of unity of African people worldwide. His beliefs in panafricanism were rooted from the rastafari religious belief. In the song "Africa Unite" he sings of a desire for all peoples of African diaspora to come together and fight against Babylon. Similarly, in the song "Zimbabwe" he remarks the liberation of the whole continent of Africa and evokes calls for unity between all Africans both within and outside Africa. He was engaged to fight colonial system which denigrated and inhumanized black people.

That is the raison d'être the majority of his songs is a call to the oppressed in general and to black people in particular to resist oppression and fight for their rights and dignity.

Bob Marley preferred to transmit his ideas in musical dimension. The musical form is one of the forms of spreading ideas. Songs have been specified of great role in the society in the course of expressing feelings, wishes, morality, advice to name but a few. Songs teach about morality while others criticize an unacceptable behavior and give clarity on how to deal with social issues.

A song comprises parts of speech which are very important in pragmatics. However, the pragmatic analysis of songs in general and Bob Marley's songs that portray black people's emancipation in particular has been neglected by researchers.

We can claim that Yuhire Inabeza and Parfait Richard Nkunzimana explored some of Bob Marley's songs in their thesis but it was a literary criticism.

The lack of many investigations into reggae music especially Bob Marley's songs is not only seen in pragmatics, but also in other fields of research.

**I.3. Statement of the Problem**

A writer or a singer is satisfied when his or her message is well understood by the audience; however, it may happen that the writer or the singer is not transmitting the message directly as far as the message is concerned. More specifically, a singer encodes a meaning and the listener must get the intention of the singer.

Moreover, listeners have trouble interpreting the intention of the singer since the latter sometimes endows his songs with indirectness of language. Unfortunately, the problem is that the listeners encounter difficulties to understand the really interpretation of the songs.

Bob Marley's songs portraying blacks' emancipation are also connected with this indirectness of language. Therefore, this study intends to unveil the encoded message contained in the songs and thus accurately decode the intention of Bob Marley in his tubes "to redeem" blacks.

## I.4. Aim of the Study

Singers try to fascinate songs in a way that they can Impact the audience's behavior. Being aware of the importance of a pragmatic analysis, this thesis helps many readers to understand the message that Bob Marley wanted to transmit. In this study, I looked at the implicature, understood as the implied meaning suggested by the true condition of the songs' utterances. This thesis also aims at explaining the most significant expressions in the songs to discover the intention of the singer. Therefore, the intention of the singer and how he wants oppressed black people to behave will be revealed.

## I.5. Research Questions

The pragmatic analysis of some of Bob Marley's songs that talk of black people emancipation focuses on a great number of questions. The role of works by some singers and writers will be of a great importance to me to answer these basic questions.

1. Is the literal meaning the same as intended meaning?
2. What is the implied meaning in the songs under study?
3. What are pragmatic illocutionary acts of the songs portraying black people's emancipation?

## I.6. Research hypotheses

1. The literal meaning does not always differ from the implied meaning.
2. The meaning which is implied in the songs under study is Bob Marley's desire for all peoples of the African diaspora to come together and fight against ills of colonial system.
3. Pragmatic illocutionary acts the songs encapsulate are condemning, inciting, questioning, warning and assertives.

## I.7. Motivation

Two reasons motivated the choice of my topic. First, the impulse behind the choice of this topic is my great admiration towards pragmatics; a linguistic field which is concerned with the study of language in context of use. Second, Bob Marley through his songs had an intention he wanted his listeners to catch. It is that intention to call oppressed people to redeem themselves I was touched that pushed me to write on the songs to revive that intention in today's communities of the world.

## I.8. Scope and Delimitation

In order to deal effectively and efficiently with the given topic, it must be precise and narrowed down to avoid vagueness. As matter of fact, Bob Marley's repertoire comprises more than one hundred and forty songs. Most of them talk of black people's emancipation. I carried out a pragmatic analysis of some of Bob Marley's songs portraying black's emancipation. I took limit to six songs since I cannot pretend to go through all of them. As far as scope is concerned, I tried to find out the implied meaning in the songs under study and the illocutionary acts the songs encapsulate.

## I.9. Organization of the Work

This work comprises five chapters:

The first chapter is concerned with General introduction which involves the background of the study, the statement of the problem, research questions, research hypotheses, aims of the study, motivation and delimitation.

The second chapter deals with literature review. This chapter discussed the existing literature done by other scholars which are in a way or another related to the present study.

The third chapter "Methodology" shows procedures used for data collection and data analysis.

The fourth chapter analyses and interprets the data collected; it also deals with findings and accounts for the results from the analysis.

The last chapter is general conclusion and recommendations where I showed that Bob Marley promotes unity, love, friendships and strategies to be used so as his people can rebel against their oppressor. Then, I gave recommendations.

## I.10. Definition of key terms

**a) Rastafarialism:** It is a religious cult which began in Jamaica in the 1920's and 30's in an environment of great poverty, depression, racism and class discrimination. It teaches the eventual redemption of blacks and their return to Africa. It is based on a belief that Haile Selassie I is the Messiah and that he will return to African members of the black community who are living in exile as the result of colonization and slave trade.

There are at least six basic beliefs that can be identified as uniquely Rastafarian:

- Haile Selassie is the living god;
- The black person is the reincarnation of the ancient Islael, who at the hand of the white person, has been in exile in Jamaica;
- The white person is inferior to the black person;
- The Jamaican situation is a hopeless hell; Ethiopia is heaven;
- The invincible emperor of Ethiopia is now arranging for repatriate persons of African origin to return to Ethiopia.
- In the near future, Blacks should rule the world.

**b) Rasta:** Someone who believes in Rastafarianism

**c) Babylon**: (Noun): Normally, Babylon is the ancient city of Babylon. In reggae language, this word has a specific meaning. Babylon means the white colonial power. Also Babylon means contemporary capitalist society.

**d) Haile Selassie:** In Reggae language, this name means the power of trinity. This name is used mostly in players and songs. This name then has many synonyms:

i) his imperial majesty

ii) king of kings

iii) Lord of Lords

iv) He is the conqueror Lion of the tribe of Judah

v) The elect of God.

**e) Jah:** The rastafarians call God, "Jah" as an English man calls him God or as a muslim calls him Allah. In Brief, Jah means God, means allah. Jah is different from "Ra-Jah" because the latter means Indian prince or Malayan chief.

**f) I and I**: the expression "**I and I**" is frequently heard among rasta talk. What it means is that no person is privileged than another in the basic truth of life. All people are totally equal. This why many times, Rastas will opt to use I and I instead of You and I because they believe that all people are bound together by one God, "Jah".

**g) Natty**: The black man

**h) Irie**: To feel Irie means to feel good or to have a great pleasure, to put a smile on your face.

# CHAPTER II: LITERATURE REVIEW

## II.0. Introduction

As stated above, this work is concerned with a pragmatic analysis of some of Bob Marley's songs portraying black people's emancipation. The present chapter discussed the existing literature done by other scholars which are in a way or another related to the present study. This chapter looked at what is pragmatics and how far pragmatics is different from semantics. Then the role of context in interpretation, implicature and inferences and the speech act theory was discussed to give the relevance of pragmatics to this work.

## II.1. What Pragmatics is About ?

Pragmatics studies the way in which language is used to express what somebody really means in particular situations especially when the actual words used may appear to mean something different.

Pragmatics is a complex field of linguistics. Wilson (1990:1) indicates that pragmatics remained an area of some confusion and controversy. He states:

> *Pragmatics, as a sub-discipline of linguistics, is an area of some confusion and controversy. The confusion arises from the difficulties involved in delimiting the boundaries of the area.*

From these lines above is drawn that pragmatics is a field whose boundaries and domain of application require to be established with a lot of attention. It is defined by many scholars but some and others in different ways.

According to Wilson (1990:2):

> *Linguistic pragmatics' derives from the fact pragmatics: is at the intersection of a number of fields within and outside cognitive science: not only linguistics, cognitive psychology, and philosophy ... but also sociology.... and rhetoric.*

Using the words of Recanati (1987:2) one can say that:

> *An utterance not only represents a state of affairs but also expresses the thoughts and feelings of the speaker, just as it evokes certain thoughts and feelings in the hearer; the part of meaning involving speaker and hearer. What the sign "expresses" or "evokes" is its pragmatic meaning.*

In connection with these lines, pragmatics should be independent of linguistic structure or words that make up the utterance but it concerns with the use of sentence by speakers and hearers. Simply put, pragmatics deals with the relation between signs and users.

Recanati (1987) supports that idea saying that "pragmatics is concerned with the use of sentences by the speaker and the hearer."

From this quotation, Recanati (1987) stresses the importance of participants. According to them, when a speaker wants to transmit a given message to a hearer, the listener must be busy with finding the reason why the speaker has uttered such an utterance in the way he did.

Another definition is provided by Wilson op cit (1990:3): "pragmatics is concerned with the way in which meaning is constructed or calculated within a particular context of interaction, the simple meaning in context view."

Fasold (1990: 119) defines pragmatics "as a study of use of context to make inferences about meaning."

These lines by Wilson and Fasold (1990) sustain the idea that pragmatics is a field restricted to contextual meaning, restricted to the fact that we can mean much more than we say.

From the definitions cited above, we noticed that linguists insist at least on the element of context, language use and participants when defining pragmatics.

This view is supported by Rwajembona (2008: 11) when he states that:

> *The knowledge of context allows the analyst to account for those aspects of meaning which cannot be caught by a straight forward reference to the lexical items that make the sentence. The knowledge of the speaker and the hearer on the other hand sheds light on the intention behind utterance and in this way, it makes possible to account for the acceptability or the appropriateness of language use.*

From this line of thoughts, pragmatics in this work is relevant to the analysis of songs under study since they have to be interpreted in reference to a certain context. Pragmatics is also relevant to my work in so far that there is a need to reveal the intention manifested by the singer through some of utterances since it studies language that is not directly spoken where the hearer must assume the correct intention.

In short, the main purpose of pragmatics is the meaning of words in a certain situation, you might think that words always have a specifically defined meaning, but that is not always the case. Pragmatics studies how words can be interpreted in different ways based on the situation.

However it is necessary to show how far this field is different from semantics which is also a field that deals with meaning.

## II.2. Semantics Versus Pragmatics

Since it is really difficult to give a satisfactory definition of pragmatics or distinct scientific study of language, it is also difficult to draw clear boundaries between pragmatics and semantics.

Some scholars see pragmatics as a part of semantics, others, semantics as a part of pragmatics. Yet others claim pragmatics and semantics are complementary fields of study. The latter assertion fits our work, even if there is still confusion since pragmatics and semantics share the same field of study: the study of meaning.

Lyons (1981: 164) states that "whereas sentence meaning falls within the scope of semantics, the investigation of utterance meaning is part of pragmatics".

Taking into account the above articulation, I can establish the difference between semantics and pragmatics in the fact that semantics is concerned with sentence meaning and pragmatics with utterance meaning.

Recanati (1987: 5) supports the idea as follows

> *Semantics is the study of the conventions associating the sign-types of language with the things they represent, whereas pragmatics considers the production of sign-tokens in specific utterance context.*

Pragmatics is the study of meaning in context, while semantics is the study of meaning out of context. Therefore, the concern of pragmatics and semantics is regarded as how the language is used in community. Pragmatics treats what speakers do with words while semantics treats what words mean.

As far as these two fields of study are concerned, even though they are different, semantics and pragmatics still have some regular features that make them to be in harmonizing situation for they complete each other.

Besides, while pragmatics deals with what people do with words, semantics is concerned with the study of what people mean by words uttered.

In this connection, Rwajembona (2008: 13) states that:

> *While semantics is concerned with meaning of lexical items or sequence of words tied together by grammatical rules, the relevancy of pragmatics is an utterance whose production and interpretation involve contextual consideration.*

This linguist try to provide a more significant definition that pragmatics studies language in use in the society. It helps us to associate the knowledge we have to the context in order to find out what someone meant by a sentence. We have to note that meaning in pragmatics is defined in relation to a speaker or user of the language.

In short, as it is said earlier, pragmatics and semantics both deal with meaning, but also they take into account notions like the intention of the speaker, the effect of an utterance on listeners, the implications of something said in a certain way, beliefs and presuppositions about the words which speaker and listener rely on.

Therefore, having a clear distinction of sentence and sentence-meaning versus utterance and utterance-meaning, we accept that while semantics is a study of lexical meaning, understood as sentential meaning, pragmatics is concerned with meaning to the same sentence uttered with regard to a certain context.

So, it is through pragmatics indeed that we still succeed in accounting for the feelings and intentions which are manifested by Bob Marley. Since context plays a basic role in pragmatic interpretation of the songs. We will need to pinpoint the role of context in the interpretation of a message.

## II.3. The Role of Context in Interpretation

The context is of paramount importance in any pragmatic analysis. As we are going to discuss it, sentences do not have clear meaning unless they are considered in certain context. In connection to this thought, Vershueren (1999: 75) quoting Malinowski acknowledges the importance of context when interpreting an utterance in the following lines:

> *Exactly as in the reality of spoken or written language, a word without linguistic context is a more figment and stands for nothing by itself, so in the reality of a spoken living tongue the utterance has no meaning except in the context of situation.*

Here, it is clear that the absence of context in interpreting a given utterance would bring about ambiguity and vagueness. That it is to say that the meaning varies according to utterance that precedes and follows the utterance in question. The surrounding physical context, previous conversations between the participants, relevant aspects of their life, histories, the topic, channel, setting may also vary the meaning of an utterance.

Wardhaudh (1985: 101) supports the idea:

> *It is just impossible to say what most utterances mean or what their intention is without having some knowledge as the situation in which they occur. Context is to particularize the meaning to the target listener.*

Here, Wardhaudh recognizes the role played by context in interpreting an utterance. A given utterance must be interpreted taking into consideration the situation in which the utterance was uttered, so as to get the real intention of the speaker.

Wardhaugh (1985:102) continues saying that:

> *It is context which creates possibilities for interpretation and helps remove the multiple ambiguities that utterances should have if they occur in isolation.*

In the same view, Rwajembona (2008:15) also supports the role of context when interpreting a given message. He states that "the context can be seen as having the role of singularizing and directing the meaning of intended interpretation."

From Vershueren, Wardhaugh and Rwajembona, we draw that the context is useful in decoding the message transmitted, these linguists agree that context is of paramount importance, it gives a huge contribution in making a pragmatic analysis. It disambiguates and particularizes the meaning to the target listener. The role played by the context in interpreting the meaning contained in our songs portraying blacks search for freedom is to enable the listener to make direct and intend the message which is transmitted. Nevertheless, in order to give a better understanding on this matter of context, a look at some features of the context is needed.

### II.3.1. Features of the Context

#### II.3.1.1.The Setting

The element of setting is of a great role in the context. Setting refers to where and when the communicative event takes place. It is made of the place that

answers the question of where; and the time, the simple period in history, referring to when.

The setting is defined by Gumperz and Hymes (1972:60): "Setting as refers to the time and place of a speech act and, in general to the physical circumstances."

### II.3.1.2. Participants

There is no communication without participants. Participants are characters involved in a given communication. These are components like speaker or sender what refers to the individual who transmit the message, the hearer, or receiver or audience, decoder, addressee that is the person for who the message is intended.

Hymes et al (1972:58), about setting say this: "there must be the participants in order to make a good communication."

With regard to my work, the participants refer to the singer, that is, Bob Marley and the audience in general which listens to Bob Marley's songs that portrays blacks' emancipation but particularly, individual for whom Bob Marley intends his message.

### II.3.1.3. Topic

The topic is also a significant element in context, when communication is taking place, the participants must avoid misunderstanding. The speaker and the hearer must share the same subject; they must have the same knowledge of what is being talked about. Contrary to this the message is blocked.

### II.3.1.4. Channel and Code

On this question of channel and code, Hymes et al (1972:62) states that "channel is one of the medium by which a speech is delivered between participants."

Hymes et al (1972:63) states that "code is the language or dialect that is used". Therefore, channel and code are of paramount importance in a communication. In my case, the singer uses songs sung in English to transmit his message to his audience.

Broadly speaking, these features of context help the listener to decode the message of the singer and discover the intention of the singer. However, decoding the message referring to the context must be supported by implicature and inferences to well give the pragmatic interpretation of the songs.

## II.4. Implicature and inferences

### II.4.1. Implicature

This work is concerned with the intention of Bob Marley in some of his songs portraying black people's emancipation. This was achieved through a pragmatic analysis.

Implicature is a pragmatic concept known to have been introduced by Grice (1975). It is of a paramount importance to pragmatists. Nsavyimana (2013:21) defines implicature as "the way of finding out the reality from what is said". In this connection, Gazdar (1975:38) recognized this in blowing terms:

> *An implicature is a proposition that is implied by the utterance of a sentence in a context even though that proposition is not a part of nor an entailment of what was actually said.*

These statements show that implicature is an extra-meaning that the speaker wants his listener to infer. This can be schematized by the following sentence: "Mary got a child and got married". According to this statement, we draw from that Mary was a woman before her wedding.

Davidson (1975:113) shares the same view: "An implicature is something implied or suggested, as distinct from what literally is said."

Here, we are concerned with understanding implicature as extra-meaning the hearer deduces from what would be the literal meaning of songs' utterances. Put it another way, the notion of implicature in my work is concerned with the fact that singer means much more than he literally says.

Therefore, it is then at this point that what the singer literally says is different from what he intends his/her listener to infer, that is, a pragmatic analysis becomes an important instrument of interpretation of utterances. So, the meaning deduced will be then implicature of utterances.

Nevertheless, even if we have to show that implicature is a supra-meaning different from the literal meaning, we have also to know what inferences are in order to understand well the implied meaning.

### II.4.2. Inferences

A competent listener relies on the process of an inference to get to the correct interpretation of an utterance. Most of the time, the listener or hearer gets the access to the intended meaning by referring to the context in which the utterance is produced. In this connection, Hakizimana (1999:16) holds that:

> *Inferences are entailments of an utterance, and they are based on socio-cultural knowledge. This knowledge may contribute to the hearers' interpretation of the message sent by the speaker.*

In a different way, inference is the reasoning involved in drawing a logical judgment, so the listener of Bob Marley's songs portraying blacks emancipation, being aware of the situation that blacks underwent in the time when Bob Marley

was singing, he/she immediately has an idea of what the singer's intention is by his message.

Finally, the main concerns of pragmatics are interpretation of language in its context of use, not the study of meaning of what is literally said, but what is implicated.

However, not only implicature and inferences help to achieve analysis of some of Bob Marley's songs that portray blacks emancipation, we are also to talk of the notion of speech acts as to understand the sense of pragmatics well.

## II.5. The speech act theory

The speech act theory is very useful in pragmatics. The notion of speech acts was introduced by philosopher Austin, J.L. under the title "How to do things with words in 1962."

The theory arises from the fact that in every utterance, the speaker performs an act such as, stating a fact or opinion, confirming or refusing something, issuing an order, making an offer, greeting, giving an advice, effecting a baptism or declaring a decision and so forth.

Allan (1986:164) quoting Searle sustains this issue by that:

> *It is not, as has generally been supposed, symbol or word or sentence, or even the token of symbols or words or sentences which is the unit of linguistic communication, but rather, it is the production of the token in the performance of the speech act which constitutes the basic unit of linguistic communication.*

From this quotation, we can deduce a list of social acts the speaker may perform with an utterance. Allan (1986) holds that a speaker may be thanking, advising, criticizing, deploring, challenging, informing, dejecting, revealing and the like.

In this connection, it should be pointed out that a speaker when communicating and interacting with his fellows whereby conveying a given message, he expresses his feelings, his wishes, among the audience.

In this study, Bob Marley communicating with his audience through his songs, he conveys a specific message, which is fighting for blacks' freedom, to whom he expresses his wishes.

Indeed, any utterance embodies a contextual situation since an utterance never comes in isolation. So, we have to seek the relationship kept between the language used by the singer and the context in which he sings. In fact, the speech act theory defines the conditions in which the language is used in an appropriate moment with the aim of avoiding confusion of words, phrases and sentences since their meaning will vary depending up on the context.

This study is to be carried out with one of the pragmatic theories that is speech act theory, in order to well analyze some of Bob Marley songs in revealing the intention of the singer.

Hudson (1980:231) agrees that speech compasses a wide fact include:

> *The social group or groups to which the speaker belongs, the social relations between the speaker and the hearer, the structure of their interaction, their type of interaction, and the shared knowledge of the participants which will be both general and specific that is concerned present interaction.*

This means that the speech occurs in a social context, though it is possible for different people to hear the same hit of speech and disagree about some aspects of the social context. So, that is the reason why one must know about the situation around what is said.

Again concerning this issue of speech act, Austin (1982) distinguishes three kinds of acts performed simultaneously when a speaker produces a meaningful utterance, that is locutionary act, illocutionary act and perlocutionary act.

**1. The locutionary**

The locutionary act is the semantic aspect, the utterance that the hearer is able to recognize and determine the sense of the intention it refers to.

**2. The illocutionary act**

To perform an utterance, a speaker has an intention he /she wants the hearer to come across. In this connection, Recanati (1970:10) suggests that "an utterance's illocutionary force is the intention manifested by the speaker to perform a certain illocutionary act by means of his utterance."

Therefore the illocutionary act is the intention of speaker attempting to achieve the communicative purpose like promising, warning, informing, condemning, inciting, questioning....

Therefore, the singer's intention manifested in the utterances that make up his songs may consist of promising, warning, informing, condemning, inciting, questioning in accordance to his wishes; all in all, the hearer's task is to recognize the speaker's intention and react accordingly.

**3. Perlocutionary act**

Austin (1962) also talked of a perlocutionary act which is the effect that appeals the hearer to react in the given way.

To be more specific, this work will focus on illocutionary acts that we find in the Austin (1962) and Searle's taxonomies of illocutionary verbs which are: Behabitives, Expositives, Directives and Expressives.

Behabitives: Includes the notion of reaction of the speaker to someone else's past attitude and imminent conduct. Austin gives the examples of: apologize, thank, congratulate, criticize, etc.

Expressives: To Austin, it involves expression of the speaker's point of view, the conducting of argument and a set of references. He gives example such as: quote, I cite, I mention that.

As far as directives are concerned, they are found in Searle's taxonomy, they are attempts by the speaker/singer to get the hearer/listener to do something. In this class, demands, requests, suggestions, incites, advices ... are included since they ultimately aim at getting the listener behaves in a certain way. For expressives, the speaker expresses his psychological state about a state of affairs specified in the propositional content in the context.

**II.6. What is a Song?**

In the Dictionary of Music and Musicians (1945:1) the song is defined as "the short metrical composition whose meaning is conveyed by the combined forces of words and melody." This definition shows that a song is different from a simple human voice. Put simply the combination of forces of human voice and melody makes the song to be what it is.

Bangirinama (2001:8) gives a definition which can be relevant to our explanation. He says:

> *Songs are part of any country's literature. Songs are thus a means of communication which people*

*use to transmit message, ideas, thoughts and the tradition by educating young people.*

This shows that, songs are of paramount importance in the life of community because songs can be an instrument to transmit some realities in the society.

Rwajembona (2008:8) holds that: "...it is clear that the song is a powerful tool for transmitting a message..."

Quoting Marcellino (1997:21), he says that "singers are endowed with magic power to make their audience believe what they are claiming."

This statement means that songs are made to be effective tools to awake the consciousness of individuals. Put simply, a song can help people to change their behavior. For example, as far as Bob Marley is concerned, he sent his message through songs. He used reggae music to protest against oppression, exploitation and racism as he states it in could you be loved (1979) where he says "could you be, could you be, could you be loved say something, say something. Say something reggae, reggae, say something."

And chant down Babylon (1983) where Bob Marley says ".....Music you're, music you are the talk to who, please talk to me, bring the voice of Rastaman, communicating to everyone." Bob Marley was convinced that music speaks and he believed it as an instrument to transmit a message of redemption to people on earth today.

As it is seen in the anthropology of music, songs is a tool that people can use to communicate, they play an important role in the society that when listening to a song, you get pleasure and you get a message that can be useful or important for you.

## II.7. The use of songs in raising black people's consciousness

From the definition of song, it is mentioned that the meaning is transmitted by the force of both words and melody. It is clear that the song is a means of communication which people use to transmit the message, ideas, thoughts; therefore, the songs are powerful tools for transmitting a message.

Marcellino (1997:21) quoted by Rwajembona (2008:8) says that "singers are endowed with magic power to make their audience believe what they are claiming".

According to his statement, songs are effective instruments to awake the consciousness of individuals. As it was the case in Africa, the black man's music was paying a great role in revealing what was in hearts of blacks. Music is still serving as a social tool of expression through which people safely express their discontent.

Reggae music is not for entertainment but music of purpose taking into account the social concern; a beautiful literature, poetry of elevated style. So, through this work, I made use of different illocutionary acts that show how the singer uses reggae style to fight for blacks liberty and raise the black man's consciousness.

Broadly speaking, we can say that some singers make use of music to help black people to be more conscious of the alienation, white oppression, and racial discrimination, and adopt a way of conduct for they can come together and fight against racial discrimination.

Using music, black artist began to elevate the idea that being black was being beautiful, rather than ugly. Also J. Brown (1969) captured this theme within his song "Say it loud, I'm black and I'm proud".

## II.8. The use of rhetoric in pragmatics

According to Oxford Advanced English Dictionary, rhetoric is "the skill of using language in a speech or writing in a special way that influences or entertains people."

The term of rhetoric plays a great role in pragmatics. Many definitions have been given; one is by John (1971:40) who is confused when trying to understand what is rhetoric.

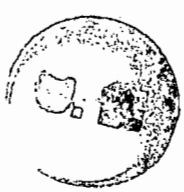
He states that:

> *Some writers detached eloquence from its far greater and more desirable part, I mean the virtue of life; some have termed rhetoric to be a power only; some a science, but not a virtue; some practice, and some an art, but distinct from science and morality; and some have even called it the corruption of an art, or a base of artifice. In general, they have placed the talent of eloquence either in persuasion, which may be compassed even by a man of no virtue.*

In connection with this quote, John shows his view of confusion of the term rhetoric. Words like eloquence, persuasion, power and virtue are pinpointed in his quote. These terms are of great interest in convincing a listener.

Rhetoric is then a way of arraying convincing ideas in order to make the listener to believe even what is not true. This is the work of the word "*artifice*" in the quote.The same author also defines Rhetoric as "the power of persuasion".

The author here is direct; he solved the confusion based on virtue with the fact that even someone who does not have virtue can have this capability of well organizing his ideas and persuade the audience.



According to Leech (1966:10), ".....Rhetoric on the other hand, deals with rules of good linguistic behavior, which for clarity we should rather call maxims of precepts". This means that when organizing a speech, one has to make it clear, brief but significant.

The sentence *Eric is not the son of Butoyi* tells much less than *Eric is the son of Evariste* because *Eric is the son of Evariste* tells much about the relationship of Eric regarding Evariste, his father. The first sentence can be used when we think that the listener is under the impression that *Eric is the son of Butoyi.*

Rhetoric effectiveness is achieved not only by informativeness, truthfulness, relevancy and clarity but also by speaking loudly.

Osborn et al. (1988:274) mentions that:

> *When you speak before a group, you usually need to speak louder than if you are not louder enough, you may see listeners leaning forwards in their seats, straining to hear you. If you are speaking too loudly, your listeners may unconsciously lean back in their seats pulling away their source of the booming irritation.*

This quote is connected with the fact that when the speaker is sending his or her message slowly the audience get difficulties to catch the message but when he/ she speaks loudly, the message transmitted is easily received.

Besides, rhetoric is a way used by the speaker to make the listener to be sure of what he/she says. The good rhetoric user is the one who knows what the audience needs.

The topic has to be coherent and adequate in the chosen context. The topic has to cooperate with the usual climate so as thoughts of the audience framework with the situation to help them to solve a certain problem.

Moreover, the speaker also plays a great role in rhetoric. He/she must be someone who is able to arrange his/her ideas taking into consideration the people who listen to him or her; what they need and what may help them to get out of ambiguity.

Using the words of John(1971:77):

> *It matters much for persuasiveness, says Aristotle, that the speaker should appear a certain person, and that the judges should conceive him to be disposed towards them in a certain way. Hearers tend to believe what is told them, he points out, if it comes from someone they consider to be intelligent, virtuous and good will.*

As to persuade means to show his/her ability to array ideas in a logical way, this ability is the intelligence of the speaker. He/she has to be someone of enough knowledge and information about the subject and the needs of the audience. This will help him to persuade the audience.

In this study, pragmatics is concerned with an analysis of language in its social context of use, the study of what is said and what is not said but implicated. Therefore, context helped us to get the implicated meaning since it is one of the most useful instruments for the interpretation of the songs. However, a good and proper methodology for our data collection and analysis is needed so as to achieve our goal.

# CHAPTER III: METHODOLOGY

## III.0. Introduction

After an explanation of the theoretical part, we would like to continue with the third chapter which is methodology. The chapter of methodology is significant in this work at the extent that in this chapter, I explained the way we collected our data and the problem encountered while collecting them. It also talked of how data was analyzed.

Therefore, this chapter is concerned with details regarding data collection and data analysis without forgetting problems encountered when completing this work.

## III.1. Data collection procedure

A scientific study of a linguistic topic requires the collection of data. As there are many ways of collecting data, among them, we have documentation, introspective reminiscence, text papers, audio tapes, interviews, one-on-one discussion and materials gathered from books and internet to name but a few.

My ultimate purpose is to collect songs in which there is indirectness of language thus I attempted to carry out a pragmatic study since in reggae music, there exist a good deal of imagery expressions and sometimes the use of indirectness of language that hinder the understanding of these songs.

The point of data collection is a step that permitted to obtain the information I needed for my research. The main sources of the data collection are, introspective reminiscence and one-on-one discussion. The songs that are used for the purpose of this study are often broadcasted on radios, on TV that operates in Burundi.

I consulted five journalists who conduct music programs, especially reggae music in different medias at Bujumbura. I also met four students (rastas) of IAP English Department to ask them of Bob Marley's songs that portray black people's emancipation just to be more informed about them.

Therefore, to make such songs Subject to the analysis such a pragmatics, these songs were first collected and transcribed in. In doing so, I visited different studios in Bujumbura town and, recorded songs of Bob Marley on a flash disk. After, I had collected as many songs as possible, I went home and I replayed them in order to select just 6 songs that talk of black people emancipation. I took limits to 6 songs since I could not go through all of them.

- Africa unite: from the album *survival* released on 2 October 1979.
- A black man redemption: from the album *confrontation* released in May 1983 two years after Bob Marley's death.
- Could you be loved?: from the album *uprising* released in 1980.
- Exodus: from the album *exodus* released on June 3, 1977.
- Rasta man live up: from the album *confrontation* released in May 1983.
- Zimbabwe: from the album *survival* released on 2 October, 1979. It was performed at the first Zimbabwean independence day concert in April, 1980. It was time for great joy. Zimbabwe had been wracked by civil war for almost a decade, liberation had finally arrived.

The next step was to transcribe them on sheets of paper.

### III.2. Data analysis Procedure

After collecting the songs, I used the introspective reminiscence on these songs and one-on-one discussion technique where I also consulted the five journalists who conduct music programs especially reggae music in different medias at Bujumbura.

I also met the four students of IAP English Department where we discussed about the interpretation of Bob Marley 'songs that portray black people's emancipation. Given the fact that singers make use of indirect language and that they mean more than they literally say through their songs, I applied the theories of inferences and implicature which helped us to get access to the implied meaning of the songs utterances.

My analysis also applied the speech act theory to see if the illocutionary forces are dependent on the sentence type or the context of use. As a matter of fact, we were to check what forces the singer equips his utterances with in order to get the hearer to do some sort of action.

As we know it, the interpretation of the collected data is a difficult task. Some words, which are used are slang, others are created by the singer himself. It is therefore important to pay more attention when trying to give an interpretation to songs. That is the reason why I gave expressions in question with meaning and with regard to the context of use based on utterances. As a matter of fact, I insisted on the importance of context. In this respect, Searle again mentions (1969:117) that:

> *There is no such thing as the zero or null context for the interpretation of an utterance/utterances, we understand the meaning of such utterances only against a set of background assumptions about the context the utterance could be appropriately uttered.*

Thus, I was guided by principles like SEARLE's to achieve the interpretation of the message conveyed in Bob Marley's songs. In short, the theory of implicature and inferences, together with the speech act theory are of a paramount importance in my analysis. The illustrations of this analysis are not detailed here because the following chapter which talks of data analysis showed it clearly.

## III.3. Difficulties encountered

### III.3.1. Data collection difficulties

The difficulty I encountered in the data collection was financial problem. When I went to a studio to ask for Bob Marley's songs they asked me for money. I needed also money to buy radio to listen to the songs.

It would be better to mention that during my research, I transcribed our data and this transcription of data also involved difficulties because some expressions do not exist in standard English whereas others are Rasta's words or created by the singer himself. The transcription was made in such a way that it reproduces the refrain and stanza of the songs in order to make successful analysis.

### III.3.2. Data analysis difficulties

The only difficulty I encountered is that there are some expressions that we did not find the meaning because they are Rasta's words. To come up with that problem, I tried to consult books dealing with Rastafarianism and Jamaican history.

# CHAPTER IV: DATA ANALYSIS AND FINDINGS

## IV.0. Introduction

Through the previous chapter, I was concerned how I collected the data and the way I analyzed them.

To establish the intention or the implied meaning by the singer through selected songs, I analyzed stanza after another or couplet using inferences and implicature. To understand the mental process by which a listener gets the meaning of utterances by inferring to some knowledge he shares with the speaker that is the knowledge of the colonization and slavery that blacks have been undergoing.

Moreover, I tried to find out the illocutionary acts performed in the selected songs portraying blacks emancipation. That is the action performed by the singer through his utterances towards the listener, urging him/her to perform some sort of action.

Finally, this chapter ended by discussion of findings found out from the conducted study.

## IV.1. Data Analysis

Analyzing the data collected, using inferences, I gave comments on each stanza or refrain of the songs under study and discover the implied meaning.

After giving comments of the six selected songs then I discussed the illocutionary acts chosen in the songs and finally I tried to give what I had discovered from the analysis.

### IV.1.1. Inferencing and Implicature of the Songs Portraying Black People Emancipation

The first song is *Zimbabwe* where Bob Marley introduces his song saying:

> Every man gotta right
> To decide his own destiny
> And in this judgment
> There is no partiality
> So arm in arms, with arms
> We will fight this little struggle
> Cause that's the only way
> We can overcome our little trouble.

We are made to understand from the above verses that, Bob Marley is conscious of the fact that rights had finally been recognized in this part of the world, that is Africa. He was inciting freedom fighters to use whatever possible way to fight against colonization.

Bob Marley urges his brothers and sisters to fight because it is their rights to decide their own destiny. He was convinced in African liberation of the whole continent as he believes that Africans' fight is legitimate.

> Brother you're right, you're right
> You're right, you're right, you're so right
> We gonna fight, we will have to fight
> We gonna fight, fight for our right (.....)
> Africans liberate Zimbabwe
> Africans liberate Zimbabwe

In connection with these lines, Bob Marley was encouraging Zimbabwean freedom fighters in particular and Africans in general to fight for their rights.

Singing this song on Zimbabwe independence celebration day in Rhodesia, Bob was also supporting third world struggles revolutionary.

No more international power struggle
We come together, to overcome
The little trouble,
Soon we will find
Who is the real revolutionary
'cause I don't want my people
To be contrary

In the stand point of the singer, unity would be the fundamental way to achieve love between black Africans. He believes that blacks will reach the victory over their oppressors but through unity. Even though whites have created segregation among blacks, they are sure when they come together; they could fight the oppressor and win over him.

He means that we need to actually overcome the problem, not simply discuss it but overcome it. If there is no attempt to overcome the struggle, and yet, people complain, then, it is a contradiction.

For Bob Marley, the problem is for blacks to realize that they have the same identity, the very big problem is that blacks have been mislead and have been told that they are not the same, so that is why they would be no love. But as a unified people, African will win over their oppressors who have divided them to dislocate their unity as it is set in the following line.

To divide and rule
Could only tear us apart
In every man chest
There beats a heart
Soon we'll find out

Who is the real revolutionary
And I don't want my people
To be trucked by mercenaries

From these lines, the artist condemns the horrible policy of divide and rule that dislocate the unity of Africans; and that makes them melancholic, but soon, there will be a revolutionary and his people will be free.

*Could you be loved* is a song that exhorts black people to ignore all lies or teachings of the Whiteman. It talks of the beauty of being blacks. The song urges black people to like their skin and to be proud of what they are and get rid of lies which says that blackness is ugly. Let us look at the song:

Could you be loved and be love
Could you be loved and be loved
Don't let them fool you
Or even try to school you, oh!no
We've got a mind of our own
So go to hell if what you are thinking
Is not right (.....)

In the above lines, Marley was questioning his sisters and brothers; as we know that in exposing a problem you give a solution (or you solve the problem) could you be loved and be loved implies 'can we as a group of people finally have the respect that we deserve, treat each other like brothers'. Don't let them fool you. "Them" is referred to the white men. So, do not listen to their false teachings. The artist is urging blacks to love each other and treat each other like brothers and not to be changed by white men's teachings. White men's schools are not teaching true human norms since it is based on racial discrimination; whites' culture brought injustice; so ignore their culture and speak of yourself, speak of your culture, instead of simply complaining.

Love would never let us alone
In the darkness there must come out to light

Here Marley's belief is that black African will eventually receive the respect they deserve especially when they look at each other like brothers. For Bob Marley, love is a solution to blacks' problems. He urges Black men to rely on their effort and work hard in order to gain their respect and dignity, not expect any help from the white men who are never satisfied. This is said in the following lines:

Love your brother man
Could you be love, could you be loved
Don't let them change you
Or even rearrange you oh!no
We've got a life to live
They say only ,only
Only the fittest of the fittest shall survive
Sky live (.....)
You ain't gonna miss your water
Until your well runs dry
No matter how you treat him
The man will never be satisfied....

No other thing else, Bob Marley wants blacks to stick to their belief, even though it is hard, they got a life to live, it is their life, no one else's. He continues saying that many times they have been trying hard to hold blacks down, but in the fighting they are fighting, nothing is easy as they have been fighting for centuries, they keep fighting and they will win. In this song *could you be loved* Bob Marley wants blacks to get rid of any foreign teachings. He wants blacks to feel independent and not care about white culture since it talks of history of whites and neglected the history of Africans.

He urges Jamaicans which are 98% descended from Africa to ignore what is thought by whites in Jamaican schools which teaches predominantly of white explorers as heroes and Great Britain as the light that helped the Jamaican people. History books do not speak of slavery and do not mention where many of the children descended from. Bob Marley was engaged to fight the ills and abuses of colonial system. He has a strong desire for freedom the reason why he incites his brother and sisters to rebel against the oppressors. He was sure that their struggle is not easy, he urges blacks to endure, and fight the oppressor the idea that is dominant in his tube: *Rasta man, live up*

*Rasta man, live up* is among songs that revealed the singer's revolutionary spirit ,in such condition he made aware that blacks have been enduring excessive pains for a long time. He denounces the whites for exploiting blacks, that is why he compares the colonial system to a vulture, a cannibal bird. Therefore he calls blacks to resist and fight the system.

He starts by saying:

Rasta man, live up!
Bongo man don't give up
Congo man, live up ,yeah!
Binghi-man don't give up
Keep your culture;
Don't be afraid of the vulture!
Grow your dread lock
Don't be afraid of the wolf-pack

Rasta man, Bongo man, Congo man, Binghi-man, all these are names that refer to a black man. So, Bob Marley urging black people, not to give up the fighting for freedom. He urges them to remain with their culture and get rid of white's influence.

"Keep your culture"

The singer also exhorts blacks not to be afraid of the oppressor,

Don't be afraid of the vulture!

Grow your dread lock

Don't be afraid of the wolf pack

He encourages his people, urging them not to surrender. Instead, they should keep their head high even though the oppressor seems to be powerful. Here, he compares the oppressor to the vulture, a cannibal bird; and to the wolf-pack knowing that a vulture is dangerous as the oppressor is dangerous but he calls blacks to resist and fight against the trouble makers. David slew Goliath with a sling and a stone; Samson slew the philistines with a donkey jawbone

Iyman , live up

Rasta man don't give up

Binghi-man, don't give up

Trodding through creation in a Irie

Meditation;

Seen many vision in-a this yah Armageddon.

Bob Marley, who declares that his music fights against European colonial system, considers himself as a spokesman of oppressed race. In so doing, he has didacticism, like a preacher in a church; he sometimes makes use of Christian teachings. He sometimes uses biblical terms.

David, a small innocent boy killed Goliath, a monster in power. The same as Samson, who killed the philistines; a powerful army at that time but he defeated them with a donkey jaw borne. The singer compares David and Samson with Africans and Goliath and philistines with the oppressors. He believes that as blacks were innocent, they will win the struggle no matter how powerful the oppressor is.

"trodding through creation in a Irie meditation; seen many vision in a this Jah Armageddon ." Irie means great pleasure. Bob Marley makes use of the biblical term "Armageddon" which means the battle between good and evil at the end of the world. He is convinced that the fight is not theirs, that is good fights evil and evil will never defeat good. Therefore they should not let troubles get them down; instead, they should put smile in their faces.

According to Rastafarian beliefs, the end of the world approaching and their God, Jah, is going to come and take them away from the troublemakers, that is colonial system.

Bob Marley believes that even if they are in bad situation, time will come and blacks will be redeemed; and that Jah will one day overthrow the colonizer, only the matter is time. Therefore, blacks should endure without complaint and trust in Jah.

He says it in his tube '*Time will Tell'*:

> Jah would never give the power to a bald head.
> Run come crucify the dread.
> Time alone, oh time will tell....

For Marley the blacks' emancipation day is near, now that the end times draw near. jah is going to save them from the paws of the oppressor.

He mentions it in the following lines:

> Saw it in the beginning, so shall it be in this Iwa;
> And they fallen in confusion, well-a just
> A step from the babel tower.
> Rasta man live up
> Congo man, no give up
> Rasta man live up, yeah
> Grow your dread locks
> Don't be afraid of the wolf-pack!
> A-tell you, one man a-walkin;
> And a billion man – a sparking.

In these lines, the artist acknowledges that it is a departure leading his fellows bondage to freedom. Through the tube, Bob Marley is sure that the struggle is not easy, that blacks should not be afraid. Instead, they have to keep on and keep their heads high even though oppressors are behind them and are against their freedom.

For Marley, the departure of blacks to freedom will confuse the oppressors as well as it will be lead by the high man. As his strong belief in Rastafarianism says ,the high man is his imperial majesty Haile Selassie who would free africans from oppression.

This movement of Africans to freedom is the the central theme in '*exodus*', another Bob Marley's song that talks of blacks emancipation:

> Exodus : movement of Jah people! Oh
> Oh- oh yea-eah!
> Men and people will fight ya down(tell me why!)
> When ya see jah high (ha.ha....)
> Let me tell you if you're not wrong;(then,why?)

Everything is all right
So we we gonna walk-all right! Through
The roads of creation
We the generation (tell me why?)
Trod through great tribulation trod through
great tribulation

Bob Marley in writing 'Exodus' refers to the exodus of people of Israel in the Bible. In the Bible, exodus refers to events of Israel's deliverance from slavery in Egypt. This journey of Israelites from slavery in Egypt was a complicated movement since Egyptians were powerful and didn't want Israelites to leave Egypt. God called Moses with a special revelation, through a burning bush to release his people from slavery in Egypt. Since Ramses III the Pharaoh at that time could no longer endure the plagues that God poured on Egypt, he allowed them to leave. When they were crossing the Red Sea, the pharaoh changed his mind and pursued them, but God destroyed his army with the sea. so as God saved Moses and Israelites from the slavery in Egypt and from the powerful army of Egyptians Bob Marley is convinced that God will save Africans from ills of slavery and colonization ; and will escort them from oppression to freedom.

He begins by saying:

Exodus : movement of jah people! Oh.
Oh- oh yea-ear
Men and people will fight ya down (tell me why?)
When you see Jah light (ha.ha...)
let me tell you if you're not wrong; (then,why?)
everything is all right.

The singer in these verses agrees that their journey to freedom is a movement of Jah people; even though the oppressor does not want them to be free they will reach on freedom:

> So, we gonna walk-all right! Though
> the roads of creation
> we the generation (tell me why?)
> trod though great tribulation, trod through
> great tribulation

Through these verses, he asserts that blacks have been suffering for too long, enduring excessive pains: '*trod though great tribulation*', but now '*everything is all right*' they are going to start the journey to freedom.

> Exodus, all right! Movement of jah people!
> Oh yeah!o-o yeah! All right!
> Exodus: movement of Jah people! oh yeah!

Remarkably, the chorus of the song emphasizes the idea that the oppressed are innocent people. He evokes the Almighty, that he will protect and help them since their fight is legitimate. In the following stanza he wishes that his friend could see the situation in which they are.

He makes us believe that his friend does not realize the life they handle; hunger, starvation, and the lack of freedom. This is underlined in this rhyme:

> Uh! Open your eyes and look within.
> Are you satisfied (with life we are living ?) uh?
> We know where we're going, uh
> We know where we're from
> We're leaving Babylon
> We're going to our father's land.

The artist asks his friend if he is satisfied with the bad living condition they are handling. For him, Africans should look and see where they are, the situation in which they are.

"we're leaving Babylon
We' re going to our father's land

Bob Marley reminds his brothers that soon they are going to leave the land of appressors and gain their dignity as Africans. Slaves in Jamaica or Latino America believed that one day, they will be free and move to their home land in Africa. The following lines are as meaningful as the Israelites' exodus from Egypt.

Exodus movement of jah people! oh yeah

(movement of jah people) send us another brother Moses

( movement of jah people) from across the Red Sea

movement of jah people.

Many of Bob Marley's songs often resort to God as a solution to difficult situations. Since their struggle for freedom is as difficult as Israelites journey from Egypt, Bob Marley calls God to save them from the oppressor; as he saved Israelites from the paws of Egyptians.

He begs God to send them another brother Moses. Moses is said to be sent by God to save Israelites from Egyptians slavery. Marley, saying another brother Moses he refers to Haile Selassie

Marcus Garvey who is said to be prophet of Rastafarians in his farewell speech, he is reported to have said: 'look to Africa for a crowning of a black king, he shall be the redeemer'.

Therefore, people at that time are convinced that Haile Selassie would come to repatriate Africans to their homeland that would be the end of their pains and sufferings. Moreover, Marley always uses his Rastafarian faith wherever he comes with a situation difficult to find a solution. He resorts to jah:

> Jah come to break down pression
> Wipe away transgression
> Set the captives free

Through this, the singer calls Jah to destroy the oppressors, and set equality between people. He urges God to root the colonial system that is against Rastafarianism. Therefore, "set the captives free, that is, the captives refer to the oppressed black people. So, Bob Marley believes that, Jah will come to destroy the oppressive system and set the oppressed free.

As a Rastafarian, writing exodus, Marley reminds his brothers that Jah, almighty God, will not ignore his people's sufferings, starvation, and lack of liberty. He reminds them that one day he will come and take away his people and destroy the oppressive system. This idea of redemption of black people on colonization is also dominant in his tube *Black man Redemption* Where Bob Marley asserts that through his imperial majesty , Haile Selassie, Africans will be redeemed.

In first lines, Marley appears to call his friends that he calls Natty Congo and makes him aware that it is time for a Black man redemption:

> Woy a, Natty Congo
> A Dread lock Congo
> Way a, natty Congo
> A black man redemption, woy-yo-yooo,woooo
> A Black man redemption... way-yo-woooo-wo-oo

The singer here is happy calling his brother, that he calls natty Congo, or Dread lock Congo, names that refer to a black man. Bob Marley chants "Black man Redemption" means it is now time for a black man to be free, he continues securing his brother that there is no need to continue being in a tense state, the expression he is using is extremely serious "no need to get jumpy. This is an expression meaning not to show a face full of troubles. He, moreover, means that Africans should not be troubled again by ills of colonialism; it is time to redeem themselves. He says it in these lines:

No need no to get jumpy;
No need and a- no need to get jumpy,
And – a no need-and a no need to get jumpy
No nee-nee-nee-nee-nee-need to get bumpy

The singer is persuaded that change is inevitable, and he believes that black man redemption is very near. Therefore, it is time for a departure to freedom. That is well shown in the preceding and following chorus

Youth and youth agree to:

Cool runnings; can you dig it?
Cod runnings; year, one more time ! a beg ya:
Cool runnings; can you stop it ? cool runnings
Cool runnings
Spread out, spread out
Spread out, sperad out

In this chorus, the artist states that the trip to freedom that they are going to start is unstoppable. He is convinced that no one will stop Blackman Redemption. He states it in these words : "cool runnings, can you dig it? Cool runnings, can you stop it?" he begins the chorus with these words: " youth and youth agree to: cool runnings" meaning that youth are also ready for the trip.

Consequently "spread out", spread out which means: make it known all over the world, that black people are going to be free. In the following stanza, he addresses to the oppressor that he cannot stop black man redemption since it will be led by his imperial majesty:

> Tell you about the black man
> Redemption; can you dig it? (oh, yeah!) oh-yeah
> A black man redemption, can you stop it ?
> Oh, no! oh, no! oh, no!
> Coming from the root of King David
> Through to the line of Salomon,
> His imperial majesty is the power of authority
> Spread out, spread out,
> Spread out, spread out,
> Spread out, spread out,
> Spread! spread out,

In these lines, he pinpoints the idea of inevitable change. He evokes the oppressor, telling him that he will not stop Black man redemption because it will be conducted by his imperial majesty Haile Selassie. In Rastafarian belief, Haile Selassie I is the God of the black race; Rastafarians believe that God is black, a claim hacked by this biblical text: "For the hurt of the daughter of my people am I hurt; I'm black; as astonished hath taken hold of me." Jeremiah 8:12

Rastafarians use biblical names such as "king of kings" and "conquering lion of the tribe of Juda" for Haile Selassie, they have his lineage back to king Salomon and Queen Sheba. they believe that king Salomon and Sheba had sex during Queen Sheba's visit found in the book of kings (1kings 10:1-13) and the results would be Haile Selassie I for Rastafarians. This shows the divinity of Haile Selassie, as he is therefore related to Salomon's king David, and therefore to Jesus.

As a Rastafarian, Bob Marley is convinced that Haile Selassie is an invincible emperor now arranging repatriation of Africans to their homeland where they will be no longer oppressed. This repatriation will be led by Haile Selassie, 'the powerful authority' will result in a joyous re-acquaintance with life in freedom. Therefore Africans should be happy and not be troubled by their slavery situation that is ending:

No need-no need-no need to get jumpy
And-a no need-and a no need to walk away
Let me tell about you;
Cool running, can you dig it?
Cool running "it's one more time we want it
Cool runnings
Cool runnings;

The singer is calling the oppressor for attention that he will have to free black people whatever happens. In this song *Black Man Redemption,* it seems that Bob Marley has a feeling that something is going to happen. He has a feeling that Blackman freedom is approaching and their God Haile Selassie is powerful to lead the trip to freedom. In the end of the song he evokes him in these words:

Good lord, Good lord, Good lord
Blackman redemption...

Another song is *Africa Unite* where the artist asserts that Africans should avoid segregation in order to achieve their objective. He is convinced that if Africans manage to be united, they will be able to fight colonialism and win:

How good and how pleasant it would be before God and man, year

To see the unification of all Africans, yeah

As it's been said already let it be done, yeah

We are the children of the rasta man

We are the children of the higher man

For Bob Marley, unity is the key to blacks to deliver and redeem themselves. He was convinced that the unification of all Africans is the only way to escape oppression.

"We are the children of the rasta man.

We are the children of the higher man"

These statements are related to Bob Marley's strong belief in Rastafarianism; Haile Selassie is an invincible emperor now arranging for repatriate persons of African origin to return to Africa.

Stolen from Africa, their homeland, blacks have a promise that soon or later they will go back home. As already said, Bob Marley sings that blacks should be free (that they are going to their father's land), as he was convinced about that, he called blacks to go together so that they could achieve their objective. "Africa unite, cause we're moving right out of Babylon, and we're going to our father's land."

In addition after giving the necessity of the unity, he begins his recommendations:

So Africa unite, Africa unite
Unite for the benefit of your people
Unite for it's later than you think.
Unite for the benefit of our children
Unite for the Africans abroad
Unite for the African a yard
Africa unite.

Bob Marley urged Africans to strengthen their unity and love each other to get out of Babylon. He adds that this unity is for their own interest and for the interest of their children. Furthermore, he asserts that the unification of all Africans will benefit not only for Africans abroad but also for Africans inside the continent. Bob Marley was very conscious that the African revolution and African unity were inseparable. He understood that black people could not be free until they become united.

### IV.1.2. Illocutionary Acts Performed in Songs Portraying Black People Emancipation under Study

As far as the previous part of this chapter was concerned, it discovered the meaning implied by the singer. I was limited to give the implicature of each utterance where we found the meaning suggested as distinct from what is literally said.

Furthermore, I didn't clarify what is the intention manifested by the artist; but in some of his utterances he intends his audience to perform some sort of action regarding the utterances' illocutionary force. Therefore, here are the illocutionary acts performed by the singer:

#### 1. Condemning

The tubes we are analyzing bear out examples where the artist expresses a strong dislike of the way oppressors ill-treat blacks. They are true records of colonial ills. For example in *Exodus* Bob Marley condemns the colonial system for the hardship of blacks' life and the sufferings they have been objected to. In the 1st stanza, this is illustrated:

"we the generation (tell me why).
Trod through great tribulation
Trod through great tribulation

The meaning is stronger than if he said: we've been suffering because trod through great tribulation means more than a simple suffering.

Besides, Bob Marley in his song *Zimbabwe* condemns colonizers who create all internal conflicts among blacks.

At any moment blacks try to unite, the colonizers destroy their plans:

> To divide and rule
> Could only tear us apart
> In every man chest
> There beats a heart
> Soon will find out
> Who is the real revolutionary…

The artist condemns the whites who do whatever possible in order to keep blacks apart. Whites know that blacks' unity would make them lose their power, so in his search for power, the colonizers corrupt blacks in order to divide them. So, in the lines above, Bob Marley condemns the colonizers for their horrible policy of divide and rule; the policy that creates hard living conditions to keep blacks hungry; and soon after, the same white bribes a part of them most often the leaders to divide them. This system will create selfishness and individualism in Africans.

**2. Inciting**

In the songs of our concern, there are examples where the artist incites blacks to fight for their freedom. Bob Marley was sure that liberation will not be handed on a plate. Some of his songs can be seen as a clear declaration of war against the oppressor.

For instances, by singing *Zimbabwe,* Bob Marley incites African to fight for their rights.

So arm in arms with arms,
We will fight this little struggle
'Couse that's the only way
We can overcome our little trouble
Brothers you're right you're right
You're right, you're so right
We gunna fight, we'll have to fight
We gonna fight, fight for our right...

These verses are proper to arouse a sentiment of revolt; he mentions that the only way to get revolution is a fight. In this tube, he asserts that the colonial system is endowed with injustice "And in this judgment there is no partiality" Bob Marley is not ready to accept that injustice; that is the reason why he incites Africans to fight.

The incitement of blacks to fight is also the dominant idea in "*Rasta man, live up*" Marley is appealing Africans to hold in fighting even if the oppressor seems to be powerful.

The very beginning of the song says;

Rasta man, live up

Bongo man, don't give up,

Congo man, live up, yeah,

Binghi man, don't give up

Keep you culture

Don't be afraid of the vulture

Grow your dreadlock

Don't be afraid of the wolf- pack!

The artist in these verses incites his brothers to fight and keep their heads high even though the oppressors seem to be powerful. In addition, as their fight is legitimate, they shall win.

Moreover, Bob Marley incites blacks to rebel against the system, in the tube *could you be loved* he holds that:

Could you be loved and be loved

Could you be loved and be loved

Don't let them fool you or

Even try to school you, oh! no

We've got a mind of our own…

With these lines, the artist incites the blacks to rebel in order to get rid of the philosophy of the oppressor, to get rid of whites' teachings which are based on racial segregation. In addition, according to Bob Marley, the system preaches that one race is superior and another is inferior and the latter is finally and permanently discriminated against and abandoned: so, he is urging blacks to rebel against that system.

**3. Questioning**

Questioning in *Exodus* exists when Bob Marley was telling Africans that they are going to be free and move to their father's land. He uses strategy of asking a question which is not far from showing them the bad situation in which they are and therefore, they should get out of that situation. He asks: Are you satisfied with the life you're living'?

Besides, the statements of questioning are also issued by the artist in his song *A black man redemption,* where he asks the oppressor the question that he could not stop the trip to freedom that blacks are going to start.

He sets it in the following words:

Youth and youth agree to:
Cool runnings, can you dig it?
Cool runnings, yeah, one more time A-beg-it?
Cool runnings , can you stop it?

**4. Assertives**

The songs we are dealing with bear out instances where the artist expresses his thoughts in the way to show the reality. Bob Marley is a member of the society in which he notices the problems the society is undergoing.

In this way, the singer, after long observations he made upon realities taking place in his society, he clearly succeeded to depict what he thinks was the case of his society. Thus, Bob Marley in his song *Zimbabwe*, in the very beginning of the song he holds that:

> "evey man gotta right
> To decide his own destiny
> And in this judgement
> There is no partiality

These verses though they depict the reality which lies in the society, they are likely to be controversial. When we analyze this statement, we see that the singer reports what he observes. The artist here puts a light on what he believes to be the case in his society.

In this respect, from these articulations, we are made aware that things in that society were not as they have to be. We are brought in a society where people are not partially treated.

Things like injustice, racial discrimination, lack of liberty for blacks still constitute frailties which lead to inequality between whites and blacks. Thus, it is this racial discrimination; this lack of liberty for blacks that is the problem to which Bob Marley is attempting to find a solution.

**5. Warning**

The songs under study are bound with instances where whereby the artist seems to give warning to the oppressors, telling them that blacks are ready to fight.

In the refrain of the song 'Zimbabwe' Bob Marley warns the oppressors:

> Brother you're right, you're right
> You're right, you're right, you're so right.
> We'll have to fight, we're gonna fight
> We'll have to fight, fight for our right.

In connection with these verses, Marley warns the colonial power that blacks are going to start to fight for freedom. He wants to ensure down oppressors that they have to free blacks if not they are going to use arms and fight against them. Marley is sure that the whites have to end their ills like injustice, the pains and sufferings inflected to blacks, the atrocity and inhuman character of the system , if not a war against them is going to start. Also, Marley in his song 'Black Man Redemption' warns the oppressor that blacks are going to be free; he tells them that nothing can stop the black man redemption:

> Tell you about the black man
> Redemption; can you dig it? (oh, yeah!)
> A black man redemption; can you stop it?

In these lines, Marley is addressing the oppressor, telling him that now it is time for blacks' freedom. He is sure of the power of the oppressor but he is also sure that there is an imperial majesty, more powerful than the oppressor that is arranging the departure of blacks towards freedom:

Coming from the root of King David
Through the line of Salomon
His imperial majesty is the power of authority.

Therefore, he warns the oppressors that blacks are going to start the journey to freedom and that they cannot stop it:

> Cool runnings; can you dig it?
> Cool runnings; yeah, one more time! A beg ya
> Cool runnings; can you stop it?
> Cool runnings.

The truth in these statements of warning is that Marley warns the oppressors to be aware of the legitimacy of blacks and God's justice. Put differently, he is telling them that no matter how powerful they are, their power is limited.

That is why he again says in '*Africa unite*':

> Africa unite `cause we're moving right out of Babylon
> And we're going to our father's land.
> How good and how pleasant it would be
> Before God and men, yeah....

These verses have the same idea as in a *Black Man Redemption* because the artist continues warning the oppressor that in the eyes of God, they are moving from oppression to their father's land. Surely, our singer chooses the very useful strategy inciting oppressed blacks to fight for their rights.

Besides, the illocutionary acts discussed here are means used by the singer with the intention of telling blacks to see things in the same way. He condemns the oppressor for his evil acts and warns him that change is unstoppable. Furthermore, by questioning , the singer wants to wake blacks so that they can see hard life they handle. Finally, Marley gives assertive to elucidate realities that are taking place in society he is living.

## IV. 2. Findings

Artists are of paramount importance since they contribute in making people aware of their rights and the reality that prevails in society. This is true for our artist whose composition is full of good and unquestionable opinions. The songs under study are generally concerned with problems of our society. Those problems are specifically racial discrimination, inequity, and oppression reserved to blacks. Therefore, his songs are an appeal to blacks to revolt so as to gain their dignity.

Findings resulting from testing the first hypothesis reveal that literal meaning is not always different from the implied meaning.

Secondary, this study shows that Bob Marley was convinced that independence of African countries from European domination will be a result of unity of African people Worldwide. He attacks social injustice racial segregation and other ills of colonial system. Shortly, the artist evokes a call to oppressed in general and to Black people in particular to resist oppression and fight for their rights and dignity.

The third hypothesis yields to a number of illocutionary acts; condemning, inciting, questioning, warning and assertives. He, himself was a product of a colonial society, that is why his assertions well depict a society where a black man is denigrated and denied equal opportunity.

Put briefly, a society where a black man has no significance. So, now these songs answer the inevitable questions black sufferers are about to ask. In other words, Marley singing these songs, incites blacks to fight for their freedom as a solution to this problem. What is more, Marley warns the colonial master, that blacks are ready to fight for their rights. He tells them that it is time for them to be free.

In his manner of questioning, the singer asks the oppressor that he cannot stop black man redemption. He also uses the strategy of questioning to raise the consciousness of blacks, that he wants them to be open-eyed.

The songs under study are suitable for the context, for the rhetoric facilitates the singer to gain confidence of the hearer who have the same problems as the singer himself. Besides, the singer used a simple style so that his message be easily objective. Even though we observe some terms that the singer uses in his way, for example some Rastafarian terms, the meaning was easily got when we connected them to the context.

# CHAPTER V: GENERAL CONCLUSION AND RECOMMENDATIONS

In this work, we were entirely concerned with a pragmatic analysis of some of bob Marley songs portraying black people emancipation. These songs interested us too much because they are means through which Bob Marley expresses his feelings and wishes with regard to the equal rights in the society. Nevertheless, the artist is not usually direct as far as the message he wants to transmit is concerned. In fact, the singer's language is endowed with indirectness of language that causes the audiences miss clear meaning of the songs.

However, this work, helped by some of the theories of pragmatics, we tried to give the implied meaning suggested by the true condition of the songs' utterances. We succeeded to show the behavior that the singer wants his audience to adopt.

Bob Marley's songs deserve a careful listening since he makes use of different techniques to emphasize the meaning of his tubes. But while listening to his songs, we came to see that they talk about social life of blacks oppressed by white colonizers. It is this face of his songs that held my attention. Bob Marley openly denounces the colonial system, gives recommendations to his brothers, and incites them to rebel against their oppressors. He also attacks injustice and racial segregation. He condemns the white colonizer for it continues to advocate people freedom and liberty.

Besides, Bob Marley condemns the ills of white colonizer, the study shows that he has a revolutionary spirit, he incites his fellows to rebel against the oppressor, he urges them to adopt an independent behavior without any influence from the white world.

This is seen through the tube "*Could you be loved*? When he demands them not to be taught by white men because their teachings do not hold true human values and their philosophy not based on love.

In addition, he incites blacks to unity and fight for their rights as a solution to their problems. The singer Sometimes proves the necessity of starting a war against the oppressor since he has seen that the oppressor refuses to give up his brutality and set the blacks free peacefully.

Apart from the incitement of blacks to fight; to the side of the oppressor, he warns him that he should free blacks if not they are going to start a war against him. Also we discovered some assertions by the singer where he asserts clearly what he believed to the reality in his society. All over the world, Bob Marley's fame is acknowledged. Every listener to Bob Marley's songs will call him a freedom fighter. The songs under study show us that he provides many recommendations to his fellow blacks and incites them to get up and fight for their freedom. I cannot put an end to this work without addressing some recommendations.

First, to all African governments. They should rely on themselves and not expect any help from Europeans, so that to recover our dignity and gain a total independence.

Second, to all black people. They should avoid individualism, and promote unity and love which will help them to fight racial discrimination.

Third, To all whites they should know that we have different colors but we're one people.

At the end of my work, I am confident that this field I am working on is so wider that I cannot work on it entirely. That is the reason I encourage other researchers to take further this pragmatic analysis of other Bob Marley's songs portraying black people emancipation since I could not pretend to go through all of them.

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# APPENDICES

## SONGS TRANSCRIPT

### Africa, Unite

Africa, Unite
'Cause we're moving right out of Babylon
And we're going to our father's land

How good and how pleasant it would be
Before God and man, yeah
To see the unification of all Africans, yeah
As it's been said already let it be done, yeah
We are the children of the Rastaman
We are the children of the Higher Man

Africa, Unite 'cause the children wanna come home
Africa, Unite 'cause we're moving right out of Babylon
And we're grooving to our father's land

How good and how pleasant it would be
Before God and man
To see the unification of all Rastaman, yeah

As it's been said already let it be done, yeah
I tell you who we are under the sun
We are the children of the Rastaman
We are the children of the Higher Man

So, Africa, Unite, Africa, Unite
Unite for the benefit of your people
Unite for it's later than you think

Unite for the benefit of your people
Unite for it's later than you think
Africa awaits its creators, Africa awaiting its creators
Africa, you're my forefather cornerstone
Unite for the Africans abroad, unite for the Africans a yard
Africa, Unite

**A black man redemption**

Whoa-A Natty Congo
A Dreadlock Congo
Whoa-A Natty Congo
A Blackman Redemption

Woe-yo yee, ye, a Blackman Redemption woe, yoe
No need, no need to get jumpy
No need, and a no need to get bumpy
And a no need, and a no need to get bumpy
No need, need, need to get jumpy

Youth and youth agree to, cool runnings
Can you dig it, cool runnings yeah, one more time
A beg ya, cool running, can you stop it
Cool runnings, spread out, speard out, spread out
Spread out, look out

Tell you about the Blackman Redemption
Can you dig it, oh yeah
A Blackman Redemption, can you stop it
Oh! no, Oh! no, Oh! no

Coming from the root of King David
Through the line of Solomon
His Imperial Majesty is the Power of Authorithy
Spread out, spread out, spread out, spread out
Spread out, spread out

No need, no need, no need to get jumpy
And a no need, and a no need to walk away

Let me tell bout ya
Cool runnings, can you dig it, cool runnings
It's one more time we want it
Cool runnings, cool runnings, spread out
Spread out, spread out, spread out, spread out

It's just a Blackman Redemption
Can you dig it, woe-yoe
Blackman Redemption, can you stop it, Oh! no Oh! No

**Could you be loved?**

Could you be loved and be loved
Could you be loved and be loved

Don't let them fool you
Or even try to school you, oh! no
We've got a mind of our own
So go to hell if what you're thinking
Is not right
Love would never leave us alone
In the darkness there must come out to light

Could you be loved and be loved
Could you be loved and be loved

The road of life is rocky
And you may stumble too
So while you point your fingers
Someone else is judging you
Love you brotherman

Could you be, could you be, could you be loved
Could you be, could you be loved

Don't let them change you
Or even rearrange you, oh! no
We've got a life to live
They say only, only
Only the fittest of the fittest shall survive
Stay alive

Could you be loved and be loved
Could you be loved and be loved

You ain't gonna miss your water
Until your well runs dry
No matter how you treat him
The man will never be satisfied

Could you be, could you be, could you be loved
Could you be, could you be loved

Say something, say something
Say something

Reggae, reggae
Say something
Rockers, rockers
Say something could you be loved

**Exodus**

Exodus
Movement of Jah people, oh oh oh, yeah

Men and people will fight ya down (tell me why)
When ya see Jah light. (Ha-ha-ha-ha-ha-ha-ha)
Let me tell you if you're not wrong (then, why?)
Everything is all right
So we gonna walk, all right, through the roads of creation
We the generation (tell me why)
(Trod through great tribulation) trod through great tribulation

Exodus, all right, movement of Jah people
Oh, yeah, oh, yeah, all right
Exodus, movement of Jah people, oh, yeah

Yeah-yeah-yeah, well
Uh, open your eyes and look within
Are you satisfied (with the life you're living) uh
We know where we're going, uh
We know where we're from
We're leaving Babylon
We're going to our Father lan

Two, three, four exodus, movement of Jah people, oh, yeah
(Movement of Jah people) send us another brother Moses
(Movement of Jah people) from across the Red Sea
(Movement of Jah people) send us another brother Moses
(Movement of Jah people) from across the Red Sea
(Movement of Jah people)

Exodus, all right, oh, oh, oh
Movement of Jah people, oh, yeah
Exodus
Exodus, all right
Exodus, now, now, now, now
Exodus
Exodus, oh, yeah
Exodus
Exodus, all right
Exodus

Move, move, move, move, move, move

Open your eyes and look within
Are you satisfied with the life you're living?
We know where we're going
We know where we're from
We're leaving Babylon, y'all
We're going to our Father's land

Exodus, all right, movement of Jah people
Exodus, movement of Jah people
Movement of Jah people
Movement of Jah people

Movement of Jah people

Movement of Jah people

Move, move, move, move, move, move, move

Jah come to break down pression

Rule equality

Wipe away transgression

Set the captives free

Exodus, all right, all right

Movement of Jah people, oh, yeah

Exodus, movement of Jah people, oh, now, now, now, now

Movement of Jah people

Movement of Jah people

Movement of Jah people

Movement of Jah people

Movement of Jah people

Movement of Jah people

Move, move, move, move, move, move, uh-uh-uh-uh

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move(ment of Jah people)

Move

**Rasta man, live up**

Rastaman live up, Bongoman don't give up
Congoman live up, Bingyman don't give up
Keep your culture, don't be afraid
Of the vulture, grow your dreadlock
Don't be afraid of the wolf pack

Rastaman live up, Bingyman don't give up
Congoman live up, Bongoman don't give up

David slew Goliath with a sling and a stone
Samson slew the Philistines with a donkey jawbone
Iyaman live up, Rastaman don't give up
Bingyman live up, Congoman don't give up

Trodding thru creation, in a irie meditation
Seen many visions, in a this yah Armageddon
Rastaman live up, Congoman don't give up
Rastaman live up, Natty Dread no give up

Saw it in the beginning
So shall it be in this iwa (time)
And they fallen in confusion
Well a just a step from Babel Tower
Rastaman live up, Congoman no give up (repeat)

Grow your dreadlocks
Don't be afraid of the wolf pack
A tell you, one man a walking
And a billion man a sparking

Rastaman live up, Bingyman don't give up
Don't give up, don't give up, don't give up

**Time will tell**

Jah would never give the power to a baldhead
Run come crucify the dread

Time alone, oh! time will tell
Think you're in heaven, but you living in hell
Think you're in heaven, but you living in hell (repeat)
Time alone, oh! time will tell
You think you're in heaven, but you living in hell

Back them up, oh not the brothers,
But the ones, who set them up

Time alone, oh! time will tell
Think you're in heaven, but you living in hell
Think you're in heaven, but you living in hell (repeat)
Time alone, oh! time will tell
You think you're in heaven, but you living in hell

Oh children weep no more
Oh my sycamore tree, saw the freedom tree
Oh children weep no more
Weep no more, children weep no more

JAH would never give the power to a baldhead
Run come crucify the dread

Time alone, oh! time will tell
Think you're in heaven, but you living in hell
Think you're in heaven, but you living in hell (repeat)
Time alone, oh! time will tell
You think you're in heaven, but you living in hell

**Zimbabwe**

Every man gotta right
To decide his own destiny
And in this judgment
There is no partiality
So arm in arms, with arms
We will fight this little struggle
'Cause that's the only way
We can overcome our little trouble

Brother you're right, you're right
You're right, you're right, you're so right
We gonna fight, we'll have to fight
We gonna fight, fight for our rights

Natty dread it ina Zimbabwe
Set it up ina Zimbabwe
Mash it up ina Zimbabwe
Africans a liberate Zimbabwe

No more internal power struggle
We come together, to overcome
The little trouble
Soon we will find out

Who is the real revolutionary
'Cause I don't want my people
To be contrary

Brothers you're right, you're right
You're right, you're right, you're so right

We'll have to fight, we gonna fight
We'll have to fight, fighting for our rights

Mash it up ina Zimbabwe
Natty trash it ina Zimbabwe
I and I a liberate Zimbabwe

Brother you're right, you're right
You're right, you're right, you're so right

We gonna fight, we'll have to fight
We gonna fight, fighting for our rights

To divide and rule
Could only tear us apart
In everyman chest
There beats a heart
So soon we'll find out
Who is the real revolutionaries
And I don't want my people
To be tricked by mercenaries

Brother you're right, you're right
You're right, you're right, you're so right

We gonna fight, we'll have to fight
We gonna fight, fighting for our rights

Natty trash it ina Zimbabwe
Mash it up ina Zimbabwe
Set it up ina Zimbabwe
Africans a liberate Zimbabwe
Africans a liberate Zimbabwe
Natty dub it ina Zimbabwe
Set it up ina Zimbabwe
Africans a liberate Zimbabwe
Every man got a right
To decide his own destiny