

1-1-1996

Lyrics and a social movement: The rhetorical influence of Bob Marley's lyrics on the Rastafarian movement and universal culture

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Recommended Citation

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LYRICS AND A SOCIAL MOVEMENT: THE RHETORICAL
INFLUENCE OF BOB MARLEY'S LYRICS ON THE
RASTAFARIAN MOVEMENT AND UNIVERSAL CULTURE

ROBERTS

Lyrics and a Social Movement: The Rhetorical Influence of Bob

Marley's Lyrics on the Rastafarian Movement and Universal Culture

(TITLE)

BY

Kurt B. Roberts

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1996

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

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Lyrics and a Social Movement:

The Rhetorical Influence of Bob Marley's
Lyrics on the Rastafarian Social Movement
and Universal Culture

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Abstract

This project examines the Rastafarian social movement, Universal culture, and the lyrics of Bob Marley's Reggae music. First a overview of the Rastafarian movement is presented. Second Stewart, Smith and Denton's method of classifying persuasive functions of songs in social movements is applied to help classify Marley's lyrics in relation to the Rastafarian movement. Finally Bormann's (1985) theory of social convergence theory is applied to the lyrics of Marley's song to determine their rhetorical effects on the Rastafarian movement and Universal culture. It is discovered that Marley's lyrics function as rhetoric to reinforce the already existent rhetorical visions of the Rastafarian movement. It is further concluded that, through his world wide popularity, Marley influences Universal culture by familiarizing the world audience with the rhetorical visions of the Rastafarian movement. These findings are important to study because they indicate how lyrics can influence social movements, and how those same lyrics can spread the beliefs of those movements to a Universal culture.

Acknowledgments

There are several individuals who deserve special mention for their assistance in the completion of this project. Above all others my advisor Dr. Norman S. Greer deserves special thanks for contribution to this project. His continued enthusiasm and confidence towards my work was salient to completion. He maintained a commitment which went well beyond what is required or expected of a thesis advisor.

I would also like to acknowledge Dr. Bob Pryor, Dr. Mark Borzi, and Dr. Melanie Mills for their initial encouragement and direction. They offered valuable advice towards theories, philosophical foundations, and sources.

Finally I, thank, love appreciate, and am grateful to my family and friends for their belief in me, their encouragement, and their support. Without them I could have never completed this project.

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Lyrics and a Social Movement:

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and Universal Culture

When I first started to enjoy the music of Bob Marley I knew nothing about Reggae or the Rastafarian Movement. My image of Marley was of a performer who sang fun songs and smoked marijuana. Enjoyment came through the rhythm and the beat of the music along with association of the people who listened to the music. Those who listened to the music always seemed to be very happy, tolerant, open minded individuals. I paid little attention to the lyrics of the songs and it never occurred to me that the music itself could have some influence on the people who listened to it.

However, after viewing an interview with Marley I realized there was more to his music than mere fun. Marley had definite social and political visions of the world. His intelligence and presentation was equal to any social leader in the world.

This intrigued me to further investigate his lyrics. I realized there were definite clear meaningful messages to Marley's lyrics. As I studied the music I found messages of unity, peace, and redemption. I also had the feeling that there were some messages I was missing. There were certain words and phrases for which I could make no references. For instance the title Crazy Baldheads had little meaning to me. Therefore, I found it necessary to investigate Reggae music (where I discovered baldheads to be people who had no

dreadlocks and no respect for humankind). This eventually lead to my discovery of the Rastafarian movement which is so deeply entwined with Reggae and Bob Marley that they cannot be separated from each other.

As the language, and more importantly, the beliefs of the movement became clear to me I developed a great respect and appreciation for the movement and Bob Marley. I respected the peaceful but forceful nature of their resistance to oppression. I found the idea that true peace originates within the individual very refreshing. I rejoiced in the philosophy that all humankind is part of each other and constitutes one whole. One aspect that impressed me the most was how the members of the movement dealt so peacefully with centuries of oppression. Suddenly I found the music I had enjoyed for nothing more than personal pleasure had a much greater meaning.

Almost every aspect of Rastafarianism includes a connection with Marley. Conversely almost every aspect of Marley includes a connection with the Rastafarian Movement. The two are inseparable. This ignited my curiosity about how this man, for whom I have such high respect, influenced a movement, for which I have equal respect.

During the initial investigation of this influence I discovered that the Rastafarian movement projected influence world wide. Interestingly, I found that Marley's popularity extended far beyond the Rastafarian movement. This enhanced my curiosity about Marley's influence on the Rastafarian

Movement, and generated a new curiosity about Marley's influence on Universal culture.

To understand Marley's influence on Universal culture I had to determine the meaning of this term. I knew that there were certain values and beliefs held by humankind in general. However, I needed to know how these shared beliefs and values constituted this type of encompassing culture. The term Global Village came to mind and I reflected on how in this age of advancing technology humans are able to interact with each other on a much greater scale. We are experiencing cultures other than our own more often and in greater numbers. I referenced several scholars to identify what culture is.

Porter and Samovar (1994) contend that culture helps us make sense of our surroundings. It gives us a pattern or structure that determines the way we should live. I applied this idea to a Universal culture and determined that in a world where we are interacting more and more with different cultures there are guidelines and norms that determine our behavior within the world in general.

I then asked myself how I could even acknowledge the existence of a Universal culture. Collier (1994) explains that a culture identifies itself by creating a set of meaningful symbols, determining appropriate behaviors, and passing a common history to new members. I determined that as a greater number of interactions occur between humans they are creating shared symbols and a shared history.

Finally I looked at Kale (1994) to determine what types of values and beliefs a Universal culture shares. He states

that the human spirit gives a basis for universally shared values.

It is this human spirit which people of all cultures have in common that serves as a basis of belief that there are some universal values on which we can build a universal code of ethics... (p. 437).

Kale also explains that "...peace [is a] fundamental human value" (p.437). There is a goal for all cultures to live at peace with others. He does not deny that cultures engage in war. Cultures go to war not for the sake of fighting, but in order to obtain a state of existence that allows them to live in peace.

Reflecting on these statement's of these scholars I realized that there is a culture that existence on a global level. Humans do have shared histories and experience as a whole. We do have shared symbols. We do have patterns that guide our values and behaviors when dealing with the people of the world. We are all members of a Universal culture that provides direction in how to interact with members of all co-cultures.

After studying Marley's lyrics we understand better how lyrics are used as a persuasive method in shaping movements and Universal culture. It can be concluded that song lyrics have some effect on how we interact within a global society. In addition we gain a greater appreciation for Bob Marley as a persuasive leader.

If Kale (1994) is to be believed then humankind is in a struggle for world peace. There are many different persuasive

mediums contributing to this struggle. Song lyrics is one such medium. By studying lyrics we can determine if they are assisting in moving society toward or away from peace.

The rationale for this study becomes clear. Bob Marley always professed to using his lyrics to move the Rastafarians and the world toward peace (Blackwell, C. Yentob, A. Wall, A. & Finch, N, 1986).

It is important more people realize Bob Marley's influence extends beyond his image as a popular performer. He is a social movement leader for his own people and the world through his music.

Social Movement

We could not think of world society today with out considering social movements. In a historical context, several social movements are brought to mind. The American Revolution, the Women's' Suffrage movement, the Civil Rights Movement and the Anti-Vietnam Movement all served to change our society in some profound way (Stewart, Smith, & Denton, 1994). Stewart indicates "Social movements...have been major forces for change and resistance to change in American history since the revolutionary period of the 1700's" (Stewart, 1983, p. 77). He contends this justifies any study of social movements.

A study of these movements can reflect how the movement has shaped social norms (e.g., Campbell, 1973; Bytwerk, 1975; Griffen, 1952). These findings are applied for the betterment of future society. This can be accomplished through avoidance of unethical practices, or implementation of effective

practices. The common rhetorical bond that holds movements together, such as belief in a common good, or common ideologies, is also investigated (Frey, Botan, & Friedman, 1991). With these findings conclusions can be drawn about how cohesiveness affects a social movement. Those closely associated with the movement are investigated to determine their significance to the movement.

Stewart et. al. (1994) gives a variety of definitions for social movements produced by many different theorists, such as Herbert Simons, Charles Wilson, Robert Cathcart, and William Bruce Cameron. Cathcart (1983) would contend that there is disagreement on what constitutes a social movement. One of the more general terms given is "collective phenomena". The idea of collective phenomena as an indicator of a social movement is defined by people who maintain membership in a common group. All members wish for change toward a common goal among members. These members are lead by shared leaders, maintain common beliefs, experience similar circumstances, and engage a common opponent.

The Rastafarian Movement definitely fits into the collective phenomena category. Hebdige (1980) describes the Rastafarian movement as a social movement that is well defined and world reaching. Even though the movement itself originated in Jamaica, it can be observed world wide. The movement exists in Africa, Great Britain, France, The Caribbean islands, The United States, and other places (Simpson, 1985).

Researchers have found great value in studies of the people associated with social movements (e.g., Fischli, 1979; Hammerback & Jenson, 1980; Benson, 1974). As a Rastafarian and musician, Bob Marley's significance to the Rastafarian movement is no exception. Mulvaney (1990) indicates as a Reggae musician, Bob Marley has had one of the greatest influences over the Rastafarian movement. Chris Salewicz, co-author of Bob Marley: Songs of Freedom, gives tribute on Marley's latest album, "Natural Mystic The Legend Lives On" (1995);

Bob Marley's story is that of an archetype which is why it continues to have such a powerful and ever-growing resonance...It is no surprise that Bob Marley now enjoys an icon-like status...Bob Marley is seen as the Redeemer figure returning to lead this planet out of confusion. Some will come out and say it directly: that Bob Marley is the reincarnation of Jesus Christ long awaited by much of the world. In such an interpretation of his life, the cancer that killed Bob Marley is inevitably described as a modern version of a crucifixion.

The Rastafarian movement is not limited to influence in Jamaica. It is world wide (Simpson, 1985). Bob Marley's popularity is not limited to members of the Rastafarian movement (Salewicz, 1995). It is easily seen why Marley is a good candidate to study in conjunction with the Rastafarian movement, and Universal culture. If, as Salewicz states,

Marley is seen as the "Redeemer to lead the planet", it is important to explore the influences of Marley's music.

The purpose of this study is to investigate Bob Marley's music as Rhetorical influence on both the Rastafarian movement and Universal culture. To assist in this task two research question are formulated.

RQ1 How does the Rhetoric of Bob Marley's lyrics influence the Rastafarian movement?

RQ2 How does the Rhetoric of Bob Marley's lyrics influence Universal culture?

For this project Rhetoric refers to the use of lyrics as a voice or language that contains overall themes. Rhetoric is human communication used to shape, explain, or describe reality. The language that we use either written or oral shapes how we view, and how we behave in the world.

Rastafarian Movement

In order to possess even a basic understanding of the Rastafarian movement, the origins of the movement must be examined because the current philosophy is strongly based in the factors contributing to its inception.

Slavery

Jamaica was a British Colony in 1838 that utilized African slaves as labor. The slaves found great comfort in certain passages and teachings from the Bible (Hebdige, 1980). The idea of a wicked oppressive Babylon, and the suffering of the Israelites as slaves offered reflection of the Jamaican

slaves' individual circumstances. The idea of deliverance for the righteous and retribution for the wicked indicated their oppressors would be punished and they would be rewarded. The idea of Zion, or the promised land where God would call his people home gave them hope, and Redemption gave them equality. These same ideas can be seen, though some are slightly modified, in the Rastafarian movement of today.

Post-slavery

After 1838, the slaves were given their freedom yet oppression continued. There was no equality regarding economic gains, educational opportunities, civil or political rights (Simpson, 1985).

In the 1920's Marcus Garvey, a Jamaican-born Roman Catholic, lead the Universal Negro Improvement Association (UNIA). Garvey encouraged his followers to image Christ as Black (Reynolds, 1995).

In the 1930's the Emperor of Ethiopia, King Haile Selassie (family name Rasta Fari), visited Jamaica and spoke against these oppressions. Garvey told his followers to look to the east for their redeemer. In conjunction with the teaching of Garvey and Selassie's genealogical lineage (He is said to be a direct descendant of King David through Queen Sheba and King Solomon.) those blacks being oppressed believed Selassie to be the Living God who would deliver them from oppression. Ethiopia became their Zion or promised land. The movement was thus initiated and given Selassie's family name.

Formative Era

The original Rastafarian movement was very Millenarian. The members called for revolt in any manner, including violent. Simpson (1985) offers seven basic beliefs of the original Rastafarians. (1) Black people were exiled to the West Indies because of moral transgressions. (2) The wicked white man is inferior to the black people. (3) The Jamaican situation is hopeless. (4) Ethiopia is Heaven. (5) Haile Selassie is the Living God. (6) The Emperor of Ethiopias will arrange for expatriated persons of African descent to return to the homeland (the Exodus). (7) Black people will soon get revenge by compelling white people to serve them.

Modern Era

At the same time in Jamaica another group of blacks started a Revivalism movement. They possessed only two major ideologies. They consisted of (1) personal salvation, (2) satisfaction from ritual observances.

This movement died out in the 1950's and the revivalists joined with the Rastafarians. The result was a new modified system of beliefs. Simpson (1991) gives five major beliefs of a "new" Rastafarian movement (circa 1970). (1) All Races are equal (2) Rastas are chosen by God to serve all nations in a prophetic role. (3) Rastas welcome all races to their movement who believe their ways. (4) Rastas believe in love and peace and are anti-violent. (5) It is important to know yourself and others spiritually and metaphysically.

These are still the basic beliefs of Rastafarians today. In a 1992 article Santoro wrote:

Rastafarianism embraces two vectors one social, the other spiritual. Race against oppression, emphasis on nature and self help and a pan-African perspective point toward an apocalypse that will somehow resolve into the millennium (p. 408).

This is the Rastafarian Redemption.

Musical Involvement

Ska was a Jamaican music type that preceded Reggae. Ska contained some lyrics that reflected the Rasta beliefs (Hebdige, 1980). Reggae became popular and involved with the Rastafarian movement in the mid 60's to early 70's.

There were still a lot of Rastafarians who believed that Jamaica was a lost cause. There was still oppressive action against the black man, and he had little opportunity for economic advancement. Many Rastas left Jamaica for other countries seeking greater economic opportunities (Hebdige, 1980). They however, never found it. Unemployment was a serious problem for the Rastafarians in other countries. In Great Britain at the time a white male was five times more likely to get a job (1980). As a result Rastafarians had serious problems with authorities, and many altercations with police ensued.

The Rastafarians were not happy in their new situation. They tended to congregate together. Anywhere they congregated and there was a stereo system, Reggae was played (Hebdige 1980). Hebdige (1980) contends this was a way for them to connect to their homeland, both Jamaica and Africa. The lyrics emphasized the white black polarities. The lyrics also

encouraged them to fight a bloodless war against oppression. Even though Rastafarians are non-violent, they will fight when the "King" asks them to in order to restore his sovereignty. They are not passive to oppression (Simpson 1985). The Rastafarians do see a need for revolt, be it peaceful.

Language

Beyond a historical perspective, a look at the Language used by Rastafarians can give good insight into their beliefs. Rastafarians believe that every word carries a vibration. A word can kill or a word can cure (Simpson, 1985). With that in mind Rastafarians created their own language, Iyoric, which removes all negative connotations. This coincided with their peaceful and loving nature. For example: sincerely becomes incerely because of the negative sin, banana becomes freebana because of the negative ban, dedicate becomes livicate, deadline becomes lifeline, and appreciate becomes apprecilove because of the hate sound. It is easily seen how dedicated Rastafarians are to their movement.

Through a historical overview, the beliefs of the Rastafarians, and the importance of Reggae to the movement and Universal culture can be explored. Furthermore, Bob Marley's significance to both can be examined. How then can we determine Marley's influence on the Rastafarian Movement and Universal culture?

Method

Stewart, Smith, and Denton (1994), in Persuasion and Social Movements, defined five classifications of the persuasive functions of social movement songs. This method

was used to classify Marley songs, which range from the mid 1960's to the present. These dates were chosen because the mid 1960's is when Marley first started experiencing notoriety, and his music is still popular today.

As stated before, the language of the Rastafarian is unique and it was necessary to continually consult the Rastafari and Reggae Dictionary and SourceBook by Rebekah Mulvaney (1990). This was required in order to understand the meaning and context of the lyrics.

The five classifications set forth by Stewart et. al. (1994) consist of: 1) perception of reality. This type of song describes what the past was like, the present situation, or what the future holds for the movement; 2) The perception of society identifies and describes those opposing the movement, and/or those associated with the movement; 3) The course of action prescribes what the solution to the problem is, who has the problem, and/or how the solution should be carried out; 4) mobilizing the movement calls followers to action, predicts near victory, and or appeals outside the movement. The final category 5) sustaining the movement reinforces commitment to the movement, assures ultimate victory, appeals to the movement's heritage, and/or justifies setbacks and delays.

Stewart et. al.'s (1994) method provides a useful tool for analyzing and classifying the lyrics of Marley's music. However, it does not provide a method for examining the effects on the Rastafarian movement or Universal culture. Stewart, et al.'s (1994) method is used to show how their five

different classifications of music create shared symbols and themes among the listeners. Therefore, Bormann's fantasy theme analysis is applied to the lyrics to determine what themes are created or reenforced in the Rastafarian movement and Universal culture.

The basic part of Bormann's fantasy theme analysis is the symbolic convergence theory (Bormann, 1992). Symbolic convergences consists of shared symbols and meanings that produce "life-style rhetorical visions." There are several steps or levels that lead to "life-style rhetorical visions."

In the first level group members share group fantasies. Participants in the group will react to the narrative in a unified and appropriate way (Bormann, 1985). Based on the groups already existing social norms, created from previous narratives, the members will react to certain characters of a story as the hero or the villain. They will react to the narrative with humor, suspense, sympathy, or possible empathy. The members will also react similar to other members of the group.

An example of the first level can be seen in the behavior of graduate teaching assistants in colleges and universities. The graduate teaching assistant functions as both a student and instructor. Therefore they are members of two distinct groups, and behave according to the norms of the group in which they are participating. For instance as an instructor a graduate teaching assistant will reprimand their students for talking or passing notes in class. However, as a graduate student they will talk and pass notes during an instructors

lecture or student presentations. They behave according to the group they associate with at the present.

The second level or step is when members agree upon "common meaning and emotions" (Bormann, 1985, p. 131). This can include members of social groups, business groups, communities, or even cultures. These members will have in common a "cryptic allusion to symbolic common ground" (p. 132). This happens when members share fantasies (narratives) with similar plot lines, scenes, characters, and situations. Bormann (1985) sites three political campaigns in which it was discovered that through common narratives about Democratic presidents, Republicans believed that all Democratic presidents were financially irresponsible.

Another example of this can be seen in the question of O. J. Simpson's guilt or innocence. His guilt or innocence according to the law is not a consideration for members of various groups. For members of some groups (i.e. white supramace) he is considered guilty because he is an African American accused of killing a white woman. Other groups (i.e. many African Americans) conclude he is innocent because in many times African American males are falsely convicted because of their race. Each group is basing their opinion based on their own group meanings.

Members of the groups have no perception of the narratives affecting their beliefs (Bormann, 1985). Members are so involved with the culture that they see the stories as part of the culture, but not as persuasion. These are only cultural stories to them. This is the heritage of their

culture. Culture here stands for any group: business, social, ethnical, race, geographical, etc...

Another step or level is when group members define a common archetypal fantasy (Bormann, 1985). This occurs through members putting their "...unfolding experiences into their shared consciences" (p. 132). Bormann uses the example of those group members who have a shared conscienceness about the Vietnam war. The term "another Vietnam" has shared meaning to those members of the group. The term "S and L bail out" produces different perceptions of the government and the banking system depending upon a members group association and their experiences during this situation.

Bormann states, "A single dramatic case has greater impact on the attitudes and commitment than base rate statistics or other abstract, generalized statements" (1985, p. 134). The narrative is the greatest form of persuasion. It helps hold those members who share it into certain fantasy theme sharing groups.

When many members of a group start sharing a lot of narrative types, and themes they tend to focus toward a rhetorical vision. These rhetorical visions are group member's shared beliefs about reality (Frey, Botan, Friedman, & Kreps, 1991). Bormann (1985) gives examples of some rhetorical visions: "New Deal", "Cold War", "Black Power", and "the Moral Majority" (p. 133). College students may develop this type of rhetorical vision about the health service facilities on their campus. If students share enough narratives about slow service and mis-diagnosis they can

develop a rhetorical vision about campus health services in general.

If a rhetorical vision becomes "all-encompassing" and "impelling" then this turns into a "life-style rhetorical vision". Bormann (1985) refers to this as an "individual's social reality." For them it becomes knowledge and truth. Bormann (1985) examines the issue of abortion, and the argument of fetus or child. For those who are Pro-life they have heard many narratives of body parts being ripped from the womb. They have a social reality of a child. The Pro-choice side hear narratives of illegal abortions that end in tragedy. They have a social reality of a fetus. Bormann explains; "The public can most easily understand disturbing issues when speakers portray them by placing symbolic persona in dramatic action which they contend with other persona symbolizing other positions" (p. 135).

The abortion issue is a good example of how two rhetorical communities can have exactly opposite social realities. Even their heros and villains can be opposites. Some communities may condemn a certain course of action while others condone it (Bormann, 1985).

Approach

In order to make the argument that Marley's lyrics influenced the Rastafarian movement and Universal culture through the fantasy theme created and reenforced I first had to do a literary analysis of the lyrics. I used Mulvaney's (1990) source guide to assist with the language, in both denotative and connotative meaning. Through the analysis I

was able to determine themes generated in the lyrics. I used Stewart, et. al. (1994) categories of social movement songs to help extract themes and place them into categories. This assisted in deriving the themes and determining how they were used. I was then able to apply fantasy theme analysis to the themes to determine the dominate rhetorical visions. I limited myself to the rhetorical vision because this is the level that would most likely carry to Universal culture.

Analysis

In Marley's Redemption Song he is attempting to sustain the movement through the professing of ultimate victory. He explains how those in the movement were stolen from Africa. "Old pirates yes they rob I, Sold I to the merchant ships." He professes the oppression they still endure. "How long shall they kill our profits, While we stand aside and look?" He contends however, that no matter what happens they shall receive Redemption in the end. "Have no fear for atomic energy, cause none of them can stop the time.... Cause all I ever have... Redemption Songs..." Marley use the pronoun I to include himself and all those with African heritage. Atomic energy should not concern the Rastafarians because in the grand scheme of redemption it is of little significance.

From the title alone we can determine that this song is about redemption. The lyrics however, make it clear as to a redemption from what. Simpson (1985) contends that one of the early Rastafarian beliefs (rhetorical visions) is that Black people everywhere will soon get their revenge against those who oppress them. The lyrics in Redemption song reinforce

this rhetorical vision. Marley's revenge in this song is that in the end the oppressed will have their redemption. It doesn't matter what is done to them now because they will be redeemed.

The song Exodus can be seen as describing a perception of reality. Marley explains what the future will be like.

"Exodus movement of the people...let me tell you this many people will fight it out...so we gonna war all right." He continues to explain what the future will bring for a good Rastafarian. "We're living by the loyal, we're going to our Father land." The Father land is Zion or the promised land. In a physical sense it is Africa.

Another early Rastafarian belief (Simpson 1985) is that all expatriated persons of Africa will be returned to their homeland by Haile Selassie. This is a rhetorical vision of the Exodus. The lyrics "We're leaving Babylon, we're going to our father's land" expresses this rhetorical vision. The lyrics of Exodus reinforce the reality of what the future will bring through the expressing of the rhetorical vision of the Exodus.

In Get up Stand up Marley calls for action, mobilizing the movement, and reflects the Rastafarian idea that God and Heaven are on earth.

Get up stand up don't give up the fight
Most people think great God will come from the sky
Take away everything and make everybody feel high
But if you know what life is worth
you would look for yours on earth

And know you see the light,
you stand up for your rights

Santoro (1992) contends that one of the major beliefs (rhetorical visions) of the Rastafarians of today is that of self help. The belief is that a person provides for themselves, and does not rely on others to clothe or feed them. This also means a person does not become apathetic to their own oppression and allow others to fight for their justice. Get Up Stand Up is demonstrating this vision by explaining that Jah will provide, but the person must "...stand up for your rights." Marley is using the rhetorical vision of self help to show that those in the movement must move forward by their own hands.

Buffalo Soldier can be seen as sustaining the movement through appeals to the movement's heritage. A buffalo soldier is reference to the black men who were conscripted into the Union Army to kill Indians. Marley appeals to the injustice done to these men, and indicates them as part of all the Black people oppressed world wide.

Buffalo Soldier Dreadlocked Rasta

It was a Buffalo Soldier in the heart of America
Stolen from Africa brought to America

Fighting on arrival, Fighting for survival

In a final verse he proclaims; "Buffalo Soldier driven from the main land to the heart of the Caribbean."

This is an expression of the rhetorical vision that a person must know themselves and others spiritually and metaphysically. Marley is trying to show that metaphysically

all those being oppressed are a same people. The Buffalo Soldiers of America are the same people as the slaves of Jamaica. These lyrics could also be supportive of the rhetorical vision that Santoro (1992) writes of when he offers race against oppression as one of the modern Rastafarian beliefs

The function of Crazy Baldheads is to give a perception of society through describing the opposition to the Rastafarian movement. Baldhead is a derogatory term used by Rastas to describe superficial, egotistical, "unnatural people". These characteristics go against all of the Rasta beliefs.

Them crazy, Them crazy
 We gonna chase those crazy
 Baldheads out of town
 Chase those crazy baldheads
 Out of town
 I and I build a cabin
 I and I plant the corn
 Didn't my people before me
 Slave for this country
 Now you look at me with scorn
 Then you eat up all my corn

To the Rastafarian "I and I" represents the combined existence of spiritual, and metaphysical qualities co-existing in one person, the coexistence of all Rastafarians present in one person, and the presences of Jah, Rastafarian supreme deity, in one person. The baldheads here represent all those who

would oppress the Rastas. Baldheads are the type to call the Rastas inferior, but still use their products (Mulvaney, 1990).

One of the original Rasta beliefs contended that the wicked white people are inferior to the black people (Simpson, 1985). This is in opposition to a more modern belief, by the Rastas, that all races are equal (1985). Marley is combining these rhetorical visions to create a perception of society. He is showing that there are those who are wicked and inferior to the Rastas. However, he is not classifying these people as a race. He is giving them characteristics. They are those who oppress others, and have no respect for nature or themselves.

In the song War Marley contends that until oppression is abandon the solution is war. This places War in the category of course of action.

Until the philosophy which hold one race
Superior and another inferior
Is finally and permanently discredited and abandoned
Everywhere is war, me say war
That until there are no longer first class
And second class citizens of any nation
Until the colour of a man's skin
Is of no more significance than the colour of his eyes
Me say war

As a Rastafarian Marley is opposed to violence. However, Rastafarians will not disregard or ignore oppression (Simpson 1985). Marley is asking for a non-violent war. He uses the

word "war" to emphasize the magnitude of the problem, and show the importance of revolt.

The lyrics in war seemingly are in direct opposition to the Rasta belief in peace and anti-violence (Simpson 1985). However, the song is not condoning violence. In order for humankind to maintain a peaceful existence they cannot be oppressed. The lyrics contend that if it takes war to achieve this peace then the Rastas are prepared for war.

This is an excellent example of Kale's (1994) idea that all members in a Universal culture seek peace. The world should be just and peaceful, but sometimes we have to fight to achieve that. Marley's lyrics in War emphasize that the Rastas are a peaceful people, but cannot be at peace if they are oppressed.

The symbol of the lion represents an ancient totem for the Rastafarians. The association is made with the lion's of Africa. The lion represents wisdom, courage, and royalty. Even the physical similarities between a Rasta's dreadlocks, and a lion's mane is no coincidence (Mulvaney 1990). As stated earlier Zion represents the Rastafarian homeland. It is where they will be redeemed. Therefore, it is seen that Marley's song Iron Lion Zion functions to give a perception of reality. He is professing what the future will be. "I'm gonna be Iron, like the Lion in Zion." He uses himself as representative of the Rastafarian people. When they reach their promised land all Rastafarians will possess courage, wisdom, and royalty status. This again reinforces the idea that redemption will come for the Rastafarians.

In his song One Drop Marley gives a perception of reality for the present. He describes the oppression and injustice that is happening everyday.

They made the world so hard
Everyday we got to keep on fighting
Everyday the people are dying
From hunger and starvation, lamentation
But read it in Revelations
You'll find your redemption
And then you give us the teaching of His Majesty
For we want no devil philosophy

The lyrics of One Drop is showing the oppression and showing how all of the false teachings and philosophies are contributing to this oppression. The "...teaching of His Majesty (Haile Selassie)" will lead the Rastas to their redemption. The lyrics show that Haile Selassie is the living God, and his philosophy is the path to redemption.

Sometimes in order to mobilize a movement the participants must be convinced that victory is near (Stewart et. al. 1994). This is exactly what Marley is doing in Keep on Moving.

I know someday we'll find that piece
Of land somewhere not nearby Babylon
The war will soon be over and Africa
Will unite the children who liveth in
Darkness have seen the great light
Babylon, to a Rastafarian, represents all things evil and
oppressive. Soon there will be one unified Africa, the war

will end, and oppression will cease. The dreams of the Rastafarian are coming soon. If the Rastas can Keep on Moving their redemption will come.

Africa Unite is also used to help mobilize the movement. Although in this song Marley is calling men to action. The time has come for all men to stop fighting, and be treated as equals.

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

These lyrics emphasize the two Rasta visions that all races are equal, and that peace and love are the ultimate goals of all human kind (Simpson 1985). "How good and pleasant it would be, Before God and man yeah! To see the unification of all Africans."

Through these ten examples it is easy to see that Bob Marley influenced the Rastafarian movement by reinforcing fantasy themes that exist in the movement. The question remains as to how Marley's lyrics influenced Universal culture. Through his popularity he influenced Universal culture by making the Rastafarian rhetorical visions world known.

Bob Marley's world influence really began in 1972 when he signed with Island Records. This was the first time that reggae music was recorded and packaged for sale to the world populace. From this beginning Marley continued on to international fame. In 1975 Marley played '... two shows at the Lyceum Ballroom in London which, even now are remembered

as highlights of the decade (Legend, 1984)." In 1977 the album Exodus remained on the British charts for 56 straight weeks. His popularity and influence was not limited to music.

In 1976 Marley was shot, nearly fatally, for his involvement in the political arena of the Jamaican government. After the shooting he did not return to Jamaica until 1978, when he was asked to perform his One Love Peace Concert in front of the Prime Minister Michael Manley and the Leader of the Opposition Edward Seaga. There had been many violent interactions between the followers of these two parties. The dislike between these two figures was very strong.

During the concert Marley was able to bring both leaders on stage and join hands in a symbolic gesture of peace and friendship. In 1981 Bob Marley's funeral was attended by both these men. This was two of the very few times these men appeared in the same place at the same time.

In 1979 Bob Marley toured Europe and broke festival attendance records throughout the continent. "Bob Marley and the Wailers, quite simply, were the most important band on the road that year...(Legend, 1984)" The epitome of Marley's influence came in 1980. Bob Marley was officially invited by the government of Zimbabwe to play at the country's independence ceremony.

His reputation was that of a musician who had a statement to make through his music. He championed the oppressed, he called for peace and love, and he called for the unification of humankind. "His lyrics were written toward a universal audience (Blackwell, 1986)." In 1981 a month before his death

Bob Marley was awarded Jamaica's Order of Merit. This is the country's third highest honor. It was awarded to Marley for his contribution to the county's culture.

Conclusion

The results implied that through his lyrics Marley uses various persuasive functions to give voice to the Rastafarian movement. He used his lyrics to shape, explain, and describe the history, life and future of the Rastafarians. As Stewart et al. (1994) described Marley uses lyrics to determine a perception of society and reality, prescribe a course of action, and mobilize and sustain the movement. His lyrics provide narrative for the Rastafarians to share and reinforce their common beliefs.

We can also derive Marley's strong commitment to the movement. Marley is unique in that there may be no other singer whose songs show such a great commitment to one single movement and one single belief.

This project can not support the notion that Marley originated rhetorical visions for the Rastafarian movement, or that he created new beliefs of a Universal culture. It can be stated that, through his lyrics, he expressed and reinforced the rhetorical visions of the Rastafarian Movement (see Appendix A Table 1), and, through his world popularity, influenced the thinking of all of us in a Universal culture. With this in mind we can conclude that music is a very strong persuasive force that warrants continued study.

Table 1

Bob Marley's Lyrics, the Classification of the Persuasive Function they Represent, and the Rhetorical Vision they Reinforce

	<u>Songs</u>				
	Redemption Song	Exodus	Iron Lion Zion	Buffalo Soldier	Keep on Moving
<u>Rhetorical Vision</u>					
Redemption	X(5)		X(1)		X(4)
Exodus		X(1)			
Race Against Oppression				X(5)	

	<u>Songs</u>				
	Get Up Stand UP	Crazy Baldheads	War	One Drop	Africa Unite
<u>Rhetorical Vision</u>					
Whites Inferiority		X(2)			
Peaceful Existence			X(3)		
Self Help	X(4)				
All Races Are Equal					X(4)
Haile Selassie is God				X(1)	

Classifications of
Persuasive Functions
in Protest Songs:

- 1) Perception of Reality
- 2) Perception of Society
- 3) Course of Action
- 4) Mobilizing the Movement
- 5) Sustaining the Movement

(Numbers of classification are referenced on table)

Implications

Keeping in mind the world wide influence of Bob Marley we can conclude that music is a very strong persuasive force that warrants continued study. Social movements are great shapers of society and culture. The beliefs of a social movement often times dissipates throughout the world and leaves residue of the movement in other societies and culture. In some cases movements influence the beliefs of a Universal culture. In the case of the Rastafarian culture we can see how the idea of a united Africa and the exodus to Africa spilled out of the movement into world influence.

Since a social movement has such strong influence it is imperative to study what influences the social movement. It is important that we know how a group with such potential influence is being persuaded. It is not only groups with good intentions that influence. We must be able to distinguish and condemn unethical methods of persuading social movements. As students of communication we are the "watch dogs" of persuasion.

Music is a very strong influencer of social movements (Stewart, et. al., 1994). This study of Bob Marley then gives us a greater understanding of how lyrics persuade. In order to effectively continue are responsibility to police ethical practices in human communication we must strive to become knowledgeable of those factors which have the greatest influences to change in our world.

Limitations

From these ten examples it can be easily seen that each song may contain more than one persuasive function. This study focused only on the main theme of the lyrics for each song. Furthermore only the lyrics of the music was studied. Many scholars in the discipline contend that the entire music persona should be studied in order to understand the true persuasive force. However, I contend that the lyrics themselves have a strong persuasive force. The lyrics may not be understood clearly during a performance. Printed lyrics though can be read and reviewed by a listener/reader to derive a better understanding of the meaning. Printed lyrics are available to listeners/readers in several forms. One of these may include literature that accompanies recorded music. Which is one source of the lyrics used for this study. The other source for this study is an anthology of Marley's lyrics (Mosood, M. O. & M. L. Moruff, A. 1982).

I have great respect for both Bob Marley and the Rastafarian movement. It is both impossible and undesirable for me to remove this bias. To remove it would be to remove the joy of the research. I recognize my bias toward the subject. In order to maintain a quality piece of research I remained as objective as possible. I drew all conclusions based on sound logical reasoning.

The study of a social movement is no easy task (Cathcart, 1972). Frey et. al. (1991) give examples of problems encountered during ethnographical research of a culture. Problems can arise from the researcher's proximity to the

subjects. These same problems can arise in social movement studies. The researcher can become too involved with the subjects or be too separated from them.

Furthermore, if for some reason the researcher cannot be involved in the movement (ie. inaccessible, or dormant), traces of the movement must be found (1991). This is the case in the present study. The author is separated from members of the movement by geographic limitations. Traces can take on different forms. For example, formal oratory can be studied. In most social movement situations however, public speaking is spontaneous, and there is no manuscript to transcribe. The researcher must rely on accounts given by those in attendance. If a written manuscript is in existence, the study may not contain the elements of performance. Music that is recorded however, leaves both an accurate account of the language and retains the elements of performance. As indicated earlier however, I relied strictly on lyrics for this study. Therefore future study should be done to incorporate the persuasive value of the performance.

It was indicated early in this essay that music was chosen to study because it retained elements of performance value. For the author this also meant that it retained an aesthetic value. Future study should be done to see if the aesthetic value is a factor in the effectiveness of the persuasive function.

Bob Marley could be considered no less than a great orator for his cause. "I love the development of our music. How we've tried to develop, y'know? It grows. That's why every

day people come forward with new songs. Music goes on forever"

(Bob Marley, 1984).

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All lyrics were obtained from the collection of Mustapha O. Mosood & Adermi Moruff M. L. (1982) except for Iron Lion Zion, and Keep on Moving which came from Marley's Album Natural Mystic the Legend lives On, and Get Up Stand Up which came from the album Legend.