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**Political Protest Songs and Actual Protest Values: Analysis of  
Fela's "Sorrow, Tears & Blood" and Bob Marley's  
"Stand up, Get up"**

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**Abstract**

Political protest and songs have had inseparable relationship from time immemorial, but the Actual Protest Value of songs, that is, the exact aspects where songs exert their greatest influence in protest, are yet to attract high scholarly attention. This is what the current paper tries to locate through Fela Anikulapo Kuti's Sorrow, Tears and Blood and Bob Marley's Stand up, Get up, using in-depth analysis of the songs' lyrics plus opinion survey of their listeners. Finding is that the actual protest values of the two songs are high in meditation upon protest problem and sustenance of ongoing protests, but very low in igniting protests on their own. Most people who listen to the two musicians' songs are mere fans of their music, not adherents of their lyrics. The analysis is used to explain the inability of Fela and Marley to ignite mass uprising in Africa through their many protest songs. The conclusion is that song is a weak trigger of protest, but it plays a very big role in sustaining resistance.

**Key words:** Songs, Music, Protest, Actual Protest Value, Politics, Protest Songs.

### Introduction

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

Of all major aspects of politics, however, none has interacted with songs the way protest has (Lowe 2008). Craig (1998) asserts that popular musicians “articulate the views of the powerless citizens and provide a critical discourse on national and international affairs,” while playing vital roles in “mass based socio-political movements, seeking change” (pp.1). Songs have played significant roles in major protests of the world, ranging from the 1980s apartheid resistance in South Africa, to the 2010s Tunisian, Egyptian and Libyan Revolts of the Middle East (Eesuola 2012). Nations world over are saturated with history of utilizing songs and music to challenge status quos.

In Nigeria for instance, students’ activists, labour unions and civil society organizations often use songs whenever they embark on any protest: *solidarity forever...we shall always fight for our rights*, and their struggles have yielded several positive results. Many of Fela Anikulapo Kuti’s songs are often used by striking unions, demonstrators and protesters, as exemplified in the 2012 protest against removal of fuel subsidy where lyrics of Fela’s Army Arrangement and Shuffling and Shmiling (sic) extensively marked the procession of people around Lagos and Abuja (Arukaino 2012, cited in Eesuola 2015). Music – protest relation was also prominent in the United States’ Civil Rights Movements of the 1970s (Lipset 1970, p.72; Eesuola 2012), and in most places where one form of resistance or protest occurs in the world today, people involved are often seen chanting songs and playing music.

The foregoing roles that music and songs are perceived to play in protest, resistance as well as revolts suggest why Plato, in *The Republic*, declared that “Any musical innovation is full of danger to the whole state, and ought to be prohibited; (because) when modes of music change, the fundamental laws of the state always change with them (cited in Thompson 1990; my emphasis). This high potentiality of music in political engineering suggests why “there is now a considerable literature which draws attention to the role of music and musicians in forms of public action,

and a host of scholars involved agree that music provides a means by which popular resistance could be expressed and opposition organized" (Street, Hague & Savigny 2007, p.1).

But in what exact aspect of protest and resistance is music/song useful or effective - since protest is a multi-faceted phenomenon that spans across potentiality, organization, mobilization, action, sustenance and liberation, as itemized by Eesuola (2012)? In which of these aspects of protest is music/song useful? What, in other words, is the actual protest value of song/music? These clarifications are necessary for further illumination of knowledge on political protest generally, and, particularly, its relationship with songs, and it is what the current paper intends to do, using the following hypotheses.

1. Bob Marley's *Get Up Stand Up* and Fela Kuti's *Shuffering and Shmiling* are political protest songs.
2. In spite of being political protest songs, Bob Marley's *Get Up Stand Up* and Fela Kuti's *Shuffering and Shmiling*, entertain and give fun like other popular songs.
3. Listening to Bob Marley's *Get Up Stand Up* and Fela Kuti's *Shuffering and Shmiling* is alone capable of igniting political protest
4. Listening to Bob Marley's *Get Up Stand Up* and Fela Kuti's *Shuffering and Shmiling* provokes meditation upon social problems and helps sustain some protests already embarked upon.

Using songs and music interchangeably in their all-inclusive senses, and conceptually amalgamating protest with political protest, resistance, revolt, riots, strikes and demonstrations, this paper explores the scenario of music-protest relation in four parts. A deep look is taken at the state of knowledge on the roles of music and songs in socio-political engineering generally; and political protest specifically. Bob Marley's *Get up Stand up* and Fela Kuti's *Shuffering and Shmiling* (sic) are subjected to empirical responses before conclusion is reached.

### **Politics, Protest and Music**

Politics has so many definitions, but however it is defined, it will remain a game, and, like Lasswell asserts, that of who gets what where and how. This is so because the action of man as political animal often revolves around what to get at particular times and places, as well as how to get them. Protest therefore becomes inevitable in all social formations since man cannot get all the values he desires at all times. Man's reaction against what he gets or does not get often manifests in some form of protest and resistance. It is the cause of political protest.

Political protest, in the words of Auvinen (1996), “consists of demonstrations, riots and strikes which have an expressed political target and/or involve conflict behaviour against the political machinery (p.78). Auvinen posits that bad economic situation, ethnic dominance, authoritarian political regime, and low level of economic development often lead to relative deprivation, especially amongst the urban middle classes and youths, who, as he claimed, are the direct victims of such socio- economic situations, so, this often lead to political protest. He then goes further to put political protest in three typologies: political demonstrations, riot and political strike; clarifying that “a political demonstration is an organized, non-violent protest by a group of citizens, a riot is any violent demonstration or clash of a group of citizens, and a political strike is any form of industrial strike by industrial workers, government employees or students” (1996, p. 383).

On the other hand, music is the systematic combination of sounds and voices for creation of certain harmonious effect that may be tailored towards disseminating particular messages. “Music is all about meaning and purpose. When human beings are able to connect to a song in some way, there is a flood of positive emotion” (Daniel 2003, p.11). Because music is often about purpose, and purposes are often related to emotion, and it is inevitable that music interacts with politics which has to do with the actions and emotions of man towards his survival, a major *odu ifa*, *Oyeku Meji* specifically puts the music- politics relations this way:

*Onijo nii m'owo ijo e Gbe, oloosa nii m'owo ojee re  
e lo, iye sese n la a bo loke, gbogbo araye se b'ojumo  
lo n mo, adifa fun orin l'oyo ti s'awo rode iselu, nje  
orin sun s'iwaju, gbogbo ilu n bo leyin; baa ba  
r'orin iselu a fararo*

Only the dancer best understands his body gyration, only the priest best utilizes his spiritual staff, it merely approaches the dawn, humans think it's already day, this is the thesis of music during its sojourn to the land of politics. When music blasts in the fore, the human polity responds in the rear; behold, without songs the act of politicking is tiring.

A. Ifafimihan. (Personal communication, Oyo Town, September, 1999)

Eyerman says that “Understood music in the broadest sense to include music and street theatre as well as all forms of visual representation, artistic expression has an undisputed place in contemporary social activism”. Also writing on the efficacy of pop music as an instrument of social engineering, Davey declared that “entertainment is one important function of music, but... keep in mind when *brothas* start flexing the

verbal *skillz*, it always reflects what's going on politically, socially, and economically” (Davey 2009).

Taking a clue from this viewpoint, if music reflects what goes on politically, then the reflection is felt more in the area of resistance and protest. Genovese (1999) reveals that music has always played a critical role within social change and the struggle for supremacy in power relations ([www.academia.edu](http://www.academia.edu)). Discussing the struggle of the South African Blacks against apartheid regime, Grant (2008) expressly narrated how music was used to mobilize people through whipping up of the sentiment that power actually belonged to them. In his words, one phenomenon that was common

was a war dance called *toyi-toyi*. A group of demonstrators would begin a chant, “the leader would cry out ‘Amandla!’ [meaning ‘power’] and the crowd would respond with ‘Awethu’, which means, ‘to us’. This would complete the cry: ‘Power to the people!’ (pp.2).

*Amandla Awethu* is a very popular protest and resistance song in the world today, used by students’ activists and labour unions whenever the need arises to whip up sentiments of power relations between them and their oppressors. Grant shows the reciprocal determinism of music and politics and later concludes that as far as South Africa is concerned,

Music helped shape the communities and inversely, the communities shaped the music that was produced. South Africa’s struggle to free itself from the tyranny and racism of apartheid is in the music. The music responded when the government began to pass unjust laws. Music was central to the South African struggle in both its ability to rally a response from the people of South Africa as well as raising awareness in the international community (pp.2-3).

Apart from Grant, some other scholars have claimed that music changes people’s perception of others, and by this stand it can be insinuated that the success of the United States’ Civil Rights Movements for instance, was aided by several songs that were deliberately worded to appeal to the White supremacists to remember that all men are created equal, and appealing to them to change their inferiorist perceptions of the Black. One scholar who has argued in this regard is Ray (1990) who wrote that “In September 1988, Springsteen, Sting, Peter Gabriel, Tracy Chapman and Senegalese star, Youssou N’dour launched the Amnesty International “Human Rights Now”, and in a conference in London, Springsteen said “I like to believe that music can change people’s minds and feelings about their own humanity, and in doing so, many change the way they look at the next guy” (pp.2). Fela Anikulapo Kuti is globally known for his ideology of " music is the weapon", using

“politically charged lyrics and anti-establishment politics to periodically launch comprehensive venomous critique of both institutions and individuals he considered as causes and perpetrators of Nigeria’s reigning incredible anomie” (Olaniyan, 2004, cited in Eesuola 2012, p.4).

Overtly, the opinion expressed here is that though music is often used for entertainment, it is also followed by a lot of socio-political reflections. Art and artistic expressions serve many functions in political protest. Some of them aim at producing knowledge and solidarity within a group of protesters while others serve as a means of communicating to those outside what the protest is all about. Music and song are very important in forging group solidarity, a sense of belonging and common purpose. They also are means of overcoming fear and anxiety in trying situations.

But while the same Ray (1999) asserts that “Music functions in important ways as political behaviour” and that “only music has such an effect on people”, adding that “as a result, it (music) evokes such purposive and effective dimensions of political behaviour” (pp.4), he still warns that “although explicitly stated intentions are significant indications of artiste’s intended meanings, whether people are listening to them and hearing (sic) what they are saying is another matter.” Ray adds that “content should never assume to be equivalent to effect” (pp.6).

In other words, as this essay has explored the relationship between politics and music as well as the reciprocal determinism they share, what seems to be at stake is whether the intention of the lyrics of political protest songs get to the audience properly so decoded. Whether protest songs, whenever rendered, actually mobilize protest and help protesters insist on change, or they merely expand the popularity of the musician and his career when nothing actually changes on the issue of protest. How does music help political protest: to mobilize it, sustain it or ensure compliance to its demands? In other words, what is the Actual Protest Value (APV) of political protest songs or music? These and other questions are what the current paper will produce answers to using Bob Marley’s *Stand Up For Your Rights* and Fela Kuti’s *Sorrow Tears and Blood* (1977).

#### **Fela’s “Sorrow Tears and Blood” (1977)**

The period between 1970 and 1997 in Nigeria was a military interregnum, and Fela was one musician who used his songs to constantly confront it, mobilizing people to rise against the system. In his African shrine every Friday and Saturday, Fela constantly “launched comprehensive venomous critique (yabbis) of both institutions and individuals he considered as causes and perpetrators of Nigeria’s reigning incredible anomie” (Olaniyan, 2004, p. 4), and one of the songs that was composed to serve that purpose, at least from its lyrics, is *Sorrow, Tears and Blood*, STB. According to Eesuola (2012), STB was one of the songs that changed Fela’s

tone of political engagement from criticism to confrontation. Eesuola observed that Fela composed STB when he sensed that the people of Nigeria were not prepared to confront their unrepentantly corrupt government. It was from this point that Fela began confrontational protest, while also making frantic efforts to sensitize the citizens and incite them towards staging popular revolt against the government. STB, Sorrow, Tears and Blood has the following lyrics.

*Eyah! everyone run run run  
Eyah! everybody scatter scatter  
Eyah! police dey come army de come  
Eyah! confusion everywhere  
Ah, ah several minutes later*

*All don cool down brother  
Police don go away  
Army don disappear  
Dem leave sorrow, tears and blood  
Dem regular trademark  
Dem leave sorrow, tears and blood  
Dem regular trademark  
Dem regular trademark  
Dem regular trademark  
Lala la, laa, la lala*

*My people sef dey fear too much  
They fear for the things they no see  
They fear for the air around them  
Dem fear to fight for freedom  
Dem e fear to fight for liberty  
Dem fear to fight for justice  
Dem fear to fight for happiness  
Dem always get reasons to fear:  
I no wan die  
I no wan quench  
Mama dey for house  
I get one child ...*

*My people fear too much  
They have fear of the unseen  
They fear the air around them  
They fear to fight for freedom  
They fear to fight for liberty  
They fear to fight for justice  
They fear to fight for happiness  
They often give reasons such as  
I don't want to die  
I don't want to perish  
My mother still lives  
I have a child .....*

Fela observes that due to the fears of the known and unknown, the African people, especially Nigerians, condone repression from the state and its agents, and then groan helplessly in sorrow, tears and blood. He explains how this happened in Nigeria, and at the same time attempts to *conscientize* the people about government's

crookedness and tolerance, giving examples of countries that had successfully resisted and protested against such:

<i>So policeman go slap your face,</i>	So, a policeman will slap you
<i>You no go talk!</i>	And you won't complain!
<i>Army man go whip your yansh</i>	A soldier will flog your buttocks
<i>you go dey look like monkey</i>	and you are mute like a stupid monkey!
<i>Rhodesia dem do dem own</i>	Rhodesians did their own
<i>Our leaders dey yap for nothing</i>	Our leaders brag in impunity
<i>South Africa dem do dem own...</i>	South Africans did their own...

### **Bob Marley's "Get up Stand Up"**

Bob Marley's Stand up Get up is another popular protest song across the globe, and the lyrics explore the general situation in Africa and what can be done to salvage it. There is actually a trajectory to the song. Genebagus (2011) revealed that Bob Marley wrote the song while touring Haiti and was deeply moved by its poverty and the lives of Haitians as well as the refusal of the people to rise and challenge the situation. Marley's conclusion is that it was the dominant class in Haiti that reduced the lives of their people to what it then was –much better then than now anyway-and he, Marley, decided to use his songs to mobilize the Haitian people to put up resistance, hence, the song Stand up Get up. The lyrics of the song go thus:

Get up, stand up; stand up for your rights! /3x  
 Get up, stand up: don't give up the fight!

Preacher man, don't tell me,  
 Heaven is under the earth.  
 I know you don't know  
 What life is really worth.  
 It's not all that glitters is gold;  
 All the story has never been told:  
 So now you see the light, eh!  
 Stand up for your rights, come on!

Get up, stand up; stand up for your rights! /3x  
 Get up, stand up: don't give up the fight!

Most people think,  
 Great God will come from the skies,  
 Take away everything  
 And make everybody feel high.  
 But if you know what life is worth,

You will look for yours on earth:  
 And now you see the light,  
 You stand up for your rights. jah!

Get up, stand up; stand up for your rights! /3x  
 Get up, stand up: don't give up the fight!

We sick an' tired of your ism-skism game -  
 Dyin' 'n' goin' to heaven in-a Jesus' name, lord.  
 We know when we understand:  
 Almighty god is a living man.  
 You can fool some people sometimes,  
 But you can't fool all the people all the time.  
 So now we see the light (what you gonna do?),  
 We gonna stand up for our rights! (yeah, yeah, yeah! )

Get up, stand up; stand up for your rights! /3x  
 Get up, stand up: don't give up the fight!

So you better:  
 Get up, stand up! (in the morning! git it up!)  
 Stand up for your rights! (stand up for our rights!)  
 Get up, stand up!  
 Don't give up the fight...

Bob Marley's foregoing lyrics attempted to demystify the diversionary messages of religion, especially Christianity, as practised then, and probably still now everywhere in Africa, including Haiti. Such message promises perseverance and endurance of long suffering on earth but good life after death, indirectly imploring the people to endure oppression of their ruling class and reject any form of socio political change since their home is heaven. Marxian axiom declares religion as the opium of the masses, a conversation killer too; that which creates placebo and euphoria effects on people, and prevents them from rational thinking, self-expression and criticism. It was this kind of situation that Marley's Stand up Get up intended to address in the Haitian society. Fela observed this same thing in *Suffering and Smiling* when he sang "suffer suffer for world, enjoy for heaven", referring to, as Eesuola (2010) puts it, a situation in which Nigerian religious leaders encourage their following to endure suffering while they themselves live in affluence.

Years after Fela and Marley's songs neither Nigerians nor Haitians have ever stood up for their rights. The songs have also not been able to trigger any revolts in

any part of the world. In fact, in 2009, Terace Corrigan examined the socio economic condition of six countries in Africa: Ghana, Rwanda, Kenya, South Africa, Algeria and Benin. He stated in his findings, that “all have gone through difficult phases in the relatively recent past”. He further stated,

Among the common problems they still face are unemployment, access to land, weak educational systems, gender discrimination, and poor health care systems. Add to that, external dependency – a situation in which ‘the world’s poorest region overall economy is reliant on donors. It is apparent, that extensive hurdles to development remain: encompassing a range of factors from the visible offshoots of unstable economies, to the existence of a survivalist mentality, cultural and traditional practices, absence of skills, corruption and a lack of political will.

This implies that as at 2009, very little or nothing had changed in the situation of Africa in the West, South North and East of the continent. Today the story is the same. There is therefore no significant difference between the backgrounds that produced Fela’s SBT and Marley’s Stand Up, Get Up: Poverty, oppression and the people’s paradoxical tolerance for them.

From their foregoing lyrics therefore, Fela and Marley demonstrated great commitment to use their songs to mobilize the people to protest against the inhuman conditions inflicted upon them by the ruling and political class in the society. Fela, in a bid to convince the people that such uprising would eventually lead to change, gave examples of Rhodesia and South Africa as two nations that stood up against oppression and, today, are better for it. Marley focused on deceits of religions and bogus promises of the ruling class, and invited the people to rise against them. The two musicians, through songs, attempted to provoke protest and resistance from their Haitian and Nigerian audiences specifically, and the African people generally. But how effective are these messages on the part of the target audiences? Of what protest effects have these two songs been on their listeners since the periods of their compositions and release to the public, or, put differently, what are the Actual Protest Values of these songs?

### **Measuring the Actual Protest Values of Sorrow Tears and Blood and Get up Stand up**

It has been established in previous sessions that artistic expressions has a long interaction with politics, and music particularly performs many functions in political protest. Some of these functions can be highlighted using some popular protest songs in Nigeria and other parts of the world. For example, some protest songs educate protesters and their spectators on the purpose and justification of their

protest. Two of such songs were used in the January 2012 anti-subsidy removal protest in Nigeria. One:

<i>O ye ka binu, o ye ka binu,</i>	We are justified in this outrage, yes we are.
<i>Gaari won, buredi won,</i>	Gari is expensive, bread is costly
<i>Isu won ko see ra o,.</i>	Tubers are beyond the reach of the poor
<i>O ye ka binu</i>	We are justified in our outrage

There was serious economic crisis and scarcity of food in Nigeria where this song was used for protest, and the withdrawal of fuel subsidy and its multiplier effect was going to aggravate it. The price of everything, food especially, would skyrocket since the economy depended on oil. The protesters then repeatedly chanted the song above as they marched past the police, to explain their predicaments and why their protest was justified. Apart from justifying the protest to all who cared to know, this kind of song is capable of extending the protest sentiment to more people to join, convince the current protesters of the correctness of their actions, as well as reduce the possibility of police brutality. As this song shows therefore, the Actual Protest Value of some songs can be dissemination of information about protest.

As asserted by Eesuola (2012), protest comes with a whole chunk of emotion, and after protesters have constantly converged, shared talks, food and water for a while, they get into reciprocal emotion that strengthen their solidarity base. Song also plays a vital role in this, and an example of such is the *We shall overcome, we shall overcome, we shall overcome some day*, that was extensively used in the United States Civil Rights Movement led by Martin Luther King Junior. The song serves similar purposes in today's protests.

Protest songs can also be used to eliminate fear, especially in protests actions that are likely to attract police brutality and state repression. Students in Nigeria often chanted such songs whenever they embarked on any confrontational protest demonstration against the trigger lucky soldiers of Nigerian military governments. The students aimed at informing the soldiers that they were not afraid of death, in a bid to eliminate fear among themselves and blackmail the soldiers. Some of the songs include

<i>Today today, tomorrow no more,</i>	Today, no more tomorrow
<i>If I die today I go die no more</i>	If I die today I will never die again

And

<i>How many people soldiers go kill o,</i>	How many people will soldiers kill
<i>How many people soldiers go kill,</i>	How many people soldiers will kill
<i>Ee, dem go kill us tire,</i>	Ee, they will be tired of killing

<i>Ee dem go kill us tire,</i>	Ee, they will be tired of killing
<i>Ee ee ee dem go kill us tire,</i>	<i>Ee,ee ee they will be tire of killing</i>
<i>How many people soldiers go kill</i>	How many people will soldiers kill

Protest is a multi-faceted phenomenon that spans across potentiality, organization, mobilization, action, sustenance and liberation, as itemized by Eesuola (2012). The Actual Protest Value of the above songs is fear elimination, and so are we expected to get as many other actual values as possible in any protest song we analyze. At times, in some political protest songs, the intention may differ from function.

Ray (1990) is therefore correct in his observation that “The way any musical performance and song recording function politically is a complex matter of analysis” (pp.5), and that “it has long been a matter of debate whether the intentions encoded in any songs are received by those hearing it” (pp.6). It becomes important therefore to measure the exact means or aspect of protest and resistance in which a particular song is useful or effective, that is, Actual Protest Value of particular protest song or music.

This essay has done so using the two songs under analysis, and to explore the problematique, four hypotheses were set and tested through questionnaires distributed among men and women who had been born in the 1970s, and who grew up to know and listen to the two popular songs under study.

### **Population**

One hundred questionnaires were administered in selected areas of Lagos. Ninety seven of the one hundred were recovered and among them, ninety three were validly completed.

### **Hypothesis Testing and Decision Rule**

The hypotheses were subjected to responses from the questionnaires based on simple statistic of percentage. Percentage over fifty validates each hypothesis but under fifty invalidates it.

### **Hypothesis 1**

Based the responses to the questions asked, 90 respondents were very familiar with Bob Marley and Fela, as well as their two songs under analysis. Eighty four out of the ninety agreed that the songs are protest songs and some six were quite unsure of what protest song is. Based on the decision rule, the hypothesis that Bob Marley’s “Get Up Stand Up” and Fela Kuti’s “Shuffering and Shmiling” are protest songs is upheld.

**Hypothesis 2**

49 respondents agreed that the two songs give fun and entertainment just like any other songs in popular music. 13 respondents believe that the two songs were political, not for entertainment, 31 were quite unsure of where to exactly place the songs. Based on decision rule, hypothesis 2, that Bob Marley's "Get Up Stand Up" and Fela Kuti's "Shuffering and Shmiling," entertain and give fun like other popular songs is upheld.

**Hypothesis 3**

92 respondents strongly disagree with hypothesis 3. Only one agreed with it. Based on decision rule, the hypothesis 3 that listening to Bob Marley's Get Up Stand Up and Fela Kuti's Shuffering and Shmiling has caused and can cause people to initiate any protest is rejected and invalid.

**Hypothesis 4**

63 respondents strongly agreed with hypothesis 4, 22 disagreed while 8 were unsure. Based on decision rule, the hypothesis that listening to Bob Marley's Get Up Stand Up and Fela Kuti's Shuffering and Shmiling makes people ponder upon social problems and help sustain some protests is upheld.

**Summary of Findings**

The two songs, Fela's Sorrow, Tears and Blood, and Bob Marley's Stand up, Get up are protest songs, they entertain and give fun like other popular songs but lack capacity to make people initiate protest. They are however strong in sustaining ongoing protests.

**Conclusion**

The inference drawn from this is that all the respondents were very much familiar with the two songs and the musicians. Most of them agree that the songs under study are protest songs, yet they are used for entertainment and fun. Listening to the two songs has not caused a vast majority of listeners to initiate protest, though when protests are initiated due to other factors, these songs help participants meditate on the causes of protests and overcome fear. In other words, protest songs, so called, lack the capacity to initiate protest on their own, but, more often than none, they are strong instruments of sustenance for any existing protest.

Protest songs are so called not because they are inherently capable of triggering protest. Their composition, lyrics and arrangements have nothing peculiar that is protest. They are given the accolade 'protest' because their lyrics tend to agitate against and condemn particular situations. But they are still music: the systematic combination of sounds and voices for creation of certain harmonious effects, and this

makes them very weak in, on their own, igniting protests or mobilizing people for demonstration, even when the meanings of the lyrics so demand.

This suggests why the very touching and incisive songs of Fela Anikulapo Kuti and Bob Marley could not provoke the Haitian and Nigerian people into popular uprising against their conditions that the musicians were drawing their attention to. Till date the songs have not been able to, on their own trigger any demonstrations over the years, even though they are sung whenever protests and demonstrations occur. They merely help protesters and demonstrators to keep mechanical solidarity and share reciprocal emotions needed for sustenance of their struggles.

However, protest music can serve as a very good tonic and energizer for sustenance of already triggered protest, but, even at this, it lacks the capacity to insist on the issues under protest. In all these, as people play protest music for entertainment, meditation and sustenance of protest, without ensuring that the aim of protest is achieved, the musician continue to record high sales of record and enhancement in career, but the issues in the lyrics of his music stay unaddressed over years. Protest songs are not as protest as they sound after all. This is why Street, J., Hague, S. and Savigny, H. (2007) concluded that “artists and musicians can use social movements as a career opportunity and that many of those who hear their songs of protest will do so as fans and not as activists.

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