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AND LITERATURE**

**THEMATIC ANALYSIS OF CALYPSO
AND DUB POETRY**

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AAU**

ACKNOWLEDGEMENT

I AM GREATLY INDEBTED TO MY ADVISOR ATO TENA SHALE FOR CORRECTING MY PAPER AND FOR HIS VERY USEFUL COMMENTS. BESIDES, HE WAS OFTEN READY TO CONTACT ME WHENEVER I NEED HIS ADVICE. I ALSO WOULD LIKE TO ACKNOWLEDGE MY FAMILY WHO ARRANGED FOR ME A STUDY ROOM AT HOME AND MADE MY JOB EASY. I ALSO WISH TO THANK MADAM JASMINE WHO ON MY BEHALF INVITED THE INTERVIEWEES FOR THIS RESEARCH AND SHE HAS ALSO FACILITATED THE PLACE FOR THE INTERVIEW.

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ABSTRACT

This research thesis is intended for partial fulfillment of M.A. degree in literature. The topic of the research is "Thematic Analysis of Calypso and Dub poetry". Accordingly, the research has examined 22 pieces i.e. 10 pieces of Calypso poetry and 12 pieces of Dub poetry. The objective of the research centers on two major aspects. The first aspect is to identify the unique features of Calypso and Dub poetry in terms of their significance towards raising awareness of the broad masses of the people. The second aspect is to find out how Calypso and Dub poetry influenced the Caribbean peoples to commit themselves in social, political and economic development.

The method of analysis is adopted from two different critical theories in order to examine the poems that are selected for this research. These critical theories are Marxist critical theory and postcolonial critical theory. Marxist critical theory is utilized to examine both the colonial and the postcolonial poems focusing on the exploited class' struggle for freedom and social development. The postcolonial critical theory is utilized to examine the post-independence poems focusing on Creolization and the movement and ideologies that springs from the realities of oppression of black peoples. Moreover, each poem is examined separately and later the analysis part is evaluated based on the critical theories.

What's more, the research paper consists of five chapters. The background is the first chapter and includes: the introduction, the problem statement, limitation of the research, Method and scope of the research. Review of related literature is the second chapter and it includes a brief survey of the two critical theories and the review of history and development of Caribbean literature. The third chapter is the analysis

part in which thematic analysis of each poem is made. Chapter four consists of evaluation of the analysis. Next, chapter five i.e. the conclusion summarizes the whole research progress and the findings. In addition, it includes views and suggestions of the researcher.

CHAPTER 1

BACKGROUND OF THE STUDY

1.1. INTRODUCTION

The purpose of the study is to identify how Calypso and Dub poetry influenced the oppressed peoples of Anglophone Caribbean countries by examining the developments of the poetry giving more emphasis to the distinctive features that played significant role to the rise of anti-colonial consciousness. According to the data collected through interview (*Interview* see appendix I), the indigenous people in this regard say that it is not only the combination of word, sound and drum, but through drum alone, it was possible to communicate and share feelings without the white master knowing. Therefore, this research also attempts to identify the significance of Calypso and Dub poetry's link to music in raising awareness of the people.

Calypso was first sung by African slaves at the sugar plantation in Trinidad. When the masters forbid the slaves to talk to each other, they changed elements of the digging songs with newly invented elements and made Calypso. Accordingly, they were able to share feelings and to protest against their masters by singing Calypso. The multifaceted colonial past had great impact on the development of Calypso in Trinidad. That is to say, when Trinidad was first colonized by the Spanish, large number of French Immigrants moved to Trinidad and strengthened the white domination. And later, Trinidad was ruled by the British. Although Calypso was originated in Trinidad, it has established itself elsewhere in the Caribbean. Moreover, the lyrics involve a protest element and a serious form of social commentary. Accordingly, the singers address politics and all condition of the Caribbean peoples' struggle. In short, Calypso is the product of the Caribbean peoples' struggle.

Dub poetry, on the other hand, attempts to mix poetry and reggae music in an organic whole by making use of reggae rhythms and dub sound effects. The

repeated words in the poetry represent the dub sound and the sound effect is portrayal of the anger and rage felt by the poet. Besides, dub poetry is an extension of reggae, the Jamaican popular musical culture and promoter of Rastafarianism. According to the interviewees of this research, reggae rhythm and dub sound are united to produce what they call “conscious music”. Accordingly, the poetry concerns itself with the following issues: anti-colonialism, struggle for freedom, race and color conflict, peace and love, etc in its function as such, the poetry awakens the awareness of the oppressed people of the world. In general, dub poetry can be seen as an expression of the peoples resistance to colonialism.

Moreover, Calypso and Dub poetry selected for this study are examined based on Marxist and postcolonial theory. In addition to the literature reviewed, the collected data encompass interview responses that contributed a lot for the study. This is because the study attempts to look at how natives of the Caribbean islands feel about Calypso and Dub poetry. Therefore, interviewing the natives was necessary to check to what level Calypso and Dub poetry represent the life of Caribbean peoples. Furthermore, in order to meet the objective of the research, the analysis has focused on the theme of the target poetry.

What’s more, this research paper consists of five chapters and the appendices. The appendices include the interview and the poetry/lyrics this research has examined.

1.2. STATEMENT OF THE PROBLEM

This research aims at studying Anglophone Caribbean poetry known as Calypso and Dub poetry and at finding out the poetry’s role in addressing problems that the broad masses of the people faced during the colonialism and the neocolonialism periods. The research particularly attempts to identify the issues that Calypso and Dub poetry have been expressing since their emergence. The

objective of the researcher proceeds from a strong desire to know why Calypso and Dub poetry keep on protesting against colonialism till the present day.

Accordingly, the research was designed to begin the investigation from the problem of slaves at sugar plantation in Trinidad during the beginning of the 20th century. The starting point is important to find out how the difficult situation of slaves gave birth to Calypso. Besides, the study continued searching to find out how Calypso established itself as a popular music within the Caribbean and earned itself a place as a worldwide celebrated artistic production. In short, studying Calypso works is important to comprehend the social, economic and political issues that the Caribbean people have been expressing through Calypso. Moreover, it is quite interesting for everyone to know how the realities of the peoples life enforced literature and art to blend together and advance the process of making history. According to the study, Calypso poetry/lyrics witness Calypso's remarkable contribution. For example, Calypso as a social instrument has contributed to the social development, Calypso as an advocate of economic development the music points on the ways the people improve their economic status, and Calypso as a political instrument the music protests against injustice. Hence, the research paper will help to know more about the human condition of the Caribbean countries.

The other major focus of this research is to look at the emergence of Dub poetry and its remarkable development. So, regarding dub poetry, the research has intended to identify the role Dub poetry/reggae music played for the improvement of the life of the Caribbean peoples. Accordingly, the study uncovers how the mixture of Dub sound effects and reggae rhythm provide an organic whole by means of which is portrayed the voice of Caribbean people.

The research has also reflected on the common matters that affect both Calypso and Dub poetry. What is common issue here is the problem why Calypso and Dub poetry kept protesting against colonialism. The focus of the research is

identification of why the songs have always involved revolutionary elements from the early days of post-independence. Therefore, because much of the poetry's themes discuss the human condition, this study will be helpful to share the experience of peoples of other countries.

1.3. METHOD AND SCOPE OF THE STUDY

This research looks at Caribbean poetry known as Calypso and Dub. Besides, most of the selected Calypso and Dub poetry that this research will examine are made for music. Some of them are found in the Internet and CD recordings and some are not yet sung. A few of them are collected from anthologies of African and Caribbean poetry, but they are not prepared for music or song. In addition, the poems that are collected from anthologies of African and Caribbean poetry are written by famous Dub poets.

Moreover, the research focuses only on Anglophone Caribbean countries. But, works of poets and singers who live in a foreign country are included in the selected poetry. Because Dub poetry and Reggae rhythm are two sides of the same coin and reggae in particular is Jamaican culture, most of the collected Dub poetry are works of Jamaican born poets and/or singers. However, most of the Calypso poems/lyrics are the works of poets and/or singers from Tobago and Barbados. Furthermore, the selected poems cover the time from 1940s to the present, though there is many years gap.

Additionally, the research examines Calypso and Dub poetry in the light of two different theories, namely Marxist and postcolonial critical theories. These two theories are chosen because of their strong attempt to study realities of the colonial past as well as the realities of the post independence period within the works of literature. What's more, these theories have been found helpful for this study in that they seek to point to the ways literary product breakaway from ideologies of colonialism. Both theories are also helpful because they seek to

look at the native literature and examine the indigenous authors' perspective of their culture reflected in their works.

Meanwhile, important data are collected from different sources. These sources are books from libraries, the Internet and from interview responses. The interview was conducted in Shashemene town, Oromiya region and five persons were interviewed among Jamaican and Trinidad and Tobago communities. What is more, the history and development of Caribbean literature that is included in the related literature review section has facilitated to set criteria that helped to select 22 pieces of Calypso and Dub poetry from among one hundred pieces.

1.4. LIMITATIONS OF THE STUDY

Certain limitations occurred during data collection process. Firstly, the attempt of this research to include songs that were sung by slaves at sugar cane plantation in Trinidad in 1900 failed because of inaccessibility of data. As a result, it was not possible to identify how the slaves changed the elements of the digging song by their newly invented elements that created Calypso.

The other limitation was the problem to reach the mainstream Caribbean (African) community for the purpose of interview. However, it was possible to communicate with a few persons among the Jamaican and the Trinidad and Tobago communities who are dwelling in Shashemene. If a few more persons from the rest of the Caribbean countries were interviewed, the data would contribute to understand better how Calypso and Dub poetry depict the large number of the people.

In general, the researcher believes that the collected data are sufficient for the intended study.

CHAPTER 2

A BRIEF SURVEY OF MARXIST AND POSTCOLONIAL CRITICAL APPROACHES

2.1. Introduction

To start with, Marxist literary criticism is one of the modern world literary critical approaches that emerged based on the works of German philosophers namely, Karl Marx and Fredrik Engels. Besides, well-known Marxist literary critics, whose views and experiences will be discussed in the following sections, have elucidated the tenets of Marxist criticism. Most of these critics are from Europe and a few of them are from Africa and Asia. The literary criticism is one of the major methods of struggle in the world of literature and its objective has class bias. Accordingly, the theory seeks literary works to portray the exploited class. Marxist literary critics say that the exploited or working peoples' economic base is the major element that determines the style of literary works. The most important issue for Marxist literary critics is the relationship between the determining base and the determined superstructure. Moreover, Marxist literary critics study the background of authors to evaluate their commitment in representing the large number of people in their literary works.

The postcolonial literary criticism is also one of the modern day critical theories although it is very young when it is compared with that of Marxist criticism. Postcolonial criticism emerged in the 1980s by critics whose interest was initiated by reading postcolonial literary works. Most of the critics of this school argue that western literature is not universal and that it shows bias against other cultures. Besides, they focus on how literature incorporates experiences of countries after independence. Moreover, the objective of postcolonial criticism also has class bias and the theory is in favor of the exploited class. So, reviewed in the following sections are some of the major premises of these two literary critical theories.

2.2. MARXIST CRITICAL APPROACH

This section comprises five major subtopics that can be applied in examining Calypso and Dub poems selected for this study.

2.2.1. Critical Realism

Literary works that uncover the living condition of the working people and the sad or lower levels of the society are portrayal of critical realism. Bisztray (1978:75) defines critical realism as follows: critical realism is revolutionary and radical realism with reference to the bourgeois world. In addition to the above, Bisztray says, the Gorkyan literary critical standpoint leads to the gypsy camp, the workers, and poor societies.

In Ngara (1978:10) Engles says, the socialist novelist does not have to declare openly his ideological position, and does not have to provide a solution to the problem of his day. Engles indicates here that the authors cannot directly condemn the ruling class, but exposes the evil deeds in the work of literature. Accordingly, the work of literature can be seen as critical realism when the author represents accurate data of external objects, properties, and events along with secondary data that is his perceptual illusion.

The research examines Calypso and dub poems selected for this study by relating with the above discussion.

2.2.2. Socialist Realism In Literature

Socialist realism as theory emerged in the former Soviet Union by adherents of Marxist literary doctrine during the reign of Stalin. In 1932 the Soviet writers gathered together for the first time to discuss and declare a doctrinal manifesto about socialist realism. This manifesto reads as follows:

It is the task of the writer, it is claimed to provide 'a truthful, historic concrete portrayal of reality in its revolutionary development'; but yet 'the truthfulness and the historical concretization of the artistic portrayal must take into account the problem of ideological

transformation and the education of the workers in the spirit of socialism (Demetz, 1967:127).

In addition, Bisztray (1978:64) explains the socialist realist writer in the following way: the writer is committed to his objective judgment of perceived reality, his humanism and his capacity to reflect his experiences in a didactical way

According to Abiy Daniel (1986:6), the artists' creative talent is encompassed in socialist realism, although it is not the only aim of literature. Literature according to him is not only personal but also social. Ovcharenko points out that a work is not necessarily realistic because it consists of realistic elements as well as motifs of social criticism and deep longing for any other prop (Ovcharenko, 1978:145).

According to Remennikov et al. (1978:250) one of the themes of the Soviet modern literature that is acquiring an increasingly prominent position is the labor activity, the life of the working class, and the working peasantry. So, literature of Russia that began to be different since the great October Socialist revolution later made socialist realism common method of Soviet literature that allowed the production of multilingual and multinational literature that depicts the life of the people and the objective realities of the class struggle (1978:244).

Ovcharenko (1978:146) while discussing the artistic forms of life he says "we perceive the artistic 'forms of life' itself didactically, as changing with changing life." According to him, legitimacy of using conventionalized forms for expressing reality in socialist realism is acceptable because borrowing of some devices, shifting in time sequence and narrative planes, borrowing of method of modernism, etc. never distort realism. Ovcharenko believes that the progress in looking for a new artistic means is necessary in the art of socialist realism. Meanwhile, Ovcharenko refutes the idea that attempts to classify socialist realism as any form that happens to be based on socialist ideas.

According to Remennikov et al. (1978:238), socialist realism is reality that is represented truthfully in its historical context and also in its revolutionary

advance. Socialist realism represents the artists' active struggle and the artists' position in fighting in opposition to unfairness, conservativeness and mendacity. Accordingly, the 20th century Soviet art and literature doesn't involve other ideologies except socialist realism. Therefore, the literary movement kept producing literary works that reveal the evil condition of the tsarist period, literary works that are critical of social environment, and in general literary works that portray social realism.

The trend to apply social realism in art and literary work became obligatory in Russia during Stalin. But, Lenin himself has supported the idea of social realism because it is an instrument that helps to make known the capitalist's crimes. Therefore, the situation has helped literature to control the Soviet's culture that was portrayed in literature and art works in the 20th century. According to Ogundayo (2007), African American social realists of the 1930s were politically conscious and they were advocating in support of black movement for social change.

Relating the elements of the socialist realist method to the poems selected for this study, the researcher envisages that the theory applies in the following ways: to examine if the poems reflect mans freedom, to examine if the poems discuss the peoples suffering, to examine if the poems discuss the peoples struggle to get rid of the suffering, and to examine if the poems are revolutionary. In addition, the theory also applies in that it helps to find out the authors' capacity in reflecting their experience in a didactical way and the authors commitment to their objective judgment of perceived reality.

2.2.3. Socialist Realism And Aesthetics In Literature

This subtopic discusses the link between realism and aesthetics in relation to the views of Marxist literary critics. As Marxist literary criticism gradually develops tangible differences have been observed among the critics. One example here is the difference observed between the view of the famous Marxist critic George

Lukacs and the other famous Marxist critic Herbert Marcuse. The critics argued bringing their reasons forward and having the backup of their supporters. For example, Lukacs says artistic work can be acceptable as portrayal of reality if it is photographic representation of reality. Herbert Marcuse, on the contrary, believes that aesthetics possesses autonomy. So he suggests that artist has the right to stylize reality at will. However, Lukacs doesn't agree with Marcuse's views. His argument reads as follows.

The task of art is truthful and accurate representation of the totality of reality. True art aims at a profound and comprehensive depiction of reality and does not present reality abstractly (Ngara, 1987:15).

However, when Lukacs reflects on the dynamics of realism he says, the dynamics of realism compels the writer to present a progressive depiction of the conflicts of an epoch (Ngara, 1987:16). Emmanuel Ngara, on his part, says that aesthetic study of art in Marxist-Leninist perspective cannot be reduced to questions entirely soluble through methods of different disciplines. According to Ngara aesthetics deals with wider perspective such as problems of art, spiritual sides of art, laws of creative artistic cognition, etc. (Ngara, 1987:2).

The idea concerning the artists' freedom to stylize reality in order to transform ideology is related to the making of traditional song such as Calypso and the modern Calypso. While singing at work during sugar cane plantation in Trinidad the slaves stylized the lyrics to be able to share feelings and to protest against their white masters.

Discussing the characteristics of socialist realism in his M.A. Abiy Daniel refutes the idea of western critics that regard socialist realism as a mere political tool that never makes use of aesthetic elements. Abiy argues that the strong commitment toward Marxist principle does not justify that aesthetic elements are rejected. He also offers the following important argument: 'without aesthetics we cannot have literature and as socialist realism includes aesthetics it cannot be used as a mere political tool' (Abiy, 1986:16).

Additionally Emmanuel Ngara reflects on semiotics, linguistics, and systems analysis and also explains that their approach from the point of view of Marxist methodology uncovers metaphysical absolutism. According to him the idea is one of the aspects of art, which is not mistakable. He also says, Marxist aesthetics is an aesthetics based on content with form playing a subordinate role, just as super structure is subordinate to economic base (Ngara,1987:3).

Furthermore, as cited in Eagleton (1992:89) Machery's view of aesthetics also strengthens the above mentioned points on aesthetics. He says, it is surely necessary here to return to the productive process of the text itself. He suggests the following methods: reading the text as it were, backwards, examine the nature of its problems in the light of its solution, get the initial elements of the work, construct a typology of ideologically permissible solutions based on the initial elements, grasp the closeness of relation between the ideological and the aesthetic. Furthermore, Macherey mentions about certain significant absences, which are also called, 'the not said of the work'. He says that significant absences twist signification into conflicting and contradictory state. Therefore, Macherey suggests that the task of criticism is not to situate itself within the same space as the text, but allowing it to speak or completing what it necessarily leaves unsaid. Similarly, because calypso and dub poetry make use of figurative expression such as satire and metaphor, this study focuses on both what is expressed in words and what is left unsaid. In the mean time, the study assesses whether aesthetics has contributed in transferring Marxist ideologies or not.

According to *First Disciples* (1967:190) the other Marxist critic who suggested on the aesthetic issue is Plekhanov. He is the first person to introduce Marxist aesthetics in the Russian sphere. Plekhanov says that mankind's feeling and ideas are influenced by the realities within his/her surroundings and the realities are expressed in mankind's perception through figurative expression in the making of literature (*First Disciples* see Demetz). In line with this view, the research also focuses on figurative expression i.e. the effort of poets in stylizing

reality in the works of poetry. Poems that are selected for this study will be examined to see how the function of aesthetics is successful in transforming ideology through the figurative expressions.

2.2.4. Marxists View Towards Oral Literature

Marxists are interested in traditional songs in particular labor songs. Labor songs according to them, are socially recognized system of communication, which have special importance to the origin of poetry. Marxist critics perspective regarding labor songs will assist to examine Calypso songs particularly those sung while digging. In addition to the protest elements, labor songs involve signs that represent labor cries that appear repeatedly. The study yet examines the relationship between labor cry and Dub sounds of a particular Dub poem/lyric in terms of their contribution to the theme of that particular dub poem/lyric. George Thomson in Craig (1977:60) has an example song in his article “*The art of poetry*”. The song is related to the slaves digging song that involves a protest element. Thomson has indicated that the song was sung by a “Thonga” boy at the roadside while braking stone for his European employers. The original version of the song and the translation reads as follows.

Ba hi shani-sa eh!
Ba ku hi hlupha, eh!
Ba nga hi nyiki, eh! (p.59)
They treat us badly, eh!
They are hard on us, eh!
They drink their coffee, eh!
And give us none, eh! (p.60)

The above labor song is related to the situation of the worker who tries to express his hidden feeling in the process of stone breaking. The research focuses on the following analysis by Thomson.

The repeated eh! is the labour cry, marking the hammer-strokes. This is the constant. Each time it is prefaced with a few articulate words improvised to express the workers subjective attitude to his task. The song has grown out of cry, just as the cry has grown out of the work itself (Craig, 1977:60).

The song of the slaves at sugar plantation in Trinidad is similar to the above labor song. Therefore, Thomson's discussion helps to examine the songs by relating to his example song. Besides, the modern songs of calypso and dub represent the peoples' inner feeling like that of the feeling expressed in labor cry with drum and dance joker's (DJ) loud cry. This could be either on stage show or on air broadcasting. According to Madam Jasmine, one of the interviewees for this research, (*Jasmine* see appendix I) drum is a way of passing information among the Caribbean peoples. According to her, presently dance jokers are also passing on messages. This research also attempts to assess elements that are related to the purpose of labor cry.

2.2.5. Marxists View Towards Popular Arts

According to Ngara (1987:46), literature should be able to speak to the broadest masses of societies in order to realize its social function effectively. Popular art depicts people in an historical moment, in the process of making history. According to him, popular art does not mean mass art. Besides, low level art that feed the masses with cheap ideas like detective stories, sensational romantic fiction, exciting adventure film stories and low level pop music are not classified into popular art. Further explanation of Ngara on popular arts reads as follows.

The appeal of true popular art cuts across social classes. Popular art is capable of appealing to the highly educated while at the same time being intelligible to the common man (Ngara, 1987:47).

If the people in an historical moment and in the process of making history are the subject of popular arts, it is important to ask what Ngara meant by people in an historical moment and the people in the process of making history. According to Afanasyev (1980:225), the people are the real makers of history because they are the decisive force in social development. Afanasyev explains that the people are those who work i.e. in antagonistic class society, the people are the exploited. Besides, in slave society, the people are the slaves; and in feudal society, the people are the serfs and the artisans; in capitalist society, the people

are the working class, the peasants, the working intellectuals and those who contribute to social progress. Therefore, according to Afanasyev, the roles of the people in the process of making history are as follows: to decide the fate of social revolutions of political and national liberation movements, to contribute to the development of mankind's spiritual culture, to contribute in the fields of science, literature and art, to struggle against their oppressors, etc.

According to *Yenan Forum On Literature And Art* (1971:267), Mao explains what is meant by popular works as follows: "popular works are simpler and plainer, and therefore more readily accepted by the broad masses of the people today". According to Mao, the reason that the broadest masses of the peoples' awareness did not raise is because they have been engaged in bitter struggle with the enemy (*Yenan Forum On Literature* see *Selected Readings...*). Accordingly, what Mao suggests for the people is wide spread campaign of enlightenment, education and work of literature and art. He believes popular arts enhance the peoples keenness in their struggle and give them the confidence to attain victory. His further definition for popular art and their function in awareness raising reads: "popularization means popularizing for the people and raising of standards means raising the level of the people" (1971:267). Raising the level of popular arts according to Mao is based on the intelligible approach. Mao's view is important for this research because it throws light on the characteristics and significance of popular arts.

Accordingly, popular arts should represent the history and the struggle of the broadest masses in order to communicate with the large number of people. Besides, because popular arts are intelligible to common man, they play a pivotal role in raising awareness of the oppressed class. Likewise, Ngara explains that Marxist idea of consciousness encourages the increasing understanding of the oppressed people and a growing consciousness of the oppressed class is an important theme of literary works (1987:63). Regarding audiences Ngara explains as follows, "the reader identifies not with an individual, but with the

exploited class striving for justice” (198:69). Thus, the appeal of true popular art as Ngara says cuts across the social classes when it is educative as well as intelligible to the exploited people. In this research attempt will be made to relate the above discussed elements of popular art there by endeavoring to establish whether or not calypso and dub poetry fit into broadcasting of popular art.

2.3. POSTCOLONIAL CRITICAL APPROACH

This section sets out to discuss the major premises, which the researcher believes will furnish the framework for analysis of Calypso and Dub poetry selected for this study.

Postcolonialism critical approach emerged in the 1980s by critics and theoreticians who became interested in the field of study. According to Barry (2006), the critical approach emerges from the idea of postcolonialism that accuses western colonizers cultural influence for having robbed the oppressed peoples culture. The western culture influence has caused so many crises among the colonized nations who were liberated long ago. But, the nations still complain about the unresolved social, economic and political situations. So, literature is the major media through which these formerly oppressed nations express their inner feelings. In the mean time, the demand to express feelings to the world has facilitated the expansion of literary works, which is also followed by the literary criticism.

Moreover, the critics seek to enjoy all their freedom while examining literary works. Accordingly, they employ various questions while examining the literary works. Sudesh Mishra, in his article ‘Gesturing at postcolonial theory’, says that the concern of postcolonial theory is examining colonial or neocolonial discursive formations to uncover how they contribute to the imperial agenda. The postcolonial literary theory according to him poses questions like: who, why, when, where, for whom for what purpose to examine texts that evidently tell about the present day world’s reality. That is to say, how histories and societies

are affected by it (Brydon, 2002:1088). Accordingly, the postcolonial theory critics enjoy the advantage of liberty while looking at literary works.

In general, postcolonial critical approach centers on realities of the highly colonial past as well as the multifaceted present.

2.3.1. Black Power In Postcolonial Literature

Walter Rodney in Brydon (2002:1033) discusses the relevance of Black power to the oppressed black peoples. Rodney defines Black power in the following way: "Black power can be seen as a movement and ideology springing from the reality of oppression of black people by whites within the imperialist world as a whole." Black people during colonization and yet today are inferior and if they ask for their democratic right they are called racist, and the same was said to Marcus Garvey.

Rodney says that it is only in Cuba among West Indies where both blacks and whites equally enjoy political, economic and social rights. In the case of Jamaica, he says that the government in Jamaica is deceiving people into thinking the government is working in favor of blacks just by making Marcus Garvey a national hero. But the reality according to him is that the black people in Jamaica are still facing problem. Regarding this problem Rodney comments as follows: "People in Jamaica mourn everyday right here in Jamaica where white people keep them ignorant, unemployed, ill-clothed and ill fed"(Brydon, 2002:1039).

Additionally, black power from North America has been a major issue in the Caribbean. And this has contributed to the Caribbean movement, especially Rastafarianism, that had been becoming much more outspoken in claiming its place in Africa and attempting to attain a greater consciousness of its indigenous culture. The powerful urban subculture also has given rise to various musical

cultures between the years 1963-1967 where the music had great influence on the people.

The above discussion regarding the idea of Black power is significant in order to examine the works of poetry in relation to black power i.e. the movement and ideology that emerges from the reality of oppression of black people and to identify what Calypso and Dub poetry say regarding black power.

2.3.4. Creolization In Postcolonial Literature

In order to look at how creolization is represented in literary works, it is necessary to understand the term. According to the data obtained from Caribbean art [online] [s.a.] available on the Internet at: http://www.eng.fju.edu.tw/worldlit/lecture/2002f_Caribbean.ppt, 03/01/07, the term creolization refers to the color of the people in the Caribbean islands who are classified into the following three categories: a) native, local and pure, b) native-born whites, and c) hybrids. Besides, the color system of the people is categorized into white, brown and dark. Moreover, creolization also refers to the Caribbean language. The language Creole refers to the Mixture of English and African tribal languages. For example, the English used in Barbados, which is closest to Standard English, is known as Bejan; the English used in Jamaica is known as Jamaican patios or Jamaican Creole.

Consequently, creolization in literary works centers on the conflicts caused by color, language and cultural differences. For instance, those who speak in Creole are considered inferior. Besides, the division of color into white, brown and dark is linked with culture and this is another cause of social crises.

2.3.4.1. The Influence Of Language

In order to comprehend the root cause of creolization-caused conflicts, it is important to take a look at Ngugi's discussion cited in Brydon (2002:524). Ngugi starts by explaining that every language has a dual character. According to him, the first one is a means of communication and the other is carrier of culture. Language as a means of communication functions in three ways. The first way is, language as a means of communication functioning being language of real life. The language here serves in all aspects of life playing an important role. The second way is, language functioning for speech and imitation of the language of real life. The third way is, language functioning for written signs. The written world here imitates the spoken. In addition, language as a culture carrier has great significance in life because culture encompasses diversified values. And Ngugi goes to say as follows: "values are the basis of peoples identity, their sense of particularity as member of the human race" (Brydon, 2002:524).

Language as a culture also has three aspects. The first aspect is its being reflection of history and reflection of human beings communicating with each other struggling to possess wealth and be in charge of it. In the aspect of language as a culture it becomes an image that forms "agent" in child's mind, in self conception either individually or as a people. So the second aspect may or may not appropriately correspond to the actual reality of struggles. The third aspect is that culture transfers the worlds image and its reality by way of the spoken and written language(Brydon, 2002:524). So, Ngugi eventually reflects on the colonialists imposition of foreign languages that aims at controlling the entire realm of real life and in controlling the mental universe of the colonized (Brydon, 2002:525).

The above discussion gives the picture of creolization caused conflicts of the Caribbean societies. Besides, the hypothesis helps to broadly see the creolization crises in Calypso and Dub poetry that are selected for this particular study.

2.3.4.1. Hybridism And The Question Of Identity

Colonization in the Caribbean area was the major cause for the emergence of hybrid or colored people. In the mean time, one of the major issues for the emergence of Caribbean literature is hybridity that caused the question of identity. The term creolization in this regard refers to the mixture of blood of the black race and the white race. Accordingly, based on the local concerns the question of identity has become a major theme of Caribbean literature. Bhabha in Brydon (2002:111) says that cultural differences are the results of social crises and the situation causes serious questions of identity. Regarding question of identity, Bhabha explains as follows. "identity is claimed either from a position of marginality or in an attempt at gaining the center: in both cases, ex-centric." Works of Caribbean poets also reflect on specific issues such as hybridity, authenticity and racial conflict.

What's more, the issue of identity crisis does not stop with cultural difference only; it is emerging in the present days in different forms. Nawal El saadawi in Brydon (2002:1328) complains about identity politics that puts identity of Arabs in question. El saadawi's discourse indicates that Arabs while traveling to Europe today are tired of being asked from which Arab country they come. El saadawi is angry about the situation that is causing negative impact on the identity of Arab nations. Hence he says, "Identity politics does not remain the exclusive tool for the powerful against the peoples who are being postcolonized" (2002:1328). For El saadawi, the new form of identity crisis is the Arabs identity. According to him, it is difficult now to move from place to place with the identity of Arab. He says that the identity of Arab has become a taboo. El saadawi is very much worried about what is going on. He says, 'Now a new identity has been coined for me by the global powers' (2002:1329).

In general, the consequences of creolization that are discussed in literary works are racial-conflict, split sense of identity i.e. to be between Europe and Africa, and diverse and dynamic culture. The research also examines poems that

discuss creolization in the light of the above discussion. Moreover, the research attempts to identify how the conflicts are represented in the poetry and to find out the importance of the poetry's theme in revealing the complex realities of colonialism and in advocating the development of the indigenous culture.

2.3.6. Diasporic African Music Approach

According to George Lipsitz in Brydon (2002:1965), diasporic African music has taken part in constructing local identities and also played a part by bringing the global consciousness to the diaspora. He says, hip-hop and reggae have also played a role in the anti-colonial movements. Lipsitz further explains that the 1970s Bob Marley's music has influenced liberation movements in different countries. He says Bob's music has also established unity between the working class whites and the blacks. In addition, the postcolonial popular music protest elements reveal painful experiences of labor migration, cultural imperialism, and political subordination (2002:1966). Lipsitz's further explanation regarding the protest music reads as follows.

They express painful recognition of cultural displacements, displacements that their very existence accelerates. Yet it is exactly their desire to work through rather than outside of existing structures that defines their utility as a model for contemporary global politics (Brydon, 2002:1966).

Bernard Mark, one of the interviewees for this research views Bob Marley as a messenger who speaks for the oppressed people of the world. According to him, Bob's music has always strengthened the broadest masses of the people (*Bernard Mark* see appendix I).

Accordingly, relating the poem with above discussion, the research examines Calypso and Dub poetry's link to music and the influence of the music on the life of the people. Moreover, the study looks at each lyric's special role in the liberation movement.

2.4. REVIEW OF HISTORY AND DEVELOPMENT OF CARIBBEAN LITERATURE

2.4.1. Colonialism In The Caribbean

According to the data obtained from *Caribbean art* [online] [s.a.] available on the Internet at: http://www.eng.fju.edu.tw/worldlit/lecture/2002f_Caribbean.ppt, 03/01/07 the history of colonization begins from Columbus discovery of the West Indies i.e. from 1492-1496. The period from 16th to 18th centuries is also the period of war among the colonial nations and pirates.

There were diversified ways of rebellion against the colonizers such as pretending sickness, protests through music, dance, religion, etc. as well as open rebellion. The result was positive in that between the years 1808-1838 slave trade was abolished in British and USA. Again the period between the years 1919-1939 was seen as the terminal phase of the empire. The negritude movement i.e. back to Africa movement expanded and Marcus Gravy was the hero of the movement. According to the Caribbean people, the West Indian migration to Europe since 1950 is the period of 'colonization in reverse'. Moreover, from 1958-1966 the federation of West Indies, Jamaica, Trinidad and Tobago, Barbados and Guyana were liberated.

2.4.2. The Emergence Of Calypso And Dub Poetry

2.4.2.1. Calypso poetry

According to the data obtained from Caribbean poetry [online] [s.a.] available on the Internet at: http://www.eng.fju.edu.tw/worldlit/caribbean/caribbean_poetry.htm 02/01/07, Calypso can be seen as African slave songs that were originated by people who worked in the sugar plantation of Trinidad. These slaves were forbidden to talk to each other. As a result, the slaves changed the elements of digging songs with new elements of their own and created Calypso song. Accordingly, they were able to share feelings without the white masters knowing.

According to one of the interviewees from Trinidad and Tobago, Cheeps Judah, Trinidad's cultural music is Calypso, which is also known as Socka. Besides, most of the Caribbean music come from Africa. Judah's response indicates that Calypso voices the peoples' feeling and reaction. In addition, Calypso music that reacts when the government is unfair is the true Calypso. Regarding Calypso dance his response informs that the dance is erotic and the erotic dance is expression of the peoples' freedom. According to him, other people say that the romantic Calypso dance is too vulgar and disgraceful. Whereas the indigenous people love it because it is the expression of their freedom (*Cheeps Judah* see appendix I). Besides, Calypso is also a popular music through out the Caribbean countries. According to Mr. Patrick Campbell one of the interviewees for this research, Calypso was like a national music in Jamaica. According to him, Calypso was sung in Jamaica before the origination of reggae. In addition, he says that Calypso is like a feeling, it is a hot music like drinking, dancing and merry making (*Campbell* see appendix I).

2.4.2.2. Dub poetry

According to the data obtained from *Caribbean poetry* [online] [s.a.] available on the Internet at: http://www.eng.fju.edu.tw/worldlit/caribbean/caribbean_poetry.htm 02/01/07, Dub poetry is known as the forerunner of hip-hop and an extension of reggae culture having its roots in popular Jamaican culture and in particular in reggae and Rastafarianism. The movement is appreciated for serving to bring poetry back to the people. According to Patrick Campbell, one of the interviewees for this research, dub music motivates the people to come out of the colonial bondage because the music keeps raising awareness of the people to protect themselves from the evil ways of colonialism. According to the famous dub poet Oku Onuora, (2006), "The aim and purpose is to dub out the unconsciousness out of the people head and to dub in consciousness."

According to him, the political purpose of dub poetry is the representation of the suffering as well as the inhuman living conditions and the peoples' counter attacks against the enemy.

As per Madam Jasmine, the other interviewee's opinion, reggae is a conscious music. According to her, reggae teaches like a school and it has always been Jamaican culture (*Jasmine* see appendix I).

a) Rastafarianism

Rastafarianism's origin is Africa, i.e. the Nile Valley which includes Egypt and Ethiopia where Ethiopian Orthodox church according to them, is a pure form of Christianity that kept its connection with the Judaic Egyptian pasts. Nevertheless, the major belief is the blending of the purest forms of both Judaism and Christianity. Meanwhile, Babylon is also referred to as western colonial culture in general. Furthermore, Hilesilase, Emperor of Ethiopia visited Jamaica in 1966 and his visit had great significance to strengthen the peoples spirit towards their movement for freedom. For Jamaica the 1930s were years for social upheaval and labor strikes that had been the perfect time for the rise of Rastafarianism i.e. a religion of the dispossessed. Bernard Mark, a Rastafarian and an interviewee for this research, explains about his religion as follows:

I am Christian man. I am the priest of Christ, Jesus Christ. We accept Christ in our life. Today we see Emperor Hilesilasse as Christ, Christ that has come 2000 years ago returned in the person of His Majesty. He is the King of Kings, Lord of Lords, and line of the tribe of Judah. The first person preaching the divinity of His Majesty is Leonard Howl in 1930. It was his objective to come back to Africa.

Regarding Dub music and Jamaican culture, Bernard Mark says that the music of Jamaica is not really Jamaican culture; it is rooted African culture. Mark says, reggae is an outstanding genre of popular music today and Bob Marley is the king of reggae. He also says, Bob Marlys music influences a lot of people and different nationalities all over the world.

b) Practice of Herb

The practice of herb locally known as Ganja or widely known as Marijuana was regarded as wisdom weed for religious rite and a life of asceticism and artistry where the difference between Rasta and Hippies is observed. According to Mr. Campbell, Ganja is connected with the life of the people. Besides, wherever the Rasta people are found there is Ganja with them (Campbell see appendix I). The response of Madam Jasmine also informs that Ganja is the plant that Jamaican people use for medicine, but other people say it is illegal drug. According to the interview response, the famous reggae musician Peter Tosh has songs that advocate in support of marijuana. The songs propagate to the world so that marijuana to be free (*Interview* see appendix I).

CHAPTER 3

THEMATIC ANALYSIS OF CALYPSO AND DUB POETRY

This section presents analysis of Calypso and Dub poetry that are selected for this particular study (*Calypso and Dub poetry* see appendix II). Starting from works of Calypso each poem will be discussed one by one. Besides, the analysis of each pieces of poem consists of the following three parts: introductory, analysis and conclusion. Accordingly the introductory part presents a brief account of the poet and a few points about the target piece of poem. Next, the analysis part discusses the idea articulated by the verses. Finally, conclusion will be drawn with a brief evaluation of the analysis.

3.1. Thematic analysis of Calypso Poetry/Lyrics

3.1.1. “Jean and Dinah’ by Mighty” Sparrow *

Mighty Sparrow is known as a king of Calypso among Caribbean society. Patrick Campbell in his interview response explains Sparrow as a champion of calypso and that he was also very much loved in Jamaica. According to him, calypso was like a national music in Jamaica (*Campbell* see appendix I). Another interviewee from Trinidad, Cheeps Judah, says that Calypsonians like a priest in music, preach the truth to the people. “Jean and Dinah” reflects on social development. The lyric uncovers the harmful practice in the Caribbean islands which has been inherited from the western colonizers. Mighty Sparrow in this poem particularly deals with Caribbean women vs. prostitution. The following analysis focuses on the theme of the lyric.

The expressions in lines 1 and 2 discuss Jean and Dinah who are commercial sex workers during the colonization period and during the post independence.

* The date this poem was produced is not indicated in the source.

These girls typify the picture of all commercial sex workers in the Caribbean islands during the specified time. The verses from line 3-5 express about the situation of the girls during post-independence; the expression here focuses on their gradually declining income. The expression from line 6-8 reflects on how commercial sex was highly spread in towns and that almost every body falls into it. But, the poet here is transferring message by uncovering the reality i.e. how the people are exposed to diseases caused by prostitution. Next from line 9-14 a sort of advice is uttered to the audience (the society). Accordingly, the narrator says that prostitution is not something that one benefits from, rather it puts every one's life in danger. Meanwhile, the next two lines condemn the colonizers' evil tradition. Besides, the expression confirms that night clubs that encourage prostitution will no more function. The night clubs here reflect on the evil ways of colonialism.

The expression from line 15-20 focuses on two major points. Firstly, the expression confirms that black is in control of all possessions. And this concept refers to the black power in the West Indian countries. The second point is about how it is difficult to get rid of the harmful practice. In lines 21 and 22 again the poem traces the past suffering and the peoples' resistance through the narrator's expression. Accordingly, the narrator says that the cause that spread commercial sex was the presence of the Yankees and it is possible to control the situation because the Yankees are all gone. Therefore, this expression indicates the beginning of a new social movement. The expression from line 25-30 involves satire. The expression here discusses the prostitutes comment on the indigenous men. The comment of the girls' here is that the indigenous men do not pay as big money as the Yankees' pay. In the mean time, the narrator who typifies the indigenous men reply to their comment by saying 'Calypsonian are too hard to fool'.

The main theme as per the above discussion is rejection of the harmful practice and the importance of starting a new life with one own culture. The satire in the

expression refers to the Yankees as kind and better resource while actually the Yankees in this poem are the cause to the harmful practice. The last part of the expression from line 31-38 discusses more on the ways of the beginning of a new life. Accordingly, the expression continues discussing the indigenous peoples' view that is presented ironically. The expression begins reflecting again on black power. The narrator here attempts to show that black power is realized. In addition, the expression informs the girls who are engaged in commercial sex such as Dorothy to stop thinking about the money they collect from the Yankees. The narrator here warns them to take what the indigenous men pay them. But the actual meaning of 'take what the indigenous men pay' is different. The poet here intends to inform that the girls in town must quit prostitution and start a new life. Moreover, the expression of the last line reflects transparently as follows: 'by the sweat of thy brow thou shall eat bread'. This is exactly Marxist ideology. The expression propagates to the people particularly the women who are depended on commercial sex to open their eyes and see that there are a lot of opportunities to work and to start a new life.

To conclude this poem is critical of the economic base of the Caribbean islands' women. Besides, the poem exposes the harmful practices that colonialism brought to the islands. In general, the poem is in tune with critical realism mainly because it portrays the life of the poor peoples. In the mean time, the poem does not represent active struggle against the evil ways of colonialism. However, some expressions show the tendency of revolutionary development and that is important to encourage the people in order they breakaway from westernized practices. Additionally, the poem reminds formerly colonized countries to come to terms with the past and build on the present and future life. What is more, the poem points to movement of black people that springs from the reality of oppression.

3.1.2. “No money, No love’ by Mighty Sparrow” *

Mighty Sparrow is a famous calypso singer and most of the Caribbean populations see him as a hero in the history of calypso. ‘No money, No love’ is one of his calypso songs that reflects on social condition giving more emphasis to societies’ economic base. So, the following analysis discusses the theme and also presents brief critical views of the lyrics.

The expression in the first four lines discusses ‘Ivy’ and ‘John’ and the expression points to the girl, Ivy, John’s girl friend who decides to let down her man. The continued expression from line 5-14 on the other hand explains her reasons for why she decided to break their friendship. Accordingly, the narrator reports that Ivy told John that she wanted to break with him because of his being broke. In the mean time, lines 7, 10, 11 and 14, repeat the expression of Ivy’s refusal. So, the lyric up to here centers on depicting the severity of self-centeredness and cruelty.

The verses from line 15-21 also continue expressing the feeling of Ivy, but the expression here becomes rougher than the previous ones. For example, line 16 ‘Listen, mister’, indicates the speakers less respect for the addressee. The expression ‘blasted hand’ in line 17 indicates the deteriorating sense of respect the addresser has for the addressee. The main reason for Ivy to want to put an end to the relationship is uttered in line 20 with phrase that reads ‘poverty is crime’. According to the above discussion, the main theme proceeds from this very phrase. The phrase refers to poverty and its consequences. The poet intends here to uncover the harmful features of poverty in relation to the realities of the oppressed poor people of the Caribbean islands. In addition, the poet intends to point to the significance of poverty eradication and self-assertion.

* The date this poem was produced is not indicated in the source.

Moreover, the verses from line 22-31 proceed to express that poverty is unbearable. The expression here dwells on conflicts related to household problems caused by poverty. As such the expression in these lines involves social commentary thus making a particular society aware of such a relationship thriving for an ostensible reason of love. The poem on the one hand advises that friendship should be faithful. On the other hand, the poem propagates to the people in order they strive to eradicate poverty. For example, the phrase 'poverty is crime' strongly suggests that people should work hard and eradicate poverty.

The expression from line 32-35 reflects on the climax of conflicts that are caused by unfaithful connection between man and woman. The last verses from line 36-39 express the views of the narrator towards the relationship between Ivy and John that ended up with quarrel. The main point here is the expression in line 39, which reveals the outcome of adulterous association between man and woman. Accordingly, the expression particularly refers to how women get into the life of prostitution.

To conclude, this poem/lyric conveys two messages to the addressee i.e. the Caribbean societies. On the one hand, the poem/lyric expresses social commentary through satire in order to make the target audience aware the consequence of unfaithful sexual relationship. On the other hand, the poem/lyric transfers very important message through the phrase 'poverty is crime' and other related expressions. As the expressions imply, the poet attempts to propagate to the people that poverty causes lots of problems. The message in the mean time encourages the people to commit themselves to fight against poverty. Therefore, the poem can be seen as socialist realist work.

3.1.3. “From Island and Exiles’ by Kamu Braithwaite” *

According to (Figueroa, 1982:271), the poet was born in 1930 in Barbados. Braithwaite is an historian who works at University of West Indies. This Calypso poem traces history of colonization and reveals the complex realities of the past and the present through the expression that involve metaphor and satire. The following analysis discusses the poem focusing on the theme.

The expression in the first line mentions ‘stone’ that used to be weapon because it is sharpened and speared throughout the Caribbean islands mentioned in the following three lines: Line 5 says it is a ‘curved stone hissed into reef’.

The stone that is mentioned from the start and repeatedly mentioned in the poem typifies the colonizer that invaded the islands with fierce power. The expression in line 5 shows that the colonizer has abundantly invaded the islands including the sea by force. Line 6 is still a metaphorical expression and it reads ‘Wave teeth fanged into clay’. The expression here represents the picture of robbers that brutally took the indigenous peoples’ wealth and settled all over the islands to rule. ‘White splash” in line 7 also reflects on the western people. Besides, the continuing phrase that reads ‘flashed into spray’ also refers to the whites’ invasion. Lines 8 and 9 also express particular sites indicating that the white came into possession of a large fortune.

The verses from line 10-14 reflect on what has happened after the islands occupied by the colonial powers. Line 10 states that the colonizers’ plan was to exploit the island by expanding sugar plantation projects that immediately implemented. The verse in line 15 also tells that sugarcane was the dominant plantation project. The following phrase ‘Sweat and profit’ refers to the exploited peoples’ labor and the only beneficiaries of the product were the whites. Again, the phrase ‘Cutlass profit’ refers specifically to the brutal oppression.

* The date this poem was produced is not indicated in the source.

In the verses from line 15-20, the poet satirizes the ruling class. The words such as 'wonderful', 'profitable' 'hospitable' and 'well-worth' reflect on how the oppressors enjoy life at the expense of the exploited black people. The expression uncovers that the rulers were bloodsuckers. Next, in lines 21 and 22, the narrator again satirizes the colonizer by repeating previously expressed phrases such as 'wonderful time' and 'benevolent redolent time'. The satire is that the time was not conducive for both the colonizer and the colonized to think about doing good things. On the one hand, the colonizer was bloodthirsty and keeps on treating the oppressed people in a cruel way. On the other hand, the colonized people were persecuted and he keeps thinking on the subject of revolt. However, the poet here attempts to point out the colonizers' obsession. The verses from 25 – 27 discuss 'black sam'. He typifies the picture of the suffering youth of that time. 'Splayed toes' refers to their feet that were not well protected and the 'shoe' in line 27 is to satirize his being bare foot. Lines 28 and 29 also reflect on the living condition of the oppressed black people of the time. The poet reflects on the Caribbean islands realities and the expression depicts the people thought.

In the expression from line 30-33, the poet pokes fun at persons who are instruments of the ruling class.

Next, from line 34-37 the expressions appear with a tone of calypso that consists of protest element. Besides, the expression is better if sung than read. Expressions like 'steel drum' and 'hot rum' are phrases of calypso lyrics that often have special meanings when the dance, the sound of steel drum and words combine. The main point in this expression is the phrase that reads as follows. 'Stop this bachanaling'. The expression refers to antisocial manners of the colonizer. After that, the accompanying music becomes here the very important element of the lyrics where styles of figurative words in combination with style of calypso music successfully transform the gist of the expression. Moreover, the verses from line 38-40 also are continuations of the above calypso mode where

words of English language blend together with the indigenous language. This is similar to dub sound effects that make the voice powerful. The expression from line 41-43 reflects on the exploited people's living condition representing the complex realities of the situation of the Caribbean islands.

The verses from line 44-46 come to the present time situation particularly reflecting on the immigrating white people for different purposes. The poet here intends to indicate the need to watch them with suspicion. Besides, the expression in the next three lines involve pun. The phrase 'white beaches' is purposely designed to scold the whites because it matches with the word that reads, 'bitch' that is often used to scold someone.

The next expression from line 50-52 traces again the condition of colonization. Accordingly, the contrasting words such as 'Well' and 'hell' refer to the life of two different groups. The word 'Well' refers to the comfortable life of the colonizer and the word 'hell' refers to the horrible living condition of the exploited people. Therefore, the expression here leads the audience to look back to history of the past.

The last verses from line 53-56 mention two characters that are discussed earlier i.e. expression from line 30—33 that is a folkloric articulation. The expression here also satirizes Johnny the character that represents all the white's puppets or people who were loyal to the white master. The narrator, who typifies the picture of the oppressed people, makes fun of Johnny, the character that typifies the puppets, as they saw while his boss fired him. The expression in the last line reads 'so now the boy migrating overseas...' The contextual meaning of this expression is that character Johnny wasn't considered as one of the oppressed people and will never be so in the future.

This poem involves repeated words that reflect the anger and rage of the Caribbean population against colonialism. Repetition in such a way is

characteristic of Dub poetry. Therefore, it gives a clue to understand that there is a connection between Calypso and Dub poetry, especially in portraying the voice of the broadest masses of the people.

To conclude, most of the words in this poem symbolize the realities of the colonial period. Invasion, brutality, exploitation, and hatred are issues expressed with a tone of anger. As an illustration of socialist the realist method, this poem depicts the feeling of the masses. Moreover, the poem satirizes the colonizer. This indicates the transition from a situation of anger and rage to a situation of entertaining the freedom of expression. As a matter of fact this is in keeping with the perception of the postcolonial critical theory, which reflects on the necessity for a writer to enjoy the freedom of expression through the literature he produces.

3.1.4. “To The Fish That Passed By” by Mutabaruka *

Mutabaruka is a famous poet. He was born in 1952. As per the source indicates, he wrote this Calypso poem at the age of 18 -27. The poem is full of satire and it reflects on the condition of colonialism and neocolonialism. The following analysis focuses on the theme of the poem.

The verses in lines 1 and 2 begin with the narrator’s expression that refers to ‘The Fish That passed by’. The narrator represents a certain group and the fish or the addressee represents another group. Both groups will show up as the analysis progresses. Therefore, the narrator in lines 1 and 2 tells to the fish that he is going to interfere in his life. In line 3 again, the narrator tells the Fish that he was sorry for interfering. However, the verse in line 3 is in a quotation mark and the quotation mark refers to the narrator’s sneering remark. Therefore, here is the subtle satire of Calypso involving the beginning of protest element. Moreover, in lines 4 and 5, the narrator continues satirizing the fish. He says everything was very quiet before he show-up. The narrator’s expression implies that he is some one familiar to the Caribbean people. According to the expression, the narrator becomes the picture of the colonizer, because the fish typifies the Caribbean

* The date this poem was produced is not indicated in the source.

people. The water also refers to the islands. In line seven, the colonizer says the water is now spoiled. He proceeds telling why the water is dirty in lines 8 and 9. According to him, the reason for the water to be dirty is that he washed all his troubles in it. Therefore, the expression attempts here to reflect on the reason why the colonizer came to the colonized territory. In line 10 again, the colonizer asks an apology for washing long. Therefore, the expression here makes the colonizer confessing his guilt. In the expression from line 11-14 again the colonizer's confession continues. Accordingly, he mentions how he intended to attack "the people". In lines 13 and 14, the colonizer admits what he had done was wrong. The expression implies that even if the colonizers do not like to admit their mistakes or to confess, the poet attempts to make them confess by his pen. Again, in line 15 the colonizer asks for apology, but his words are in quotation marks. Next, the verses from line 16-19 reflect on how the colonizer had felt while committing crime against the people. According to the expression, the colonizer was afraid of the future if the oppressed people are liberated. He reflects his previous thoughts relating it to what will happen to him in the future. In lines 20 and 21, the colonizer expresses that he eventually began to mourn because of his crimes. The last two verses i.e. lines 22 and 23 repeat the first three lines. However, the meaning of the expression here differs. The colonizer's view here according to the expression is that there is still another trouble that he is going to cause upon the territory of the colonized. The poet here intends to indicate the emergence of neocolonialism.

The poem in general reflects on the colonial past and the equally multifaceted present. The first three verses symbolize how the colonizer invaded the colonized peoples' territory. The last two verses repeat the first three verses and the repeated one typifies the picture of neocolonialism. Moreover, the whole expression involves satire that the poet purposely uses to scoff at the colonizer. Although the poem expresses with subtle satire, it is intelligible to the Caribbean people who are familiar with the expression of Calypso. Therefore, it is a socialist realist work, because the expression denounces the evil period of colonialism. In

the mean time, the last two verses refer to the emergence of neocolonialism. These two verses in particular attempt to propagate to the people in order they struggle against the recurring of the colonist.

3.1.5. “Love Overgrows a Rock” by E.M Roach *

E.M. Roach was born in 1915 in Tobago and he was a gifted writer of poem of the West Indies. He was in particular, gifted of fine lyric (Figuroa, 1982:292). “Love overgrows a Rock” involves protest elements that arouse the target audience against the enemy. Besides, the protest elements center on the ways of the remedy for injustice that the target audience ought to be aware. The following analysis focuses on the main theme of the poem.

The expression from line 1-3 reflects on description of a journey across water that particularly mentions Atlantic. Line 4 also describes Atlantic as follows ‘Bright, blue and empty as sky’ and in line 5, the narrator talks about the journey through Atlantic. Therefore, according to the narrator’s expression the journey symbolizes the image of being captive. ‘My eyot’ is a picture of the ship and the phrase that follows ‘jails my heart’ refers to the narrator’s sad feeling. Besides, in line 6 the narrator realizes that there is no hope in his future except facing the trouble that happened to be his future.

The expression from line 6-8 also describe sad events and different thoughts of the narrator such as his being locked up in a narrow room, his thoughts of the years to pass ruthlessly and in pain, his anger when the enemy talks to his family with a manner of disrespect. Accordingly, the expression represents the complex realities of slave trade tracing history of the past. Nevertheless, the next two lines turn to expression that centers on the present time.

Therefore, the major issue discussed here is that the exploited people have become one as expressed in the poem as one tribe with dignity of great faith and

* The date this poem was produced is not indicated in the source.

pride. Yet, the expression tells how such tribes emerged and how they will sustain its faith forever. This is particularly become known in the expression that reads, 'Love overgrows a rock as blood outbreed it'. Therefore, this proverb like expression refers to struggle, sacrifice, unity, vision as a corner stone to build up one love that brings about great faith and pride.

Lines 13 and 14 reflect on one of the ways the oppressed people rebelled against colonialism i.e. escaping from the colonizer. The expression in line 15 also reflects on the oppressed peoples' strength and courage. The expression from line 16-18 reflects on the vision of the rebelled people. The phrase 'turning Columbus's blunder back' refers to revenge. 'Columbus' in this poem typifies the colonizer that the rebellion wanted to punish. The punishment expressed here is, 'from sun to snow, to bitter cities,' and 'we explore hostile and exploiting zones'. This is in revenge for the colonizers' attack and the expression intends to show here the interest of the most revolutionary class. Next, the expression from line 19-22 reflects on the protestors' aspire, which is created in the poet's consciousness.

The expression beginning from 22-26 discusses the narrator's view that centers on revolutionary call made to the oppressed people. Accordingly, the message of the call where theme of the poem concludes targets all the islands' oppressed people in order they rise in unison to end colonialism. Besides, the message attempts to make the islands' environment new and prosperous where the victimized people could enjoy their freedom.

The poem in general, depicts the interest in continuous revolutionary formation thus reflecting on the ideology of revolutionary society. Accordingly, beginning from history of colonialism, the poem shows the peoples' struggle, the complex realities that the struggle involves. In the mean time, the poem builds on the brighter sides of the reality. Therefore, the heroic deed of the oppressed people

and their unbreakable faith towards their mission and their strong desire to attain victory indicates that the poem is in a tune with socialist realism.

3.1.6. “Rum and Coca-Cola” by Andrews Sisters 1944

As per the source indicates, Andrews's sisters sang 'Rum and Coca-Cola' in 1944 in USA before independence of Trinidad. The poem reflects on the living condition of women of the 1940s. The following analysis focuses on the theme of the poem.

The verses from line 1-4 simply introduce Trinidad. The narrator here reflects on the connection between Trinidad and Calypso music. Besides, he intends to show that Trinidad is the center of Calypso. Accordingly, he tells the addressee that Trinidad is a country where people enjoy by Calypso music. Next, the verses from line 5-8 reflect on the living condition of the characters i.e. the ‘mother and daughter’ that typify Trinidad’s women of the 1940s whose life was depended on commercial sex. The verse in line 9 is an expression that is subordinate to the Calypso rhythm. The verses from line 10-13 discuss the views of the young women in Trinidad in the 1940s. Accordingly, the expression in lines 10 and 11 inform how the Yankees who typify the colonizer won the mind of the girls of Trinidad. Besides, lines 12 and 13 inform the girls’ opinion. Therefore, the narrator says that the girls’ felt like they were in paradise because of the presence of the Yankees. Next, the verses from line 14-17 repeat the previous expression, which is in line 5-8.

The verse in line 18 involves repeated phrases that refer to the women’s living condition. In the previously repeated phrases, the girls’ have mentioned the joyful part of their life, but this expression is the sad part of their life. The verses from line 19-22 add more about the women’s life. Accordingly, lines 19 and 20 reveal the locations of the dancing and entertaining i.e. where the Yankee and the indigenous girls meet. The verses in lines 21 and 22 also express more about the situation of the women that they are very busy with the commercial sex business.

Accordingly, the poet attempts to uncover the realities of the past that is to say how the living condition of women in Trinidad exposed to lots of problems caused by uncontrolled sexual relationship. The verses from line 23 -26 repeat the previous expression that is from line 5 -8. In the meantime, the repeated verses like that of Dub give emphasis to the theme of the poem. The repetition of words and phrases here indicate the relationship between Calypso and Dub poetry. Next, the verse in line 27 is an expression that supports the music rhythm. The expression from line 28-31 criticizes the living condition of women through satirizing the indigenous girls. Accordingly, the narrator in line 28 begins expressing his sad feelings about what is happening in Trinidad. In line 29, he says everything is odd strange. In lines 30 and 31, the narrator satirizes the indigenous girls by comparing them with a Yankee girl. He says that the girls have become nutty because of the Yankee. The poet here intends to show that the girls are isolated from the indigenous culture by pretending to be white. Accordingly, the poet shows how the colonizer robs the colonized culture. The expression from line 22-35 repeats the previous expression again i.e. the verses from line 5-8.

The verses from line 36-39 still reflect on the living condition of the indigenous women. The expression here adds more about how the life of the women was depended on commercial sex. Besides, the verses here express straight to the point. Moreover, the word 'peach' in line 37 typifies a colored man whose race is both from the blood of the white and black. The expression in line 37 therefore implies that the indigenous women's sexual relationship is not only with the whites but also with the colored people. Yet, their relationship with the colored men implies that the colored people economic status to be better than the black people economic status. Thus, the poet intends to point out the socio economic disparities of the 1940s. The verses in lines 38 and 39 turn again to reflect on the uncontrolled sexual relationship. Next, from line 40-47 the expression repeats the previous verses.

To conclude, the poem is a critical realist's work that depicts the living condition of the deprived group of the societies. In particular, the poem uncovers the living condition of women in the 1940s. In the mean time, commercial sex typifies the severity of poverty of the time that forced the poor women to be victim of harmful practices.

3.1.7. "Don't Go Joe" by Mighty Sparrow *

This song of Mighty Sparrow is one of his outstanding works of social irony. The narrator here articulates his feelings sarcastically. 'Don't Go Joe' is critical of harmful practices that the colonizer brought. The following analysis discusses the poem focusing on the theme.

The narrator talks about the Yankees' occupation and their departure in line 1. In line 2, a woman whose name is 'Kid sister Millicent' appears as she was mourning because of the departure of her Yankee boyfriend. Besides, lines 3 and 4 repeat the expression in the first two lines. In line 5, the narrator says that he did not give attention to 'Kid sister Millicent' at first and he explains the reason in line 6 that he was not aware of her love for a Yankee boyfriend. In line 8, the narrator says that the woman wept bitter tears over the departure of her Yankee boyfriend. According to the above expressions, the poet attempts to uncover what relationship the indigenous women have built with whites. The next expression from line 9-13 reflects the desire of women. The expression shows the interest of the indigenous women for whites to stay within the island. In line 14, the narrator informs the audience here as he was watching 'Kid sister Millicent' and her boyfriend, the Yankee, were talking. The narrator reports what the Yankee was saying to the woman. According to the narrator, in lines 15 and 16, the Yankee was telling his woman to stop crying. Yet, in lines 17, 18 and 19, the Yankee tries to make her stop crying by telling her that he was already married. The expression here exposes his shrewdness by explaining how the

* The date this poem was produced is not indicated in the source.

Yankees' deceive the indigenous women. However, the narrator in lines 20 and 21 says that 'Kid sister Millicent', the Yankee's woman, did not stop crying. Next, from line 22-29, the narrator criticizes the Yankees' characteristics. For example, in lines 22 and 23 he says that every Yankee has a woman at every port, but no one of them tells the indigenous women about it. From line 24-26, the narrator says that the Yankee soldiers are all liars. From line 27-29, the narrator scolds the woman because she kept crying instead of asking for money. The narrator here attempts to criticize the indigenous women because of their trust for the Yankees. In lines 30 and 31, the narrator satirizes Kid sister Millicent. He says, on the one hand she is poor, on the other hand she is overweight that no one looks at her if she appears in a street. In lines 32 and 33, the narrator keeps mocking her. However, the narrator in lines 34 and 35 turns to appreciate her when the woman shows him a wallet that she stole from the Yankee boyfriend. Then in lines 36 and 37, the narrator began to mock the Yankee because of his being deceived by a woman he undermines.

To conclude, this poem is in tune with socialist and critical realism. It involves elements of critical realism because it depicts the living condition of the lower level societies in particular women who are needy. It also involves social commentary that intends to criticize the indigenous women who are intimate with the colonizer. In the mean time, the poem involves elements of socialist realism because it attempts to condemn the colonial past through uncovering the colonizer's immorality. Moreover, the poet intends to scold the colonizer using the word "Yankee".

3.1.8. "Stranger" by Shadow 2001

Stranger is a song that is played in the Carnival festival. Carnival is one of the Caribbean people great traditional celebrations. This song deals about the issue of the indigenous culture. But, the following analysis discusses the theme of the poem.

The song begins with the expression of the narrator telling about what a pretty girl i.e. the main character in the poem, has told him. In line 1, the narrator reports what the girl says as follows: "I am a stranger said a pretty girl"; and according to the song, the 'Stranger girl' represents the young generation. In line 2, the narrator says that the 'Stranger girl' is present to celebrate Carnival. In line 3, the 'Stranger girl' herself expresses that the old music is not exciting and in line 4 she says her desire is for another type of music. Although, the girl does not suggest about the dance, she asks the narrator to train her how to dance and that gives an idea about her love for the dance. Therefore, the important point that the poet intends to raise here is the girl's hatred to the music and her interest to the dance. There is a subtle satire here. The desire to a new music shows that the new generation is in distant from the culture. Besides, the girl's failure to dance still indicates that they are far away from the culture. Moreover, from the perspective of Marxist critical theory the situation of the girl indicates another gap that happened to exist between the old and the young generation. That is to say, the girl hated the music because Calypso involves either protest element or social commentary and the girl does not care about it. However, for the purpose of freedom expression, the dance is romantic that requires body attachment between male and female dancers and that is what the girl liked. Accordingly, the poet intends to reflect on how the young generation is in distant from the indigenous culture. The expressions from line 5-12 are expression of a chorus and the choruses that represent the society are here responding to what the girl asked. The girl therefore was told in line 5 to buy 'little rag'; in line 6 to buy a 'little flag', in line 9, she was told to 'find herself a band' and to 'find a good position'. From line 9-12, the girl was told how she goes after the rhythm while dancing. This was what they told her about the way she can manage the dance. Therefore, the cultural context of the views of the chorus is a clever remark that involves secreted meaning. The main point of the expression here turns to be about telling of the merits of the music and the dance. Although, 'rag' and 'flag' reflect on the role of the women while dancing, the poet attempts to tell the audience that the girl who typifies the young generation doesn't know the

purpose of the romantic dance. In the mean time, he wants to inform his audience that the purpose of the dance must be connected with the expression of freedom.

The poem in general, plays a dual role. On the one hand, it promotes the indigenous culture. On the other hand, the poem involves social commentary, which reveals how the young generation is far away from the indigenous culture. In both ways, the poet reflects on the realities of the time to advocate for social development. In the mean time, the poem depicts politically conscious people and blacks' movement for social development. Therefore, it is a literary piece that concerns itself with social realism. What's more, this poem points out how the young generation was exposed to other culture i.e. the colonial culture and it attempts to show how the colonizer robbed the indigenous culture.

3.1.9. “The sinking ship” by Gypsy 1986

This lyric is a socio-political irony that expresses Trinidad's image through symbols that represent reality of its time. Particularly, the lyric attempts to accuse Trinidad's governance by uncovering the weak sides of the government. The following analysis focuses on the theme of the poem.

The verses in lines 1 and 2 mention 'Luxury liner' of Trinidad sailing. The expression here simply tells that the luxury liner is sailing in the Caribbean Sea. However, line 3 mentions name that is familiar to all Trinidad people. As stated in Eric William. (1969), [online] available on the Internet at: <http://www.factmonster.com/ce6/people/A0852329.html>, the name “Eric Williams” is the name of a man who was Prime Minister of Trinidad from 1961-1981. Next, lines 4 and 5 express that Trinidad was free of trouble for years until Eric Williams dies. Here the ship symbolizes Trinidad and the captain of the ship typifies the picture of the Prime Minister.

Line 6 expresses the immediate consequence of the captain's death. The expression reads 'the ship hit rough water that day'. Since the ship typifies the

image of Trinidad, the rough water that hits the ship is also representation of the political turmoil and instability of Trinidad. The lyric is therefore critical of the socio political matters of Trinidad.

The expression from line 7-9 openly deals with the crises that occurred after the ship is hit by rough water. Accordingly, the expression tells that Chambers has replaced Eric Williams, the captain of the ship, which means another leader reigns in Trinidad. Moreover, the expression tells that Chambers became cruel and killer that led the country to misery and destruction. So, the lyrics intend here to reveal the deteriorating state of governance.

The verses from line 10-15 present the expression of the chorus who are playing a part in the song. The whole expression addresses Captain Chambers that is the image of the new leader. Accordingly, each line holds messages sent to the leader. Besides, the choruses represent here the crew and the crews typify the picture of the people of Trinidad.

Accordingly, line 10 begins with the crew's voice i.e. informing the captain that the ship is sinking. So the interpretation is, please save Trinidad or stop the chaos in Trinidad. The next line holds the message that the seas turn out to be rough thus making the sailing unsafe. The actual message here is, hence, that there is no peace and stability in Trinidad and the surrounding. In lines 12 and 13, the crews who typify the people are talking to the captain that typifies the leader. They are asking whether the leader wants them to leave the county or he wants them to stay. The lyric here reflects on how the people's trust on the leader growing weaker. Besides, the verse in line 14 also expresses that the people are frustrated. They are requesting the leader to minimize the hardship; anxiety is compelling them to look for his mercy while their instinct is already aware of his cruelty. Moreover, the verses of the last line i.e. line 15 expresses the voice of hopelessness. This voice indicates that the people have no more alternatives to

escape from the tragedy. As a result, they are telling the leader that they have surrendered.

In general, 'sinking ship' is an outstanding song that uncovers the complex realities of the postcolonial harmful governance of Trinidad and other countries. Therefore, it exposes the ruling class that ignored and marginalized the lower class of a particular society. Therefore, the lyric is educative that it warns those who are responsible for causing misery and destruction. Meanwhile, according to the indigenous people it is true Calypso because the protest elements target the government. Therefore, it can be seen as a socialist realist work for the reason that it provides truthful, historic concrete portrayal of reality. Although there is no sign of revolutionary development, the poet is a committed writer that he makes known the government's crime by using proper name of the leader of the target country that enables the reader to look at the truthful, historic and concrete reality of the time.

3.2.0. "Death is Compulsory" by eCarob Caribbean Emporium *

The poem involves satirical expression that mocks the ruling class. Besides, it propagates to the exploited people the idea of the need for them to struggle for freedom. The expression transfers the main message through words that refer to the traditional meaning. The poet attempts here to communicate with the Caribbean audiences. The following analysis focuses on the theme of the poem.

The narrator in line 1 explains that he is now conscious of something. So, what is it that he is conscious about? The next lines answer what the narrator felt. In line 2, the narrator tells his addressee to think about the significance of possessing wealth. In lines 3 and 4, he assures that everyone around him can be rich. He

* The date this poem was produced is not indicated in the source.

also compares the abundance of their wealth with the following countries: England, Japan and Germany.

According to the expression, the addressees typify the picture of poor countries and the narrator typifies the picture of the exploited people. Accordingly, the poem attempts to protest against the system. Meanwhile the verses from line 3-4 reveal the plan by means of simile. The poet here purposely mentioned the name of the rich countries so that the audiences easily understand the other countries that are compared with the rich ones. Besides, the narrator attempts to tell the addressee that typifies the people not to be afraid of death because it is inevitable for mankind. Therefore, the narrator's intention is sending one important message to the people. The thing is that he wants to tell them to do something for their country.

The verses in lines 5 and 6 express man's natural fate. The narrator here mentions two points. The first one is that man is mortal and the second point is that man's eternal home is just 'six feet of earth'. Accordingly, the narrator still attempts to convince the addressee not to be frightened. The expression in line 7 mentions the young generation. The narrator here attempts to say, if the young are brave enough, he concludes his point in line 8 by indicating that struggling and winning is possible.

The last two verses conclude with irony. Accordingly, the narrator here invites the young to a 'dance' called 'Marco' in order for them to enjoy hearing Calypso. It is possible to infer the irony from the following words: 'dance' and 'calypso'. So, 'dance' according to the poem refers to the struggle and 'calypso' refers to the indigenous peoples' culture by which the people express their feelings in times of problem and in times of pleasure. The word 'calypso' therefore typifies the peoples' call to the young to struggle for the peoples' wellbeing.

To conclude, it is important to remember here what the Marxist critic Machete (1992:89) says regarding significant absences while discussing the importance of aesthetics. According to him, it is necessary to allow a literary work to speak or complete what it necessarily leaves unsaid. (*Macherey* see Eagleton). Therefore, in the light of the above discussion, the theme of the poem focuses more on what the poet left unsaid. As previously explained, the unsaid parts are, the messages sent to the young to struggle and win without fearing death in order to attain a prosperous life. Therefore, the poem concerns itself with socialist realism. In the mean time, the poem attempts to reveal the realities of the movement of the black people.

3.2. Thematic analysis of Dub Poetry/Lyrics

3.2.1. “Buffalo Soldier” by Bob Marley 1983

Bob Marley's music is popular worldwide and it has connection with the Jamaican people in particular. The Jamaican people consider his music as a conscious music that consoles the sad and that gives spiritual strength to the people who live in dread of the future. One of this research's interviewees, Madam Jasmine, sees Bob Marley as strength to the people of the world (*Jasmine* see appendix I). Bernard Mark, another interviewee, also calls Bob Marley a messenger who often sings for the oppressed people and makes the people feel good (*Bernard Mark* see appendix I). “Buffalo Soldier” is also a popular music and this study has examined the theme of the lyrics as follows.

The verse in line 1 introduces “Rasta” as a “Dreadlock” and as a “Buffalo Soldier”. The word “Dreadlock” is related to the hairstyle of the Rasta people. On the other hand, the narrator calls these people ‘Buffalo Soldier’ to refer to their unity and strength. The verses in line 2 and 3 discuss “Buffalo Soldier” that was stolen from Africa and taken to America. The verse in line 4 expresses the soldier's situation in the foreign land, i.e. his courage to struggle for liberty since

he was taken to captivity. The poet in the first four lines attempts to evoke memories of the past. The narrator in line 5 uses the word 'stench' and in line 6 gives emphasis to this particular word and he says the word makes sense. The narrator here refers to the life of the people who were suffering from oppression. 'Stench' refers to suffer. From line 6-8, the narrator says the oppression that caused the peoples' movement. The movement here refers to the repeated verse that reads, 'Fighting on arrival, fighting for survival'. Besides, the verse also refers to the rise of anti-colonial consciousness. Lines 10 and 12 repeat the verses in the first two lines. Repeated verses in Dub music being accompanied with the drum signify the gist of the lyrics. Lines 12 and 13 ask the addressee to look at their history and find out their identity. So, the narrator here intends to persuade the people (Diaspora) to come back to Africa. The idea of coming back to Africa was a major issue of blacks' movement that Marcus Garvey struggled for. In line 14 and 15, the narrator attempts so that the black people consider the coming back idea very seriously. In line 16, the narrator intends to tell that the voice comes from an ordinary freedom fighter. The struggle for freedom and the vision for a bright future are concerns of socialist realism. The next verse from line 17-19 repeat the expression in lines 2-3 but the expression adds some words to give more emphasis to the main message of the poem. From line 20-23, the verses repeat the Dub sound that combines with drum and excite the feeling of the audience. In the mean time, repeated verses give more emphasis to the message of the poem.

Line 24 reflects on 'Buffalo Soldier's movement through the land of Caribbean and the expression repeats in line 26 too. Therefore, the situation indicates the rise of African against the colonialist oppression. Line 25 reflects two different views of the people at the time. The expression here reads, 'Said he want to ran, then you want to hand,' The phrase 'Said he want to ran' indicates the tendency to refuse to join the movement and 'then you want to hand' is the view that indicates the agreement to join the movement. The poet here intends to show the hesitation among the people while struggling for freedom. Line 27 expresses

about 'Buffalo Soldier's victory in the foreign land and next in line 28-30 it talks about the achievement. Again, from line 31-34 signs of Dub sounds are repeated. This repetition is the most important pattern of the truly popular Dub poetry. Line 35 and 36 again expresses about 'Buffalo Soldier's movement. The narrator here is propagating the idea of liberty throughout the islands. The next two lines repeat verses that were previously expressed in lines 2 and 3. Among the repeated verses, the word 'fighting' represents the life of African people since the period of colonialism. Accordingly, the expression shows that the writer is a committed writer whose music witnesses his dedication in advocating the significance of the peoples' struggle. In last part of the poem, i.e. from line 39-42, is where again the Dub sound repetitions.

In general, "Buffalo Soldier" concerns itself with socialist realism. The poem has reflected on the issue of being captive in a foreign land, the continued suffering, and the struggle of the people. Besides, the poem/lyric expresses the victory of the people in line 27 and continues propagating for further struggle. What's more, from the perspective of postcolonial critical theory, the poem points out the movement of black people caused by the realities of oppression.

3.2.2. "No Woman No Cry" Bob Marley 1974

'No women No Cry' is one of Bob Marley's best songs that focus on the condition of women. The poet here attempts to address the world that they are the unprivileged group of the societies. In the mean time, the lyric is optimistic that offers moral and psychological strength to women. The following analysis discusses the lyric focusing on the theme.

The expression from line 1-4 repeats the same phrase i.e., "No woman No Cry". Therefore, the repeated phrases in combination with dub sound and the reggae rhythm emphasize the main message.

In lines 5 and 6, the expression traces the past history of colonialism and the verses from line 7-9 continue articulating the complex realities of the past oppression. Particularly, the situations of African slaves in America are stated here. So, the poet attempts here to remind us both the hardships and the opportunities of the time. One major part of the theme appears in the expression from line 10-12. This expression reflects on consoling the sad and encouraging the underprivileged people. So, the lyrics of "No woman No Cry" offer moral and psychological strength to the dispossessed and ignored group of the societies. Next, the expression from line 13-18, repeats the previous expression, i.e. from line 1-6. However, from line 19-24, another theme appears that deals with the idea of coming back to Africa. The idea is expressed here through the narrator's thoughts about the future. For example, expressions such as 'burning through the nights' and 'cook cornmeal porridge' refer to the life in Africa. Accordingly, no woman no cry meets the objective of post colonial critical theory because the music encourages Africans to reclaim history and stick to their own culture. The narrator in lines 25 and 26 expresses the condition of his capacity when he starts his mission. Accordingly, he tells the addressees that the mission towards freedom is so tough that requires commitment to be successful.

Likewise, line 27 calls for attention of the audience as regards what the people gain when they go back to Africa. So, the reply is one verse that is repeatedly expressed from line 28-35 and the reply is '**everything gonna be all right**'. So, this repeated verse functions as a remedy for the people who suffered injustices of colonialism. Again the lyrics repeat the first verse 'no woman no cry' in line 37 and 38 to strengthen the spirit of the dispossessed. Similarly, the next expression that is from line 38-54 repeats the earlier expressions.

In general, "No Woman No Cry" is in tune with socialist realism because the poem on the one hand centers on the interest of the revolutionary class. On the other hand, it intends to advocate the inevitability of bright future i.e. the idea of coming back to Africa and start new and prosperous life. Moreover, the poem

consoles the marginalized group of the societies by advocating for their rights. What' more, as a socialist realist work, the poem is truthful and optimistic that concerns itself with the issues of human dignity.

3.2.3. "Aid" by Jean Binta Breez *

According to the source of the poem, Jean Binta Breeze is the first female dub poet to rise to international fame across the Atlantic. In Jamaica, the situation has always been very complex for militant women artists. This poem deals with the neo colonial domination upon the poor countries through a new strategy. The following analysis focuses on the theme of the poem.

The expression in lines 1 and 2 traces history. The context refers to the time since sugarcane plantation i.e. the time colonial powers imposed sugar plantation task on slaves till IMF emerged and imposed upon poor countries.

The verses from line 3-5 satirizes the western world's evil ways. The expression exposes IMF's sabotage against poor countries. Accordingly the expression here refers to IMF's hidden agenda that attempts to destabilize poor countries by playing a role as a facilitator for the weapons sent to poor countries. Accordingly, IMF sends aid ostensibly for help, but really for a cover.

The next verses from line 6-8 give further explanation with particular reference to the AID that IMF donates. The poet in lines 6 and 7 attempts to denounce the meaning of AID. The narrator says that the aid from the western world is nothing but it is what they robbed from the poor countries. So, his expression attempts to accuse particularly of aid that comes as a loan in order to reflect on one of the IMF's strategies employed to undertake a hidden mission. The verse in line 8, consists of the words 'interest' and 'regulation' that refer to preconditions that accompany the 'Aid' and obligate poor countries to respond accordingly. The

* The date this poem was produced is not indicated in the source.

poem at large uncovers the social, economic and political system which has condemned billions to ignorance and oppression.

The last three verses reflect on the ultimate goal of IMF which typifies the picture of neo-colonial powers. According to the expression here the poet reveals the neo-colonial powers' desire to control poor countries. So, an example from the expression is their desire to make policies. Additionally, the condition of obligation in line 8 typifies the repeated word 'Bomb'. Consequently, the word 'Bomb' implies the theme i.e. any kind of resistance will result in social, economic and political crises. The expression from line 9-11 explains the theme from different angle. Accordingly, the narrator here explains that the ultimate interest of the neocolonial powers is to decide on the poor countries policy.

To conclude, as a socialist realist work the poem denounces the present time westerns' established economic relationship with poor countries. Accordingly, the poem challenges the deeply rooted relationship that kept violating human rights and that led poor countries to misery and destruction.

In postcolonial literary criticism perspective also, this poem reveals western countries agenda that intends to jeopardize the benefits of liberty and freedom.

3.2.4. "One love" by Bob Marley 1977

One love is Bob Marley's very popular music and the lyric is one of the best works of dub poetry. The poem protests against the colonial past. Besides, the poem is different from the other works of Bob Marley in its approach because it raises religion as an important tool for the peoples' struggle against the enemy. The following analysis focuses on the theme of the poem.

The verses from line 1-6 begin with slogan like phrases such as 'one love' 'one heart' are focal points of the theme. In the continuing expressions the narrator

mentions 'children' i.e. children of the world or people of the world that they are praying to the lord to give them one heart and one love. So, the narrator here advocates bringing one love one heart to the world population. The repetition of words and phrases also indicates the point of focus of the narrator.

The verses from line 7-10 express the central point that is indicated in the previous verses from line 1-6. Accordingly, the narrator in line 7 says let all dirty marks and all memories of the troubles of the past pass. The narrator here promotes the idea of reconciliation to be able to build one love that guarantee children of the world one heart. Next, in lines 8, 9 and 10, the narrator goes on questioning characteristics of colonization through the following two phrases: 'hopeless sinner' and '...hurt all mankind to save his own beliefs'. According to the expression in line 8-10, the position of the narrator becomes ambiguous because the narrator first attempted to settle peace and later turned to accuse his opponent.

The verses in lines 11 and 12 again advocate realizing one love to the children of the world. Likewise, lines 13 and 14, point on the ways that 'one love' and 'one heart' will be realized. In line 15, the narrator says 'all right'. By the phrase 'All right' the narrator wants to say that he has said enough. Accordingly, the narrator assures that 'one love' and 'one heart' is the main message he is sending to the children of the world. Next, in line 16, the narrator commands the addressee to thank God and in line 17, he calls all the addressees to come together and feel safe hoping the future will be bright.

Next, in line 18, with loud voice says 'one morning!' Accordingly, the narrator draws the attention of the addressees to transfer further messages. So, in line 19, he asks the addressees one thing that reads as follows, ' Let's get together to fight this Holly Armagiddyon'. Again, he assures how one love is realized. Accordingly, the poet here attempts to propagate to the people that fighting is inevitable. Therefore, in Marxist critical theory perspective, line 19 represents a

revolution. In the mean time, revolutionary development that reflects on the truthful history of the struggle of the broadest masses of the people is representation of socialist realism.

Next, in lines 20, 21, and 22, the narrator turns to talk about the dispossessed peoples' another hope by which they realize 'one love' and 'one heart'. But, before that, it is necessary to know that both the narrator and the addressee typify the dispossessed people. It is possible to ask now about the other hope that the narrator says. Based on the history of the movement of Rastafarianism, (*Rastafarianism* see Caribbean art) the word 'Man' in line 20 typifies Emperor. Besides, the emperor according to Bernard Mark, one of the interviewees for this research, is Emperor Hilesilasie. According to him, Emperor Hilesilasie typifies Christ who came as a person in this world for the second time (*Bernard Mark* see appendix I). That is why the narrator in line 21 says the 'Man' consoles the dispossessed people. Again in line 22, as stated by the phrase that reads '...no hiding place from the Father of Creation' indicates the 'Man' that punishes the sinners or the oppressors. Therefore, because the Rasta people believe that dub poetry or reggae music is redemption song, the expression in lines 20, 21 and 22 imply that the poem/lyric concerns itself with redemption song.

However, according to Marxist critical theory, such a hope, regarding the peoples' brighter future is the notion of idealism, which is against realism and Marxism as well. Next, the expression from line 23-26 repeat the previous expression that centers on 'one love' and 'one heart'. According to this study, repeated verses in a particular dub poem depict or indicate theme of the poem. Meanwhile, the expression in line 26, that reflects on the hope for the peoples' brighter future through the ways of idealism has accompanied the repeated verses as an indicator of the theme of the poem/lyric.

Moreover, the expression from line 27-30 strengthens the previous idealistic expression that declines the contribution of the struggle of the broad masses of the people.

To conclude, though this poem seems to have involved elements of socialist realism, the major theme propagates to the people that bright future will be achieved through imperceptible force. Therefore, according to Marxist critical theory, it is possible to say “One Love” is not Marxist oriented poem/lyric because the theme of the poem is not truthful and concrete depiction of historical realities.

3.2.5. “Colonization in Reverse” by Louse Bennett *

According to Figueroa (1982:255). The poet was born in Jamaica in 1919. She has been an outstanding actress and singer and she often uses Jamaican English and she expresses her feeling through humor. The poem discusses the colonial and postcolonial western influence upon the black peoples. Accordingly, the following analysis deals with the theme of the poem.

The expressions in line 1-4 reflect on the herald of liberty and freedom. The narrator here satirizes colonizers by referring to the lack of comfort of the whites’ mind caused by the blacks’ freedom. Accordingly, the next four verses from line 5-8 explain the condition of the freedom through describing the black peoples’ new way of life. For example, moving together, moving to different places, moving by ship and plane are the description of the freedom.

The next expression from line 9-12 turns to the expression that reflects on the peoples’ future. The narrator here raises two major points that refer to the interest of the freed people; they are coming back to the motherland and stay there. These two ideas also refer to the vision of the people, back to Africa and begin a new and prosperous life. The expression from line 13-16 also reflects on the same back to Africa idea. The narrator here describes the islands population

* The date this poem was produced is not indicated in the source.

packing their bag. According to the expression, those who are packing their bags are those who are planning to move to different places. Some of them back home to Africa and others to different places. The poet as per the above discussion attempts to uncover the realities of the early post independence condition of the Caribbean people.

The verses from line 17-20 reflect certain ambiguity that occurred among some of the indigenous people. According to the expression, among the liberated people some still doubt the achievement of the freedom. The narrator from line 21-24 again expresses the outflow of large number of people. The narrator here reflects on the African Caribbean immigrants who are about to populate the foreign land. In line 24, the narrator indicates these immigrants are likely to control the seat of the empire. The empire' here refers to England. Accordingly, with humorous satire the narrator uncovers the early post independence situation of the Caribbean with particular reference to Jamaica.

Next, the verses in lines 25 and 26 express signs and repeated words together. The repeated signs and words here express the feeling of surprise. The narrator here admires the peoples' effort towards establishing a new life. Satirical expression again shows up in lines 27 and 28. The narrator here intends to say that Jamaica will prosper and people from England will come to Jamaica to look for food. Accordingly, through humor the poet attempts to reflect on what he has visualized in mind. The expression from lines 29-32 turn to the point that refers to the concept indicated in the title 'colonization in reverse'. Lines 29 and 30 express the narrator's thought while England falls in control of Jamaicans and how the Jamaican manipulate the whites. The satire continues in lines 31 and 32 also. The narrator here attempts to say that some of the whites will carry out hard work and others will be puppet for Jamaicans. This is one aspect of the concept that the title of this poem conveys.

Likewise, more of the sarcastic expression continues through an attributed character's report and the narrator's expression. In the expression from line 33-40, there is one character by the name 'Jane'. According to the expression, 'Jane' represents the whites for the duration of 'colonization in reverse'. The continued verses scoff at Jane. The narrator satirizes Jane by expressing about her feeling. According to the narrator, Jane, the woman who is there to work for the black, tries to decide her job. The black master then tells her that she deserves the worst one. The poet here ostensibly uses sarcasm to create humor, but really condemns colonialism by exposing its evil ways by switching the role of the characters. Besides, the satire also implies that the whites never understand what has happened to the blacks during the period of colonialism. The implication here is the demand of Jane the person that attempts to choose what to do.

The last four lines conclude by condemning England and satirizing their superiority complex. The narrator here again describes England's warriors that they are brave in fight and they accept all the consequences of war. However, according to the narrator, no one of them accept the blacks' superiority over the whites.

In general, the analysis indicates that the poet is politically conscious. The poem is in tune with socialist realism because sarcasm in this poem is a serious protest against colonialism, which is the element of socialist realism. Meanwhile, sarcasm as an aesthetic element here has played a role by switching the role of the characters. Accordingly, as a socialist realist, the poet denounces the colonial past through mockery. Meanwhile, this poem also shows the artists creative talent in giving the picture of colonialism.

What's more, when the poem is examined for what purpose it serves, the image of colonialism comes to view because colonialism is discussed throughout the poem. Accordingly, this poem exposes how the tradition of colonialism has

induced the post independence white generation to experience superiority complex. In the mean time, the poet in the last two verses explains straightforwardly that whites can't stand black being powerful.

3.2.6. "Inglan is a bitch" by Linton Kwesi, 1980

According to the source of the poem, Linton Kwesi Johnson was born in 1952 in Chapelton, Jamaica. He moved to London in 1963 to stay with his mother and he studied Sociology at Goldsmiths College, University of London. This poem includes Jamaican dialect and it enables readers of this thesis to look at the language perspective also. However, the following analysis discusses the poem focusing on the theme.

The first verses from line 1-4 trace history of the colonial period and the narrator here expresses his/her memories of the past that is representation of the colonized people with particular reference to the people who have been taken to captivity. Accordingly, the narrator describes here the working place of slaves by revealing that it was like a prison even difficult to identify the location. Again in lines 5 and 7, the narrator scolds England. In lines 6 and 8, the narrator says that no one among the exploited people could escape from England. The next four lines turn to the period of post independence and the narrator in line 9 expresses about his new job in a hotel. In the next three lines, he expresses the working condition progress. So in line 10, he says every thing went well and in the next line he mentions his new task (dish wash), but in line 12 the narrator says that he/she was also involved in secret attack.

Next, the expression from line 13-16 repeats the expression in line 5-8. The above discussion indicates that the poet is intending to uncover the colonial and the postcolonial period living condition of the large number of the working people.

The expression from line 17-20 keeps revealing realities of the past. The narrator in line 17 tells one of his addressees to refuse small payment. The word 'packit'

is colloquial expression that refers to any individual's tendency of rejecting a task. In line 18, the narrator explains how the colonizers take unfair advantage of the broad masses of working people. The verse in line 19 expresses about the need to struggle to make ends meet. The narrator's expression here indicates that the exploited people had to be patient. On the contrary, the narrator in line 20, states about the intolerable situation. According to him, the condition will not let one get sleep. This shows the hardship of the exploitation that is difficult to either react or tolerate. Then the narrator from line 21-24 repeats expression that condemns England (5-7).

In the verses from line 25-28, the narrator's expression further reveals the living condition that forced the people to involve in wrong doings. The narrator here expresses his/her involvement in criminal activities that is to say his involvement in the act of vengeance. The narrator in the mean time thinks that involving in crime is foolish. The poet here intends to show how the people are striving for survival, but there is no commitment seen here to struggle against the system. The expression from line 29-32 repeated the previous expression i.e. from line 5-7. The narrator from line 33-36 explains how restless the working condition was. Accordingly, in line 33 he says that he works day and night. In line 35, the narrator informs that he was responsible for cleaning tasks and other labor. Next, in line 35, the narrator complains about what the masters say to him. According to his expression, the masters call him lazy. In line 36, the narrator tells his addressees that if they themselves come and see what he was doing, they call him crazy. The expression here indicates that the poet is not actually explaining the working condition of the narrator, but he intends to show how the narrator was very much aware about how his masters violate his rights. The expression from line 37-39 scolds England. Next in line 40, the narrator says that toleration is the only way for survival.

The above discussion shows the poet's commitment to reflect his perceived reality. Why does the narrator, keeps condemning England and the colonial

system? The answer is that the narrator here intends to draw the attention of the audiences so that they seriously focus on the expression and find out his motives.

The verses from line 41-44 continue describing the working condition. The narrator here explains the location of his work place, the type of work, his dedication and his failure because of sickness. Then again condemns England from line 45-48, which is the repetition of verses in line 5-8. Accordingly, the poet explains the social environment and the working condition that has condemned the large number of people to ignorance and oppression.

Yet, the verses from line 49-52 add to the declining working condition of the people. The narrator here expresses that the work is uncomfortable. Besides, the narrator says he/she is still working at old age. The expression of the narrator, which represents the exploited people here, intends to expose the cruel way of the system. The last four verses from line 53-56 keep on repeating the verses that condemn England (5-8).

In general, the poem can be seen as portrayal of social realism, because it reveals the exploited peoples' day-to-day life and the declining economy of the society. Besides, the poem uncovers the depressed feeling of the working people and the merciless system of governance.

Moreover, the poem particularly accuses England for being responsible to the colonial oppression and for the exploitation of the working people during post independence. In postcolonial critical theory perspective, this poem neither reflects on the movement of black people against the western culture nor represents the post independence period experience of colonized countries. This is because the setting is abroad and it does not reflect on the indigenous peoples' commitment for cultural development.

3.2.7. “Fools Die” by Peter Tosh *

According to the source of the poem, Peter Tosh was born in Jamaica. “Fools Die” involves proverbial expression that reflects on reality of the world. Words like ‘poor’ and ‘rich’ represent the image of the world. The following analysis will discuss the poem focusing on the theme.

The expression in the first line is Biblical verse quoted from Proverbs. The narrator here expresses the values of the ‘righteous’ way by quoting from Proverbs (10:21); and the verse reads: ‘The lips of the righteous feed many’. The expression in line 2 will explain the reason why the poet used Biblical verse. In order to discuss this verse, it is important to go back to the bible and see Proverbs (10:21). The verse reads ‘but fools die for lack of wisdom.’ So, the poet here changed the word ‘lack’ to ‘want’. His purpose is not to violate the Gospel, but to be able to uncover the realities of the colonial past.

The verse in line 3 is also taken from Proverbs (10:15) and it reads ‘The rich mans wealth is his strong city,’ The poet now omits the word ‘strong’ and uses the rest of the verse. He did it purposely to deny the colonialist’s possession. Therefore, his intention is to uncover that the wealth controlled by the colonialist is just by force. Yet, without referring to the verse from Bible, the expression indicates that the poet attempts to explain the colonizers’ wealth is not in the colonized land, but it is just in the colonizer’s own land. The poet wants to relate the colonizer’s crime to religion and let the audience (Christians) see the colonizer as a sinner that violets spiritual ways of the scripture. The next line talks about the severity of oppression. The narrator here attempts to inform the oppressor that there is nothing to benefit from oppression because the end will be vain for all oppressors. The narrator’s warning here is a serious protest element and is as such in line with socialist realism element.

* The date this poem was produced is not indicated in the source.

Line 5 is also taken from Proverbs (10:15) and it reads 'The destruction of the poor is their poverty'. The poet borrowed this verse just to indicate that the colonizer violates the colonized rights because of their being dependent.

Accordingly, the poet here indicates the significance of freedom for the oppressed people.

The next line mentions the location of the wealth of the poor. The location 'holy, holy place' refers to message of the verse. According to Rastafarianism holy place is Zion. In the mean time, Zion here typifies victory. Therefore, what the verse indicates here is that there should be commitment to attain victory. Besides, here is where the repetition of word. Repeated words in dub poetry either indicate or tell the main point of a particular poem. Accordingly, the repeated word 'holy' here is functioning as an indicator of the central message of the poem i.e. it refers to victory.

In line 7, the narrator starts asking question. His question is addressed to mankind who are symbolized by the words 'rich' and 'poor'. The narrator asks why the two groups keep fighting with each other. In line 8, the narrator here attempts to ask why the rich kills the poor, his brother. Next, in line 9, the narrator says the judgment would be cemetery. The word 'cemetery' here appears to be instigation for the victimized group to seek revenge on the enemy.

The narrator in line 7 intends to show that fighting is ruthless. Meanwhile, his expression has the tendency to bring the two groups together for reconciliation. Next, the question in line 8 points to the powerful group. Besides, the powerful group here is the rich and the rich according to the context of the poem is the colonial power. Therefore, the judgment indicated by the word 'cemetery' in line 9 refers to a judgment passed on the colonial power.

Next, in line 10, the narrator turns with a new proposal that suggests the importance of building a better nation. According to the expression in line 10,

reconciliation seems to be on process. However, the narrator in line 11 commands those who are responsible to the past crime to come clean; otherwise, in the next line, the narrator warns that the future will be dark for both groups.

To conclude, the poem criticizes colonialism as well as neo-colonialism. The poet purposely borrowed most of the verses from Bible in order to heighten the excitement of the message. The expressions in lines 2 and 3 for example convey a very deep message to the colonized and the colonizer. Besides, the repeated word 'holy' is the image of victory where the poet indicates the importance of struggling, which is characteristic of socialist realism method. Moreover, the repeated question in lines 7 and 8 attempt to advocate in favor of reconciliation. In lines 11 and 12, the narrator expresses a sort warning and the warning cancels the apologetic element of the poem and strengthens the element of struggle and victory. Therefore, "Fools Die" concerns itself with socialist realism.

3.2.8. 'After one year' by Martin Carter *

According to Figueroa (1982:233) Martin Carter is a gifted poet and a complicated politician. He was born in Guyana in 1927. His poem, "After one year" is critical of the past living condition of the Caribbean societies. The poem mainly focuses on the evil ways of colonialism that caused social crises such as misery, backwardness, hate-red and other unforgettable crisis that will take a long time to be resolved. So, the following analysis focuses on the theme of the poem.

The expression in line 1 begins with the narrator's voice conversing with unspecified addressee. As the context indicates, the narrator represents the people and the addressee typifies the present western world that typifies the picture of the ruling class during the period of colonialism. The narrator expresses his feelings about the past that could not yet permit him to build relationship with the western world after independence. The narrator accuses the western from line 2-4 for causing misery.

Accordingly, the narrator forwards question-like comment in lines 3 and 4. The verse reads as follows '...do you think the impartial bullock cares whose land is ploughed?' The narrator here intends to say that the present generation is very well aware of colonialism and all its evil deeds. The verses from line 5-7 also offer one example among the realities. The example here is the harmful practice like prostitution that the western brought to the islands and that remained within the islands causing social crises. The poet here condemns the westerns by looking back to history of the past and by uncovering the realities.

The expression in lines 8 and 9 continues holding the colonizer responsible for unfairness. The narrator here attempts to tell the colonizers that they always worry to keep the exploited people in the dark forever more. The narrator keeps asking questions. For example, what is freedom? What is liberty if those scars of

* The date this poem was produced is not indicated in the source.

colonialism keep hindering the peoples to get out of the dark? Accordingly, the expression depicts the anger and rage of the oppressed peoples. Moreover, in the expression from line 10-14 the narrator continues condemning the past evil deeds of the colonizer and the continued influence upon the people until now. In lines 10 and 11, there are phrases like 'old hanging ground' and 'smooth cemetery' and the phrases give the picture of the colonizer's evil ways witnessing the past reality. The expression of the narrator in line 12 attempts to expose the colonizer's propaganda that was designed to strengthen the oppression. The expression goes on accusing the colonizer. The accusation is because of the continued bloodshed ignoring the past massacre. Again the expression in lines 13 and 14, keep revealing the suffering of the innocent people one by one in order to pass judgment on those who are responsible to the problem of the world in the present time.

The last verses from line 15-19 give the picture of the narrator's condition. Accordingly, the expression here shows while the narrator's thoughts of the past suffer and the present suffer rousing anger. The expression here focuses on the present time's absence of morality and the worldwide bloodshed. The phrase 'rude citizens' in line 15 refers to the ruling class and the phrase indicates that the tone of the narrator's expression is a tone of anger and rage.

However, Martin Carter as a critical realist he has revealed the long time suffering of the large number of people through expressions that involved metaphors. In the mean time, he does not provide resolution for the problem of his day and he does not directly condemn the ruling class as well. To conclude, according to the poem, the writer neither directly condemns the ruling class nor provides a resolution for the problem of his day.

3.2.9. 'To an expatriate friend' by Marvin Morris *

Marvin Morris was born in 1937 in Jamaica and he was also lecturer of English literature at UWI. He is also a famous literary critic (Figueroa, 1982:248). This poem deals with various unresolved troubles such as color conflict, race conflict, etc of the former colonized Caribbean countries. Therefore, this research has examined the poem focusing on the theme.

The verses from line 1-4 express the issue of color difference. So, the expression here denounces the idea of color discrimination within the Caribbean islands. Besides, color has been the only tool for the colonizer to measure mans knowledge, wisdom, dignity, etc. The expression therefore denounces such a belief in line 1 by saying 'color meant nothing'. In line 2, the narrator raises question to his addressee. The narrator here attempts to show his anger because of foreigners' interference into his life. In line 3, the narrator says that the natives don't have categories of color because their color is altogether the same. In line 4, the narrator tells his addressee (the people) that they were color blind. The phrase 'color blind' indicates that the indigenous people were living freely and there was no conflict caused by color bias. So, the theme starts from this protesting expression. The next verses from line 5-8 again express the black peoples' movement. The poet here intends to reveal the evil ways caused by color discrimination and the revolutionary movement of the black people against the dominant white. In this regard, conflicts that are caused by color bias concerns with creolization caused conflicts in post colonial literature.

Besides, the complex realities of hybridism is expressed in the verses from line 9-13. According to the narrator's expression, the new powers are the source of the conflict caused by color and race discrimination within the Caribbean countries where black, hybrid and white people live together. In addition, the phrase 'new powers' here typifies the white people who are still holding power in the islands. In lines 9 and 10, the narrator attempts to point toward the period of

* The date this poem was produced is not indicated in the source.

neocolonialism when color discrimination created social, political and economic crises. In lines 11 and 12 the narrator clearly informs the revival of colonialism. Besides, in line 13, the narrator talks about a dark future with a tone of hopelessness. The last three verses from line 14-16 by the same token focus on mental colonization. The post independence period here in the expression begins with a sad tone. In addition, the word 'darkening' in line 13 points to the departing person who is not mentioned yet. Next, in line 14, the narrator speaks angrily. Here, he says good bye to the departing person. In line 15, the narrator's anger reaches to climax and he says 'It hurt to see you go'. So, the expression here lets the audience think about the thing that hurts the narrator. According to the narrator's expression in the last line the departing person typifies the picture of black leaders during the post independence. So, the poet has cleverly constructed the expression that criticizes the enemy of the broadest masses of the people. On the one hand, by referring to a black person, the poet says 'it hurt to see you go'. Whereas the fact of the matter in this phrase is not about the departure of the black person to some places, but it talks about the black rulers who are isolated from the people they are representing by adopting the evil ways of the former colonizers. On the other hand, by referring to the same black person, the narrator expresses the feeling of the people by saying 'it hurt to see you slowly going white'. The main point here is that the people who struggled for years for freedom are disappointed; because, black leaders also ignored or devalued them too.

In conclusion, this poem involves socialist realism elements because it denounces the western superiority through stylized expression. The poet used stylized expression to criticize a government during the post independence period. The phrase 'it hurts to see you slowly going white' condemns black leaders who gradually surrendered to the colonial powers. The narrator's tone of anger represents the peoples anger and rage against colonialism.

In postcolonial critical theory perspective this poem does not discuss much about the peoples' effort towards social and cultural development. However, it attempts to propagate to the people the significance of black power so that the peoples' rise against the western influence.

3.3.0. "Get Up Stand Up" by Bob Marley 1976

Bob Marley was the most influential singer in the history of Dub/reggae music. Bernard mark has shared his views about Bob Marley when he was interviewed. According to him, Bob Marley is the king of reggae and his music is still influencing different nationalities all over the world. According to Bernard, Bob's music was talking to oppressors (*Bernard* see appendix I). The following analysis focuses on the theme of the poem.

The expression begins with repeated verses. So, the repetition in lines 1 and 2 is indicator of the anger intended to arouse the people against the oppressors. The next four verses from line 3-6 involve metaphorical expression presented by the narrator. The narrator here talks to the character called 'preacher man'. The 'preacher man' here typifies the picture of the ruling class. The narrator also typifies the picture of the exploited people and he is talking now to the 'preacher man' who is the colonizers' cadre. The poet here intends to make the people aware of the colonizer's tricks.

The verses from line 7-10 urge the people to rise against the colonizer. The expression is accompanied by the repeated phrase that reads 'Get up stand up...'. The verses from line 11-14 denounce the ideology of the time especially, by referring to the peoples' traditional belief. Accordingly, the narrator in lines 11 and 12 denounces the idealistic views. Next, in lines 13 and 14, the narrator tells the addressee that they can make a difference by themselves rather than waiting for a supernatural power to do their job. The narrator here uncovers the truthful feeling of the people. In lines 15 and 16, the narrator again instigates the people that the time has come to open their eyes and rise to struggle for change. Next,

from line 17-23 the repeated verses 'Get up stand up', 'Stand up for your right' and 'Don't give up the fight' appear representing the dub sound effects that give more emphasis to the theme. The verses in lines 24 and 25 seriously protest against the ruling class that is the picture of the oppressors. The narrator here condemns the political system with figurative expression. For instance, he uses the following verse in line 24 'a your ism-skism game' as an expression that refers to the western ideologies of the present day. In the next verse, the expression 'Dy n n going to heaven in - a Jesus name lord' satirizes the colonizer as using religion as a political instrument.

The verses from line 26-28 express the exploited class' message sent to the oppressors. The message confirms about the exploited class being conscious and able to protect themselves from the oppressors' evil ways. So, the expression here seeks to uncover the consequences of neo colonialism. Again, lines 29 and 30 repeat the expression of success. Dub poetry often repeats the major points to give it more emphasis. The repetition of the dub sound effects continues in the next verses from line 31-35.

To conclude, the poem in general is in tune with socialist realism because the aspect of human right is emphasized strongly. This is effectively shown in the writer's commitment to expose the oppressor's evil ways, his dedication to speak for the people and to bring the aspect of bright future into focus. Moreover, the satirical expressions are also important style of the poet by which he has successfully conveyed his messages. What's more, the poet has entertained the freedom of expression by urging the people to breakaway from the imperialists' culture. Additionally, "Get up Stand Up" concerns itself with black power because it awakens the peoples' consciousness so that they keep struggling against any form of oppression.

3.3.1. 'Iron, Lion, Zion' by Bob Marley *

As in most of his music, Bob Marley here also reflects on the peoples' vision towards the future. The expression is based on the living condition of the people. The poem attempts to raise the idea of coming back to Africa. So, the following analysis discusses the poem focusing on the theme.

The expression in lines 1 and 2 for example tell the social position of the narrator that represents the exploited societies i.e. the life of the persecuted people who are struggling to end the suffering. In lines 3 and 4, the expression depicts the visionary location, Zion, where the narrator says when he gets there he will be as strong as Iron and as forceful as lion. The narrator stylizes the expression with metaphor and reggae music accompanies it to transform the intended message. That is to say, call for patriotic spirit is repeatedly expressed with the words that read, '**Iron, lion, Zion**'. Next, the expression in line 5 refers to the ongoing struggle for liberation from all kinds of oppression. Meanwhile, the word 'time' implies the need for patience. Next, lines 6 and 7 express, that 'tribal war' is taking place. The phrase 'tribal war' here reflects on the complex realities of the postcolonial period.

The expressions from line 8-10 reflect on how the persecuted societies reacted against the enemy. The expressions also suggest for strong spirit as '**Iron, lion, Zion**'. The expression in lines 12 and 13 repeats the voice of the narrator that typifies the picture of the oppressed peoples. The expression here refers to the peoples' insecure conditions. The verses from line 14-17 repeat words and phrases that represent dub sounds. The dub sounds in dub poetry, either indicate the theme or tell the theme of a particular poem.

To conclude, the lyric concerns itself with socialist realism. The socialist realist concerns are the references to power struggle and the patriotic spirit of the people are apt the expression of the brighter sides of reality. For instance, being

* The date this poem was produced is not indicated in the source.

in Zion can be interpreted as being in Africa or coming back to Africa, which has great significance for the dispossessed people. What's more, the poem attempts to reflect on the relevance of black power i.e. to make the people free from any form of oppression.

3.3.2. "A Far Cry From Africa" by Derek Walcott 1957

According to Figueroa (1982:234) Derek Walcott is the first person to win Nobel prize from Caribbean in literature. Walcott was born in 1930 in St. Lucia. Because the poem was written when Kenyans were struggling for independence it raises the Kikuyu's movement for freedom. This poem truly reflects on the brutal oppression of colonialism and creolization caused conflicts. The following analysis focuses on the theme of the poem.

Accordingly, the verses from line 1-3 express colonialism's savage action. The word 'wind' refers to the slaughter that has troubled Africa. Besides, Kikuyu is mentioned in particular for being victimized. As per Long man dictionary (1987), the word 'Veldt' refers to the South Africa savannah land and the word is stated here purposely to compare the kikuyu slaughter with the South African racist slaughters. The expression in line 4 mentions the following two contrasting words. 'corpses' and 'paradise' in order to indicate the path way to liberty is horrifying, although victory rejoices. Line 5 also states the following phrases. 'the worm' and 'colonel of carrion' The word 'worm' refers to the next phrase i.e. 'colonel of carrion' and the phrase 'colonel of carrion' itself refers to birds feeding on carrion. Therefore, Based on the above interpretation, the verse that reads 'but....still cries' indicates the continued massacre. The expression from line 6-8 reflects on colonialism's policy that was encouraging massacre. In lines 9 and 10, the poet questions that massacre in Africa, which is similar to what has happened on Jews. Accordingly, the narrator says that the massacre won't make the coming white generation beneficiary. Therefore, the poet here intends to warn those who are responsible to the mass killing to come clean. In addition, the

poet has stylized the verses with metaphorical expression in order to uncover the complex reality of colonialism.

Next, line 11 expresses the struggle for freedom. So, the phrase that reads 'Threshed out by beaters' refers to the peoples' resistance. Again, the phrase 'the long rushes break' refers to the oppressed peoples' victory. In lines 12 and 13, there are phrases that read 'white dust ibises' and 'whose cries have wheeled'. These phrases refer to the removal of colonialism as a result of the progressed resistance and because of the influence of civilization upon the colonial powers. Next, the expression from line 14-17 reflects on the neo-colonialism period. For example, the phrase 'parched river' in line 14 refers to misery and on the same line, the phrase 'beast teeming plain' refers to the local conflict. Lines 15, 16 and 17 express that the colonial powers are still in control. The next expression from line 18-21 again reflects on the situation of the living condition of the large number of people during the post independence period. The metaphorical expression here refers to the western world's tricks that were designed to let the liberated people think black is the ruler while black is still powerless.

The expression from line 22-25 reflects on the western's desire to keep causing trouble against the poor peoples. Line 22 mentions the word "brutish", a foregrounded word that refers to British the country that typify here the colonial powers. The verse in line 23 explains the evil tricks of the colonial powers. The narrator in line 24 criticizes the tricks. In line 25, the narrator turns to point out the progress of the peoples' struggle. Next, another major issue comes from the verses in line 26-33. The central point of this expression is creolization caused conflict. The expression mainly deals with identity crisis. Accordingly, the narrator 'I' in line 26 is anxious about his being hybrid i.e. having the blood of black race and white race. The poet cleverly expresses the conflicts created in his consciousness. His love for English language and his love for the victimized Africa is stated in line 30. In his expression, he didn't say that he love the western

world, but he has mentioned Africa. Accordingly, the expression implies that he never support the evil ways of colonialism. What's more, the repeated words or phrases in this poem are as follows: the word 'beast' appears 4 times and it refers to the post independence trouble. Besides, the word 'white' appears 3 times and it refers to the colonizer's crime as well as failure. Next, the following phrases appear repeating questions, 'Where shall I turn', 'How can I turn' and 'How can I face'. Meanwhile, the phrases reflect on identity crises during the post independence period. Next, the phrase 'I who' appears twice still reflecting on identity crises. Moreover, the word 'cries' and the word 'dead' appear twice and both the words refer to the crimes of the colonizer. Therefore, the repeated words and phrases of this poem can be taken as indicators of the theme.

To conclude, Derek Walcott according to this poem is a committed writer to his judgments in realities he perceived. The poem involves elements socialist realism because it is the expression of reality that is presented based on truthful, concrete historical realities. "A far cry from Africa" is also self critical that refers to the creolization caused conflict i.e. identity crises of the post independence period.

CHAPTER 4

A BRIEF EVALUATION OF THE ANALYSIS

While evaluating the analysis in chapter three in the light of Marxist and Postcolonial critical theory, this section elucidates further about the themes of Calypso and Dub poetry. As the research indicates, the views of Marxist towards popular art has helped to examine Calypso and Dub poetry's function in favor of the broadest masses of the people.

Regarding Calypso poetry/lyrics, this study indicates that most of the themes of Calypso poetry/lyrics raise the peoples' awareness in order they understand the problems that exist in their surrounding and struggle to solve those problems. Besides, Calypso poetry/lyrics urge the people to protect themselves from the colonial powers' diversified influences. In the mean time, Calypso poetry/lyrics keep talking to governments in order the broadest masses of the people become beneficiary of their freedom of expression. Therefore, the pieces that are selected for this research indicate that Calypso poetry/lyrics are popular.

Regarding Dub poetry/lyrics, this study shows that themes of Dub poetry/lyrics depict the people in the process of making history. Bob Marley's "Buffalo Soldier" is an example that discusses the oppressed people bravery while 'fighting on arrival', 'fighting for survival' and while they trod throughout the Caribbean islands and while they are struggling for liberty. Besides, Dub poetry/lyrics also have contributed for the growing consciousness of the exploited class. Derek Walcott's "A Far Cry From Africa" is an example that gives a picture of creolization caused conflicts during post independence period. According to this study, the poet Derek Walcott, whose race is half from black and half from white, in this poem reveals the evil ways of colonialism and the struggle of the oppressed people. In the mean time, while raising the question of identity, he asks the people where the place of the colored people is. Consequently, his poem makes the indigenous peoples aware about the causes of the conflict. Yet, the messages in the poem

facilitate a conducive atmosphere in order that the people acknowledge and respect each other's identity; also facilitate in order they work together for mutual benefit. Dub poetry/lyrics then while raising awareness, realizes its role for social function. Therefore, the examined pieces indicate that Dub poetry/lyrics are popular.

In addition, blending with music, Calypso and Dub poetry have strongly influenced on the capitalist system during the post independence period. According to *Diasporic Noise History* (2002:1965), the Caribbean/African Diaspora's music has protested against the colonial powers in the 1970s. Besides, because themes of the lyrics correspond to socialist realism, it has helped a lot in raising awareness of the exploited class. One example of African/Caribbean Diaspora is Bob Marley; his works that are included in this study indicate the influence of the music (*Diasporic Noise History* see Brydon).

Furthermore, according to "The First Disciples" (1967:192), one of the first disciples of Marxism Plekhanov, while discussing aesthetics says that the human feeling and ideas are influenced by realities of his environment. According to him, man expresses the realities based on his own perception through figurative expression. Likewise, this study indicates that both Calypso and Dub poetry make use of figurative expression to uncover realities and to transfer ideologies as well. Accordingly, Calypso poetry/lyrics regularly employ satire while expressing realities and to transfer ideologies. Likewise, Dub poetry/lyrics often employ Metaphor in order to express realities and to transform ideologies (*The First Disciples* see Dimetz).

It is also important to evaluate the analysis of Calypso and Dub poetry separately to look further why they kept protesting since their emergence. To begin with, let us see first why the protest elements of calypso poetry/lyrics largely accord with socialist realism. One example from this study is Edward Braithwaite's "From island and Exiles" because the poem reveals the crimes of the colonizer through

verses in lines 10,11,12, 13, and 15 based on the truthful historic realities. Besides, the poet satirizes the evil ways of the colonizer in line 16, 17, 22 and 23. And this is in keeping with the socialist realism method. Remennikov et al. (1978:238) states that socialist realism is a reality that is portrayed truthfully in its historical context and in its revolutionary advance. Likewise, in line 38 the poem raises a big question with an angry tone. The question attempts to announce a call for struggle.

Similarly, Mutabaruka's "To The Fish That Passed By" uncovers the crimes of the colonizer through subtle satire. The poet, using his talent, has made the colonizer confess the past and the present crimes through the character he created. According to Ovcharenko (1978:146), conventionalized forms for expressing reality, borrowing of some devices and borrowing method of modernism is acceptable. This poem also represents realities through borrowing other devices.

What about the views of the broad masses of the people regarding Calypso? The study indicates that Caribbean people understand Calypso as true calypso. The true Calypso according to them is that which talks to a government on behalf of the people whenever the government is unfair (*True Calypso* see appendix I). An example from this research is Gypsy's 'The Sinking Ship'. This poem uncovers the brutal ruling system of Trinidad during the post independence period.

Moreover, Calypso poetry/lyrics are concerned with social realism. For example, relating Mighty Sparrow's "No money No Love", to the Russian writers' doctrinal manifesto of socialist realism this research has examined the protest elements in this poem. Accordingly, the analysis indicates that "No money No Love" in addition to its social commentary, depicts the historic concrete social reality by uncovering the harmful features of poverty that endangered the Caribbean societies. In the mean time, the implication of the verses in lines 11, 14, 20 etc. is that poverty is unbearable. Accordingly, the poem attempts to advocate the

significance of the peoples' struggle for a new social movement in order to eradicate poverty.

Another aspect of representation of Calypso is critical realism. As per Abiy Daniel (1986:10), critical realism aims to resolve the problem of a particular period. Therefore, it was very useful in its time because it has helped a lot in resolving diversities of problems. Mighty Sparrow's "Jean and Dinah" for example uncovers the harmful practices that have been causing diversities of problems on the peoples. Therefore, the realities of the living condition of the lower classes is expressed in this poem are concerns of critical realism.

Dub poetry, like that of calypso, involves protest elements from its emergence to the present time. But, what are the concerns of the protest elements? This study answers the question by giving evidences. For example, Bob Marley's "Get Up Stand Up" is concerned with socialist realism because it is a call for struggle, it propagates to the people to rise in unison. "Iron lilon Zion" is also another music of Bob Marley that involves socialist realism. The repeated verses 'Iron Lion Zion' are representation of the broadest masses of the people who are in the process of making history. 'Buffalo Soldier' also gives a picture of the exploited peoples struggle.

Moreover, Dub poetry's protest elements involve different ways of attack. For instance, Linton kwesi in her poem "Inglan is a Bitch" repeatedly scolds England, the country that typify the picture of all the colonial powers. In the mean time, her lyrics uncovers the colonial past through the protest elements that involve a tone of anger. In Peter Tosh's "Fools Die", most of the verses of the lyric are severity of the pain of colonization. The poet attempts here to relate the colonizer with a sinner. "Fools Die" conveys dual messages at a time. On the one hand, it shows the curse upon the colonialists, on the other hand, it reveals the realities about how the colonizer controlled the black people's territory and it attempts to indicate how the blacks were deceived.

Furthermore, some times Dub poems make use of mockery to attack any kind of system that violets the rights of the broad masses of the people. Louis Bennett's "colonization in Reverse" is an example, which is examined in this research. The act of mocking in this poem starts from the title. In the meantime, with a fun and simple expression the poem scoffs at the evil ways of the colonizer. According to "colonization in Reverse", the poet attempts to tell the colonizers that they deserve punishment for what they have done in the past.

Does any Dub poem convey in opposition to Marxist orientation? In order to answer this question, it is necessary to look at the movement of Rastafarianism that has close link with dub poetry/reggae music based on Marxist critical theory. So, according to this study, most works of dub poetry are concerned with socialist realism. Besides, Dub poems that give the picture of critical realism also have the tendency to promote socialist ideas. However, The aspect of dub poetry/reggae music as a redemption song takes us to different angle. According to Rastafarianism, dub poetry/ reggae music is depiction of redemption that is obtained through the ways of religion. Bob Marley's "One Love" for example reflects on the peoples' victory that is realized through the ways of religion and the poem finally makes the people's struggle unnecessary. Therefore, when the theme is examined based on Marxist critical theory, it does not depict truthful and concrete reality; because, its dependency on religion has made the peoples' struggle insignificant.

Lenin says that religion diverts the revolutionary struggle of the broadest masses of the people to thinking of another hope that is the brighter future of the next world (Afanasyev, 1980:383). In addition, Lenin says "religion paralyses the peoples' revolutionary energy, dooms them to passivity." Therefore, "One Love" is not a Marxist oriented poem/ lyric. However, Bob Marley, in his song known as "Get Up Stand Up" has propagated to the people not to follow the western religion. Accordingly, in the verses from line 11-14, while he reflects on the ways of attaining success Bob Marley says "Get Up Stand Up".

Evaluating Calypso and Dub poetry in the light of postcolonial critical theory was also important that enabled to look at issues of black power and creolization caused conflicts (*Black power* see Brydon). Black power is the movement and ideology that springs from the realities of oppression of black peoples. Regarding Calypso poetry/lyrics, based on the realities of oppression the lyrics denounce harmful practices that victimized the marginalized peoples. Mighty Sparrow's "Jean and Dinah" and "Don't Go Joe", Andrews Sisters' "Rum and Coca-Cola" are good examples. Besides, Edward Braithwaite's "From islands and Exiles" and eCarob Caribbean Emporium's "Death is Compulsory" reflect on black peoples' movement against the colonial oppression. Moreover, Mighty Sparrow's "No Money no Love" attempts to promote social development, Gypsy's "The Sinking Ship" attempts to denounce political crises, Shadow's "Stranger" attempts to promote the indigenous culture, EM Roach's "Love Overgrows a Rock" and Mutabaruka's "To The Fish That Passed By" contribute for the growing consciousness of the peoples i.e. the poems make the people aware about the realities of the past so that they commit themselves to improve their livelihood. What is more, Calypso poetry/lyrics scarcely depict creolization caused conflicts.

Regarding Dub poetry/lyrics, Bob Marley's five poems reflect on issues of black power i.e. they offer moral and psychological strength for the dispossessed people, advocate for the rights of the large number of people, denounce the evil ways of colonialism, and advocate for reconciliation. Peter Tosh's "Fools Die" and Martin Carter's "After one Year" raise awareness of the people about the evil ways of colonialism. Marvyn Morris' "To an expatriate friend" reflects on the colonialism caused problems of the post independence period. Moreover, Jeen Binta Breez's "Aid" reveals western establish economic relation ship with poor countries and the poem attempts to raise the peoples' awareness about the realities of western influence during the post independence period. Liton Kwesi's "Inglan is a Bitch" and Louis Bennett's "Colonization in Reverse" involve the

touch of Creole and the language perspective reflects on how the peoples' interest in reclaiming identity.

Finally, let us look at what this study indicates about creolization in Dub poetry. The case of creolization is a very serious social issue that created a lot of crises among the Caribbean societies. But, the protest elements in the poetry, even if they are politicized, the politics does not protest as strongly as other political elements of dub poetry. So, it is necessary to ask who is going to lend ear to the colored people. Why reggae music, the music that strongly promotes revolutionary lyrics did not blend together with poetry that discuss hybridism? But, there are many reasons that help speculate the root cause.

Firstly, as per Walter Rodney in his article "Black Power" says, the important person in black peoples' liberation movement, Marcus Garvey, has criticized some mulattoes because of supporting the colonizer (*Black Power* see Brydon). However, there are large number of mulattoes or colored people who equally suffered the oppression with the black people. Therefore, why reggae skips blending with works of poetry that talk about creolization?

This research has examined one of the poems that deal with hybridism. It is the work of the famous Caribbean poet, Derek Walcott. The title of the poem is "A far cry from Africa". The identity crises that is created in the writers consciousness depicts the realities of the post independence period.

Therefore, although "A far cry from Africa" was not sung blending with reggae music, the anger and the cry of the oppressed mulattoe people depicted in the poem witness that the poem is revolutionary. Furthermore, the poem attempts to secure the rights of the large number of societies. In the same way, the postcolonial critical theory seeks the multifaceted cultures that are practiced by the indigenous populations to be equally respected for the sake of the peoples' benefit.

CHAPTER 5

CONCLUSION

Although because of the limited source this research could not find out how slaves at sugar plantation changed the digging song to calypso, the analysis made on the selected calypso and dub poetry and the critical discussion of the results give fair answer for questions that need verification on how the research has met its objective. Besides, the research indicates unanswered question regarding calypso and dub poetry that need further study.

To begin with, one important point is to see how the method of examining calypso and dub poetry was effective. Firstly, this research uses the Marxist and postcolonial literary critical approaches to function as method of evaluation. So, the examining process has required double negotiation, i.e. looking at each poem from both Marxist and postcolonial literary critical angles.

The major importance of the critical theories is that the objectives of their criticism have class bias. In other words, the two theories appeal to the interest of the highly exploited working class of societies all over the world. While Marxist critical theory requires of the writer to be a committed socialist individual who lived through exploitation, the postcolonial critical theory demands that the writer be committed to represent the indigenous culture (not of the western). And the critic on his part seeks to point out how literary works teach the people to breakaway from the colonizer's culture. Besides, Marxist critical theory points to how literary works become part of a popular art. Accordingly, the theory urges a literary work to be intelligible to the broad masses of the peoples. Therefore, let us see in the light of the critical theories what this research has identified so far.

The research indicates that both Calypso and Dub poetry involve protest elements and their elements aim at uncovering the evil ways of colonization looking back to the colonial past. Besides, the protest elements keep

condemning the colonizer after independence. Therefore, it is possible to say the protest elements in Calypso and Dub poetry are consistent.

Regarding Calypso, it has been functioning as a form of or advocating for social development. On the one hand, Calypso influences a government to address the needs of the peoples. On the other hand, Calypso involves social commentary, which enables the societies to benefit from improvement of their social status. The unique characteristic of Calypso is that it involves subtle satire regularly while politicizing the lyrics and expressing social commentary.

Regarding Dub poetry, the research indicates that Dub poetry has three different unique features. The first one is that most of the Dub poems are made in a way they serve a political function. The political function aims at attacking the enemy, i.e. the colonizer, through raising awareness of the people and by arousing them to struggle against any form of oppression. The next unique feature of Dub poetry is that while politicizing the lyrics Dub poems need to blend with music. Besides, the kind of music that Dub poetry needs is that which is born of the culture of the Caribbean (African) people. This music is reggae, the popular culture of Jamaica, which now is the Caribbean popular culture involving elements of African culture. The third unique feature is that Dub poetry involve repeated elements. The repeated elements could be words, phrases, signs and questions. The repetition of one of these either indicate the theme of a particular poem or tell the theme of that particular poem.

The research has also examined Dub poems that discuss creolization-caused conflicts. According to the study, Dub poems that often blend with reggae music are the ones that protest against colonial powers. However, poems that discuss the natives problem i.e. creolization caused problems does not blend with reggae music whereas the poems involve elements of the dub sounds that reflect on the anger and rage of the colored people. Therefore, interested persons might study

why Dub music/reggae music is far away from themes of creolization particularly from themes of hybridism.

To conclude, as previously mentioned this research could not reach at trustworthy sources that access the digging songs sung by slaves at sugar plantation in 1900. As a result, it was not possible to identify how the slaves managed to change the elements of the songs to calypso. Nevertheless, other researchers might be interested to do a research on these missing parts after reading the results of this research. What's more, there is a new approach emerging by some Dub poets that aim to change the pattern of Dub poetry. The name of the new approach is Meta Dub. This new approach attempts to change the protest elements of Dub poetry to entertaining purpose. Although it is not yet a popular work, it is condemning Dub poetry as old fashioned. Therefore, it is very important if other researchers study the root cause of the new movement.

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APPENDEICES

APENDIX I

INTERVIEW

Interview conducted with Three persons namely Madam Jasmine represented here by letter “J”, Mr. Patrick Campbell represented by letter “C” and Mr. Massy is represented by letter “M”

Letter “Q” represents Question and Letter “A” represents Answer

Q. Would you first introduce yourself

A. “C” My name is Patrick Campbell I’m from Jamaica.

Q. Shall we start from Calypso, tell me about Calypso in Jamaica?

A. “C” Mighty Sparrow was like a champion of the calypso Music. He was very loved in Jamaica.

Q. Calypso started in Trinidad & Tobago during the sugarcane harvesting. Do you know whether the working people changed the digging song elements to send messages or not ?

A. “C” I’m not really familiar to such history from Trinidad.

Q. But how is calypso doing in Jamaica?

A. “C” Calypso is like a national Music in Jamaica. Before origination of reggae Calypso was.

Q. what is its relation with Jamaican culture?

A. “C” Calypso was like a feeling. It is a hot music like drinking dancing. Merry men.

Q. What is carnival?

A. That is not Trinidad.

Q. People say calypso has made a shift in its theme i.e. from serious elements to weak protest elements. Is that true?

A. “J” you’ve to understand that there are many islands in Caribbean. We’ve also different music. That people could, but Music was also the way that people could converse to each other without the slave master knowing what was

being said. The Drum is like a way of passing information. Reggae Music today is like that. The DJs (dance jokers) are passing on messages. But spiritually

like you said Bob Marley was like strength to us all over the world. Every people

who were not moving with Bob Marley got strength by the words that comes out

from his mouth. This is because his words are quoted from Bible.

Q. Can we say reggae music is revolutionary?

A. "C" yes, because people started thinking in a more self respecting way, it reminds the collapse of the system that is around you. You are more motivated to come out from that colonial bondage. Not only the change, but the mind consciousness against the neo-colonization. The lyric now make the peoples in the world aware about colonialism and neocolonialism. The change is no more on your leg but on the mind so the lyrics like 'get up stand up', stand up for your right moves the peoples conscious.

Q. The colored people were more in favor the whites than Marcus Garvey. Do you know that?

A. "J" Marcus has done so much for the people of the Caribbean. They sold him for rice, Josef was sold without committing any crime. (The Bible Josef)

Q. How do you understand reggae?

A. "J" I'm from Jamaica, my name is Jasmine; I understand reggae as conscious music & strengthening Music. Like school it teaches me. It has always been part of our culture. The main thing even you say something within reggae music is the drum and base, within Africa, it is the drum. So, it is something that our fathers never forget and in that we can still live & learn from music. We've music for just about everything. If somebody die we have music, if there is a birth we've music, for marriage there is a music, even if you're sad you play a music, if you're happy you play a music.

Q. Is it still reggae for all?

A. "J" Yes it is reggae.

Q. How about Hip-hop?

A. "C" Yes! Hip-hop now is more Americanized type, a mixture, they call it new genre.

Q. Is it an extension of reggae?

A. "J" When you sometimes listen to the Hip-hop music some of the lyrics is really conscious lyrics i.e. really teaching lyrics to use them on the streets. Those people don't go to school but they come to the dance of this type of music and they still learn from the lyrics. Coming to Ethiopia, I first went to dancing. And me there watching the youth. They were dancing like I was dancing in the same manner how we were jumping around the dance. So, Ethiopian youth play in the same manner and I see that it was in their blood.

Q. So can we say Dub music is Jamaican culture?

A. "C" It is African culture.

Q. What is the difference between Dub music and calypso?

A. "M" The difference is the arrangement; how the arrangements of the music are put together. If you listen, you see each other particular rhythm pattern and reggae music has a definite four beats to the bar all the way to. The foundation is four beats to the bar that is one job of reggae music. But calypso is different; I cant take it like four beats to the bar. You should have to listen to it. Its probably more like five beats to the bar because it is a lot fast, the tempo is faster.

A. "C" Reggae Music motivates ones attitude, it can be revolutionary song, leveling, but still it is reggae. It motivates different feelings.

"J" The music influences African background.

"C" Remarkable singer for example Peter Tosh has revolutionary song such as: Free Marijuana, Make marijuana legal.

"J" It is about weeds of wisdom Gnja that is found in Solomon's grave.

"C" Ganja is connected with the people. Whenever you go among the Rasta people, there is Ganja.

"J" When you come to the herb it is the black people that come to have problem. This is a plant we've in Jamaica that is said illegal drug. But it is

always been a medicine. When the colonizers aware it is a plant that use for manufacturing they came to call it illegal drug.

Thank you,

Interview Conducted With Cheeps Judah

Q. Would you please introduce yourself?

A. My name is Isobaths, they call me Cheeps Judah. I'm from Trinidad and Tobago, born in the island of Tobago.

Q. Tell me about Calypso?

A. Our cultural music is called calypso which now turned as socka. most of the Caribbean music come from Africa and Caribbean is second Africa. If you live in Africa and then go to the Caribbean the life of the people is the same way. The fact of the matter is that calypso and poetry is like a reggaeana story. The poetry calypso is like story that happen truly, an event. Whether it be the government, whether it be something that happen with the neighbor, and any things. The politic part about it is that, it can be sad, it can be something political, it has different category.

Q. Tell me about calypso of the colonial time and calypso of the post colonial time?

A. What happened was you know, England at the time was cultivating sugarcane in Trinidad. The language was diverse, there were many different languages. So, in order to control the people, the colonizers gave them one language which is the language I'm speaking now.

Q. How did the people managed to revolt if the language is the same?

A. By English they can understand every word they were saying. So, for me to give you a message was sing while at work. You know Jamaican speak patios, it is English but difficult for others to understand it well. So, by singing if you want to run away I'll say like:

**You belter go at four oclock
before you hear the co.cu.**

You know, go before 4 o'clock means escape. So by singing it the slave master doesn't know what you are saying. So, it becomes picong, picong is like I sing on you and when you sing on me. It is may be true may be false, no one can tell and you say stories back on me.

Q. Tell me about picong relating it with the colonial period?

A. Well, picong is just like you're making fun on the slave master without him knowing

it. Like I was saying when calypso voices the peoples feeling and reacts when the

government is unfair it becomes true calypso.

Q. can you give example song about what you're saying?

A. I know one of Mighty sparrows.

**Children go to school and learn well
Otherwise in life you go catching hell
There is no place in this whole wide world
For any uneducated little boy or girl**

So then, issuing the people/the children go to school. Calypsonian work in encouraging moral standards, honor, the dignity of the people and culture.

Q. How do you see Calypsonian?

A. Calypsonian is like a priest in music; he preaches the truth to the people. In most countries there is corruption in governments and the people see it and reflect on it. So we give thanks to almighty God you know we are free we can speak and no atrocity is done to human right, freedom of speech so then the people are free to speak if the governments do good or if they do bad.

Q. Can you tell me the song you like very much?

A. There is a song sung by Tobagonian, his name is Thane king he sings a song like:

Appreciation based on the human mind

Everyone needs song for happiness all the time.

Q. Tell me about Carnival?

A. Carnival again is from the French Mostly the slaves & the hawsans, Carnival now is more to get together and they play what something called the Tamboo Bamboo.

Q. What is the link b/n carnival and calypso?

A. Calypso and carnival become as one culture because dancing and Music go together. At time when we had carnival there was no calypso. Carnival was before calypso. Originally carnival was not African it was French. But adapted by the Africans in the Caribbean especially Trinidad. They made a sort of adjustment that is they put African play in it. So then, the dancing continued and later calypso stepped in for the music. After world war II carnival became popular. We find different poetry coming from different countries and presented at the carnival.

Q. Tell me about calypso dance?

A. Dance itself can be erotic. But that erotic is the expression of human motion and feeling and also it is an expression of freedom. The erotic dance of calypso came from Africa. It is physically making your whole body into one element. There is romantic dance every where but others say our romantic dance is too vulgar, too disgraceful but this is our expression of freedom and even emotional freedom too. Some people wouldn't understand it but it is our culture.

Thank you,

INTERVIEW Conducted with Bernard Mark

Q. Would you please introduce your self?

A. I am from Jamaica my origin is Africa born in Jamaica and given 50 year to captivity. My name is Bernard Mark. They call me in shashemene poparaky. We had expectation that one day we will return to Ethiopia, Shashemene, a

promised land given by his majesty Hailesilassie to black people who desire to come on.

Q. I want you to tell me the relationship between Dub Music and Jamaican culture?

A. The music of Jamaica is not really Jamaican culture, it is African culture. Reggae is outstanding music today; Bob Marley is the king of the reggae. You know his music is touching the world. His music is really influencing a lot of people different nationalities all over the world. This man wasn't just a musician, he was a messenger. Bob Marley was a messenger. He was saying something very important. He was not singing like darling I love you and things like that. He always sings for the oppressed people. Oppressed people were benefiting by that he was saying and it was making them feel good.

Q. In what way did Bob's music influence the people's mind?

A. Because his music was talking to the oppressors. People all over the world who were under oppressors were beneficiaries.

Q. How did colonization influence the oppressed people's religion?

My religion is Christianity. I'm a Christian man. I'm the priest of Christ, Jesus the Christ. We accept Christ in our life. Today we see Emperor Hailesilassie as a Christ. There was a person in Jamaica called Leonard Howell, this man is the first man preaching the divinity of his majesty in 1930. It was his objective to come back, not only to Ethiopia in particular but to the continent.

Q. So, you said the Emperor is Christ?

A. Christ that has come 2000 years ago returned in the personality of his Majesty. We see this man as Christ in the second advent. Emperor Hailesilassie is in power and might of Trinity. He is our redeemer and we were in captivity.

Q. Tell me about reggae music?

A. I don't go much into music and dance. I'm in church and I sing sacred songs. I'm not against it but, I'm not that man now.

Q. Do you think your religion has influenced people to partake in the movement for independence?

A. Yes, because our religion is peace upon Christ.

Q. Do you mean it has something to do with the white domination?

A. Yes, because you see they always see Christ as a white man but, we did not see Christ as a white man. Christ is a black man, the son of David, the son of Jesse, the son of cushy black people.

Q. Many references show that Garvey was a hero. So, how do you Jamaican people see Garvey?

A. He was a man who think of Black people, conscious of black people. He is really
good black leader.

Q. What do you think Garvey would say about your being here if he were alive?

A. He would be very pleased because this was his objective. His objective was to repatriate black people.

Thank you,

APENDIX II

3.1. Calypso poetry/Lyrics

3.1.1. "Jean and Dinah" by Mighty Sparrow

1-Well the girls in town feeling bad
2-No more Yankees in Trinidad
3-They going to close down the base for good
4-Them girls have to make out how they could
5-Brother is now they park up in town
6-In for a penny, and in for a pound
7-Believe me it's competition for so
8-Trouble in the town when the price drop low

Chorus:

9-So when you bounce up Jean and Dinah
10-Rosita and Clementina, round the corner posing
11-Bet your life is something they selling
12-And if you catch them
13-You can get em all for nothing
14-Don't make no row, the Yankees gone
15-Things bad is to hear them cry
16-Not a sailor in town, the night clubs dry
17-Only West Indians like me or you
18-Are able to get a drink or two
19-And as we have things back in control
20-Ah seeking revenge with me heart and soul
21-Brother when I spread the news around
22-Is to see how them cave men come into town

23-When the Yankee was in full swing
24-Just imagine how I was suffering
25-Mavis told me straight to me face
26-How she find I too fast and out of place
27-No, no, no, they would start to fret
28-Money or not poor Sparrow can't get
29-Because with the Yankees they have it cool
30-Calypsonians too hard to fool

31-It's the glamour boys again
32-We are going to rule Port of Spain
33-No more Yankees to spoil the fete
34-Dorothy have to take what she get

35-All of them who used to make style
36-While they taking two shilling with a smile
37-No more hotel to rest your head
38-By the sweat of thy brow thou shall eat bread

3.1.2. "No Money No Love" by Mighty Sparrow

1-Ivy pack up she clothes to leave
2-Because John was down and out
3-All alone he was left to grieve
4-She had a next man in South
5-She said openly
6-I really love you Johnny
7-But you ain't have no money
8-So what will my future be
9-Even though you love me?

10-We can't love without money
11-We can't make love on hungry belly
12-Johnny you'll be the only one I'm dreaming of
13-You're my turtle dove
14-But no money no love

15-If you hear how he plead with she to get she to understand
16-Listen, mister, she tell Johnny
17-Leggo me blasted hand
18-And make up your mind
19-We got to break up this lime
20-She said poverty is a crime
21-You got no money
22-Still you tanglin' me all the blinkin' time

23-Gentleman let me tell you plain
24-She say I don't want to make a scene
25-But if you only touch me again
26-The police will intervene
27-You ain't got a cent
28-I couldn't even pay me rent
29-I had to give up me appartment
30-You give me nothing to eat
31-Now you want me to sleep on the pavement

32-Johnny nearly killed she with blows
33-Poor Ivy bawl like a cow
34-Rip up she wig and he tear down she clothes
35-The South man ain't want she now
36-Oh, Lord, what a fight

37-They roll until broad daylight
38-Charlotte street was hot that night
39-She get some good lick but she let go kick and some bite

3.1.3. "From Islands and Exiles" by Kamau Braithwaite

1-The stone had skidded arc'd and bloomed into islands:
2-Cuba and San Domingo
3-Jamaica and Puerto Rico
4-Grenada Guadeloupe Bonaire

5-curved stone hissed into reef
6-wave teeth fanged into clay
7-white splash flashed into spray
8-Bathsheba Montego Bay

9-bloom of the arcing summers...

10-The islands roared into green plantations
11-ruled by silver sugar cane
12-sweat and profit
13-cutlass profit
14-islands ruled by sugar cane

15-And of course it was a wonderful time
16-a profitable hospitable well-worth-you-time
17-when captains carried receipts for rices
18-letters spices wigs
19-opera glasses swaggering asses
20-debtors vices pigs

21-O it was a wonderful time
22-an elegant benevolent redolent time--
23-and young Mrs. P.'s quick irrelevant crine
24-at four o'clock in the morning...

25-But what of black Sam
26-with the big splayed toes
27-and the shoe black shiny skin?

28-He carries bucketfulls of water
29-'cause his Ma's just had another daughter.

30-And what of John with the European name
31-who went to school and dreamt of fame
32-his boss one day called him a fool
33-and the boss hadn't even been to school...

34-Steel drum steel drum
35-hit the hot calypso dancing
36-hot rum hot rum
37-who goin' stop this bacchanalling?

38-For we glance the banjoy
39-dance the limbo
40-grow our crops by maljo

41-have loose morals
42-gather corals
43-father out neighbour's quarrels

44-perhaps when they come
45-with their cameras and straw
46-hats: sacred pink tourists from the frozen Nawth

47-we should get down to those
78-white beaches
49-where if we don't wear breeches

50-it becomes an island dance
51-*Some people doin' well*
52-*while others are catchin' hell*

53-o the boss gave our Johnny the sack
54-though we beg him please
55-please to take 'im back

56-so now the boy nigratin' overseas...

3.1.4. “To The Fish That Passed By” by Mutabaruka

1-Today I stepped in your
2-World
3-“I’m sorry if I did wrong”
4-How quiet it must have been
5-before I came
6-Now
7-The water is dirty
8-I came to wash away my
9-Troubles
10-“I’m sorry if I washed long”
11-I a man
12-Tried to imprison you
13-but then
14-I realized
15-“I’m sorry I stifled you”
16-at the moment
17-I wondered
18-could I be free
19-free as you
20-my heart sank in sadness
21-how I envied you
22-Today I stepped in your world
23-“I’m sorry if I did wrong”

3.1.5. “Love Overgrows a Rock” by E. M. Roach

1-Only the foreground’s green;
2-Waves break middle distance,
3-And to horizon the Atlantic’s spread
4-Bright, blue and empty as sky;
5-My eye jails the heart,
6-And every dream is drowned in the shore water.
7-Too narrow room passed down
8-My years to stunted scrub,
9-Blunted my sister’s beauty
10-And my friend’s grave force,
11-Our tribe’s renewing faith and pride:
12-Love overgrows a rock as blood outbreeds it.

13-We take banana boats
14-Tourist, stowaway,
15-Our luck in hand calypsoes in heart:
16-We turn Columbus’s blunder back
17-From sun to snow, to bitter cities;

18-We explore the hostile and exploding zones.

19-The drunken hawk's blood of

20-The poet streams through climates of the mind

21-Seeking a word's integrity

22-A human truth. So, from my private hillock

23-In Atlantic I join cry:

24-Come, seine the archipelago;

25-Disdain the sea; gather the islands' hills

26-Into the blue horizons of our love.

3.1.6. "Rum and Coca-cola" by Andrews sisters

1-If you ever go down Trinidad

2-They make you feel so very glad

3-Calypso sing and make up rhyme

4-Guarantee you one real good fine time

5-Drinkin' rum and Coca-Cola

6-Go down Point Koomahnah

7-Both mother and daughter

8-Workin' for the Yankee dollar

9-Oh, beat it man, beat it

10-Since the Yankee come to Trinidad

11-They got the young girls all goin' mad

12-Young girls say they treat 'em nice

13-Make Trinidad like paradise

14-Drinkin' rum and Coca-Cola

15-Go down Point Koomahnah

16-Both mother and daughter

17-Workin' for the Yankee dollar

18-Oh, you vex me, you vex me

19-From Chicachicaree to Mona's Isle

20-Native girls all dance and smile

21-Help soldier celebrate his leave

22-Make every day like New Year's Eve

23-Drinkin' rum and Coca-Cola

24-Go down Point Koomahnah

25-Both mother and daughter
26-Workin' for the Yankee dollar

27-It's a fact, man, it's a fact

28-In old Trinidad, I also fear
29-The situation is mighty queer
30-Like the Yankee girl, the native swoon
31-When she hear der Bingo croon

32-Drinkin' rum and Coca-Cola
33-Go down Point Koomahnah
34-Both mother and daughter
35-Workin' for the Yankee dollar

36-Out on Manzanella Beach
37-G.I. romance with native peach
38-All night long, make tropic love
39-Next day, sit in hot sun and cool off

40-Drinkin' rum and Coca-Cola
41-Go down Point Koomahnah
42-Both mother and daughter
43-Workin' for the Yankee dollar

44-It's a fact, man, it's a fact

45-Rum and Coca-Cola
46-Rum and Coca-Cola
47-Workin' for the Yankee dollar

3.1.7. "Don't Go Joe" by Mighty Sparrow

1-The Yankees came and went
2-And broke the heart of my kid sister Millicent
3-The Yankee man came and went
4-And broke the heart of my kid sister Millicent
5-I paid no heed to what she spoke of
6-Not knowing she was so much in love
7-But when he tell she good bye
8-She kneel down and start to cry

Chorus:

9-Don't go Joe, don't go
10-You wouldn't know but how love you so
11-And when you're gone doo doo

12-I can't go on without you
13-So Don't go Joe, don't go

14-He look like a decent guy
15-Milly doo doo darling don't cry
16-Wiping her tears away
17-Baby listen what I have to say
18-You know we had to part some day
19-Because I got me wife in the U.S.A.
20-But all the talk was in vain
21-Milly started crying again

22-You know Yankee love their sport
23-Every soldier got a girl in a different port
24-You could imagine how I surprise
25-To see tears in the soldier eyes
26-Soldiers and sailors don't cry
27-So I know the girl getting mamma guy
28-Instead of looking for cash
29-She so stupid, she tell the Yankee to hush

30-The girl have nothing to eat
31-She belly big I does shame for she in the street
32-Like love talk is all she know
33-She aint' talk like that she can't talk about dough
34-But when he gone is then Milly show me
35-A big fat wallet with plenty money
36-Say he brain ain't bigger then mine
37-I was crying but I pick his pocket same time

3.1.8. "Stranger" by Shadow 2001

*1-I'm a stranger, said a pretty gyal
2-I came down here, for the carnival
3-This old music have me in a trance
4-Want to play mass, teach me how to dance*

(Chorus)

*5-Buy ah little rag and put it in yuh pocket
6-Buy ah little flag, dats de way they do it
7-Find yourself ah band and find ah good position
8-When de music blast, you'll find out how to play mass
9-When dey say rag, pull yuh rag (repeat)
10-Wave it, wave it, wave it, wave it*

11-Do yuh ting (Jump up)

12-Do yuh ting (Wine up)

3.1.9. "The Sinking Ship" by Gypsy 1986

1-The Trinidad, a luxury liner

2-Is sailing the Caribbean sea

3-With an old captain named Eric Williams

4-For years sailed smooth and free

5-But sadly Eric Williams passed away

6-The ship hit rough water that day

7-And someone turned the bridge over

8-To a captain named Chambers

9-Made blood crawl, things start to fall

(Chorus)

10-Captain, the ship is sinking

11-Captain, the seas are rough

12-Shall we abandon ship?

13-Or shall we stay on it

14-And perish slow? We don't know

15-Captain you tell me what to do

3.2.0. "Death Is Compulsory" by eCarob Caribbean Emporium

1-Up to now I haven't seen the sense

2-Why we should be grasping at opulence } repeat

3-You can have money in quantity

4-Like England, Japan and Germany

5-Death is compulsory

6-Six feet of earth and you gone to eternity.

CHORUS:

7-For the young at heart

8>Action is guaranteed from the start

9-Come and dance the marico

10-And hear your favourite singers of Calypso.

3.2.1. "Buffalo Soldier" by Bob Marley 1983

1-Buffalo Soldier, Dreadlock Rasta:

2-There was a Buffalo Soldier in the heart of America,

3-Stolen from Africa, brought to America,

4-Fighting on arrival, fighting for survival.

5-I mean it, when I analyze the stench -

6-To me it makes a lot of sense:

7-How the Dreadlock Rasta was the Buffalo Soldier,

8-And he was taken from Africa, brought to America,

9-Fighting on arrival, fighting for survival.

10-Said he was a Buffalo Soldier, Dreadlock Rasta -

11-Buffalo Soldier in the heart of America.

12-If you know your history,

13-Then you would know where you coming from,

14-Then you wouldn't have to ask me,

15-Who the 'eck do I think I am.

16-I'm just a Buffalo Soldier in the heart of America,

17-Stolen from Africa, brought to America,

18-Said he was fighting on arrival, fighting for survival;

19-Said he was a Buffalo Soldier win the war for America.

20-Dreadie, woy yoy yoy, woy yoy-yoy yoy,

21-Woy yoy yoy yoy, yoy yoy-yoy yoy!

22-Woy yoy yoy, woy yoy-yoy yoy,

23-Woy yoy yoy yoy, yoy yoy-yoy yoy!

24-Buffalo Soldier troddin' through the land, wo-ho-ooh!

25-Said he wanna ran, then you wanna hand,

26-Troddin' through the land, yea-hea, yea-ea.

27-Said he was a Buffalo Soldier win the war for America;

28-Buffalo Soldier, Dreadlock Rasta,

29-Fighting on arrival, fighting for survival;

30-Driven from the mainland to the heart of the Caribbean.

31-Singing, woy yoy yoy, woy yoy-yoy yoy,

32-Woy yoy yoy yoy, yoy yoy-yoy yoy!

33-Woy yoy yoy, woy yoy-yoy yoy,

34-Woy yoy yoy yoy, yoy yoy-yoy yoy!

35-Troddin' through San Juan in the arms of America;

36-Troddin' through Jamaica, a Buffalo Soldier# -

37-Fighting on arrival, fighting for survival:
38-Buffalo Soldier, Dreadlock Rasta.

39-Woy yoy yoy, woy yoy-yoy yoy,
40-Woy yoy yoy yoy, yoy yoy-yoy yoy!
41-Woy yoy yoy, woy yoy-yoy yoy,
42-Woy yoy yoy yoy, yoy yoy-yoy yoy! /fadeout/

3.2.2. "No Woman No Cry" by Bob Marley 1974

1-No woman no cry
2-No woman no cry
3-No woman no cry
4-No woman no cry

5-Said I remember when we used to sit
6-In a government yard in Trenchtown
7-Observing the hypocrites
8-As they would mingle with the good people we meet
9-Good friends we have
10-Oh, good friends we've lost
11-Along the way
12-In this great future
13-You can't forget your past
14-So dry your tears, I say

15-No woman no cry
16-No woman no cry
17-Here little darlin', don't shed no tears
18-No woman no cry

19-Said I remember when we use to sit
20-In the government yard in Trenchtown
21-And then Georgie would make the fire lights
22-As it was, log would burnin' through the nights
23-Then we would cook cornmeal porridge
24-Of which i'll share with you
25-My feet is my only carriage
26-So i've got to push on through
27-But while i'm gone i mean it
28-Everything's gonna be alright
29-Everything's gonna be alright
30-Everything's gonna be alright
31-Everything's gonna be alright
32-Everything's gonna be alright
33-Everything's gonna be alright

34-Everything's gonna be alright
35-Everything's gonna be alright

36-So woman no cry
37-No woman no cry
38-Woman, little sister
39-Don't shed no tears
40-No woman no cry

3.2.3. "Aid" by Jean Binta Breez

1- Four hundred years from the plantation whip
2-To the IMF grip
3-Aid travels with a bomb
4-watch out
5-Aid travels with a bomb
6-They rob and exploit you of your own
7-then send it back as a foreign loan
8-Interest is on it, regulations too
9-They will also
10-decide your policy
11-for you.

3.2.4. "One Love" by Bob Marley 1977

1-One Love! One Heart!

2-Let's get together and feel all right.

3-Hear the children cryin' (One Love!);

4-Hear the children cryin' (One Heart!),

5-Sayin': give thanks and praise to the Lord and I will feel all right;

6-Sayin': let's get together and feel all right. Wo wo-wo wo-wo!

7-Let them all pass all their dirty remarks (One Love!);

8-There is one question I'd really love to ask (One Heart!):

9-Is there a place for the hopeless sinner,

10-Who has hurt all mankind just to save his own beliefs?

11-One Love! What about the one heart? One Heart!

12-What about - ? Let's get together and feel all right

13-As it was in the beginning (One Love!);

14-So shall it be in the end (One Heart!),

15-All right!

16-Give thanks and praise to the Lord and I will feel all right;

17-Let's get together and feel all right.

18-One more thing!

19-Let's get together to fight this Holy Armagiddyon (One Love!),

20-So when the Man comes there will be no, no doom (One Song!).

21-Have pity on those whose chances grows t'inner;

22-There ain't no hiding place from the Father of Creation.

23-Sayin': One Love! What about the One Heart? (One Heart!)

24-What about the - ? Let's get together and feel all right.

25-I'm pleadin' to mankind! (One Love!);

26-Oh, Lord! (One Heart) Wo-ooh!

27-Give thanks and praise to the Lord and I will feel all right;

28-Let's get together and feel all right.

29-Give thanks and praise to the Lord and I will feel all right;

30-Let's get together and feel all right.

3.2.5. "Colonization in Reverse" by Louise Bennett

1-Wat a joyful news, miss Mattie,
2-I feel like me heart gwine burs
3-Jamaica people colonizin
4-Englan in Reverse

5-By de hundred, by de tousan
6-From country and from town,
7-By de ship-load, by de plane load
8-Jamica is Englan boun.

9-Dem a pour out a Jamaica,
10-Everybody future plan
11-Is fe get a big-time job
12-An settle in de mother lan.

13-What an islan! What a people!
14-Man an woman, old an young
15-Jus a pack dem bag an baggage
16-An turn history upside dung!

17-Some people doan like travel,
18-But fe show dem loyalty
19-Dem all a open up cheap-fare-
20-To-England agency.

21-An week by week dem shippin off
22-Dem countryman like fire,
23-Fe immigrate an populate
24-De seat a de Empire.

25-Oonoo see how life is funny,
26-Oonoo see da turnabout?
27-jamaica live fe box bread
28-Out a English people mout'.

29-For wen dem ketch a Englan,
30-An start play dem different role,
31-Some will settle down to work
32-An some will settle fe de dole.

33-Jane says de dole is not too bad
34-Because dey payin she
35-Two pounds a week fe seek a job
36-dat suit her dignity.

37-me say Jane will never fine work
38-At de rate how she dah look,
39-For all day she stay popn Aunt Fan couch
40-An read love-story book.

41-Wat a devilment a Englan!
42-Dem face war an brave de worse,
43-But me wonderin how dem gwine stan
44-Colonizin in reverse.

3.2.6. “Inglan Is a Bitch” by Linton Kwesi

1-wen mi jus come to Landan toun
2-mi use to work pan di andahgroun
3-but workin pan di andahgroun
4-yu dont get fi know your way aroun

5-Inglan is a bitch
6-dere’s no escapin it
7-Inglan is a bitch
8-dere’s no runin whe fram it

9-mi get a likkle jab in a big otell
10-an awftah a while, mi woz doin quite well
11-dem staat mi awf as a dish-washah
12-but wen mi tek a stack, mi noh tun clack-watchah!

13-Inglan is a bitch
14-dere’s no escapin it
15-Inglan is a bitch
16-noh baddah try fi hide fram it

17-wen dem gi you di likkle wage packit
18-fus dem rab it wid dem big tax rackit
19-yu haffi struggle fi mek enz meet
20-an wen yu goh a yu bed yu jus cant sleep

21-Inglan is a bitch
22-dere’s no escapin it
23-Inglan is a bitch fi true
24-a noh lie mi a tell, a true

25-me use to work dig ditch wen it cowl noh bitch
26-mi did strang like a mule, but, bwoy, mi did fool
27-den awftah a while mi jus stap dhu owevahtime
28-den awftah a while mi jus phu dung mi tool

29-Inglan is a bitch
30-dere's no escapin it
31-Inglan is a bitch
32-yu haffi know how fi suvive in it

33-well mi dhu day wok an mi dhu nite wok
34-mi dhu clean wok and mi dhu dutty wok
35-dem seh dat black man is very lazy
36-but if yu si how mi wok yu woodah seh mi crazy

37-Inglan is a bitch
38-dere's no escapin it
39-Inglan is a bitch
40-yu bettah face up to it

41-dem have a likkle facktri up inna Brackly
42-inna disya facktri all dem dhu is pack crackry
43-fi di laas fifteen years dem get mi laybah
44-now awftah fifteen years mi fall out a fayvah

45-Inglan is a bitch
46-dere's no escapin it
47-Inglan is a bitch
48-dere's no runin whe fram it

49-mi know dem have wok, wok in abundant
50-yet still, dem mek mi redundant
51-now, at fifty-five mi getin quite ole
52-yet still, dem sen mi fi goh draw dole

53-Inglan is a bitch
54-dere's no escapin it
55-Inglan is a bitch fi true
56-is whe wi a goh dhu bout it?

3.2.7. "Fools Die" by Peter Tosh

- 1-The lips of the righteous teaches many
- 2-But fools die for want of wisdom
- 3-The rich man's wealth is in the city

- 4-Vexation of the soul is vanity
- 5-Destruction of the poor is their poverty
- 6-The poor man's wealth is in a holy, holy place

- 7-Why do you fight each other
- 8-Why do you kill your brother
- 9-Then your reward will be the cemetery

- 10-We got to build a better nation
- 11-Clean up, clean up Jah creation
- 12-Or there will be no future for you, you and me

3.2.8. "After One Year" by MARTIN CARTER

- 1-After today, how shall I speak with you?
- 2-Those miseries I know you cultivate
- 3-Are mine as well as yours, or do you think
- 4-the impartial bullock cares whose land is ploughed?

- 5-I know this city much as well as you do,
- 6-the ways leading to brothels and those dooms
- 7-dwelling in them, as in your life they dwell.
- 8-So jail me quickly, clang the illiterate door
- 9-If freedom writes no happier alphabet.

- 10-Old hanging ground is still green playing field.
- 11-Smooth cemetery proud garden of tall flowers.
- 12-But in your secret gables real bats fly
- 13-mocking great dreams that give the soul no peace,
- 14-and everywhere wrong deeds are being done.

- 15-Rude citizen! think you I do not know
- 16-that love is stammered, hate is shouted out
- 17-in every human city in this world?
- 18-Men murder men, as men must murder men,
- 19-to build their shining governments of the dammed.

3.2.9 “To an Expatriate Friend” by . Marvyn Morris

1-Colour meant nothing. Anyone
2-who wanted help, had humour or was kind
3-was brother to you; categories of skin
4-were foreign; you were colour blind.

5-And then the revolution. Black
6-and loud the horns of anger blew
7-against the long oppression; sufferers
8-cast off the precious values of the few.

9-New powers re-enslaved us all:
10-each person manacled in skin, in race.
11-You could not wear your paid-up dues;
12-the keen discriminators typed your face.

13-The future darkening, you thought it time
14-to say good-bye. It may be you were right.
15-It hurt to see you go; but, more,
16-it hurt to see you slowly going white.

3.3.0. “Get Up Stand Up” by Bob Marley

1-Get Up, Stand Up, stand up for your right (3 times)
2-Get Up, Stand Up, don't give up the fight

3-Preacher man don't tell me heaven is under the earth
4-I know you don't know what life is really worth
5-Is not all that glitters in gold and
6-Half the story has never been told

7-So now you see the light, aay
8-Stand up for your right. Come on
9-Get Up, Stand Up, stand up for your right
10-Get Up, Stand Up, don't give up the fight

11-Most people think great God will come from the sky
12-Take away ev'rything, and make ev'rybody feel high
13-But if you know what life is worth
14-You would look for yours on earth
15-And now you see the light
16-You stand up for your right, yeah!

17-Get Up, Stand Up, stand up for your right
18-Get Up, Stand Up, don't give up the fight
19-Get Up, Stand Up. Life is your right

20-So we can't give up the fight
21-Stand up for your right, Lord, Lord
22-Get Up, Stand Up. Keep on struggling on
23-Don't give up the fight
24-We're sick and tired of your ism and skism game
25-Die and go to heaven in Jesus' name, Lord
26-We know when we understand
27-Almighty God is a living man
28-You can fool some people sometimes
29-But you can't fool all the people all the time
30-So now we see the light
31-We gonna stand up for our right
32-So you'd better get up, stand up, stand up for your right
33-Get Up, Stand Up, don't give up the fight
34-Get Up, Stand Up, stand up for your right
35-Get Up, Stand Up, don't give up the fight.

3.3.1. "Iron, lion, zion" by Bob Marley

1- I am on the rock and then I check a stock
2- I have to run like a fugitive to save the life I live
3- I'm gonna be Iron like a Lion in Zion (repeat)
4- Iron Lion Zion
5- I'm on the run but I ain't got no gun
6- See they want to be the star
7- So they fighting tribal war
8- And they saying Iron like a Lion in Zion
9- Iron like a Lion in Zion,
10- Iron Lion Zion

11-I'm on the rock, (running and you running)
12-I take a stock, (running like a fugitive)
13-I had to run like a fugitive just to save the life I live
14-I'm gonna be Iron like a Lion in Zion (repeat)
15-Iron Lion Zion, Iron Lion Zion, Iron Lion Zion
16-Iron like a Lion in Zion, Iron like a Lion in Zion
17-Iron like a Lion in Zion

3.3.2. "A Far Cry From Africa" by Derek Walcott 1957

1-A wind is ruffling the tawny pelt
2-Of Africa. Kikuyu, quick as flies
3-Batten upon the bloodstreams of the veldt.
4-Corpses are scattered through a paradise.
5-But still the worm, colonel of carrion, cries:
6-'Waste no compassion on these separate dead'
7-Statistics justify and scholars seize
8-The salients of colonial policy.
9-What is that to the white child hacked in bed?
10-To savages, expendable as Jews?

11-Threshed out by beaters, the long rushes break
12-In a white dust of ibises whose cries
13-Have wheeled since civilization's dawn
14-From the parched river or beast-teeming plain;
15-The violence of beast on beast is read
16-As natural law, but upright man
17-Seeks his divinity by inflicting pain.
18-Delirious as these worried beasts, his wars
19-Dance to the tightened carcass of a drum,
20-While he calls courage still, that native dread
21-Of the white peace contracted by the dead.

22-Again brutish necessity wipes its hands
23-Upon the napkin of a dirty cause, again
24-A waste of our compassion, as with Spain.
25-The gorilla wrestles with the superman.

26-I who am poisoned with the blood of both,
27-Where shall I turn, divided to the vein?
28-I who have cursed
29-The drunken officer of British rule, how choose
30-Between this Africa and the English tongue I love?
31-Betray them both, or give back what they give?
32-How can I face such slaughter and be cool?
33-How can I turn from Africa and live?