Uprising in "Uprising": A Multimodal Analysis of Bob Marley's Lyrics Cosmas Rai Amenorvi

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Abstract

This paper investigates how the theme of uprising is conveyed in Bob Marley's final music album by the name "Uprising". Through the methodological lenses of multimodality, attention is focused on how the album cover design, lexical items, literary devices, and other aesthetic ways such as the titles of the ten songs of the album and their order of arrangement contribute to the overall theme of uprising of the album. Findings reveal that the album cover design is loaded with meaning in support of the theme of uprising. Moreover, Marley relies on content-lexical items, namely, nouns, verb, adjectives, and adverbs to project the uprising theme. Marley also employs figures of speech such as allusion, parallelism, repetition, rhetorical questions, and rhythm to project the theme of uprising. Finally, the song titles and their order of arrangement tell a single well-linked story in conveying the theme of uprising in Marley's "Uprising" album.

Keywords: Thematic Analysis, Multimodality, Linguistics, Literature, Aesthetics, Bob Marley, Lyrics

Introduction

Bob Marley presents himself as a very unassuming and shy person in front of a microphone during interviews, revealing his reluctance to public speaking, something he himself acknowledged. Before the same microphone with the Wailers behind him and a huge crowd in front of him, the story is different. It is acknowledged worldwide that Marley's lectern to the world is reggae music and he has left tremendous influence on the world albeit his physical absence from the world's stage for close to two scores of years ago.

There is an ever-increasing body of literature on Bob Marley, many of which are biographies. Some of these are Salewicz (2014), Moskowitz (2007), Toynbee (2007), Farley (2006), and White (2006). It is no wonder that Marley's biographical legacy continues to grow as biographers continue to discover new things about his person. On the other hand, there are just a handful of linguistic and literary studies on the music of Bob Marley as text or discourse type. A few works have sought to fill this lacuna. Some of these are Amenorvi (2019a, 2019b, 2019c), King (1995), Cooper (2000), Alleyne (1994), Stephens (1998), Dawes (2012), Onyebadi (2017), and Wibiarta (2014).

Drawing on the theory of cohesion as propounded by Halliday and Hasan (2014) whose core point is that any material that projects meaning qualifies as a text worthy of investigation, the present paper asserts that the lyrics of Bob Marley's music, and for that matter all lyrics, qualify as forms of discourse worth linguistic and or literary attention. The focus of the present paper, therefore, is a multimodal analysis of the theme of uprising on the lyrics of Bob Marley's 1980 "Uprising" album. The paper is segmented under the following sections: research questions, literature reviews, methodology, findings and discussions, and conclusion.

Research Questions

This paper seeks to answer the questions as follows:

1. How does the album cover artwork convey the theme of uprising in Marley's "Uprising" album?
2. How is the theme of uprising projected by lexical item choice in Marley's "Uprising" album?
3. How is theme of uprising projected literarily and aesthetically in Marley's "Uprising" album?

Literature Review

Bob Marley, even in death, is still present on the world stage. Many biographies of his life and work abound, so are a few scholarly works about his music. Many of his works have been analysed as discourses over the years. Some of these are discussed in this section. Alleyne (1994) investigated the effect of capitalist textual hegemony on Bob Marley's works. In his paper, Alleyne submits that: "Much appears to have been taken for granted regarding the carrier and works of Bob Marley which

seemingly subsumes possibilities for critical reassessment and alternative readings" (p. 226).

The foregoing suggests that the texts of Bob Marley's music can be reread or analysed independently as discourse types, and that such critical assessments could unearth novel interpretations of his lyrics. Alleyne's (1994) submission carries weight because the lyrics of any music qualify as texts for analysis as far as they demonstrate cohesion and coherence, both of which are essentials qualities of a discourse piece. Halliday and Hasan's (2014) definition of cohesion and coherence suggests that genre does not matter at all when it comes to what a text or discourse is. That follows, therefore, that any discourse pieces such as speeches, conversations, information on billboards, artworks, and lyrics all quality as texts worthy of analysis. With that in mind, any of Bob Marley's lyrics is a discourse type or a text worthy of any rereading or analysis, one of which is the focus of this paper.

A study by Wibiarta (2014) investigated the role of cohesive devices in Bob Marley's songs. Wibiarta (2014) employs Halliday and Hasan's (2014) theory of cohesion and by a descriptive qualitative approach, he discovered that demonstrative and personal reference under grammatical cohesion, permeates Bob Marley's lyrics. Under lexical cohesion, Marley largely employs repetition. Wibiarta's (2014) paper is another revelation that song lyrics qualify and are sophisticated as other discourse pieces and they are worth as much attention as do speeches, poetry, and suchlike traditional discourses. Moreover, it has revealed that Bob Marley's music is more than rhythm and words; they are discourse masterpieces on their own embedded with linguistic and literary gems to be investigated.

Roberts (1996) employed Stewart, Smith, and Denton's (1994) five classifications of the persuasive functions of social movement songs to analyse Bob Marley's lyrics. These classifications are, namely, perception of reality, mobilizing the movement, and sustaining the movement. Regarding the perception of reality of Stewart et al's (1994) persuasive functions of social movement song, attention is paid to the type of song that describes the past, the present, and the future of the movement. The perception of society function zooms in on discourses for the movement and tose against it. The course of action function focuses on how to provide solutions to the problems at hand. The mobilizing of the movement function calls on adherents for action and provides assurance for victory. The final category, which is sustaining the movement function, emphasizes commitment to the movement, predicts victory, and assures adherents of the movement of a brighter future. Roberts (1996) concludes that

> It is discovered that Marley's lyrics function as rhetoric to reinforce the already existent rhetorical visions of the Rastafarian movement. It is further concluded that through his worldwide popularity, Marley influences universal culture by familiarizing the world audience with the rhetorical vision of the Rastafarian movement. (p. 2)

These findings mean that Bob Marley's lyrics have functioned in all the five categories of persuasive function from Stewart et al. (1994). We also note that Roberts

(1996) refers to the rhetorical power that is found in Marley's lyrics in so far as they go beyond the border of music into discourses of class worth investigating. While the present study differs from Robert's (1996) in that it focuses on just one album of Bob Marley, the present study is similar in that it analyses the lyrics of the "Uprising" album of Bob Marley as a discourse piece to unearth how the theme of uprising is conveyed in the album of the same name. And since a music album encompasses more than lyrics, this study employs a multimodal analytical approach in investigating how different modes of communication are employed in the album to convey the theme of uprising.

There are other calls that value the music of Bob Marley to the extent that they think Marley's lyrics are worthy of being used as pedagogical tools. One of such is Stoddart (2007) who submits as follows: "However, Marley's lyrics message has not received adequate attention, especially in scholastic circles. Therefore, the potential of Marley's lyrics to be used a pedagogical tool, similar to the works of William Shakespeare, has been overlooked" (p. 1).

The foregoing is deep considering the comparison drawn between Bob Marley and William Shakespeare, the latter who is known within and without the English world as arguably one of the greatest writers of all times. It is true that Shakespeare's works have served as pedagogical tools for many years. Schools study his essays, poems, dramas, and all his other works; and there is hardly any student of literature in English, for example, or any scholar of language or literature of English or any other language who has not heard about, read about, or thought about Shakespeare. No doubt Marley's popularity has got little to do with him as a remarkable music person. His longevity thrives on the power of his lyrics, their rhetorical power as well as their simplicity in conveying world truths. The name Shakespeare today is synonymous with his work, so is Marley with his lyrics. If the former qualifies as a pedagogical tool in scholastic circles, so does the latter. The present study is one of the answers to the calls of studying Marley's lyrics beyond the borders of music. The present study, therefore, joins these calls and approaches the last album of Marley's works as both a linguistic and a literary piece of work and analyses it as such.

Other works such as King (1995), Stephens (1998), Hagerman (2012), and Onyebadi (2017) have all shown that Bob Marley's lyrics are a unique class of discourse that deserve the attention of linguistic and literary investigations. The present study, therefore, focuses on the "Uprising" album of Bob Marley as the discourse piece for analysis. The choice of this album is deliberate, because it is the very last album of Bob Marley and he was well aware of his approaching demise. Therefore, the choice of the album title, the artwork, the song titles, the lyrics of the album as well as their order of arrangement would be influenced by conscious and deliberate choice to project the theme depicted by the name of the album. It is also believed that like final words of departing souls, the "Uprising" album would have a tone of finality worth revealing to the world as we get into the mind of Marley during his last days via his lyrics.

Methodology

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This paper employs a multimodal analytical approach. Bateman (2008) presents a multimodal analysis thus:

> In such artefacts, a variety of visually-based modes are deployed simultaneously in order to fulfill an orchestrated collection of interwoven communicative goals. Whereas much is now made of the individual modes that contribute to multimodality—the text, the image, the diagram and so on .... (p. 1)

A multimodal analysis is therefore an all-encompassing analytical frame inasmuch as it deals with a multiplicity of ways of analyzing a document. Bob Marley's "Uprising" album, like all his albums, is a multimodal document involving the cover design of the album, the song titles and the arrangement of songs and their lyrics, making a multimodal analysis the most appropriate analytical approach for this study.

Findings and Discussion

The thrust of the first research question is to find out how the album cover design of Bob Marley's 1980 "Uprising" album conveys the theme of uprising. In multimodal analysis, every mode, ranging from the abstract to the concrete counts. And Marley himself says once that everything he does as regards his music is conscious and deliberate (White, 2006; Bordowitz, 2004). On the back of those words, it is reasonable to conclude that the artwork of the cover design of his "Uprising" album, much as it is on all other albums, is a product of conscious and deliberate choice.

"Uprising" by Cover Design

One main thing that meets the eye on the artwork of the Marley's "Uprising" album is the inscription UPRISING in block capitals. This use of block capitals in inscribing an album's name as part of the album artwork seems to be the trend of Bob Marley's other albums (Amenorvi, 2019a, 2019b, 2019c). The album's name UPRISING is captured in red, a colour universally known to symbolise danger, war, and any bloody encounter. The title must be deliberately chosen by Marley to equivocate the theme of the entire album. The word "uprising" can mean revolution or a revolt or an insurrection. With symbolic spectacles, we can clearly see that the capture of the album's name in red suggests that Marley's use of uprising is more likely uprising used in the same light as a revolt. Marley's biographers like White (2006) and Bordowitz (2004) have pointed that Marley's life has been a symbolic revolt or uprising against the unjust system of Babylon, a term that refers to the worldwide oppressive system against the world's downtrodden, especially black people. On that background, the choice of this name as depicted on the album cover design is a very conscious one by Marley to project what he has stood for all the days of his life. Moreover, by 1980, the year of the "Uprising" album, Marley had been sick of cancer for three years and was well aware of his imminent death. If Marley's music was his voice, the "Uprising" album was his last words. Since last words are well thought out and loaded with meaning, the choice of the name "Uprising" for a last album for a

person of Bob Marley's stature was just appropriate. On the "Uprising" album artwork, one way, therefore, that the theme of uprising is projected is by the use of the name UPRISING in block letters, spelling Marley's overarching struggle against the unjust system.

A second way that the same album name projects the theme of uprising is that Marley could be referring to uprising as it means in an ascent. This conclusion is drawn on the back of other features on the album cover artwork. At the back of the uprising inscription on the album cover is a bare-chested black Rastaman, depicting Bob Marley, with his arms spread out and his black dreadlocks touching the earth. The dreadlocks resemble aerial roots. All these are symbolic and beautifully convey the theme of uprising. The Rastaman symbolizes Bob Marley. The aerial rootlike dreadlocks depict the roots of a tree. The spread-out arms symbolize freedom. Marley knew no doubt that his days were numbered and by his last album, more like his final or last words, he is saying that he would rise again, an uprising which is an ascent into the heavens to be with Jah the Almighty. The symbolic dreadlock roots mean that his ascent or uprising would live a legacy of immortality. The healthier a tree's roots, the stronger that tree is and Bob Marley's roots are his music which is alive today as ever before. The musical roots have sunk into the earth of humanity and the tree of Marley's life and music would rise up or go on an ascent forever. In one of Marley's interviews, he said, "Reggae will get bigger and bigger until it reached its rightful people" (Steffens, 2017:377). As prophetic as these words were, so are they captured by the album cover artwork of the "Uprising" album in projecting the theme of uprising in the light of an ascent.

Another pictorial feature on the 1980 Bob Marley "Uprising" album that projects the theme of uprising as in the case of ascent or acclivity is that behind the Rastaman is a green mountain on whose peak is the sun in rising, an ascent. These pictorial modes are loaded with meaning. We note that the colour of the mountain is green. Colours have been regarded for their symbolic meanings among the human family. The colour green has been universally known to symbolise vegetation. Hutchings (2004, p. 59) submits greens "have long been powerful life symbols". For example, Rastafarians are no stranger to the use of greens or herbs like the marijuana which they believe to is able to cure many diseases. The colour of the mountain, green, projects a symbolic meaning much as the mountain itself does. The mountain symbolises the divine from whom Marley believes he owes his life. The colour green symbolises life or fertility coming from Jah. We note that the Rastaman with the spread-out arms is at the base of the mountain and seems to draw his strength from the mountain. If the green mountain spells fertility or life, the most fertile place to be is at the mountain's base where the soil is most fertile for the aerial dreadlock roots of the Rastaman by which he draws strength or nutrients from the mountain.

Uprising by Lexical Item Choice

The second research question seeks to show how by the choice of lexical items Bob Marley projects the theme of uprising in his "Uprising" album. Analysis has revealed

that every song of the album hangs on specific lexical items in projecting this theme. What we note is that these choices are limited to content lexical items such as nouns, verbs, adjectives, and adverbs with a few exceptions of some phrases or full-blown sentences. Let us discuss some examples.

For the first song of the album "Coming in From the Cold", some lexical items that convey the theme of uprising are "sad", "forsaken", "kill", and "system". Of course, if one is sad or feels "forsaken" because of the injustices of the "system", one may be tempted to "kill" someone for an uprising or revolution. We note that the lexical item "sad" is an adjective; "forsaken" is an adjective; "kill" is a verb; while "system" is a noun; these are all content lexical items on which the theme of uprising is projected in "Coming in from the Cold".

In "Bad Card", we see "tired", "race", "propaganda", and "disgrace". Each of these lexical items are linked to a revolt or uprising. If the downtrodden are "tired" in a race where there is so much "propaganda" to assassinate people's character and disgrace them, Marley submits that there must be uprising or revolution. In "We and Dem", we note such lexical items conveying the theme of uprising like "innocent blood", "shed", "work", "domination", and "identity". If there is "innocent blood" "shed" every day and people suffer "domination", they would have to rise up and fight for their rights; an uprising or a revolt is necessary.

In "Zion Train", we see "train", "board", "two thousand years of history", and "Black history". By these lexical item choice, Marley is saying that one of the ways to solve a problem is to leave it in the hands of God, and when the divinely purposed "Zion train" arrives, the downtrodden can "get on board", because they cannot ignore the "two thousand years of Black history". Moreover, we note "cry", "changes", and "rages" in "Forever Loving Jah". We see "pirates", "God", "triumphantly", "freedom", "redemption", "emancipate", "mental slavery", "kill", and "help" in Redemption song. All these are content lexical item explosive with the theme of uprising in Bob Marley's "Uprising" album, and these reveal without a doubt that as Alleyne (1994) suggests, Marley's lyrics can be reread to unravel novel interpretations which would otherwise be left untapped.

Uprising by Literary Devices

The final research question seeks to find out how Marley projects the theme of uprising literally and aesthetically in his "Uprising" album. Findings reveal that Marley relies heavily on literary devices and other conscious aesthetics to convey the theme of uprising in Marley's last album of "Uprising". Let us first discuss Marley's employment of literary devices in conveying the theme of uprising.

One main literary device employed by Marley in his "Uprising" album is equivocation, which is both a linguistic and a literary phenomenon. Bavelas, Black and Mulleth (1988, p. 137) define equivocation as a "non-straightforward communication that includes self-contradictions, in consistencies, subject switches and misunderstanding". The misunderstandings would come about because a word or

an expression may have a broad semantic field and would warrant different meanings or interpretations. Marley's equivocation is about his choice of the word "uprising" for the title of his last studio album. The word "uprising" shares a similar meaning with "revolution", "rebellion", "revolt", and "insurrection". We can conclude in one way that Marley means "uprising" as revealed in the synonyms above. For example, Marley has a song entitled "Soul Rebel" in which we find uprising to mean rebellion. He has another song titled "Revolution" in which we find a parallel meaning with uprising. Moreover, many of Marley's biographers have revealed his love for freedom and equality for all and how he saw himself as a freedom fighter on behalf of the downtrodden. On this well-known personality of Marley, we can conclude that by uprising, Marley means revolution or insurrection as he saw himself as engaged in a revolution by his music.

However, it seems Marley is engaging his audience in a conscious and deliberate equivocation. The word uprising can also encompass such meanings "rising up", "ascent", "move upward" or "come into existence". We note from Bavelas, Black and Mullett (1988) that one of the way people equivocate is by means of self-contradiction and incomplete sentences. The title of Bob Marley's album in question is just a single word, even shorter than an incomplete sentence. This single word can mean a revolution or an ascent as in rising up. By the employment of equivocation, Marley seems to kill two birds with one stone; by "uprising", Marley is referring to his whole life course as a revolution. At the same time Marley was aware of his imminent death when he was working on this album that happened to be his last. On this background we can conclude that Marley in addition to the sense of revolution was referring to his rising up or resurrection. Of course, Marley was not referring to a physical resurrection but that his ideas and music would continue to live. He would continue to live through the power of his music. One of Marley's lead guitarists, Al Anderson, in an interview said that one of Marley's deathbed wishes was that his band stay together and continue to play his music. This clearly reveals Marley's rising up or uprising in the sense of ascent, a spiritual resurrection or acclivity. In all, Marley has effectively employed equivocation in conveying the theme of uprising in his "Uprising" album.

Another figure of speech employed by Marley to convey the theme of uprising in his "Uprising" album is allusion. Allusion is the reference to outside material in order to link a current situation with one that had already happened (Cuddon, 2012). If an allusion refers to a happening in history, it is termed historical allusion. Allusion can also be biblical or literary if reference is made to the Bible or a literary piece of work respectively. An allusion can even be personal if reference is made to oneself. Amenorvi (2019a, 2019b, 2019c) has shown that Bob Marley relies heavily on the use of allusion in his works, particularly on Biblical, historical, and personal allusions. We see Biblical allusion employed in the song "Real Situation" thus:

> Check out the real situation
> Nation war against nation

> Where did it all begin?
> When will it end? (Bob Marley, 1980: lines 1-4)

The foregoing lines, particularly the second, is a reference to Mathew 24:7 where nations warring against nations was foretold in the Bible. What is the significance of this Biblical allusion? Marley is projecting his theme of uprising or revolution that it is divinely backed. In an earlier album, "Survival", Marley depicted his revolution by designing that album's cover design with the national flags of new independent African countries. These African countries have "survived" colonialism by rising up or revolting against their colonial masters. In effect, Marley is by this allusion submitting that revolting for freedom or uprising among nations is divinely purposed and so cannot be thwarted by man. This is uprising riding on the shoulders of biblical allusion. The "Real Situation" song itself is another personal allusion to one of Marley's earlier songs "So Much Trouble in the World". In "So Much Trouble in the World", Marley (1979) in line 9 submits that people are "million miles from reality". However, the "Real Situation" will bring people's mind back to what really is at stake – an uprising.

Other Biblical allusions in Marley's "Uprising" album are found in "Could You be Loved", "Forever Loving Jah", and "Redemption Song". In "Could You be Loved", we see "Love would never leave us alone" referring to I Corinthians 13:8, where it is said that "Love never fails". If love is the personification of God as the Bible suggests, Marley is, therefore, by this allusion saying that God would not fail downtrodden people in their uprising against evil. Besides, God would also not fail him, Marley, that even if he dies physically, he can rise up through his music and continue the struggle against evil.

In "Forever Loving Jah" as the name suggests we find heavy allusion to the Bible. Let us discuss the following lines in the song:

> 'Cause only a fool lean upon -
> Lean upon his own misunderstanding, oh ho, oh, yeah! (Bob Marley, 1980; lines 25-26)

> 'Cause just like a tree planted - planted by the rivers of water
> That bringeth forth fruits - bringeth forth fruits in due season; (Bob Marley, 1980; lines 33-34)

The first example above is alluding to Proverb 3:5 where advice is given for reliance on God. We note that the Proverb 5:7 does not use the word "misunderstanding" but "understanding". Rendering "understanding" as "misunderstanding" only reveals Marley's absolute trust in Jah that compared to God (Jah) humans only have misunderstanding. The second example from the "Forever Loving Jah" song is in reference Psalms 1:3. What point is Marley driving home? Psalm 1:3's point is that a righteous person grows in strength as does a tree planted by a stream. In effect, Marley by this allusion is saying that by relying on Jah, which is like streams of water, he would grow from strength to strength even in death. Interestingly, this seems to be the

case even though Marley has been dead for more than three decades, he seems to be planted in many streams of water such as biographies, documentaries, and scholarly works such as the few discussed under literature review and the present paper.

The last allusion to discuss is the one captured in the final song of the "Uprising" album "Redemption Song". A large portion of that song is Biblical Joseph's story retold. Joseph's account of being sold into slavery but eventually coming out triumphantly is captured by Marley thus:

Old pirates, yes, they rob I;
Sold I to the merchant ships
Minutes after they took I
From the bottomless pit
But my hand was made strong
By the hand of the Almighty
We forwardin' this generation
Triumphantly (Bob Marley, 1980; lines 1-8)

Marley is projecting his rising up from the bottomless pit of death to become triumphant in the immortality that his music has bestowed upon him, albeit his physical absence from the world stage. Joseph's rising up from the dark dungeon or the bottomless pit of Egypt to the triumphant prominence of an elevated position in the palace of Pharaoh would be fulfilled in Marley. That is the spirit of uprising in the sense as an ascent that the Joseph allusion projects. Marley saw all these ahead and artistically captures them in his lyrics of his final album.

Marley also employs rhetorical questions to convey his theme of uprising in his "Uprising" album. Let us look at the following example from "Coming in from the Cold":

Would you let the system make you kill your brother man?

Would you let the system get on top of your head again? (Bob Marley, 1980; lines 11-12)

We-e-ell, why do you look so - look so - look so sad -
look so sad and forsaken?
Don't you know: When one door is closed - when one door is closed,
many more is open? (Bob Marley, 1980; lines 32-35)

The foregoing rhetorical questions emanate from the fact that Marley acknowledged the harshness of the metaphorical Babylonian system towards its victims. In "why do you look so sad and forsaken?", we see an answer in another rhetorical question: "When one door is close, don't you know the other door is open?" Marley is encouraging the downtrodden victims of the system that they do not have to be sad and that they should rise up from their sadness and unite since unity is a solid

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foundation for any effective uprising. The importance of unity is captured in the rhetorical questions "Will you let the system get on top of your head again?". The emphasis of the obviousness of the answer to these questions is captured in the answer "No dread no!" which is a very emphatic way of saying no in Jamaican patois, equivalent to the African-American slang "hell no!".

Another rhetorical question worth considering is the one captured in the song "Could You be Loved?". The first two opening lines of that song with many repetitions in the entire song go: "Could you be loved and be loved? How does this rhetorical question project the theme of uprising, either in the sense of a revolution or in the sense of acclivity? The question reveals a sense of worthlessness that would have developed in the downtrodden of the world for whom Marley fights with his music. Marley in this rhetorical question addresses this subconscious struggle in the downtrodden that could make them wonder whether they are also worthy of love. Marley urges them to rise up from such a thinking since they are worthy of love since "Love would never leave us alone". By replacing of his usual "Jah" with "Love", Marley is reiterating that the love for the downtrodden is divine, and that this source of all love and that should serve as a motivation for them that they can rise up against an evil system and overcome it. These powerful messages of uprising are well captured and balanced on the shoulders of rhetorical questions skillfully employed by Marley as outlined and discussed so far.

Marley also employed other figures of speech like parallelism, repetition, and rhythm to convey the theme of uprising in his "Uprising" album. Dupriez (1991, p. 318) defines parallelism as a situation where "correspondences between two parts of an utterance are emphasized by means of syntactic and rhythmic repetition". Parallelism is a literary device where similarity in construction is emphasized because a whole sentence, clause, or phrase has a structural resemblance to provide for emphasis and rhythm. One example of parallelism in Marley's "Uprising" album is found in the song "Real Situation". The parallelism in question goes thus:

> Give them an inch, they take a yard;
> Give them a yard, they take a mile ooh; (Bob Marley, 1980; lines 8-9)

Marley recounts why the downtrodden must stand up for their right because they have been taken for granted by the system. We see the parallelism above having two main parts; one party, the downtrodden or the victims of the system, does the giving and the other part does the taking. We note also that what is taken is more than what is given. For example, one inch is given but the system takes thirty-six times that – a yard! In the case of a yard, it is even worse because 1760 yards make a mile! All these is worsened by the system's value they place on human life in that for one man they take twice a child. This might have been a skillful reference to the history of slavery when African slaves were valued as goods to be auctioned. Marley is submitting through the spectacles of parallelism that the system has done too much harm to its victims insofar as the best thing to do for the victims is to rise up for their rights as captured by one of the early songs of the Wailers – "Get up, Stand up"

As noted above, another device that permeates the "Uprising" album as it has in other Marley album and music in general is repetition – a figure of speech in name and reputation. We can note that because these repetitions are the most significant point in each song, they end up being the title of songs, so, right from the first song "Coming in from the Cold" to the last "Redemption Song", we can see these titles reverberating again and again as they serve as the very spine of the song and contribute to the overall theme of uprising in the album. More emphasis would be thrown on this aspect of repetition of song titles under the discussion of the other aesthetic ways the theme of uprising is conveyed in the "Uprising" album apart from the use of literary devices.

A final literary device we would like to consider is that of rhythm by the use of rhyme schemes. Almost all the songs of the "Uprising" album has the first and second stanzas following a regular rhyme scheme. For example, in "Coming in from Cold", the first stanza rhymes aa bb; "Real Situation" goes aa bb c dd; "Bad Card" rhymes aaa bbb; "Zion Train" goes aa bb cc and "Pimper's Paradise" rhymes aa bb. After maintaining a regular pattern of rhyme in the initial part of the songs, the other parts do not follow any pattern. How does this rhyme scheme project the theme of uprising? Marley is submitting via the regular patterning of rhyme at the initial part of his songs that the process for the uprising of the victims of the system, the downtrodden ones, would be smooth from the beginning much as the regular patterns of rhyme that his songs of the "Uprising" album follow. However, things could become difficult for them as the later parts of his songs of the "Uprising" album do not follow any regular pattern. The irregularity of the later parts of the songs as regards rhyming pictures the unpredictability of the process of uprising against the system that is ready to frustrate any plans of an uprising of its victims.

We have noted so far how Marley has skillfully employed rhetorical questions, allusions, parallelism, repetition, and rhyming to convey the theme of uprising in his album aptly named after its overriding theme. The following heading examines other aesthetic ways outside lexical item choice and literariness by which Marley has conveyed the theme of uprising in his "Uprising" album.

Uprising by other Aesthetic Ways

Apart from literary language, Marley has also woven the theme of uprising in his "Uprising" album around other aesthetic features, namely, the very titles of the songs of the album and their order of arrangement from the first to the last song of the album. From this order and arrangement, we find a straight line of story or plot depicting the overriding theme of uprising.

The first song of the "Uprising" album is "Coming in from the Cold". Marley is here suggesting the condition into which downtrodden people are placed by the dominant metaphorical Babylonian power of the world. It is as if the victims of the world are put in the freezer; they are in the cold of sadness because of their suffering. Moreover, this sadness of suffering could make victims of the system attack one another. That is why the rhetorical question "Would you let the system make you kill

your brother man?" regardless of coming from the cold, Marley echoes, the downtrodden must unite because they have to face the real situation as the second song of the album says.

The second song of the album is "Real Situation". By this Marley is drawing the attention of the victims of the system to be alert to face the real situation of the world. Some of the realities Marley points to are that "nation war against nation", "total destruction is the only solution", and that "no one can stop them". In the Biblical allusion of the "nation war against nation" as we have discussed earlier, Marley points to the hegemony demonstrated by the world's powerful nations towards the less powerful ones. Marley further submits that the victims must not be under any illusion that they can stop the system as the system will always draw the bad card which is aptly placed as the title of the third song on the first side of the "Uprising" album.

The third song "Bad Card" can be explained by lines that Marley parallels with it as follows:

The way you draw bad cyard (draw bad cyard);
The way you make wrong moves (make wrong moves); (Bob Marley, 1980; lines 24-25)

From the foregoing, we can tell that by drawing bad card, Marley is referring to the wrong moves of the oppressive system against which he fights. Once the victims of the system are well aware that no one can stop the system and that it will always "draw bad card" or "make wrong moves", they should be ready to continue to rise up in whatever they do against the system. Marley seems to suggest that he would do anything both alive and dead to use his music to rise up against the oppressive system. He sings:

You a-go tired fe see me face;
Can't get me out of the race.
Oh, man, you said I'm in your place
And then you draw bad cyard – (Bob Marley, 1980; lines 1-4)

Marley submits that the oppressive system and all the forces against the downtrodden would be tired to see his face and that they cannot get him out of the race. Marley knew that his days were numbered and that he would be physically out of the scene of the world. How would the world continue to see his face and as the lines from "Bad Card" suggest? His music will outlive him and he can be seen as long his music continues to rise up against evil. Close to four decades after his demise, not only has Marley's music been as alive as it was first played, his music is still played worldwide and continues to find ways into biographies and analyses such as this paper. In fact, the oppressive system cannot get him out of the race.

Marley changes the line from singularity to encompass all oppressive people when he changes the first line to read thus:

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Them a-go tired to see we face (oh yeah!) (Bob Marley, 1980; line 21)

The "them" above refers to the oppressive system and the "we" oppressed people. He says that the fight of rising up demands unity on the part of the oppressed and that if everyone plays his or her role effectively, the oppressed will succeed in their uprising against the oppressive system. Marley, therefore, outlined his own way of rising up thus:

I want to disturb my neighbour,
'Cause I'm feelin' so right;
I want to turn up my disco,
Blow them to full watts tonight, eh! (Bob Marley, 1980; lines 13-16)

Marley submits that he wants to disturb his neighbour because he is feeling alright. His neighbour is the oppressive system. Marley calls it "neighbour" because of the presence of the system everywhere. Moreover, the Jamaica Patois' way of saying bad card sounds something like "backyard". Maybe Marley is indirectly saying by "bad card" that the oppressive system is their neighbour who is just at their backyard. Marley sees his rising up against the oppressive system as a just duty because he is "feeling so right". Marley sees it justice or righteousness against the oppressor through his music by "blowing them to full watts tonight". Marley's night has long passed but his music is still blowing to full watts worldwide. Even though the oppressive system draws the bad card, it would always be "we and dem" as the fourth song on the album says.

"We and Dem" reveals another real situation that the oppressed do not know how to work it out with the oppressive system because of the numerous bad cards they have drawn, one of which is captured in "We and Dem" as follows:

But someone will have to pay
For the innocent blood
That they shed everyday
Oh, children, mark my word
It's what the Bible say, yeah! yeah! (Bob Marley, 1980; lines 3-7)

We see that Marley after acknowledging that the oppressed do not know how to work it out with the oppressive system, believes that by divine help, the oppressive system will pay "for the innocent blood they shed everyday". Marley expressed his faith in the final outworking of justice as served by God, thereby showing how "we and dem a-go work it out".

We now move on to the fifth song which is also the final song of the first side of the "Uprising" album, simply titled "Work". Marley seems to be saying that while the oppressed do not know exactly how to work it out with the oppressed system, by divine help they should continue work in their fighting or rising up against the system.

Marley submits through his "Work" the following:

> We, Jah people can make it work;
> Come together and make it work. (Bob Marley, 1980; lines 1-2)

By "we Jah people", Marley is expressing solidarity with all victims of the system and at the same time showing his faith in Jah that the final say of the victory of good over evil is in the hands of the Almighty Jah. Marley also points to one way that the oppressed can make it work by "coming together" in unity in the uprising against evil.

Now Marley begins a countdown from "Fire days to go, working for the next" all the way to "One day to go now, working for the next day." Marley is pointing to the few days he had to live. He mentions "five days to go" which suggests that the days are very few in that metaphorically they are not even up to a full seven days of a week! Because of the shortness of his time, Marley encourages the oppressed to work hard in fighting the oppressive system. He urges them to work in the "mid-day sun", "till the evening come" and if they "ain't got nothing to do". Thus, the fifth and the final song of the first side of the "Uprising" album urges the downtrodden to continue to work in unity against the oppressive system. If that is accomplished, they will be able to join the "Zion Train" of the sixth song of the album.

After the countdown of the days of working, Marley is ready for the "Zion Train" of his uprising, his ascent, to Zion. In the religion of Rastafarianism, Zion refers to a utopian place of freedom, peace, and perfect good, equivalent to the Christian, Islamic, and Jewish heaven; and Marley believes that escaping the turmoil of the physical world as a righteous person, he would be welcomed to Zion by Jah. He sings: "Zion train is coming our way". These words suggest Marley's imminent spiritual journey of getting on board the Zion train. We note, however, Marley's use of "our way", not "my way". Who does the "our" stand for? That answer comes swiftly from the following lines:

> Two thousand years of history (Black history)
> Could not be wiped away so easily (Bob Marley, 1980; lines 22-23)

The "our", we can see, refers to a particular one of the downtrodden – Black people. Marley's affinity for the African continent and her people, home and abroad, and the injustices they have suffered from the oppressive system is one fact well-known about his personality. According to Marley's biographer such as Bordowitz (2004) and White (2006) Marley regards Africa as his spiritual home as his life was dedicated to using his music to rise up against any injustice directed towards Africa and her people. Marley is, therefore, submitting that two thousand years of the contribution of Black people to the world not be forgotten by the Almighty Jah and that the downtrodden should continue to work.

Marley continues by sharing some words of advice and encouragement to the downtrodden. He says:

> Don't gain the world and lose your soul

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Wisdom is better than silver and gold (Bob Marley, 1980; lines 11-12)

From these Biblical allusions, Marley draws the attention of the downtrodden to the most important thing of gaining one's soul, and that while the oppressive system – Babylon – would seek to gain the world, Jah people should rise up by focusing on gaining their soul, for the only way one can gain one's soul is via approval from Jah. While Babylon may focus on silver and gold, Jah people should focus on the wisdom of gaining their souls or lives. The importance of the wisdom of gaining one's soul over the silver and gold of the world and to be able to get on board the Zion train is captured in the next song, "Pimper's Paradise".

In "Pimper's Paradise", Marley projects a metaphorical woman who "love to party, have a good time". A critical reading of the woman of "Pimper's Paradise" reveals that this is no ordinary woman but a metaphorical or symbolic one. This conclusion rides on the back of the fact that were this woman an ordinary one, it would not fit into the overriding theme of uprising in the "Uprising" album and would be altogether misplaced or pointless. The "she" in "Pimper's Paradise" is simply a personification or bringing alive of the oppressive system. Let us look at the following words about the "she" in "Pimper's Paradise" as to why this conclusion is idoneous:

> She looks so hearty, feeling fine
> She loves to smoke, sometime shifting coke
> She'll be laughing when there ain't no joke (Bob Marley, 1980; lines 1-3)

Connotatively, we see the oppressive system looking beautiful, difficult to make out. Marley is saying that the oppressive system smokes and drinks coke all at the expense of the oppressed while hypocritically laughing "when there ain't no joke". Just as it is difficult to tell the pretenses of a woman who enjoys herself at the expense of others, Marley is throwing light on the hypocritical nature of the oppressive system whose smiles are not smiles at all as Marley awakens the oppressed with the following words:

> Don't lose your track, don't lose track of yourself
> Don't be just a stock – stock on the shelf (Bob Marley, 1980; lines 26-27)

The oppressed should not lose track of themselves by forgetting the hypocritical records of the oppressive Babylonian system, Marley suggests. The oppressed should continue to work and not remain idle or lifeless like a "stock on the shelf". At the end of it all, we can deduce within the entire context or theme of uprising that the "she" in "Pimper's Paradise" refers to the oppressive system.

Right after encouraging the oppressed against the hypocritical nature of the oppressive system, Marley assures them of Jah's love for them in "Could You Be Loved". We saw earlier that Marley believes that rising up of the downtrodden against the oppressive system is divinely purposed and supported by Almighty Jah. After this reminder, Marley urges the oppressed to continue to be loyal to Jah by forever loving him in the ninth song of the album, "Forever Loving Jah".

In "Forever Loving Jah", Marley reminds the oppressed that to have divine backing and to be able to have a successful uprising to overcome the oppressive system, they must continue to love Jah. Marley sings that "we found a way to cast our fears"; that way is to forever love Jah. The lines that unequivocally project Marley's uprising in the vein of ascent or resurrection are as follows:

> So, old man river, don't cry for me
> A-have got a running stream of love you see
> So, no matter what stages oh stages
> Stages, stages they put us through
> We'll never be blue (Bob Marley, 1980; lines 13-17)

The foregoing are emotional and passionate words that project a struggle within Marley. His repetition and emphasis on the word "stage" reveal that Marley was referring to the stage of death that was so imminent to him; something even as serious as that for which he would not be "blue" or sad because of his uprising or resurrection via the power of his music and Jah. After these emotion-packed words of "Forever Loving Jah", Marley leaves his musical last words in the final song of his "Uprising" album.

Marley's musical final words are titled "Redemption Song" and aptly titled so. Being the last song of the final album of the legend Bob Marley, the lyrics are as touching as they are thought provoking. As we saw under the discussion regarding the allusion to Joseph's troubles to his glory, Marley opens "Redemption Song" with a sea travel metaphor:

> Old pirates, yes the robbed'
> Sold to the merchant ships (Bob Marley, 1980; lines 1-2)

Marley here refers to his being robbed of the most important thing he possesses – his life. The regular story about the cause of Marley's death is the melanoma cancer. However, other theories also exist that Marley was actually killed by unknown forces as he nearly became a victim of an assassination attempt that had him hospitalized. Maybe Marley himself believed that his cancer was not an ordinary one. His final words of being robbed suggest that Marley, seeing himself as a prophet, goes on to ask, "How long shall they kill our prophets, while we stand aside and look?" Marley sees himself as one of the many prophets or messiahs of the downtrodden victims of the system. He, therefore, urges Jah people to rise up with him by singing "these songs of freedom" and "redemption song" "cause all I ever have". Marley is saying that all he has as a way of fighting for freedom or rising up for the oppressed are redemption songs and that the oppressed should rise up with him in singing these songs because the songs have the power to "emancipate yourself from mental slavery" because "none but ourselves can free our minds". After repeating the killing of "our prophets", Marley points to his songs of freedom and sings perhaps the most emotional part of the entire album in consideration. He sings:

> Cause all I ever had:
> Redemption songs -
> All I ever had:
> Redemption songs:
> These songs of freedom,
> Songs of freedom. (Bob Marley, 1980; lines 39-44)

We can note that Marley shifts from "Cause all I ever have" to the past tense of "Cause all I ever had" and "All I ever had". Bob Marley is now speaking in the past regarding his redemption songs. He is referring to his ascent to Zion. According to White (2006, p. 313), before Marley passed away, he looked his mother and said, "Madah, don't cry. I'll be all right. I'm gwan ta prepare a place". These final words had already been captured in his final album song "Redemption Song". It is very revealing how much consciousness Marley injects into his music insofar as every album is a plot and the songs being the main events of the plots.

Conclusion and Implication

From the foregoing discussions so far, it is clear that every song title and its arrangement on Bob Marley's final album "Uprising" is consciously selected and placed to tell a full-blown story on their own. Contemplating Bob Marley in the way he goes about his music in that everything counts as a linguistic and literary piece places Marley above music and makes him one of the greatest orators of all time whose lectern is reggae music. We conclude that everything about Marley's final album "Uprising" spells the theme of uprising as the album title suggests. The discussions show that the album cover design is more than just a design because everything in it tells a story in support of the theme of uprising. Moreover, Marley relied on content lexical items nouns, verbs, adjectives, and adverbs to convey the theme of uprising. Literarily, Marley employs allusion repetition, parallelism, rhetorical questions, and rhythm to project the theme of uprising. Finally, other aesthetic means by which Marley projects the uprising theme of uprising is via the very title of the songs and their order of arrangement, bending all the songs in support of the theme of uprising, all making the "Uprising" album one of a kind and an artistry of breathtaking virtuosity.

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