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The Anti-Apartheid Protest Songs and Their Role In The South African Rise

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Abstract

The present study illustrates the importance of music in social activism as a way of establishing and expressing collective identity through the comparative context of the historical movements against racial inequality in the anti-Apartheid movement in South Africa. We then shed light to the analysis of protest songs in reference to the concepts of boycotts, oppressions, historical movements, symbols, in addition to the hidden messages and the secret meanings they secretly convey.

Key Words: South Africa, Apartheid, Freedom, Music, Protest Songs

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This modest work is dedicated to:

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DRICI Tarik

List of Abbreviations

ANC The African National Congress

PAC/PAN Pan Africanist Congress of Azania

UDF The United Democratic Front

USA United States of America

UK United Kingdom

MK uMkhonto weSizwe

UN United Nations

BCM Black Consciousness Movement

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General Introduction

The term of Apartheid was translated from the Afrikaans meaning “apartness”. it was a movement that called for the division of different racial groups in South Africa, but on paper, it seemed to ask for equality in development and freedom of expression. Apartheid made laws to force different racial groups to live separately, simply because they did not share the same skin colour of the rulers

Indeed, many of the musicians fought hard to confront that regime of even when they were frequently subject to police attacks. Among the most known African and non-African singers who joined the battle against Apartheid, we can mention Mariam Makeba, Hugh Masekela, Soweto, Johny clegg, Abdullah Ibrahim, Stevie Wonder, Prophets of da City, and Brenda Fassie. Most of these artists were exiled or send to jail and were treated as traitors. They indeed used their music to raise support against Apartheid and provide hope and joy to audiences.

Music and anthem as well played a serious role in the movement against Apartheid, where the effect of these songs reflected the condition that people were living in. As time passed and songs were increasing, singers were forced to use hidden messages. The songs generally depicted basic symbols that were important in South Africa to represent the message of resistance to the of Apartheid regime.

Literature Review

David B. Coplan (1985), states in his review of the book “South Africa’s Black City Music and Theatre” that, the only point that separated the South African situation from those documented in West Africa, is that from the beginning, the eyes of Black South Africans were open about their exploitation and tried in many ways to transcend the increasingly oppressive structure. Artists used music to show many of people’s efforts and disappointments as they tried to organize for collective action, and tried to promote group consciousness.

He adds that the song lyrics of the past seem oddly appropriate to contemporary international perspectives on South Africa. Music and the performing arts have played and

will continue to play a powerful supporting role in black South Africans' ideological orientation. In the lives of black South Africans, the meaning of the role music has played is not to be minimized; it has helped them in many of the same respects that music helped black Americans during slavery. Music has helped native South Africans keep up a feeling of themselves and a point of view on their circumstances, yet Coplan's extensive history of their music additionally avows that they will require more than radicalization in their battle.

The peaceful resistance during the time “Senzeni Na” was used in protest is apparent because the song lacks the definitive aggression found in the music of later anti-Apartheid struggle songs. In addition to this, its lyrics may seem unforgiving, but they are not as demanding and violent as protest songs from the more militant years of the anti-Apartheid movement that were imminent. According to Alton Pollard III, “To its credit, ‘Senzeni Na’ fully implicates the Boers, the agents and architects of Apartheid. Still, this song, with its uneasy mix of pain and protest, lacks the crucial imperative of Black re-creation according to Black Consciousness philosophy [of the late 1960s]” (Pollard 114).

Indeed, various stages of the anti-Apartheid movement called for various kinds of resistance, some of which relied heavily on the Black Consciousness Movement. The changes that came with the Black Consciousness attitude among Africans were defined by Barney Pityana, who worked closely with the leader of this movement, Stephen Biko: “It infused Blacks with a spiritual fibre, a mettle and a fighting spirit. It is the inner soul power seen as invincible” (Pollard 114). This new viewpoint on the situation contrasted dramatically with Senzeni Na’s comparatively meek lamentation and related songs, and expressed itself in a new wave of protest and music.

In Africa, traditional songs and music have often been used to enhance the importance of socio-political structures (Lebaka 2008). He observes that in South Africa the medium of song plays a significant role in expressing personal and communal views on how life affects the country. He also says that musical taste in South Africa has often followed political

events, and this kind of music was always banned from South Africa. Based on the aforementioned observations, it appears that this may be the reason for the ANC banning certain struggle songs prior to 1994.

He continues saying that one of the banned records in 1992 by a South African artist was the album “Chant of the Marching” by Sipho Mabuse. Another South African artist and a very distinguished musician who has suffered in his homeland for many years was Ray Phiri. It took Paul Simon’s “Graceland” to make him a star, but those who knew his music and his group, Stimela, before that, knew that we here had a star of world fame. One of his musics named, “Where Did we Go Wrong?” which he produced with a white woman named Kathy Pannington, was interdicted as well. Other banned songs include “Ndodemnyama We Verwoerd” (Beware, Verwoerd), which was written in the 1950s by the iconic Vuyisile Mini, a singer and ANC member who wrote some of the most influential resistance songs in the early years of Apartheid. “Meadowlands” written by Strike Vilakazi in 1956. “Nkosi Sikelel’ iAfrika” which was originally composed as a hymn in 1897 by Enoch Sontonga, And “Mannenberg” which was regarded as a classic Cape jazz song, composed by famous South African jazz pianist, Abdullah Ibrahim and first recorded in 1974.

Vuyisile Mini is generally regarded as the “father of protest songs” in South Africa. Poet Jeremy Cronin described him as follows: “Song had become an organizer, and he was the embodiment of this reality.” Mini’s song “Ndodemnyama we Verwoerd” (“Watch out Verwoerd”), also known as “Pasopa Verwoerd,” was one of the most popular protest songs during the Apartheid era and embodied both a statement of protest and a tribute to the strength of the freedomfighters. Hugh Masekela described this song as follows: ‘That song sounds like a fun song, but it’s really like Watch out Verwoerd, here comes the black man, your days are over’.

Thesis Statement

Protest is an old way of expressing frustration with a specific state of affairs. Protest in the political domain has been studied a lot because protest is conceived as a physical demonstration of dissatisfaction by street marches and the carrying of placards. Music's position in protest has been marginally disregarded. Music has been known for its entertainment and its artistic value, but not so much as a protest instrument for its contribution.

Music has been known for its entertainment and its artistic value, but not so much as a protest weapon for its contribution. Music is a common phenomenon in the lives of people, as this study subscribes to the belief that the protest movement can go a long way. It is common place for people to pay attention to music's rhythm and other sound systems and this study seeks to draw the attention of the group to the protest message borne by Kalanga music.

Aim of the Study

As researchers, we decided to carry out a study that is going to reveal how Apartheid has been shown through protest songs, and the different subjects and themes used in order to fight against racial segregation in South Africa, and the problems which artists have faced in their resistance experiences.

The purpose of this research is to understand through these protest songs representing the resistance and the activist movement against Apartheid and social inequality in South Africa. We were determined to work on this study in order to bring something new to the world of literature. We, moreover intend to show all the steps which South Africa passed through, in order to succeed in its fight against social and racial injustices.

There has been an exclusive debate about racial segregation in South Africa for years and years, so, we will be centering our research on the way those songs show this phenomenon and analyze the subjects used in order to develop the resistance's methods and enrich the anti-Apartheid movement. We furthermore will deal with themes that were used in those songs according to a socio-historical context.

Research Questions:

What is Apartheid?

How has it been faced politically?

How has it been portrayed through protest songs?

Methods and Materials:

Marxist theory is employed in this study, as we are discussing blacks' struggle against Apartheid through art. This theory helps to ease the understanding of the two key themes under discussion, i.e. "Apartheid" and "Protest Songs". Marxist theory is a critical lens that addresses and views the idea of class struggle as central to the way societies function. It also tends to focus on the representation of class conflict.

In order to examine the adverse effects of protest songs upon Apartheid, we employ Marxism to express what grows out of and away from Apartheid. The term "Marxism" involves the issue of conflict between societies, and it claims that this conflict is between the rich and the poor. The materials that we are going to use are a collection of protest songs, which are going to be deeply discussed, debated, and analysed.

Chapters division

This study is split into two chapters. In the First one, we refer to the definition of Apartheid system in south Africa, then, we deal with the birth of Anti Apartheid movement and its most important strategies and events which led to the fall of Apartheid.

In the second chapter, we deal with the role of protest songs to express the ideology of anti-Apartheid, through the analysis of some selected famous songs being a force of opposition by the themes and the symbols, which were used to resist against social inequality in South Africa.

By the end, we will state the outcome of the research carried out on the protest songs by the end of this research. The conclusion will be a final move that summarizes the purpose of the analysis parts.

Chapter one:

A General Overview of the Apartheid System and the Anti-Apartheid Movement

I.1. Introduction

“Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world. Let freedom reign. The sun shall never set on so glorious a human achievement! ”

(Nelson Mandela’s Inaugural Speech).

Apartheid is certainly one of the most known historical events of the 20th century, and one of the darkest shameful memories of humanity. It was practiced by a specific political system against an indigenous population in order to control them, and it was classified as one of the most serious crimes under jurisdiction of the International Criminal Court.

I.2. What is Apartheid?

The word Apartheid comes from the French "à part" and it means "separation" in Afrikaans, the language of the Afrikaners. It is a separate development policy of populations, according to ethnic and linguistic criteria, in selected geographic areas.

Apartheid is a known racial policy of segregating and discriminating, politically, socially, and economically against native groups in the republic of South Africa. This system organized social relations in this country between the non-white majority and the white minority during the 20th century from 1948 to 1994(Apartheid).

Apartheid was launched long before being officially named Apartheid from the controversial 1913 Land Act¹, three years after the independence of South Africa from the British colonization. Those who were against the Land Act have formed the South African National Native Congress which became the ANC after the institutionalization of Apartheid. This system of legislation had long been practiced in South Africa, but after the victory of the pro-white National Party in the 1948 general elections, it became official and institutionalized. It gave by that the opportunity to the white minority to rule, dominate and force the nonwhite majority to live in separate areas from whites and use separate public

¹ This act marked the beginning of territorial segregation by forcing black Africans to live in reserves and making it illegal for them to work as sharecroppers.

practices, and to make many laws which were dictated where south Africans , basing on their race , could live, work, study , and whether they could vote or not. It was the official, racist policy of the National Party government from 1948-1994. This regime saw the non-whites as backwards and uncivilized and who needed to be kept apart from whites, and they were discriminated against in every area of life. And because of backwardness, whites and all other races should develop separately, with as little contact as possible. This policy was formalized with a lot of laws and regulations, from 1948, by the National Party, led by Calvinist pastor Daniel Malan. The population was then classified into four main categories: Whites, Indians, Métis and Blacks. Cities were reserved for whites whereas other communities were confined to ghettos (Apartheid).

Apartheid, as a generic term, is divided into two branches: "little Apartheid", which limits the contact of whites with non-whites, and "great Apartheid", which defines space in separate and ethnically determined geographical areas. The "little Apartheid" mainly concerns public transport and more generally places open to the public. The "great Apartheid" culminates with the forced regrouping of blacks, according to their tribal origin and their language, in Bantustans destined to become "independent countries". The result: a large, rich and prosperous country populated by white South Africans welcoming a large number of black immigrant workers, citizens of very poor "independent" or "autonomous" Bantustans; the latter producing the wealth from which the former benefit. (L'Afrique du sud, de l'Apartheid à Mandela).

The white minority used to control the black majority, and residents were divided into different racial groups, with black people scattered across living areas that made up only 13% of the country's total. Economically poor, those were deprived of many basic rights just because they were black. Residents started a large domestic resistance

movement that was always met by force and reinforcing the dictatorial laws. (L'acte de naissance de l'Apartheid en Afrique du Sud).

The resistance against Apartheid system in South Africa took many forms over the years, starting from the nonviolent demonstration, represented by protests and strikes, to the political and cultural one, to the armed resistance at the end.

I.3. The Anti-Apartheid Movement

After a very hard decade full of Apartheid laws that discriminated the nonwhite majority of South African citizens, a boycott movement was created in June 1959 by activists from inside and outside the country, in order to organize and internationalize the South African issue, and to put an end to the repression that was installed during the 1950's. Many organizations and individuals participated in that campaign of boycotting South African goods, like the Movement for Colonial Freedom, the Committee of African Organizations, the Communist Party, a group of Congress Movement and even the Liberal Party led by Patrick Van Ransburg. Right after the 1959 general elections and the catastrophic events of Sharpeville, the boycott movement became the Anti Apartheid Movement. The AAM was growing out of boycott movement in April 1960 having an historical mission to accomplish, as it was campaigning for the eradication of Apartheid regime and calling for an international political and economical help through denunciations and sanctions against the South African government. This movement which contained many supporters from Britain, European community and all the organizations taking part of the boycott movement previously, like trades union councils , political parties, and individual activists against Apartheid, decided to work together to achieve only one goal: isolating the Apartheid regime and giving support for any forces which were struggling against it. It became a well-organized network which was cooperating between the AAM and all the anti-Apartheid groups around the world, They organized local meetings to exchange information about the actualities of the situation in South Africa and international conferences to show to the whole world that there was a

country somewhere around which was suffering from an anti democratic criminal system that was discriminating its population.(“A Great cause”: The origins of Anti Apartheid Movement).

In the 1960s, the South African anti-Apartheid Movement’s organization did not spare any efforts to organize international campaigns for releasing the South African political prisoners including Nelson Mandela who was the emblematic leader of the South African cause inside and outside the country, and the founder of UMKHUNTO WE SIZWE (the spear of the nation), the military wing of ANC, from his arrest until February 1990 after his releasing by the president De Klerk. .(“A Great cause”: The origins of Anti Apartheid Movement).

In the 1980’S, the AAM made a big pressure on the European parliament and council of ministers, which really convinced the international companies and investors to boycott working in South Africa, because the economic card was very important to make the government between the anvil of local protestations pressure and the hammer of international political, economic, and military embargo. The mission of isolating Apartheid South Africa included the cultural side while many Apartheid protest songs were produced in order to sensitize South Africans and raise their awareness against segregation and racial inequalities using many themes and symbols which contained a sensitive importance on blacks and oppressed hearts. Even in sports, the movement called for the banning of South Africa from all the continental and international competitions, as a way of protesting added to the other sanctions which were applied against the Apartheid anti-popular and anti-democratic practices and laws.

Trevor Huddleston, David Steel, Barbara Castel, and Neil Kinnock were British political figures who occupied the presidency of this movement and its executive committee . In April 1994, and just after the first democratic elections in South Africa, the AAM made an extraordinary general meeting in order to dissolve this historical movement and decided to

create ACTSA (Action for South Africa) as a successor of the AAM which had the mission of promoting peace and developing the southern regions of Africa.(Anti Apartheid).

I.3.1. Anti Apartheid Movement and Music

“ Art is not a mirror held up to reality, but a hammer with which to shape it “

(Bertold Brecht : 633).

“Any musical innovation is full of danger to the whole State, and ought to be prohibited; when modes of music change, the fundamental laws of the State always change with them”

(Plato,375:94).

Through history, there has never been any revolution that didn't use culture and songs as a form of demonstration and promoting the question that it defends or giving a voice to its aspirations. in “*The Republic* “, the famous work of Plato where he wrote many details about political philosophy, he recognized that music is a powerful element in politics, and he mentioned that any evolution in music modes can influence on the state, because music is interwoven with all the political issues. To appropriately comprehend the cycles that have prompted the progress from Apartheid to democracy, it is fundamental to not only analyze the advancements in a political way, but to understand activities and initiatives those were initiated by the oppressed population, and study the resistance reactions for a political change. Studying famous inventive actions and expressions is enlightening, since music may uncover popular feelings seeing the political climate that ruled at that time. Similarly as Apartheid period was not described by similar level of political suppression all through its term, so the artistic and political resistance changed over the long period. The politico-artistic struggle in South Africa changed from being a reflect during the 1940s and 50s to turning into a 'hammer' with which to shape reality by the 1980s. it played an important role on the realization of the South African dream. Being In South Africa, music went from reflecting the encounters and worries of the situation during periods of racial segregation, to function as a force of

opposition and proposition in order to face the state and as a way to build a real democratic alternative to make a transition from dictatorship and imperialism to a social and democratic republic, And of course to internationalize the anti Apartheid movement's voice everywhere around the world.

We can't speak about AAM without mentioning the most powerful front which played an important role in fighting Apartheid; it was the first political organization in the independent South Africa.

I.3.2. The ANC's Birth

On January 8th 1912, the Bloemfontein gave birth to the ANC which later became the spearhead of the anti-Apartheid movement in South Africa for 80 years. This historical and legendary instrument of struggle against Apartheid system was following the successful model Gandhi in India from 1893 until 1914 and which adopted peaceful nonviolent resistance against racism, segregation, discrimination, and separating development. The ANC's significant actions took place under the authority of the leader Albert Luthuli, especially from 1949, after the institutionalization of Apartheid, starting from the mass campaign of boycott movement in the 1950s to the strikes of the first three years of the 1960s, the party's mission was to maintain the right to vote for colored and black Africans. By 1923, it took the name of the African National Congress, and became the spearhead of struggle against Apartheid and in South Africa. (African National Congress , Britanica)

In the 1920's, the ANC was not really strong but rather less organized, especially in 1930's after the victory of conservatives, which turned it quite invisible in the political scene. By the 1940's, a new generation of young activists revived this movement after the creation of the ANC Youth League, led by many young figures like Walter Sisulu, Oliver Tambo, and Nelson Mandela, who started to write another era of opposition to Apartheid and another page in the history of South Africa. After the institutionalization of Apartheid, the ANC led by Albert Luthuli began encouraging non-violent actions, protests, boycotts, and strikes against

the policies imposed by the National Party that came to power in 1948. Many actions and campaigns were organized by the ANC during the 1950s when many leaders were arrested and charged with high treason.(The Anti Apartheid Struggle in South Africa).

By 1960, and after the Sharpeville massacre, both PAC and ANC were banned by the government after organizing massive demonstrations, marches, and strikes against pass laws, and the ANC decided to change the strategy by founding Umkhuntu We Sizwe led by Nelson Mandela and making a campaign of sabotage against governmental institutions.

In 1964, Mandela and other ANC's leaders were sentenced to life imprisonment after the famous trial of Rivonia. The technique did not work, but the ANC was still alive in some neighboring countries like Zambia and Mozambique, Oliver Tambo on its head. Until the late 1970's, the ANC started to come back thanks to Soweto uprising in 1976, than in the 1980's, the ANC's flag returned to the south African territories and flew everywhere during the celebrate virtual civil war of 1980's.

The ANC was banned from 1960 to 1990 by the government, but during all those years it was always at the first lines to fight and operate inside and outside the country until the ban was lifted. In 1990, after the arrival of De Klerk, he lifted the ban, and all its leaders were released from prison, and all those who were exiled were allowed to return to the country, and ANC and Mandela led the negotiations with the government and succeeded to put an end to Apartheid .

In 1994, the ANC came to power after winning the first democratic elections of the country and getting 60% of the seats in the parliament, with Mandela president of South Africa. (The Anti Apartheid struggle in south Africa).

I.3.3. Nelson Mandela

Nelson Rolihlahla Mandela was born in 1918 in old Bantustan in South Africa where his father was one of the leaders of the Xhosa ethnic group. After getting a law degree in 1942,

at the University of Johannesburg, he joined the ANC which was a black bourgeoisie's political party. With Oliver Tambo, he founded the first black lawyers office in South Africa, and in March 1944, he created the Youth League of ANC, then after the legislation of Apartheid in 1948, Nelson Mandela was appointed head of the ANC. (Nelson Mandela)

After many years of struggle against Apartheid, of arrests, and sufferings, he was condemned in 1964, with seven other leaders and activists by life sentence under sabotage and great treason charges. His imprisonment would draw international attention and help garner support for the Anti-Apartheid cause. On June 10th 1980, he sent his celebrate letter: "Unite! Mobilize! Fight on! Between the anvil of united mass action and the hammer of armed struggle we shall crush Apartheid!"

For history, in 1978, Nelson Mandela rejected the proposition of John Vorster for being free but providing that living in reserve, because for him, there would be no freedom under Apartheid regime. On February 11th 1990, the most popular political prisoner of the world was released after 28 years of detention. Right after his release, Mandela addressed South Africans in front of a hotel in Capetown, and said: "I fought against white domination and against black one, I dreamed of the ideal of a free and democratic society where everyone would live in harmony with equal chances, it is an ideal for which I want to live and which I want to achieve, but, if necessary, it is also an ideal for which I am ready to die." It was the same discourse word by word that he pronounced 28 years earlier, the day of his condemnation. In 1993, he won with Frderic De Klerk the Nobel Prize of peace, then won the first pluralist and multiracial democratic elections in South Africa to be its President until 1999. (la lute contre l'Apartheid en Afrique de sud).

Mandela, the savior, the leader, the father, the president, became by his honorable career, the emblematic reference for all South Africans, black people, Africans, and for humanity, in fighting against racism, social inequalities, and dictatorships. Mandela died in 2013.

I.3.4. The Sharpeville Massacre

In 1956, thousands of women protested against the law of interior passport imposed by the government, which was really a big event in the history of South Africa and the struggle against Apartheid, Later in 1960, more than 15 000 citizens in Sharpeville surrounded a police station and asked for being arrested as a form of rejecting the government's injustices.. It was an unforgettable massacre in the history of Blacks and humanity when the police shod dead dozens of protesters.

From that day on, the international reaction started to be shown by a big movement of solidarity launched everywhere around the world. In Washington, New York, London, and many African countries, organizations and ordinary people arose against the Apartheid brutality in South Africa.

In South Africa, the reaction was more severe, and as people burned their passports, the whole country was in rage, anarchy dominated the streets, and the situation was uncontrollable. The government declared a state of emergency and started to make some exceptional laws as the constitution authorized. The ANC and the PAN were banned, more than 20 000 of blacks, Indians, and colored were arrested, Albert Luthuli was imprisoned, and main leaders like Mandela were judged by high treason. (La lutte contre l'Apartheid en Afrique du sud)

I.3.5. Abandonment of no violence and the failure of violence

In 1961, Afrikaans definitely broke up with London, and strikes and protests overwhelmed the country, with 10 000 people arrested in different places of the country. Mandela being accused of the three-day strike, the ANC decided to organize a secret night meeting in Durban. The debate was rich ending with Mandela exposing the idea of leaving non-violence strategy.

Mandela was convinced that adopting nonviolent struggle would not change anything and would not be effective according to the circumstances especially after the massacre of Sharpeville, which finally convinced Albert Luthuli, the then president of the ANC. At the end of the meeting, Mandela was assigned the task of founding and organizing an army which was going to take the name of UMKHUNTU WE SIZWE (SPEAR OF THE NATION). That military wing of the ANC excluded the street's wars, total anarchy, and terrorism; its mission was not moral but a tactical choice. Mandela was seeing that avoiding human losses was vital to preserve peace in the South African territory, preserve the possibility of reconciliation between blacks and whites, as that going to a civil war was not a good choice because relations would be more complicated. Mandela said in his book *Long walk to Freedom*:

“Our strategy was not to carry out selective raids against military installations, powerbases, telephone lines, and means of transport; targets, which not only obstruct the state military effectiveness, but also scare supporters of National Party, foreign capital, and weaken the national economy, we were hoping that this will bring the government to the negotiating table, we were giving strict instructions to the members of MK:” we will not accept any human loss”.

While the ANC's leader Albert Luthuli won the Nobel Prize of peace according to the great work and efforts of ANC, Mandela detailed: “This honor came at a bad time, because it coincided with a declaration that seemed questioned it .The day after Luthuli's returns from Oslo, the MK announced in a spectacular way its existence, by order of the high command, in the early hours of December 16th 1961, homemade bombs exploded in some electric central stations and government's offices in Johannesburg, Elizabeth's port and Durban's one.” By 1962, after 15 months of manhunt, Nelson Mandela was arrested and 7 other accused leaders, and were sentenced for life. Struggle was banned and abandoned for a decade. (*la lute contre l'Apartheid en Afrique du sud*).

I.3.6. The Black Consciousness Movement

The Black Consciousness Movement was a new generation of leaders that led the blacks struggle against Apartheid. It was founded by Steven Biko, a popular medicine student known for his active spirit to change the situation that South Africans were living. He was always calling all the blacks to protest against Apartheid and proposed a real cultural revolution by non violent techniques. The Black Consciousness Movement of South Africa had an important role in the social, political, and cultural rise of the country during the Apartheid era especially in the 1970's after the repression of all the organizations and activists who led the movement in late 1960's like the ANC. In 1969, Steve Biko and other black students gave birth to this movement in order to defeat and challenge the white leadership in the majority of students' organizations. This organization that came out of SASO considered black as a main part of the existence and identity of South Africa. (Vincent Roussel, Alternatives non violentes)

Under the leadership of Steve Biko, BCM contributed to the development of the black theology and all the then existing cultural movements, and initiated to the formation of a new generation and political elite. The government was in rage and worked to silence the movement while Steve Biko was building a strong popular and political force in Eastern Cape. He died in the hands of security police in September 1977, and the movement got weak because of the government high repression that it faced.

The BMC had a cultural dimension, where all its ideas were resonated with poets and theater groups, or with students, actors, and singers in order to share consciousness and wake up minds and blacks to struggle against Apartheid.

In June 1976, in Soweto, Johannesburg, a group of black young people protested against the obligation of teaching with Afrikaner language in schools. The protest ended with the killing of 23 and the injuring of 220. This massacre of innocent unarmed youth who just protested encouraged other townships and big cities to react and revolt against the dictatorship

during 8 months. All organizations were banned, and many activists were imprisoned. (la lute contre l'Apartheid en Afrique du sud).

I.3.7. Creation of United Democratic Front :

In September, 9th 1978, Pieter Botha, a military man who was the defense minister of Apartheid government for 12 years, became prime minister with a new strategy against the communist party and anti Apartheid movement in townships, in Angola, Mozambique, Namibia, but inside the country, he made some reforms like releasing the control of population's displacements and circulation, liberating some jobs, and allowing trade unions and organizations, but it was neither justice nor freedom.

After two years, and exactly in May, 22nd 1980, in Cap, when more than 100 000 black students manifested against school segregation and the miserable quality of teaching, and boycotted studying. hundreds of associations were created in order to reinforce the resistance, and they were encouraged by churches, that is what made the prime minister Botha trapped between reform and repression until 1983, when he decided to change the constitution and give Indians and colored population the right to vote, and the parliament became composed of three chambers, whites, Indians, and colored, but this law was giving always the majority to whites because more than 28 millions of blacks were not concerned by this law and still excluded from the national population and from the right to vote.

As a response, in August 20th 1983, many groups from more than 600 different resistance's organizations created the UDF to fight against this lie of reforms, peacefully and without any violence , this front was led by Allan Boesak and Desmond Tutu.

This non-racial coalition, made up of several hundred civic organizations, churches, student groups, trade unions... is created to fight the establishment of the new tricameral parliament. its original aim was to achieve "a united and non-racial South Africa, in which segregation would be abolished and which would be free from institutional and systematic racism" Its slogan was "we unites, Apartheid divide."

Plans for a new political organization are proposed by Reverend Allan Boesak, a priest of the Dutch Reformed Church, at a conference of the Transvaal Anti-South African Indian Council Committee (TASC) on January 23, 1983. The party of his speech in which he calls for the creation of a “united front of churches, civic associations, unions, student organizations and sports groups” is improvised, but is well received. He also calls for blacks to be able to have full and complete representation in government.

The nascent organization then formed regional committees, which entered into contact with local organizations. It begins with the province of Natal, in May, followed by the province of Transvaal, in June, and that of Cape Town, in July¹⁰. The regional representatives formed the interim national committee, which also welcomes activists from other organizations.

At the end of July, the national committee meets for two days to discuss a date for a national launch. Although most delegates want time to organize the regions before the national launch, it is decided that the best date is August 20, when the government plans to institute the tricameral constitution. The UDF distributes over 400,000 letters, leaflets and brochures to inform about its launch⁸. The logo and the slogan are also chosen on the occasion of this meeting. The logo illustrates that the UDF hopes to attract a wide range of South Africans, of all 'races'. Some member associations adapt the slogan "UDF unites, Apartheid divides" in their own way; for example, the Soweto Civic Association uses the slogan “Soweto Civic Association unites, Piet Koornhof divides”.

On August 20, 1983, the UDF officially launched at the Rocklands community hall in the town of Mitchell's Plain, near Cape Town. Frank Chikane, the first keynote speaker, calls the day “a turning point in the struggle for freedom.”

In 1986, President Pieter Botha prohibited the UDF from receiving funds from abroad. In February 1987, the UDF fell under a government ban. In May 1987, a Justice of the Supreme Court of Natal, John Didcott, ruled that the ban on the UDF from receiving funds

from abroad should be lifted. Contributions from abroad represent more than half of the organization's budget. and at the end of 1987, the UDF saw most of its militants imprisoned

The UDF is a “hat” organization with a federal structure, using decentralized methods to implement its actions. advocating an "African nationalist, socialist and Christian" ideology. The actions it carries out cover the rent strike, school demonstrations, militant absenteeism and the boycott of the tricameral system. All this was effectively put in place from September 1984. The common goal, which is to put an end to Apartheid and institutional racism, allows diverse groups to work together, regardless of gender, race, religion, and others. all organizations are welcome insofar as they fight against Apartheid; the UDF thus helps many small organizations to finance themselves.

In 1986, 700 organizations worked under this “hat”, youth movements, unions, community organizations, churches... At the highest point, there would have been up to 1,000 groups affiliated with the UDF. The leadership structure includes, at the highest level, a national executive committee, with three presidents, secretaries, a treasurer and representatives of the various regions. Despite the leadership of executive committee, Many of the “initiatives for action come from the lower levels of the organization and its younger members. Because of the frequent arrests, the leaders are cautious and prone to secret.

The UDF has since its inception adopted the Freedom Charter, a declaration calling for a free South Africa and a democratic constitution. At first, the ANC did not welcome the arrival of the UDF. Throughout its existence, the UDF demanded the release of the imprisoned leaders, those of the ANC, but also that of other political prisoners. and by 1985, the UDF announced, in a protest of 2,500 people, a campaign for the release of Nelson Mandela. The UDF was never attached to the ANC; he does not participate in armed struggle and does not want to be associated with violence or acts of sabotage against the government. In addition, the ANC shows, over time, a growing intolerance towards the values carried by the UDF.

When the African National Congress (ANC), the Communist Party of South Africa (SACP), the Pan-African Congress of Azania (PAC) and other organizations were legalized in February 1990, the organization faced a change, and it became clear that the need to maintain the UDF no longer existed. In March 1991, the decision to dissolve was taken and the UDF held its last meeting on August 14, 1991, in Johannesburg.

I.3.8. The Decade of High Repression and Severe Opposition

Since Botha's reforms in 1983, the situation was really worrying and full of anarchy, insecurity, and violence, but by 1985, the country knew a real catastrophe in all the fields. Around 37% of the population were in a big economic and social crisis, and kids were boycotting schools to join revolution as repression achieved its highest peak under the eyes of journalists and media. Thousands of whites and foreign businessmen left the country.

There was an international fear of the degradation of the situation from bad to worse, which is why the USA, the UK, and many countries declared economic sanctions to round up South African regime, a policy thanks to which the government agreed to create trade unions and authorized workers' struggles. Strikes started everywhere, and all the labor unions were unified under the movement of COSATU². Unfortunately, the war which was between government and blacks was transformed to a bloody war between the Zulus led by Buthelezi under the INKHATA³ movement and the supporters of UDF. It was a beautiful gift for the government which was searching for a small opportunity to declare a state of emergency and weaken the anti-Apartheid movement. Botha declared the state of emergency and started a total censorship on newspapers, televisions, writers, and singers.

Green, black, and yellow, with khaki shirts and berets, were the new look to identify the ANC activists who were the organizers of resistance in municipalities and townships.

² The Congress Of South African Trade Union, a trade union federation in South Africa founded in 1985.

³ INKHATA freedom Party, a political party in South Africa founded in March 21st, 1975 by Mangosuthu Buthelezi.

The revolution was everywhere, funerals became the only occasion where people could reunite without being oppressed by the police because of the state of emergency. Activists made funerals as their place of meetings and point of communication, but the government ended with prohibiting funerals because deaths were by hundreds and thousands around the national territory.

In 1987, South Africa was paralyzed, as schools were boycotted and transport's network was blocked. Through the creation of Young Minors Union, Cyril Ramaphosa⁴ declared the most important strike of the black workers in South Africa, requiring a better security and rights for them and for all black population in general, Under the state of emergency, security services received orders to kill and assassinate any ANC and anti-Apartheid activist in general, inside or outside South Africa. (la lute contre l'Apartheid en Afrique du sud).

I.3.9. The Civil Disobedience

On August, 15th 1989, Frederic De Klerk⁵, 6 months after being the leader of the Nationalist Party, made a hold up to Albert Botha just three weeks before the end of his term. De Klerk understood the pain that the country was in a real multidimensional crisis, and especially after the international pressure and the operation of leaving by the American and European societies. Realist, he started the negotiations with the ANC.

For the opposition, the situation was always the same. While the Whites started their election campaign, the UDF and many anti-Apartheid organizations declared the beginning of civil disobedience campaign against the moral destruction of the country. Desmond Tutu⁶ said "we don't want elections, we don't need your tripartite chamber, we want freedom and we will keep fighting until getting it". That campaign was very important for the revolutionary

4 - South African Politician, Anti Apartheid Activist during Apartheid, actual president of South African.

5- South African retired Politician, ancient leader of National Party of South Africa, served as a president of South Africa from 1989 to 1994.

6- South African Anglican cleric and theologian, activist of Anti Apartheid and human rights.

process of anti-Apartheid, because civil disobedience was already successful in Gandhi's Indian National. Well-organized, the strategy convinced even the Indians and colored populations to boycott the September 1989 elections as an historical human act of solidarity with more than 21 millions of blacks who were excluded from voting. (Vincent Rousset, Alternatives non violent).

I.4. The End of Apartheid

Just one month after the arrival of De Klerk to power, he authorized the manifestation of UDF, and it was a never seen event in the history of South Africa and so important as a sign of hope and a close solution for blacks and international opinion. He immediately rose up all the sanctions against the ANC and the PAN. Many political activists like Walter Sisulu and Croban Mbeki, then Mandela were liberated. It was the beginning of negotiations in Cape between the ANC and the Apartheid government. But once again, the Zulu INKHATA declared the war against the ANC, their leader believed Mandela and the ANC would betray the Black's cause and share the power with the government of De Klerk without achieving the dream of blacks and all the victims of Apartheid to see a free democratic country that would guarantee all the aspirations of South Africans. Many attacks in townships caused around 3200 deaths from June 1990 to July 1991. Even when the government started to repeal some Apartheid laws in order to calm down the spirits, the violence did not stop, and Mandela had to interrupt the negotiations trying to find a national reconciliation to calm down the situation especially in townships.(Apartheid)

After many domestic and international investigations, a big conspiracy was discovered inside the security services, which was consisting of killing and eliminating ANC activists and leaders. That criminal plan was initiated by the ministers of defense, foreign businesses, and interior one, a clan that was behind the war in townships by financing the Zulus and arming them in order to break up the negotiations and block the situation. De Klerk and after understanding all that, removed two ministers from the three concerned, and

removed all the last laws of Apartheid. However, the international sanctions were still imposed. After two months of hard negotiations, Mandela, De Klerk, and Buthelezi have signed a peace document which put an end to the war. A popular referendum only for whites was organized on March 17th 1992, and 68% of the voters welcomed the end of Apartheid and its laws.

(l'Afrique du sud , de l'Apartheid à Mandela).

I.5. Conclusion

We can say that anti-Apartheid movement finally managed to turn another page in the history of South Africa, the African continent, and the whole world, despite imprisonment, repression, violence, and censorship, nothing could stop a repressed people from walking to freedom and breaking up the wall of fear and taking their destination into a future full of freedom, democracy, and humanity.

Chapter Two:

An Analysis of the Role of Some Selected Protest Songs in the Anti-Apartheid Movement

II.1. Introduction

You may think of protest songs and consider the 60's specifically, however they had been around since quite a while, and there are additionally coming out each day. The historical backdrop of utilizing music as a dissent device goes back to bygone eras. The Cutty Wren utilized by English workers in rebellion against Feudal structure in 1381 contains fight messages.

The extraordinary thing about these melodies is the messages they pass on through the verses. Their impact is restricted on one individual. It affects the entire community, the legislature, the entire nation and even undertakings in the nation.

This sort of Music can work as a device for the arrangement, improvement, and articulation of personality. For both highly contrasting South Africans, music is an image of personality a methods for recovering, communicating, and protecting society. Thusly, the reason for African music is not really to create pleasing sounds, however to make an interpretation of regular, common encounters into living sound.

II.2. Definition of Protest Songs

Dissent music is the music that plans to send social messages and roll out an improvement. It might be societal, traditional, or business in type. Among social developments that have a related assemblage of melodies are the nullification development, ladies' testimonial, the work development, the basic liberties development, social liberties, and the counter politically-sanctioned racial segregation development.

Music for some South Africans was an attempt to change beliefs, behaviour and even policy within Apartheid South Africa.

Music can function as a tool for the creation, evolution and representation of identity, for both black and white South Africans. Music is a symbol of identity and a tool to regain, express, and preserve culture.

The people of Africa are undoubtedly not a musically homogenous. The diversity of environmental, political and economic conditions has largely controlled the development and progress of music and culture within particular African regions

Music is one of the most dominant activities of the African people. This is nearly due to relationship between music-making and everyday human activities, so as we can notice, the purpose of African music is not necessarily to produce pleasant sounds, but to transform daily communal experiences and sufferings into living sound.

Linskey defines the phrase protest songs as “a song, which addresses a political issue in a way which aligns itself with the undergo”. This means that a protest song’s subject matter should be comprehended to other protesters in order to be sure that they go after the cause. The songs provoke and confuse the listener, they also astonish and inspire them to do something and remain hopeful that change is possible.

Steve Biko, a Black South African activist, depicted African music and musicality as a real African method of correspondence. Songs are used to speak about shared experiences of oppression and segregation, they not only revive African’s faith in themselves, but also give them hope.

As familiarity with the racial separation spread, numerous artists started paying heed. Artists utilized their music to stand up against Apartheid, and attracted upon their fame to get individuals to tune in. Albeit conventional African music turned into an image against racial segregation for quite a long time, the outcome was an expanded thankfulness for the melodic customs of local African culture.

II.1. Analysis of Some Anti-Apartheid Songs

Preceding any conversation of the inspirations of melodic reconciliation in South African music, it is imperative to investigate, the idea of tunes as a type of aggregate impact.

The incorporation of indigenous African melodic highlights into crafted by South African arrangers might be utilized to give recognition to a regarded melodic custom. From multiple points of view, the author turns into a supporter of native melodic culture. Consequently, the arranger perceives the equivalent estimation of various societies, saves their conventions, and energizes their endurance.

II.2.1. Stevie Wonder “It’s Wrong (Apartheid)” 1985

Stevie Wonder (1950), an American vocalist, lyricist, and multi-instrumentalist, a youngster supernatural occurrence who formed into one of the most innovative melodic figures of the late twentieth century. Dazzle from birth and brought up in Detroit, he was a gifted artist by age eight. Wonder was the primary Motown musician and second African-American performer to win an Academy Award for Best Original Song. During the 1960s and mid-1970s, Stevie Wonder delivered ground-breaking melodic shows that speak to dark life' circumstances and battles, beginning with provincial interests and extending to public and widespread issues.

In the 1985, Oscar speech for “I Just Called to Say I Loved you” Stevie Wonder accepted the statuette and gave it to Nelson Mandela. A transitory second, maybe, however for the racial oppressing system in South Africa it was sufficient to make a transmission prohibition on Wonder's music. Yet, Stevie Wonder's relationship to the counter racial segregation battle went something other than the one discourse. Wonder reacted, "If my being banned means people will be free, ban me mega-times.”(Wonder Banned in S. Africa. 1985).

This was only one of numerous moves Wonder made against racial segregation. In February of that year, he was captured, alongside 47 different protestors, outside the South African ambassadorial residence in DC. Wonder said he was guilty of being “a conscientious criminal for world equality and against racial oppression and Apartheid.” (Wonder Banned in S.Africa. 1985).

The same year Wonder hired exiled South African musicians to play on the tune “It’s Wrong (Apartheid)” for the album “In Square Circle.”

According to The Washington Post’s Richard Harrington, this song encourages black South Africans to continue to have faith that their struggle will succeed (“Hold on tight, freedom is coming”) while warning white South Africans of the consequences of the oppression of Apartheid. It is the worst enemy of racial segregation tune composed and outstanding amongst other political tunes of his profession. He utilizes African entertainer singing in the local language as foundation vocals. The cadence is truly insane and mesmerizing utilizing African instruments. Hence, the song is dedicated to both rulers and oppressed blacks of South Africa.

As he does in most of his songs, Stevie takes a religious approach in this song beginning with a biblical critical remark: “The wretchedness of Satan's wrath...Cause he would never countenance people abusing.” Stevie needed to caution white South Africans of the results of the abuse of racial separation, while he needed to persuade them that regardless of whether they imagine that God tolerates how they are treating the individuals of black colour, they should be totally wrong because God will never allow such mistreatment. In the second verse, powerful in its simplicity, Wonder compares Apartheid to some of the most abhorrent forms of injustices like slavery and the holocaust, in order to show how much the Apartheid regime is horrible and awful. In the third part of the song, wonder talks about the

oppression of the Whites by letting them know that they are the only ones responsible and that there is no need to put the blame on someone else, God in particular.

He ends up by trying to show that people like him will do something against the oppressors, and will not remain helpless. The final lyrics of the song are hopeful messages for the blacks, which gives them a gleam of hope in order not to give up on their dream which is making South Africa free again.

Mr. Wonder said in an interview: "I wanted to speak out, and do it in a way where people will feel the rhythm of it, but also get the message across, in a peaceful way that's also strong. And the message to the people of South Africa is, 'Hold on tight, the whole world is with us, freedom is coming.' I want to participate in anything else that is going to be meaningful to the people there." (Stevie Wonder's Message.1985)

Because of the direct accusation of Apartheid displayed in "It's Wrong," coupled by Wonder's various anti-Apartheid actions, the South African government banned all of Stevie Wonder's music from South Africa.

II.2.2. Brenda Fassie "Black President" (1990)

Brenda Fassie (1964 – 2004) was a legendary South African pop singer and widely considered the voice for enslaved blacks during the Apartheid era. She was lovingly known as the Queen of African Pop. At 16, she left Cape Town for Soweto, Johannesburg to look for her fortune as an artist. Brenda initially joined the group "Joy" and later turned into the lead vocalist for the municipality pop gathering "Brenda and the Big Dudes."

Since 1990 she released several albums like "Now is the Time", "Memeza" (1997, the best-selling album in South Africa.) and was voted 17th in the Top 100 Great South Africans. She died in 2004 due to an overdose of cocaine. Brenda challenged issues of race, gender and sexuality. She actually lived according to her own rules. That is what made her political.

Black President is the sixth track on Brenda Fassie's sixth studio album. The song was composed, recorded, and released in 1983 as a tribute to Nelson Mandela, who was arrested by the South African Apartheid government with his comrades. The song in general detailed the incarceration of Nelson Mandela and other heroes of the liberation struggle. Fassie added another verse to this song when Nelson Mandela was elected president of South Africa in 1994, while she sang this song during Nelson Mandela's inauguration.

It was a single that looked forward to the destruction of the country's Apartheid system. The song was banned for a while by the South African government, but Fassie's popularity only increased.

The music starts by narrating the 27 years that Nelson Mandela spent in prison with his comrades, who were isolated from the other prisoners in order to feel pain more and more. And then in the first chorus, Brenda went to show the mistreatments and the harsh conditions they faced each day in jail including breaking rocks, which made them stronger in mind than ever. In the second part, the pop singer called her community to stand up, to revolt, and to rise against the system for the freedom of their president. The following lyrics treat Nelson Mandela's release in 1990 with the help of an international campaign. Nelson Mandela became president in 1994 after South Africa's first multi-racial elections were held. A song that will move the hardest of hearts as the late singer cries in her last words "I will die for my President."

II.2.3. Hugh Masekela "Coal Train (Stimela)" (1974)

Hugh Ramapolo Masekela (1939 – 2018) was a South African trumpeter, flugelhornist, cornetist, artist and author often portrayed as "the dad of South African jazz". He used his trumpet both as a musical tool to entertain and as a weapon to fight injustices. Masekela was known for writing well-known anti-Apartheid songs such as "Soweto Blues"

and "Bring Him Back Home". In 1987 the latter became an anthem for the movement to free Nelson Mandela.

Masekela was an artist who in his music vividly portrayed the struggles and sorrows, as well as the joys and passions of his country. His music protested about Apartheid, slavery, government, and the hardships individuals were living. After Apartheid ended, Masekela returned to South Africa where he lived until his death in 2018 fighting a prostate cancer.

Born in the coal-mining town of Witbank, Masekela's hometown harbored many migrant laborers from Angola, Mozambique, Malawi and many other parts of Southern Africa. During his childhood, he was raised in a house where the miners would spend their weekends drinking and telling their miserable stories of the underground life. Years later, Hugh Masekela transformed their stories into 'Stimela'.

Stimela is the track that Hugh Masekela will most likely be best associated with, as it covers the entirety of his work both melodiously and musically. Such is the centrality of *Stimela* as it tends to the topic of expectation against a background of social injustices.

Masekela begins the song by describing an excursion taken by men from various pieces of the mainland and inside the nation to the spots of gold and coal in Johannesburg. It depicts the sounds and scenes of men travelling on the "chu-chu" train, taking long distance trips in search of fortune in order to help and change the lives of their families. The train symbolises hope to the people. Hope for a better life for all the family and hope that their beloved ones will one day come back home. In most cases, they do come back, some twice or four times a year, and some will be gone forever, whereas some others will return only to find their family being displaced to other parts of the country. The train is an illustration for trust just as in a criminal framework.

The song also depicts the harsh condition that the miners were living in for example their horrible food and the places they were sleeping in. due to their inferior pay compared to

the hours they were working for. The black workers were paid significantly less than the white ones even when they were doing the same kind of work.

II.2.4. Artists United Against Apartheid “Sun City” (1985)

Artists United against Apartheid was a 1985 dissent bunch established by extremist and entertainer Steven Van Zandt and record maker Arthur Baker to challenge racial segregation in South Africa. The gathering delivered the melody "Sun City" and the collection *Sun City* that year, which is viewed as a striking enemy of segregation tune. A mix of music styles, including rap, rock, and jazz were consolidated. These artists likewise pledged never to perform at Sun City, in light of the fact that to do so would in their psyches appear to be an acknowledgment of racial segregation.

Sun City was a place where the South African government allowed entertainment that was banned in most of the country. It was a resort complex for whites in the black homeland of Bophuthatswana where musicians performed and earned large sums of money.

Sun City was certainly the most political of all of the charity rock albums of the 80s. The legacy of this melody is that it helped uncover Apartheid, an arrangement of constrained separation in South Africa. Van Zandt and his associates needed "Sun City" to move mainstream performers to evade all of South Africa, not simply the retreat.

“I got involved not just because I thought it was the right thing to do,” Van Zandt stated in an interview, “but because my government was on the wrong side. And nobody knew about Apartheid.” “Sun City becomes a symbol of a society which is very oppressive and denies basic rights to the majority of its citizens,” said Danny Schechter, Jackson Browne and Robert W. Mc Chesney in their book entiteled 'The More You Watch, the Less You Know’ which is written in 1999. It might be said, Sun City is additionally an image of that society's

entitlement to engage itself in any capacity that it needs to, to essentially attempt to pay us off and to pay off world sentiment..

Song begins with the singers introducing themselves and explaining the reason that led them to come out and sing this music. The most important message that the lyrics show is to stand up and look for justice and honesty. The repeated refrain in the track “I ain't gonna play Sun City” is one more small way, the rest of the world, told South Africa that they did not approve the existence of this resort. Then the musicians went to mention the unfair rules that the government established against the African blacks, meanwhile, they came to show that the authorities are making fun of them and depriving them of hope by proving them that no diplomacy exists in South Africa. In the third part of the song, the lyrics explain that even the whites were paying the black singers a fortune while singing for them in “Sun City” they cannot buy them because now they are all aware of the circumstances in the country.

"Sun City" significant accomplishment in nations where there was little or no radio station resistance to the record or its messages, reaching in Australia, in Canada, in the Netherlands and in the UK. The song was banned in South Africa. With the end of the Apartheid regime in 1994 and the reintegration of Sun City, it ceased to be a contemporary protest and became a historical document.

II.2.5. Tom Paxton “The Death of Stephen Biko” (1988)

Thomas Richard (1937) Paxton is an American society vocalist musician who has had a music vocation crossing over fifty years. He was born in Chicago, Illinois, United States and then his family moved to Wickenburg, Arizona. It was there that he was first introduced to folk music, discovering the music of Burl Ives and others. He recorded many songs such as, “I’m the Man That Built the Bridges”, “Sing Out!”, and “the Death of Stephen Biko” which was banned in South Africa just after its release.

The initial aim of the song was therefore to show a political opinion, a reflection of Paxton's rage at the death of Biko. As an increasingly widespread audience heard the song, it became seen as a source of support to rejecters of Apartheid and also a call to get mobilized against the South African government.

Biko was an exceptional person, an activist, a strategist and above all, an intellectual man of power who built up his thoughts through long debates, discussions and arguments. Stephen Biko was a leading anti-Apartheid militant within South Africa during the 1970s. He was concentrated on the mobilization of black resistance despite strict government control. During his ban, he obtained repeated anonymous threats and warnings, and was detained by state security services several times. After his arrest in August 1977, security men beat Biko until death. Because for the oppressive regime such a person is too dangerous to be alive, as long he identified the root causes of the political oppression of blacks and what he improvised as a remedy was what was needed to cure this condition.

Tom Paxton purposely uses this influential storytelling technique to transmit an important message. He draws the hearer into the song by starting with a matter-of-fact description of the day Biko was arrested, the horrible place he was put in, and the bad conditions and extreme torture he was facing every day. In the next verse, the singer reveals the cause that led Biko to death, which was his beating by security. Out of the verse rises another verse, which explains the negligence of the prison doctors who even disbelieved him. The last lines apparently hold a twist "The victim, all South Africa; the victim, all humanity." It means that the loss of Stephen is just a tragedy for all Africa. The name of the prison, which was repeated, is like a symbol which shows that Biko has been killed there. The brutality of his death is never publicly spelt out, but is expressed. He was killed, because he was Biko, an antiApartheid activist who stood up to the Apartheid state.

Although Biko is dead, his spirit and soul are still with the people, and will give them strength in the conflict for liberation. Biko's death was a consequence of the government's effort to preserve the leadership of whites. We can say that he has died opposing the unfair Apartheid state. Over 20,000 people were present in his burial.

Paxton, as a challenge, ending one of his shows with this song, defied the audience saying: "I've done all I can do. The rest is up to you."

II.2.6. Gil Scott-Heron and Brian Jackson "Johannesburg" (1975)

Gilbert Scott-Heron (1949 –2011) was an American soul, aerisr, and creator, known primarily for his work as a spoken-word performer in the 1970s and 1980s. His collaborative efforts with musician Brian Jackson (1952) featured a musical fusion of jazz, blues, and soul, as well as lyrical content concerning social and political issues of the time. They both released many albums that dealt with the African case during Apartheid era. Their union produced some of the most fiercely sad, politically charged, and important soulful albums of the seventies such as *Pieces of a Man*, *Free Will*, *Winter in America*, *First Minute of a New Day*, and *From South Africa to South Carolina*. The collaboration started in 1970 when Jackson began writing songs with a then 20-year-old Gil Scott- Heron, producing 7 albums together.

Jackson remembers his first encounter with Gil, "He had this way with words and I thought to myself, 'People have to hear this stuff.' What I had to offer was the music and I figured if we can take his words and make this tribal knowledge rhythmic and musical, we can draw people to hear it." (*Insidethe Evolutionary Jazz Mindof Brian Jackson*. 2017)

Gil Scott and Jackson, manifested against Apartheid and stood up for black dignity and African culture, helping to change, for the better, and for the self-esteem of black people. The two artists broadened their thematic scope, tackling universal issues such as South African Apartheid in the hit "Johannesburg" which was included in the album "From South Africa to South Carolina" in 1975. The single "Johannesburg" deals with the student riots of

16.06.1976 in Johannesburg and denounces the police's actions with tear gas and rifles. It also brings to our attention the resistance to the Apartheid regime in South Africa.

Scott and his partner used the city of Johannesburg to depict the racial conflicts in South Africa, which occurred because Johannesburg is the most inhabited city in South Africa. Its provincial capital of Gauteng is the richest province in South Africa. The city also has the greatest economy of any metropolitan district in Sub-Saharan Africa.

By that time the Sharpeville massacre appeared, people were fed up. They wanted to make a change. However, they had nobody's ear at all. Everybody was really affected by what was going on there, the killings, the imprisonments, and the two artists were working as hard as they could to raise the awareness of people.

There are many parts in the song that say, "What's the word?" It is a call and response thing. The call is, "What's the word?" The response is, "Johannesburg." It is important to keep in mind that this song was available since the pre-Internet time. So when they asked this question they were begging for an update. This was before internet could update everything within seconds. They even could not know anything about the state of their families and beloved ones, and even if they knew, they were not able to distinguish if it was true or not.

When the singers sang lines like, "They tell me that our brothers over there are defyin' the Man," they were most likely reacting to the Black Consciousness Movement, created in the 1970s by students affected by the American Black Power movement. In the other parts of the song the artists tried to show to the African population their encouragements and supports, and attempted to tell them that it is needless to do things that annoys them like working in the mines. This is of course if they wanted to get their independence as soon as possible. This was by the way a question by Gil and Jackson in the end of their track "Don't you wanna be free?" which, obviously, was a logical and rhetorical inquiry that is intended to deliver an enhancement on individuals' cerebrum so as to get up and free themselves.

The positive thing about this song is that it pushed people not to stop organizing protests and manifestations. Thankfully, however, Gil Scott-Heron and his musical partner Brian Jackson lived to see Johannesburg liberated from the wicked Apartheid that originally inspired their political song.

II.2.7. Alpha Blondy “Apartheid Is Nazism” (1985)

Alpha Blondy (1953) is a reggae singer and international recording artist. He was born in Dimbokro, Côte d'Ivoire. He sings mainly in his native language of Dioula, in French and in English, and sometimes in Arabic or Hebrew in order to convince more people about his message. His lyrics convey serious political attitudes and a sense of humor. Alpha Blondy first became exposed to Rastafarian culture as a student in New York City and has exhibited a political consciousness throughout his career. One of his first albums, released in 1985, was titled “Apartheid is Nazism”. He was arrested in his turn like many other artists by the police and was badly treated. Due to this capture, he became a big star in Abidjan with his African twist of Reggae music, becoming in the eyes of his fans "the Bob Marley of Africa".

Blondy created a charitable foundation, “Alpha Blondy Jah Glory Foundation,” which works towards ending social injustice and generational poverty by giving people the tools that they need to help themselves. He emphatically has faith in helping poor people (Jah Glory), and furthermore that youngsters ought not to be harmed.

"Apartheid segregation Is Nazism" is the third collection of the artist, where he shows plainly his political feelings. This track is considered to be a protest song, which deals with the South African Apartheid and it symbolises the injustices happening there against the black race.

"Nazism" is a word remembered for the title of the tune, though, it is expressed that the Nazism is a word that is given to an individual that utilizes racial arrangement. So Apartheid is here likened to Nazism. Bringing into comparison this with the then current

journey conflicts going on in Africa, was the right show of respectful code to glorify the song's message sufficiently to awaken the awareness and to sensitize of all who had already been caught by the song's joyful tune. Such as was the case most of the citizens.

I am of the opinion that Alpha Blondy with his song started a cultural revolution that brought down the regime, because at a local level such singing can take the place of the press, radio, and publication as a way of representing public judgement and bringing pressure to influence individuals. Justice can be said to be accomplished through this kind of singing.

Alpha Blondy created this song as a way by which he hoped to influence the listeners so that they wake up from this nightmare, while at the same time avoiding the exposed danger of speaking directly and openly. This indirect methods of communicating with someone through the artistic medium which is the song, makes it possible to indicate publicly what could not be said privately or directly to a man's face, because of the absence of freedom and democracy.

This song is directed against opposing groups and individuals. Since it begins for instance with calling America, or the then current system, to cease the acts of Apartheid "break the neck of Apartheid." Besides, the vocalist make of song a device to attack unpopular police officers who were the responsible for the great massacres and the children murdered in silence "You don't have the right to shoot the children." Alpha utilized this track as a mean of prevalent difficulty subsequent to rehashing similar sentence for various occasions, authorizing the craving of general supposition. This subjective song gave a clear personal image of the general condition and the attitude to it. This is shown, for instance, when Blondy said, "Today 1985 Declare our own rights in South Africa" and "Cause black and white we are all the same."

Alpha Blondy continues to fight for peace and unity all around the world through one of his main weapons, which is obviously music. Surprisingly, the song is difficult to be heard

today, or bought anymore, despite the fact that the fight against fascism is an eternal condition.

II.2.8. Enoch Sontonga “Nkosi Sikelel’ iAfrica” (1897)

Enoch Mankayi Sontonga (1873-1905) was a South African music writer, who is known for making the famous African Anthem “Nkosi Sikelel’ iAfrika” (“God Bless Africa”), which is used as the national anthem of South Africa since 1994. This song had also been the official anthem of the African National Congress since 1925.

Enoch Sontonga was born in Uitenhage, a city only outside of Port Elizabeth. He frequented the Lovedale Institution where he studied to become a teacher. Watching the endurance of the people around him affected him profoundly and guided him to begin to write poems that he later composed music for. Sontonga did not live a luxurious life, but the lyrics he used in his songs have given us more joy, hope and faith, and also satisfaction than any form of luxury can ever give us. Africans owe Enoch a lot and he is worthy of having a better position in our history.

Sontonga composed Nkosi Sikelel’ iAfrica in 1897, at the age of twenty-four. It was produced as a prayer begging God to bless the land and its people, while Samuel Mqhayi later wrote seven additional verses for the song.

The verses were primitively designed as a hymn, but later on, it started to be sung in schools and churches in all territories, and involved an adaptation recognizing the unity of the African people. According to David Coplan (1985:46), “Nkosi Sikelel’ iAfrika’ has come to symbolize more than any other piece of expressive culture the struggle for African unity and liberation in South Africa.”

The song was a symbol of freedom and opposition to discrimination, sung by the majority of the inhabitants of South Africa and at all anti-Apartheid reunions and assemblies. The hymn furnishes a message of unity, raise, and an advice to act morally and mentally on

the interest of the African land. The song went on to travel southern Africa but most expressively, it became one of the significant and expressive figures of a combined South Africa, A nation that still retains this song inside its heart. It not only became what connects people, it also turned on to express their voice due to their inability to speak.

"Nkosi Sikelel' iAfrika," is a religious tune that has arrived at the entire African mainland as well as the world in general. It is more than just an anthem, it is a great spiritual song as it begs and prays for the Holy Spirit, "Yihla Moya". This anthem mixes together Protestantism with African traditions of cleansing, as far as it conveys not the spiritual meaning alone but also the traditional one: "The invocation of the Holy Spirit combines fundamentalist Protestantism with African traditions of ritual cleansing" (Turner 1968: 21-22).

Besides, the applications of the term "bless" ("Sikelela") in the subjunctive voice in the religious parts of the melody indicates the desire for unreal freedom in a potential Africa that does not already exist. The replacement of the terms "save" and "remember" instead of "bless" in diverse versions of the hymn indicates that Africa has been missed or forgotten and neglected, and is in need of redemption.

However, those are not the only motivations that fascinated and attract more than 1.2 million viewers to the song. As often is the case, it is all due to its historical context, since it has long been connected to African anti-colonial movements (ANC). "The song is a product of the politico-religious movement of the time, which took the form of the religion of the oppressed, and became the ideological expression of the progressive tendencies of the anti-colonial resistance" (Meli 1988:32).

II.2.9. Johnny Clegg and Savuka "Asimbonanga" (1987)

Jonathan Clegg (1953 – 2019) was born near Manchester, England, and arose in Zimbabwe, Zambia and South Africa. Clegg mastered both the Zulu language and the

maskandi guitar and isishameni dance styles of the migrants while still in his teens. He is, perchance, the only white artist to have acquired Zulu maskandi guitar and its lyrical and choreographic styles, in union with a profound apprehension of their cultural origins.

Clegg and Sipho Mchunu, a migrant worker and guitarist from KwaZulu, produced an acoustic Zulu musical duo named “Juluka” (meaning sweat). The creation of Juluka opposed the discrimination laws, which was related to the decomposition of language, race and culture. In 1986, Clegg created a different band, “Savuka” (we have risen) (1986 – 1994), uniting both African music with Celtic folk and international rock songs. The more common album was “Third World Child,” in 1987, with songs such as “Asimbonanga,” which shouted for the liberation of Nelson Mandela and other popular names of three martyrs of the South African release conflict who were Steve Biko, Victoria Mxenge, and Neil Aggett. Thus, “Asimbonanga” became as a hymn for the Mass Democratic Movement's umbrella organisation, the United Democratic Front.

“Asimbonanga”, translated, means “We haven’t seen him.” The "him" in the song is related to Nelson Mandela. This music was one of the most popular protests in South Africa. As, in fact was just like an objection whose chant tackled Mandela’s absence to life.

Nelson Mandela was condemned to life in jail in 1962 for acts of sabotage. When this music was written, Mandela had been in prison for 25 years. But even though he was in jail, he was a powerful black chief in South Africa who imagined living with his population in an anti-Apartheid South Africa and strove for his ideas and beliefs. Essentially, he was an immense representative of hope in South Africa. He resisted only for his faith and for others, and conclusively he hit the right nail on the head.

Despite the fact that “Asimbonanga” is about the South African people desiring Mandela's freedom, it is a hopeful melody or hymn. It is in a great degree an indication that its people never gave up their fight and cause.

According to Archbishop Desmond Tutu, “Without this freedom song, our struggle would have been a great deal longer, a great deal bloodier, and perhaps not even successful” (Freedom Songs 2000).

A press release from Woolworths says: “the song was written to reflect on the fact that Madiba, and other anti-Apartheid activists were not visible to South Africans due to the prohibition of the publication of images or depictions of him during his imprisonment.” So we can consider that Johnny Clegg directed the lyrics to the coming generation to persuade them to make Madiba's dream for a flourishing, connected and democratic South Africa come true.

The lyrics of this anti-Apartheid music have got subversive explanations hidden under inoffensive words, as an example in this song we can mention these two following lines of the verses: “we have not seen Mandela... in the place where he is kept” and “Who has the words to close the distance... Between you and me.” This was regarded as a means that Johnny used for creating oneness and stimulating his followers in order to continue to have faith in their struggle and fight. The words therefore attract the feelings of many of people growing up in Southern Africa or outside it as they were basically employed to convey a meaning.

Jonathan's implication with black composers frequently led to captures by the police officers for insult and offence over the government. Many of his concerts as well were stopped before their starting, thus he and his bands were put under obligation to make tours around the world in order to perform their music.

The lyrics of the song articulate three different voices. There is the voice of white people, trying to lure Sophiatown residents into leaving their homes and moving to Meadowlands, the government-decreed Black township. This is answered by the voice of the Tsotsis who speak out, simply, but firmly, against the forced removals. And, finally, there is the coda Sithando Sam, a third voice, which connects the two verses.

II.2.10. Strike David Vilakazi “Meadowlands” (1956)

Strike David Vilakazi was a South African singer, drummer, trumpeter, writer, and music maker. He was known for creating the counter racial discrimination song "Meadowlands", and for his profession as a maker, during which he was persuasive in the improvement of mbaqanga. He was among the principal artists to associate with the South African organization Society of Composers, Authors, and Music Publishers, which tried to speak to artists in some legitimate issues.

The settlement of Sophiatown had been obliterated by the racial discriminative administration of South Africa in 1955, and its 60,000 occupants persuasively moved a large number of them to a settlement known as Meadowlands; the constrained migration roused Vilakezi to state "Meadowlands".

This final was set to an "irresistible jive beat". It highlighted music essayist Todd Matshikiza on the piano, the verses were sung in three unique dialects Zulu, Sesotho and tsotsitaal, and the language of the roads. The verses are uncertain in their evaluation, possibly in support, the administration's activity hastily playful, the melody was confounded as being strong of the move by the South African government; subsequently, Strike was praised for it by a white administrator, and as per a few sources, had an application for lodging assisted.

The legislature fulfilled Xuma's needs and activities with obstinate quietness until their activities against Sophiatown, which was a musically dynamic town close to Johannesburg and was the core of jazz and marabi at that point. Tragically, it was likewise observed as an issue by the legislature because of it being a racially blended territory. The legislature requested the individuals of Sophiatown to migrate to Meadowlands in Soweto. "Since these approaches especially influenced the melodic scene, numerous tunes fought this training, as the Sun Valley Sisters' "Bye Sophiatown", Miriam Makeba's "Sophiatown is Gone" and Strike Valakazi's "Meadowlands". "Meadowlands" made mainstream both inside and outside

South Africa by Miriam Makeba, and it turned into a song of devotion of the development against Apartheid.

Moreover, this melody catches the call of the previous inhabitants of Sophiatown who were eliminated to the municipality of Meadowlands and different spots. Since the verses were in Setswana and 'tsotsi taal' the specialists erroneously accepted that the tune communicated uphold for the transition to Meadowlands Township.

“You'll hear the white individuals saying/Let's go to Meadowlands.” We can see through this line that after Sophiatown was devastated, it was reconstructed as a white-just suburb called Triomf (Triumph in Afrikaans). The melody "Meadowlands" accomplished something more significant than became a dissent song for the South African individuals, and it additionally raised global mindfulness.

The verses conveyed a blended message: the white government spoke to by the Peri-Urban Health Board imagined that they upheld the administrations' activities (Verse 1) at the same time, actually, they were a challenge the constrained expulsions from Sophiatown (Verse 2). The motto "ons pola hier" was covered all up structures in Sophiatown showing the occupants' dissent against the constrained expulsions.

Such kind of music got famous around the globe, just for they were intended to give the worldwide network a brief look into the monstrosities that were being dedicated inside South Africa.

II.3. Conclusion

Utilizing music as dissent and specialized instrument expanded as long as the years passed and people groups got cognizant. From 1960s, it is seen that there are few people and rock tunes going with common protections and various dissent music tests appropriate to each demonstration. Numerous things have changed on the planet in 2000s and these progressions

showed it in social occurrences. Particularly revolts in Middle East nations caused to social changes and severe systems fought both in the road and in the online media.

Keeping in mind that the voices of South Africa will guarantee that the whole world will always remember one of the most heartless plans of segregation dependent on the shade of an individual's skin, and the voices of our current keep on reminding us how far Africans have come, people really know just a little about the sound of our opposition and freedom

Melodies are presently acknowledged by African ideological groups as a vehicle for correspondence, publicity, political weight, and political training. Their precise nature and reason shift, yet they share practically speaking the reality of being oral instead of visual publicity

General Conclusion

General Conclusion

“The curious beauty of African music is that it uplifts as it tells a sad tale. [...] African music is often about the aspirations of African people, and it can ignite the political resolve of those who might otherwise be indifferent to politics. [...] Politics can strengthen music but music has a potency that defies politics”

(Nelson Mandela, in the Hidden Years, 3rd Ear Music).

After all what South Africans endured from the Apartheid regime during the 20th century, by its different ways of oppression, dictatorship, segregation, and social inequality. South Africa succeeded at the end to break the wall of fear and defeated all the problems and obstacles that it faced in its way to realize democracy, to install social equality and build a real, strong, and sovereign country.

In what concerns this success, we can say that it was a fruition of an accumulation of many individual and collective struggles, actions and sacrifices from inside and outside South Africa, by all the possible methods and strategies. Like political parties and military actions in some cases.

The political card was always benefic by its pressure and its resistance by demonstrations and strikes, even the economic one and the sportive one by suspensions and punishments, but, the other card which has played an important role together with the political resistance is the cultural and artistic one .Culture and Art helped on the fall of Apartheid and on the rise of South Africa by awakening up many generations, by teaching them, by letting them to express their feelings in things they desire , and of course by reflecting to them the reality where they live and trying to find solutions to the inequalities, and crimes against humanity that they were living in and watching by their eyes every day.

Artistic resistance which helped the Anti-Apartheid movement based on Protest songs which were full of comfort, motivation and solidarity assumed a significant part of success in

order to win the challenge of millions and millions of black Africans who were suffering from racism, poverty and oppression.

The facts demonstrate that the line between 'reflecting' an unsuitable reality and 'pounding' it into another shape is fine, and that fighting a given situation suggests the craving for an alternative reality. Notwithstanding, this exploration has appeared, certain patterns are detectable with respect to the function of music in the battle to end political system in South Africa. Music has frequently mirrored the political environment in the nation. During the hard periods of the country, periods of rising mass dissent against Apartheid laws and the strengthening of segregation, Protest songs transparently tended to the legislators being referred to and reflected normal worries of the population.

Each individual song was used in a particular phase of the struggle and each had a different aim. Despite these internal differences the genre of anti-Apartheid struggle songs encompasses all music involved in motivating the opposition. "For the irrefutable facts are that those who resisted Apartheid multi-ethnic, male and female, sometimes secularized, always determined continually turned political oppression to political advantage via the idiom of African sacred song" (Pollard 103). unity, power, people, and voices. They all served as a reminder that the Black African resistance would not back down in the face of the White Apartheid government.

Annexes

- **Stevie Wonder “It’s Wrong (Apartheid)”**

The wretchedness of Satan's wrath
Will come to seize you at last
'Cause even he frowns upon the deeds you are doing
And you know deep in your heart
You've no covenant with God
'Cause he would never countenance people abusing

Chorus...

You know Apartheid's wrong, wrong
Like slavery was wrong, wrong
Like the holocaust was wrong, wrong
Apartheid is wrong, wrong, wrong
It's wrong, wrong, wrong, wrong
Wrong, wrong, wrong, wrong
The pain you cause in God's name
Points only to yourself to blame
For the negative karma you will be receiving
'Cause when people are oppressed
With atrocities that test
The future of all mankind we
The world won't stand seeing

Chorus...

Oh, freedom is coming (Inkululeko iyeza)
Say it again (Inkululeko iyeza)

Hold on tight, it's coming	(Qinisani inkululeko iyeza)
freedom is coming	(Inkululeko iyeza)
Oh, the whole world is with us	(Qinisani umhlaba wonke unathi)
Say it again	(Umhlaba wonke unathi)
Hold on tight, 'cause we're with you	(Qinisani umhlaba wonke unathi)
	(Umhlaba wonke unathi)
Oh, oh, oh, freedom is coming	(Qinisani inkululeko iyeza)
Yeah, yeah, yeah	(Inkululeko iyeza)
Hold on tight, yeah	(Qinisani inkululeko iyeza)
Freedom is coming	(Inkululeko iyeza)
Hold on tight	(Qinisani)

- **Brenda Fassie “Black President”**

The year 1963	The people's president
Was taken away by security men	All dressed in a uniform
The brutality, brutality	Oh no, my, my black president
Him and his comrades	Were sentenced to isolation
For many painful years (×2)	Many painful years Of hard
labor	
Chorus 1	
They broke rocks	But the spirit was never broken
Never broken	Oh no, my, my black president
Hmm maa, hmm maa, hmm ma mama (×4)	
Ahh uyem-yem	

Chorus 1...

Chorus 2...

Let us rejoice for our president

Let us sing for our president

Let us pray for our president

Let us sing, let us dance

For Madiba,

Madiba's freedom

Now in 1990

The people's president

Came out from jail

Raised up his hand and said

"Viva, viva, my people"

He walked the long road

Back, back to freedom

Back to freedom

Freedom for my black president

Chorus 2...

We thank You Lord,

For listening to our prayers

Oh, my president

I will die for my president

I will sing for my president

I will stand and say. Viva, viva, viva, viva, viva, viva my president

- **Hugh Masekela “Coal Train (Stimela)”**

There is a train that comes from Namibia and Malawi

There is a train that comes from Zambia and Zimbabwe,

There is a train that comes from Angola and Mozambique,

From Lesotho, from Botswana, from Zwaziland,

From all the hinterland of Southern and Central Africa.

This train carries young and old, African men

Who are conscripted to come and work on contract

In the golden mineral mines of Johannesburg

And its surrounding metropolis, sixteen hours or more a Day

For almost no pay.

Deep, deep, deep down in the belly of the earth

When they are digging and drilling that shiny mighty

Evasive stone,

Or when they dish that mish mesh mush food

Into their iron plates with the iron shank.

Or when they sit in their stinking, funky, filthy,

Flea-ridden barracks and hostels.

They think about the loved ones they may never see again

Because they might have already been forcibly removed

From where they last left them

Or wantonly murdered in the dead of night

By roving, marauding gangs of no particular origin,

We are told. They think about their lands, their herds

That were taken away from them

With a gun, bomb, teargas and the cannon.

And when they hear that Choo-Choo train

They always curse, curse the coal train,

The coal train that brought them to Johannesburg.

- **Artists United Against Apartheid “Sun City”**

We're rockers and rappers united and strong

We're here to talk about south africa we don't like what's going on (tell it)

It's time for some justice it's time for the truth (speak it)

We've realized there's only one thing we can do

We gotta say

Ain't gonna play sun city (×4)

Oh, no no no no

Relocation to phony homelands

Separation of families I can't understand

23 million can't vote because they're black

We're stabbing our brothers and sisters in the back

We're gonna say (×2)

Ain't gonna play sun city (×2)

Our government tells us we're doing all we can

Constructive engagement is ronald reagan's plan

Meanwhile people are dying and giving up hope

Well this quiet diplomacy ain't nothing but a joke

We're gonna say (×2)

Ain't gonna play sun city (×3)

Don't wanna play, don't wanna play

It's time to accept our responsibility

Freedom is a privilege nobody rides for free

Look around the world baby it cannot be denied

Some-somebody tell me why are we always on the wrong side

Ain't gonna play sun city

Will someone tell me what's going on?

Ain't gonna play sun city

Boputhuswana is far away

But we know it's in south africa no matter what they say (no matter what they say)

You can't buy me I don't care what you pay

Don't ask me sun city because i ain't gonna play

We gotta say

It ain't that far away

It ain't that far away, sun city

Don't go

No no no no no no no

Sun, sun, sun, sun city

Ain't gonna play sun city

Brothers and sisters being stabbed in the back

Help, help, yeah yeah

Don't, not gonna play sun city

- **Tom Paxton “The Death of Stephen Biko”**

Stephen Biko lay in shackles on a urine-sodden mattress

In the solitary section, he was made to lie there naked

Ah, ah!

Given nothing he could wash with, exercise was not permitted

Stephen Biko lay in shackles, compliments of Colonel Goosen

Ah, ah, Africa! (×2)

Port Elizabeth the prison, South Africa the nation

Stephen Biko lay in shackles, though his hands and feet were swollen

Ah, ah!

In the close interrogation he was beaten like the others

He was put back in the shackles, compliments of Colonel Goosen

Ah, ah, Africa! (×2)

He was sick and he was dying, prison doctors came to see him

When the cops spoke to the doctors

They said, Nothing much is wrong here

Ah, ah!

Just a short stay in the infirmary,

Then it's back down to the shackles

On a urine-sodden mattress, compliments of Colonel Goosen

Ah, ah, Africa! (×2)

When they found him in a coma, when the man was clearly dying

He was naked, but they stowed him in the back of a Land Rover

Ah, ah!

Though a hospital was nearby it was no part of a prison

So they took him to Pretoria - seven hundred fifty miles

Ah, ah, Africa! (×2)

There was no one on the journey who could help the man survive it

And the medical equipment was just one bottle of water

Ah, ah!

When they reached Pretoria prison

They brought no medical records with them

And they said, he might be faking, it's a hunger strike he's staging

Ah, ah, Africa! (×2)

Stephen Biko in Pretoria was laid down upon a mattress

On the stone floor of a prison, and he died his lonely death there

Now, the country was South Africa; the victim, Stephen Biko

The victim, all South Africa; the victim, all humanity

At the death of Stephen Biko

Ah, ah, Africa! (×2)

- **Gil Scott-Heron and Brian Jackson “Johannesburg”**

What's the word? Tell me brother, have you heard

From Johannesburg? What's the word?

Sister/woman have you heard From Johannesburg?

They tell me that our brothers over there

Are defyin' the Man.

We don't know for sure because the news we get

Is unreliable, man.

Well I hate it when the blood starts flowin',

But I'm glad to see resistance growin'.

Somebody tell me what's the word?

Tell me brother, have you heard

From Johannesburg?

They tell me that our brothers over there

Refuse to work in the mines.

They may not get the news but they need to know

We're on their side.

Now sometimes distance brings misunderstanding,

But deep in my heart I'm demanding:

Somebody tell me what's the word?

Sister/woman have you heard

'Bout Johannesburg?

I know that their strugglin' over there

Ain't gonna free me,

But we all need to be strugglin'

If we're gonna be free.

Don't you wanna be free?

- **Alpha Blondy “Apartheid Is Nazism”**

Chorus

America, Break the neck of this Apartheid (×2)

This Apartheid system is nazism, nazism, nazi (×3)

1939-1945 Nazi war in Europe

Today 1985 Declare our own rights in South Africa

America, I say break the neck of this Apartheid

America, You've got to break the neck of this Apartheid

America, I say break the neck of this Apartheid (×2)

The Chorus...

You don't have the right to shoot the children

You don't have the right to shoot the children, I say

'Cause black and white we are all the same

'Cause black and white we are all the same, I say

The chorus...

America, you don't have the right to shoot the children

Break the neck of this Apartheid

America, You don't have the right to shoot the children, I say

Break the neck of this Apartheid

America, White power, hatred

Break the neck of this Apartheid

America, We've got the white power, hatred, I say

Break the neck of this Apartheid

America, I say break the neck of this Apartheid

America, You've got to break the neck of this Apartheid

- **Enoch Sontonga “Nkozi Sikelel’ iAfrica”**

Classic Xhosa Version

English Translated Version

Nkosi, sikelel’ iAfrika;

Lord, bless Africa;

Malupakam’upondo lwayo;

May her horn rise high up;

Yiva imitandazo yetu

Hear Thou our prayers.

Usisikelele.

And bless us

Chorus

Chorus

Yihla Moya, Yihla Moya,

Descend, O Spirit,

Yihla Moya Oyingcwele

Descend, O Holy Spirit,

Sikelela iNkosi zetu;

Bless our chief;

Zimkumbule umDali wazo;

May they remember their Creator

Zimoyike zezimhlonele,

Fear Him and revere Him,

Azisikelele.

That He may bless them.

Sikelel’ amadod’ esizwe,

Bless the public men,

Sikelela kwa nomlisela

Bless also the youth

Ulitwal’ilizwe ngomonde,

That at they may carry the land with patience

Uwusikelele.

And that thou mayst bless them

Sikelel’ amakosikazi;

Bless the wives;

Nawo onk’ amanenekazi;

And also the young women;

Pakamisa wonk'umtinjana

Uwusikelele.

Sikelela abafundisi

Bemvaba zonke zelilizwe;

Ubatwese ngoMoya Wako

Ubasikelele.

Sikelel'ulimo nemfuyo;

Gxota zonk'indlala nezifo;

Zalisa ilizwe ngempilo

Ulisikelele

Sikelel'amalinge etu

Awomanyano nokuzaka,

Awemfundo nemvisiswano

Uwasikelele

Nkosi Sikelel' iAfrika;

Cima bonk' ubugwenxa bayo

Nezigqito, nezono zayo

Uyisikelele.

Lift up all the young girls

And bless them.

Bless the ministers

of all the churches of this land;

Endue them with The y Spirit

And bless them.

Bless agriculture and stock raising;

Banish all famine and diseases;

Fill the land with good health

And bless it

Bless our efforts

of union and self-uplift

Of education and mutual understanding

And bless them

Lord bless Africa

Blot out all its wickedness

And its transgressions and sins,

And bless it

- **Johnny Clegg and Savuka “Asimbonanga”**

Zulu:

Chorus:

Asimbonanga

Asimbonang' umandela thina

Laph'ekhona

Laph'ehleli khona

Oh the sea is cold and the sky is grey

Look across the island into the bay

We are all islands till comes the day

We cross the burning water

Chorus...

A seagull wings across the sea

Broken silence is what I dream

Who has the words to close the distance

Between you and me

Chorus...

Steve biko

victoria mxenge

Neil aggett

Asimbonang 'umfowethu thina

Laph'ekhona

Laph'wafela khona

Hey wena

Hey wena nawe

Siyofika nini la' siyakhona

destination

English:

we have not seen him

we have not seen mandela

in the place where he is

in the place where he is kept

we have not seen our brother

in the place where he is

in the place where he died

hey you!

hey you and you as well

when will we arrive at our

• **Strike David Vilakazi “Meadowlands”**

IsiZulu, Sesotho, and Tsotsitaal:

Otla utlwa makgowa arei

Are yeng ko Meadowlands

Otla utlwa makgowa arei

Are yeng ko Meadowlands

Chorus

Meadowland Meadowlands (×2)

(×2) Meadowlands, my love

Otlwa utlwa botsotsi ba re

Ons dak ni ons Pola hier

Otlwa utlwa botsotsi ba re

Ons dak ni ons Pola hier

Chorus 2

Phola hier, phola hier (×2)

Phola hier, sithandwa sam (×2)

English:

You will hear the whites say

Let's move to Meadowlands

You will hear the whites say

Let's move to Meadowlands

Meadowlands sithando sam

You'll hear the gangsters say

We're not moving, we're staying

You'll hear the gangsters say

We're not moving, we're staying

Stay here, Stay here,

Stay here

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Abstract

The present study illustrates the importance of music in social activism as a way of establishing and expressing collective identity through the comparative context of the historical movements against racial inequality in the anti-Apartheid movement in South Africa. We then shed light to the analysis of protest songs in reference to the concepts of boycotts, oppressions, historical movements, symbols, in addition to the hidden messages and the secret meanings they secretly convey.

Key Words : South Africa, Apartheid, Freedom, Music, Protest Songs

Résumé

La présente étude illustre l'importance de la musique dans l'activisme social comme moyen d'établir et d'exprimer l'identité collective à travers le contexte comparatif des mouvements historiques contre l'inégalité raciale dans le mouvement anti-Apartheid en Afrique du Sud. Nous nous concentrant ensuite sur l'analyse des chansons de protestation en référence aux concepts de boycott, d'oppression, de mouvements historiques, de symboles, en plus des messages cachés et des significations secrètes qu'elles transmettent.

Mots clés : Afrique du Sud, Apartheid, Liberté, Musique, Chansons de protestation.

ملخص

توضح الدراسة الحالية أهمية الموسيقى في النشاط الاجتماعي كطريقة لتأسيس الهوية الجماعية والتعبير عنها خلال السياق المقارن للحركات التاريخية ضد عدم المساواة العرقية في حركة مناهضة الفصل العنصري من ثم نلقي الضوء على تحليل الأغاني الاحتجاجية في إشارة إلى مفاهيم المقاطعة والقمع في جنوب إفريقيا بالإضافة إلى الرسائل الخفية والمعاني السرية التي تنقلها سرّاً والحركات التاريخية والرموز، الكلمات المفتاحية : جنوب أفريقيا، الفصل العنصري، الحرية، الموسيقى، الأغاني الاحتجاجية

