

Confrontation in ‘Confrontation’: A Multimodal Analysis of Bob Marley’s Lyrics

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Abstract

This study investigates multimodally the theme of confrontation in Bob Marley’s posthumous Confrontation album. Specifically, the study analyses how the theme of confrontation is conveyed by the artwork of the album cover design. Besides, the study shows linguistically, literarily and by any other aesthetic ways how the theme of confrontation runs through the album. Findings reveal that the artwork of the album cover design speaks volumes without words and is embedded with conscious sophistication in projecting the theme of confrontation. Linguistically, Marley employs deliberate and conscious fiery lexical items inherently confrontational in projecting the theme of confrontation. Literarily, repetition, allusion, pleonasm and metaphors among others play the key role of confrontation in the Confrontation album. Finally, the name of the album, the name of each song and their numerical placement reveal the other aesthetic ways that the theme of confrontation is projected in Marley’s Confrontation, making the album not just a lyrical genius but a discourse masterpiece.

Keywords: *Aesthetics, linguistics, literature, multimodal analysis, politics, themes*

1. INTRODUCTION

Over the years, some attention has been paid to the study of lyrics as a discourse or text type or a genre on its own. Some of these studies include Anderson, Carnagey, & Eubanks (2003), Laurier, Grivolla, & Herrera (2008), Logan, Kositsky, & Moreno (2004), and Martino et al. (2006). Logan et al. (2004), for example, did a semantic analysis of song

lyrics and found that lyrics can be used to discover natural genre clusters. Other scholars such as MacLeod (2016), Gaski (1999) and Moody (2011) reveal the sophistication that lyrics possess as a text type or genre. Gaski (1999) and Hu & Downie (2010) pointed the role that lyrics can play in holding the literature and tradition of a people together. Lyrics can, therefore, serve as the lenses into a people's culture. Moody (2011) revealed the rhetorical power that lyrics possess. In the light of the foregoing, accomplished musicians or lyricists are as good as orators, just that their *speeches* follow the rhythm of music. Like any discourse type, lyrics are for the good or for the bad as submitted by Mahedero et al. (2005), Martino et al. (2006), and Weitzer & Kubrin (2009). Such negative traits like lyrics contributing to early sex life among the youth and misogyny among others are characteristic of any type of discourse, showing that more attention must be paid to lyrics as a text type in order to bridge that gap that exists between the study of other genres of language study such as speeches, poetry, drama, prose and that of lyrics. This would unearth the contents as well as the sophistication that lyrics possess to the linguistic and literary world.

This study follows Amenorvi's (2019) *Survival in 'Survival': A Multimodal Analysis of Bob Marley's Lyrics*, where attention is drawn to the neglect of studying lyrics of songs as discourse or text types. In that study attention is drawn to the definition of a text as submitted by scholars such as Halliday & Hasan (1976), Bloor & Bloor (2013) and Halliday & Matthiessen (2014). The thrust of their submissions is that a text goes beyond the borders of type. Halliday & Hasan (1976) call it a supersentence, a submission whose paramount focus is meaning. That follows that once a document or anything suchlike makes meaning, notwithstanding type, qualifies as a text. For example, De Beaugrande & Dressler (1981) identify some textuality standards, namely, cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. The demonstration of these standards or qualities of any piece of spoken or written data qualifies it as a text worthy of analysis. It is in the light of these arguments that attention must be paid more to the analysis of lyrics to bridge the gap between the study of lyrics and that of other discourse types like speeches, prose, drama and poetry. The focus of this series is to analyse multimodally the ten original albums of the reggae icon Bob Marley, starting from Amenorvi (2019) which focused on Bob Marley's *Survival* album. The focus of the present paper is his posthumous *Confrontation* album of 1983. The aim is to reveal Bob Marley, other than musically, discourse analytically, the great lyricist he is and to place him among the throng of the world's orators, only that Marley's lectern has been reggae music.

1.1 Research Questions

This study seeks to answer the following questions:

1. How does the cover design of Bob Marley's *Confrontation* album project the theme of confrontation?
2. How is the theme of confrontation conveyed linguistically in Bob Marley's *Confrontation* album?
3. How is the theme of confrontation projected literarily in Bob Marley's *Confrontation* album?

4. What other aesthetic ways are the theme of confrontation conveyed in Bob Marley's *Confrontation* album?

2. LITERATURE REVIEW

There is no lack of literature on the ephemeral life and work of Robert Nesta Marley, popularly known to the world simply as Bob Marley. This paper does not seek to eulogise Bob Marley but seeks to unearth multimodally how Marley projects a major theme in his songs. The focus of this paper is his posthumous *Confrontation* album. Many works have praised the writing skill of Bob Marley not only in content but also style. Dawes (2012) calls Marley a lyrical genius. No doubt a lyrical genius is to music as an orator is to speech. Bob Marley's speech is his reggae music.

Drawing from Dawes (2012), we can conclude that much as orators employ linguistic, paralinguistic and literary features to make their speeches appealing to audiences, so do musicians, just that music is a double-barrel gun; a good music like Marley's carries rhythm as well as a message. It is in the slight of this universally acclaimed greatness of Marley in signwriting that this series of papers on all the original albums of Bob Marley seek to reveal multimodally the language sophistication with which Marley conveys his messages.

One scholar and student of Bob Marley's music, Smith (2005), acknowledges that:

A close examination of the "public" Bob Marley suggests a person who was intuitively aware of the power of symbol. He seemed to intentionally employ symbols of resistance in a variety of ways to communicate his belief that Jah had called him to bring about change on behalf of the suffering people of his native Jamaica; this original commitment eventually became extended to a commitment to liberation for all of the world's oppressed citizens.

Form the foregoing, we note that symbols play a tremendous role in the life of Bob Marley. If that is the case, his music must largely be symbolic, and it is. In the study of Bob Marley's 1979 *Survival* album right from the cover design all the way to the songs, their length, titles and arrangement of the songs of the album run beyond denotation. If it is true in the case of the *Survival* album, I must be true in this *Confrontation* too.

We also note from Smith that Bob Marley saw himself as the Jah-sent saviour to redeem the world's oppressed. In the analysis of *Survival*, Amenorvi (2019) also revealed how the theme of survival of the oppressed runs throughout the entire album. That analysis also reveals the pictorial, linguistic and literary dexterity with which Marley projected his theme of survival, making Marley an orator whose language is music.

Quite a number of eulogies came from many angles after Marley's death. According to Banton (2007), the then Jamaica prime minister Michael Manley referred to Marley as one of the most articulate troubadours of the ghetto, its suffering and pressures. The term *troubadour* overlaps with *poet*, *orator* or *storyteller* while *articulate* collocates easily with speech. In all these submissions, Marley is placed side by side great public speakers. It is in the light of these overriding conclusions that the present paper, the one before it, Amenorvi (2019), and the ones to come, take Marley's music, no more as music, and analyse it multimodally like speeches to see how "Marley's unfinished mission was to change the mindset of the poor and downtrodden, and lead his people to a better place" (Sheridan, 1999) is achieved, at least, in words.

3. RESEARCH METHODS

This paper is purely qualitative in that findings are rather narrative and descriptive than reduced to numerical bases. The paper employs a multimodal analytical approach. This approach is deemed appropriate because of its all-encompassing nature as a discourse analytical approach. Mirhosseini (2005) submit that all discourse is multimodal and that *language in use, whether this is in the form of spoken language or text, is always and inevitably constructed across multiple modes of communication, including speech and gesture not just in spoken language but through such “contextual” phenomena as the use of the physical spaces in which we carry out our discursive actions or the design, papers, and typography of the documents within which our texts are presented*. Since this paper investigates such things as cover design, arrangements of lyrics as well as other aesthetic phenomena, a multimodal analysis is the most appropriate approach for it.

4. FINDINGS AND DISCUSSION

This section provides answers to the research questions one after the other. The thrust of the first research question is to unearth how the cover design of Bob Marley’s posthumous *Confrontation* album projects the theme of confrontation. The second seeks to reveal how the theme of confrontation is conveyed linguistically. The third research question focuses on the literariness with which Marley projects the theme of confrontation while the final question’s thrust is to unearth other aesthetic ways besides the foregoing via which the theme of confrontation is spelt in Marley’s *Confrontation*.

4.1 The Cover Artwork

As we saw from White (2006) and Bordowitz (2004), whatever Bob Marley did with his music right from the cover design, the album title, the lyrics and even the arrangement of the songs of the album is deliberate and conscious. Even though the *Confrontation* album is a posthumous one, Marley definitely played major roles in every part of it and it was just his indisposition and passing that affected the album’s late release. The artwork of the cover design clearly projects the theme of confrontation which also is the name of the album. The artwork depicts Marley on a white horse driving a mortal blow through the heart of a dragon. Right in the chest of the dragon, blood gushes out as the dragon wriggles in pain. Marley’s dreadlocks make him look like a lion with a heavy mane. The entire artwork of the cover design of *Confrontation* is one sophisticated symbolism loaded with meaning. The first major symbol we look at is that of the dragon, the source of which is the Holy Bible. Revelation 12:9, reads:

And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world...(KJV, 2014)

The foregoing Bible account points to the *great dragon* which the Bible identifies as the Devil, the source of evil. As pointed out in Amenorvi (2019), Marley saw Babylon – any force of oppression against good people – as evil. Marley, without a doubt, employs this Biblical story in order to depict Babylon as the dragon that he confronts. Much as the biblical dragon is symbolic and stands for the Devil, so is Marley’s symbolic finger at the forces of evil that oppress the innocent of the world. The cover design spells clearly the

theme of confrontation; even by appearance, the ugliest thing to the eye of the artwork is the dragon while the horse and its rider are beautiful to the eye. These contrasting images face off in a confrontation, a fight.

Besides the dragon – Babylon – the white horse that Marley rides is also symbolic, whose source is also the same book of Revelation in the Bible. Revelation 19:11 reads:

And I saw heaven opened, and behold a white horse, and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war. –(KJV, 2014)

The foregoing account points to Bob Marley's faith in the Bible as a motivation for this artwork. The whole artwork is all symbolic and faith-driven. We note from the account that the one seated on the white horse is called *Faithful and True*, and that his war is that of *righteousness*. We gather from this that Marley saw his fight against oppression of the world's poor and vulnerable, particularly of Africa, as a just fight and as fulfilment of Scripture. In the light of that Marley saw himself as divinely appointed to lead a *righteous* course. The white horse of the album art work, the representation of the Biblical one, itself is a symbol of purity. The colour white is generally accepted to symbolize purity, cleanliness, perfection and usually for a positive connotation. By this, Marley is submitting that his mission is to fight a just war for God and he has God's words to back it.

Besides, the lance with which Marley strikes the symbolic dragon is equally symbolic in the light of the reality that one cannot attack a symbolic thing with a physical thing nor vice versa. The lance represents Marley's music, his weapon against oppression. Marley employs his music as a weapon to open the eyes of the oppressed and to reveal the tactics of the oppressors to the innocent. We would see ahead how Marley has employed his music as a tool of confrontation against Babylon. Suffice it now to say that the artwork of the cover design of Marley's *Confrontation* album is a phenomenal one, simple in appearance, but sophisticated in meaning.

4.2 Use of Language

The second research question seeks to reveal how Marley portrays the theme of confrontation linguistically in his *Confrontation* album. Analysis of the lyrics of the *Confrontation* album reveals that Marley employs conscious diction projected in fiery lexical items to project linguistically the theme of confrontation. Some of these key lexical items find their places even in the titles of the songs. For example, in the first song of the album *Chant Down Babylon*, one key lexical item and an expression stand out in projecting the theme of confrontation, namely, *burn* and *chant down*. *Burning* connotes destruction while *chant down* encompasses similar negative connotation, both directed against *Babylon*. The conscious choice of these strong lexical items in no small way reveals Marley's heartfelt contempt for *Babylon*.

In the second song of the album *Buffalo Soldier*, we note such expressions as *Buffalo Soldier*, *fighting*, *survival*, and *stench*. In the name *Buffalo soldier*, we see confrontation; soldiers fight in wars and their mention usually reveals a cause for alarm. We note, however, that the *soldier* in this context is modified by *buffalo*, fighting for *survival*. Marley also employs the lexical item *fighting* which is self-explanatory. Another conscious word embedded in the ditch of confrontation is *stench*. Marley mentions that when he analyses the

stench, it makes a lot of sense to him. *Stench* here certainly refers to the malodourous air in the slave dungeons, and by *analyzing* it means Marley takes pride in his roots as it makes *sense* to him. The choice of *stench* here encompasses a literariness also which will be discussed ahead.

The third song *Jump Nyabinghi* employs the lexical items *jump* and *troddin'* (trodding). This song follows *Buffalo Soldier* in which we have seen the use of *stench* and the like to project the theme of confrontation. Gliding from *Buffalo Soldier*, we understand better the lexical item *jump* in projecting confrontation. There would be obstacles that the Nyabinghi must *jump* over to be able to succeed. The second item in *Jump Nyabinghi* is *troddin'*. To *trod* has similar sense as *squash* or *trample*, acts that are inherently confrontational. In this case, the objects of the *troddin'* are *Jericho walls* and *Babylon*, the symbolic oppressor systems.

The confrontational expression that stands out in 'Mix up Mix up' is *stumbling blocks* put in the way of the oppressed people of the world, for which the theme of confrontation is apropos for Marley. And because of these *stumbling blocks*, there is too much problems (mix up mix up) to deal with.

In *Trench Town*, we note the confrontational and conscious word *prison*, where Marley submits that he does not want his life to be a *prison*. By this, he confronts the oppressor, Babylon, that she imprisons the vulnerable by her uncalled-for attacks. Following *Trench Town*, is *Stiff Necked Fools*, an insult, which is purely confrontational. In all, Marley has employed conscious and deliberate diction to set the theme of confrontation in his *Confrontation* album and it is not by chance that he names the album by the theme that runs through the album cover design as well as all the songs.

4.3 Literariness of the Lyrics

Let us now turn our attention to the literariness embedded in Marley's *Confrontation* album and how this literariness projects the theme of confrontation. One literary device that permeates the lyrics of the *Confrontation* album as it does in many lyrics is repetition. This figure of speech permeates all the songs. Let us look at the following examples. *Chant Down Babylon* either directly or in a slightly different way, has been repeated in the song *Chant Down Babylon* about twenty-three times out of thirty-eight metres, making it more than sixty percent (60%) of the song. Taking the magnitude of the role of repetition in *Chant Down Babylon*, it is easy to conclude that Marley's message in *Chant Down Babylon* is lean, direct and unequivocal—Babylon must be destroyed; that repetition also serves to reiterate this message.

In *Buffalo Soldier*, *buffalo soldier* is repeated about ten times, stressing the message about how Black soldiers fought in the American Revolution. Repetition consumes the rest of the songs much as it finds its place in the song titles, discussing each case will be repetitive. Suffice it to say that repetition is largely employed by Marley to project the theme of confrontation in his *Confrontation*. Taking repetition out of Marley's *Confrontation* will be tantamount to taking the drums, bass guitar and rhythm guitar from his reggae, these being sine qua non to reggae; his key message lies on the shoulders of repetition.

Another major literary device which characterizes *Confrontation* and in projecting this theme is Marley's employment of allusion. This is one figure of speech that Marley regularly employs in his messages as found in his songs. Amenorvi (2019) submits that Marley relies heavily on the literary device of allusion – historical, Biblical and autobiographical. In Bob Marley's *Survival* album, he employed a lot of allusion in conveying the theme of survival in that album. This seems to be the case with the *Confrontation* album too. Let us look at the following examples:

1. Buffalo soldier in the heart of America
Stolen from Africa, brought to America. – *Buffalo Soldier*
2. When we troddin' down Jericho walls
Gonna trod until Babylon falls. – *Jump Nyabinghi*
3. We came from Trench Town
We free the people with music. – *Trench Town*

The foregoing are some examples of the employment of allusion by Marley in projecting his theme of confrontation in the *Confrontation* album. Example 1 is a historical allusion where Marley draws our attention to the Black soldiers that fought in the American Revolution. Of course, fighting in a war is one major confrontation or conflict. By this reference, Marley seems to remind Babylon that the Black race is ready to go any length to fight for her survival and is ready for any confrontation to succeed.

Example 2 takes us into the Bible where we are reminded by Marley about what happened to the city of Jericho when they resisted God's people. Marley also draws our attention to how the city of Babylon became desolate and has remained so even presently. From Joshua 6:20, we learn of how the people by trumpets and their voices, brought down the walls of Jericho. This biblical allusion is a very deliberate one where everything has a profound meaning attached to it. In the Bible narration, Joshua was the leader of the nation in their confrontation with the city of Jericho. Bob Marley sees himself a Joshua figure to lead oppressed people of the world in the confrontation against the modern-day oppressor Babylon. We also note that the people of Biblical Israel used their voices and musical instruments to bring down the walls of Jericho. By the same fashion, Marley employs reggae music to fight against Babylon and by doing that, figuratively, the walls of modern oppressor Babylon will fall. This is confrontation through the pages of Biblical allusion at work.

Still in Example 2, Marley's mention Babylon's falling is another Biblical allusion. Marley indirectly brings into his songs the words of Isaiah 13:20 which reads as regards Babylon:

It shall never be inhabited, neither shall
it be dwelt in from generation to generation...(KJV, 2014)

Marley, a very avid student of the Bible, no doubt knows the scripture above. Believing that Babylon would be completely destroyed without repair, Marley seeks to employ music to confront the oppressor system of Babylon and hopes to see her crumble forever.

Example 3 is an autobiographical allusion where Marley refers back to his earlier song titled *Trench Town Rock* which bears almost the same title with *Trench Town* of the *Confrontation* album. In *Trench Town Rock*, Marley mentions that one good thing about

music is that when it hits you, you feel no pain and that music, metaphorically speaking, is the rock with which the people of Trench Town hit others. Marley reinvokes the metaphorical power of *Trench Town Rock* into *Trench Town* of the *Confrontation* album. Hitting people (Babylon) with the confrontational Trench Town rock is no doubt an act of confrontation, which is the main theme that Marley promotes throughout the *Confrontation* album. An autobiographical allusion seems to be a style that Marley favors, since we find a similar allusion in his *Survival* album by referring the assassination attempt on his life (Amenorvi, 2019).

One other literary device that runs through Marley's *Confrontation* in conveying the theme of confrontation is rhythm. When we look at the first stanzas of the songs of the album, we note unique rhymes running through. For example, the rhyme scheme of the song *Chant Down Babylon* goes thus: aaa bcc ab cb cd e ffff. The rhyme scheme of the third song of the album, *Jump Nyabinghi*, goes thus: aa bb c dd eeee fffg. While not uniform, we certainly see some rhythm, and this cuts across all of his songs. Amenorvi (2018) submits that the repetition of the same musical note *brings rhythm which appeals to the sense and serves as a memory aid*. Of course, rhythm is natural to music and it is not any wonder that Marley employs rhythm this way. Besides, rhythm can aid memory. In the light of that, Marley employs these memory aids of rhythm in order to awaken the oppressed with the realities of the world so that they can, like him, confront Babylon. For example, in *Jump Nyabinghi*, the opening couplet have the rhyming words *rhythm* and *within*. This provides a strong encouragement and at the same time a reminder that regardless of the attacks of the oppressor Babylon against Jah's innocent people, the Rastaman should be happy at heart; he should have *rhythm within*. Besides, the sixth and the eighth lines of the same song rhyme with the words *walls* and *falls*, a conscious choice of words. The memory aid espoused in this rhyme is that anytime Jericho *walls* of oppressive Babylon looms, the oppressed should know that they will *fall*. We take note that Marley employs the verb *falls* for the subject *walls*, a clear, conscious and deliberate ungrammatical construction. By the poetic license of this ungrammatical profundity, Marley indirectly submits that he sees all Babylonian attacks as one and coming from a single evil source.

Marley also employs pleonasm to convey his theme of confrontation in his *Confrontation* album. Pleonasm refers to the use of more words than necessary to convey meaning. It shares an overlapping meaning with verbosity. The purpose of pleonasm, like repetition, is to lay emphasis on an important point. Throughout the songs of the confrontation album, Marley has employed different words that have similar meanings as *Rastaman*, a practitioner of the faith of Rastafarianism. In *Rastaman Live Up!* alone, we note several other words used paradigmatically as *Rastaman*, namely, *Bongoman*, *Congoman*, *Binghiman* and *Natty Dread*. We see another name for Rastaman, namely, *Nyabinghi* in the song *Jump Nyabinghi*. In all we see six different ways to referring to *Rastaman* in the *Confrontation* album. The significance of this pleonasm is that the Rastaman, as seen by Marley, is the embodiment of true spirituality that all oppressed people must embrace in order to be under the protection of Jah to be able to confront Babylon and win the war or confrontation between the right of the oppressed people and the wrong of the oppressor Babylon. The mysticism of Marley's belief in Jah which Rastafarians see in King Selassie I,

is seen in Marley's profound reverence he has for King Selassie insofar as he turned one of King Selassie's speeches into a song titled *War*.

As usual of him, Bob Marley also largely employs metaphors to promote his theme of confrontation. Let us look at a few examples:

4. Come we go burn down Babylon – Chant *Down Babylon*
5. Don't be afraid of the wolf-pack – Rastaman *Live Up!*
6. Don't be afraid of the vulture – Rastaman *Live Up!*

In Example 4, we note how music is placed side by side fire via the employment of the verb 'burn' by Marley. Music has assumed a fiery disposition in order that it can be employed to confront Babylon. Example 5 compares oppressive Babylon to a wolf-pack. Escobedo et al. (2014) submits that wolf-pack hunt in a group as this they put their collective strategies together to overcome a prey. Bob Marley's use of wolf-pack to represent the oppressor Babylon is a warning to the oppressed that the oppressor Babylon is united and that for the oppressed to win the confrontation against Babylon, they must not kowtow in fear, they must be united too. It is common knowledge that vultures are natural scavengers. By this metaphor, Marley is pointing to the mercilessness of the oppressor Babylon insofar as they are ready to *eat the flesh* of the oppressed. These metaphors are very confrontational indeed.

4.4 Other Aesthetic Ways

The final aesthetic garniture via which Bob Marley conveys the theme of confrontation in his *Confrontation* album is by conscious names for as well as in the arrangement of the songs. This style was discovered in Marley's 'Survival' album where every name of the songs as well as their arrangement on the album speaks volumes (Amenorvi, 2019). This is the case with the *Confrontation* album also.

First on the *Confrontation* album is the song entitled *Chant Down Babylon*. The name as well as the placement of this song is not coincidental. The name is inherently confrontational and is placed first just as topic sentences or thesis statements are preferred as first sentences by writers to draw attention to the most significant idea in a document. By this title and its placement, Marley is drawing attention to his lyrical thesis statement which carries the thrust of the entire album – confrontation with Babylon.

After the thesis statement of song number one, Marley moves to a topic sentence of song two on the album as a reminder that the oppressed Blackman had been a *buffalo soldier* in America and can successfully confront Babylon as they did in the *heart of America*. As a reminder of the oppressor that the Blackman can fight, Marley encourages the oppressed to jump in *Jump Nyabinghi* because modern-day oppressor Babylon will fall and crumble like the ancient Babylon and the walls of Jericho. Moreover, just as the walls of Jericho fell by shouts, so will the shouts of reggae music collapse the figurative walls of modern-day oppressive Babylon and the figurative high walls of Jericho.

Song four, *Mix up, Mix up*, quickly serves the notice of encouragement that while there would be stumbling blocks (mix up, mix up) in confronting Babylon, Jah can make it *a session, not just another version*. Right from the acknowledgement that things would mix up, a quick reminder comes from Marley in song five *Give Thanks and Praises*. Since song five is in the heart of ten, Marley is emphasizing that no matter what happens in the confrontation of Babylon, the oppressed must and would be grateful to Jah. The reason to

express thanks to Jah no matter what is espoused in *Blackman Redemption* as we see in song six. Marley's whole fight is to see the oppressed Black man free, no wonder it follows right after the thanksgiving to Jah.

Marley could assure the oppressed that they would have redemption as he had inasmuch as his roots were concerned. Marley draws attention to his own humble roots of *Trench Town* where he has been redeemed from obscurity by Jah and shown to the whole world. If Jah could redeem me that way, Marley suggests, he can redeem the Blackman too.

Another quick reminder follows in *Stiff Necked Fools* – who would deny Jah and toy with Jah's creation. Marley judges Babylon of getting the wrong interpretation of things and that only the Rastaman understands Jah and nature. And because of that understanding *I Know*, song nine, encourages the oppressed that Jah will be with them, that is why the Rastaman can live up in *Rastaman Live Up!* as the last song of the album says. From the first song to the last of the *Confrontation* album, therefore, we see a straight line of a plot of confrontation projected by Marley.

5. CONCLUSION

We have seen from this study how Bob Marley has conveyed the theme of confrontation in his 'Confrontation' album, not just by name but also by every physical garniture of the album's cover design, where everything to the eye has symbolic underpinnings. Moreover, Marley employs conscious fiery words inherently confrontational to project the theme of confrontation. Literary, repetition, allusion, pleonasm and metaphors are employed to convey the theme of confrontation. Finally, every song title as well as placement on the album is strategically and deliberately done to project the theme of confrontation, making Marley's *Confrontation* not just a lyrical genius but also a discourse masterpiece.

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