

**POLITICAL MESSAGING IN  
MUSIC AND  
ENTERTAINMENT SPACES  
ACROSS THE GLOBE**

VOLUME 1

Edited by

**Uche Onyebadi**

*Texas Christian University*

Series in Politics



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And, in a special way, I express my profound gratitude to God who continuously provides me with the inspiration and energy to succeed in multiple endeavors.

**Uche Onyebadi, Ph.D.**

Texas Christian University

Texas, USA



# FOREWORD

Lyombe Eko

*Texas Tech University, USA*

Music and entertainment consist of culture-specific narrative re-presentations and reenactments of the human condition, and of lived experience. While music is said to be a universal language, it, like entertainment, is produced, disseminated, and consumed within the contextual parameters of specific historical periods, political, and cultural geographies. One of the oldest instances of the instrumentalization of music and performance in history is recorded in the Hebrew Torah (1 Samuel: 18). After David had killed Goliath the giant, the women of all the cities of Israel came out singing, playing tambourines, dancing, and celebrating David's military prowess, while denigrating the achievements of King Saul, a man of unstable temperament. This nationwide political performance drove King Saul into murderous jealousy that ultimately unraveled his reign.

A more recent political performance of the rituals of political messaging occurred in China in 1989. Protesting students in Tiananmen Square erected a 10-metre-tall (33 ft) statue of the Goddess of Democracy and Freedom, and demanded more freedom and democracy in China. The students proceeded to recite parodic chants and mocking rhymes of Paramount Leader, Deng Xiaoping, and Premier, Li Peng. Tiananmen Square became a stage where for close to three months, dissatisfied students performed rituals of dissent, and presented counter-narratives and discourses of political defiance that CNN and other media outlets broadcast live to television audiences around the world. This was political theatre and messaging at its best. Three months after the demonstrations and metaphorical worshipping of the Goddess of Democracy began, the Chinese People's Liberation Army, the armed wing of the Chinese Communist Party, crushed the student demonstrations with extreme violence leading to heavy loss of student life.

As these examples demonstrate, political messaging through music and entertainment has been part of human society from time immemorial. That is because music and entertainment are spaces where diverse mentalities, collective memories, cultural expressions, and identitarian assertions are set forth. This two-volume collection of case studies and analyses of instrumentalizations of music and entertainment for purposes of political messaging from Afghanistan to Zimbabwe, demonstrate that the phenomenon is cross-cultural, global, and of contemporary relevance. It is mostly prevalent in geographies or territorialities of repression, jurisdictions where explicit and overt criticism of the government,

the president, political leaders, political parties, ethnic groups, religions, or prophets can lead to dire legal and extra-legal consequences. As such, musicians, comedians, artists, and entertainers have to tread carefully to avoid offending the powers that be, those who have the ability to use the coercive power of the state to persecute and victimize their critics. Public political communicators in these kinds of authoritarian contexts embed their messages in humor, metaphors, analogies, and other literary techniques. This is the process of communicational couching, the subtle embedment and dissimulation of political messages—counter-discourses, counter narratives, and counter-communication—within the lyrics of music and entertainment content for purposes of eliciting desired responses from audiences. The trick is not to arouse the ire of the powers that be. Music and entertainment in which subtle or overt political satire and messages are embedded and couched do double duty as instruments of resistance and subversion.

The chapters in this two-volume book take the reader on an insightful scholarly safari of heuristic analyses of the instrumentalization of music and entertainment for purposes of political messaging in multiple politico-cultural geographies around the globe. The case studies span a broad spectrum of realities and politico-cultural contexts. They range from the appropriation of highbrow Western classical music in the United States, where it was presented anew as a weapon of activism in the struggle for civil rights, to the emergence of morbid “Pashto Terror Songs” in the killing fields at the Pashtun Belt which lies at the intersection of Pakistan and Afghanistan, the world’s contemporary crucible of incessant war, gender inequality, and massive human rights violations. Analyses of the instrumentalization of classical music as an act of resistance in the cauldron of racism and racial discrimination in the United States, stand in stark contrast with the morbid songs of terror that have emerged from the “merchants of death” at the Pakistan-Afghanistan border. These two case studies serve as “book ends” that bracket diverse case studies of the deployment of music in the service of critical political communication in multiple political and cultural geographies around the world. The chapters within these “book ends” provide points of access to diverse narratives and case studies of the deployment of popular music and entertainment as instruments of resistance and subversion in a variety of politico-cultural contexts. The chapters are an eclectic and insightful collection of analyses that span multiple political and cultural geographies of communication around the globe. Written by a diverse group of scholars from all continents, they amount to re-presentations, novel presentations of instances of the instrumentalization of music and entertainment as the thin edge of the wedge of resistance, defiance, subversion, and identitarian affirmation. Taken together, the chapters present anew, good, bad, and unorthodox political and social uses to which music and entertainment are put, given their diversity and almost inexhaustible carrying capacity.

In oppressive politico-cultural contexts, music and entertainment are often the only avenues for the expression of dissent, the only instrument for the communication of counter-discourses and messages of resistance. As the chapters demonstrate, music and entertainment give voice to the marginalized “Other” from the Caucasus to the Caribbean. They not only describe and explain reality, they are satirical weapons that judge lived experience in specific politico-cultural contexts. This is because in critical and satirical political communication, to sing is to sting, to portray is to betray, to perform is to deform, to narrate is to berate, to describe is to ascribe, and to act is to attack. The case studies of political messaging in entertainment contained in these volumes do it all. They range from the performance of resistance in the Philippines– deployment of music and theatre as context-specific forms of dissent– to the transformation of entertainment spaces into places for projecting socio-political messaging and bringing into existence alternative, affirmative visions of society in the United States. The collection also includes analyses of Rastafarian military symbolism in performances of Reggae, the music of resistance par excellence, as well as the content of *cinéma engagé* or engaged political films in India. The unifying theme of the case studies in both volumes is the problem of autocracy; political and cultural repression, militarism, corruption, and societal injustice.

These diverse chapters offer new insights and avenues that make political communication varied, relevant, global, and open to new approaches. As such, they are bound to stimulate more global, interdisciplinary engagements and research endeavors in political communication and freedom of expression. This compendium enables us to view politics through the prism of music and entertainment. Their premise is that politics and political messaging are too important to be left to professional politicians, political scientists, and journalists. Music and entertainment in which subtle or overt political satire and messages are embedded or couched are as relevant objects of analysis as other forms of political communication.

**Lyombe Eko** (Ph.D.) is a Professor of Media Law, Comparative & International Communication in the Department of Journalism and Creative Media, College of Media and Communication, Texas Tech University, Lubbock, TX – USA. He is the author of *The Charlie Hebdo Affair & Comparative Journalistic Cultures* (<https://link.springer.com/book/10.1007%2F978-3-030-18079-9#authorsandaffiliationsbook>).



# PREFACE

Uche Onyebadi

*Texas Christian University, USA*

Contemporary political communication research is still overly concerned with investigating institutions and structures, processes, political participation and civic engagement, voter education, political cognitions and behaviors, etc. No doubt, these are legitimate, epistemological research subjects. However, these important areas of inquiry only emphasize the transmission, reception, and effects dimensions of the *political* content of this eclectic discipline, almost precluding its instrumental, functional, and *communicational* components. Decades earlier, Denton and Woodward (1998, p. 10) had also noted that “the crucial factor that makes communication ‘political’ is not the source of the message, but its content and purpose.” Therefore, the need for an expansion of the intellectual and research frontiers of political communication cannot be clearer or more compelling.

While advocating the expansion of the present and restricted boundaries of political communication inquiry, Professor Wayne Wanta, a political communication scholar of international recognition and former president of the Association for Education in Journalism and Mass Communication (AEJMC), noted that what is *communicated* through music, for instance, possibly has longer-lasting and stronger influence on audiences, than a typical evening news bulletin. This is because, “The average person would never recite verbatim a news text from an evening newscast” (Wanta, 2019, p. xii), while the same person will not only commit the lyrics of a politically charged piece of music to memory, but will easily recall the words and probably act on them.

Quite notably, political communication research is gradually witnessing an evolution from what was solely the *political* to the inclusion of the *content and instrumentalization* of the *communication* through a variety of platforms. This movement has been greatly enabled by the advent of the Internet and all forms of social media which empower people to share political ideas across the spectrum. Contemporary political audiences are no longer passive recipients of political messages from contestants for political office, the legacy news media, political advertisements, and institutional or individual stakeholders in society. Members of this audience now horizontally discuss and share ideas about politics and its concomitant issues, and can use their platforms and self-selected membership of often exclusive political organizations, to motivate and campaign for concerted action on any political issue of interest to them.

This book, *Political messaging in Music and Entertainment Spaces Across the Globe*, is conceptualized as supporting this unique push toward the extension of the horizon of political communication research, by focusing and emphasizing political messaging (content) through music and entertainment spaces (platforms), and from a global perspective. It offers researchers and students of political communication a compendium of well-researched, valuable, and rich insights into how political messaging is constructed, instrumentalized, and disseminated through forms that are outside the orbit of mainstream research in the discipline.

The globalist perspective that underlies this book is a recognition of the fact that the forms of entertainment and music used for political messaging are not limited to constructs and experiences in the United States and other developed nations in the Western world. For instance, Bassem Raafat Mohamed Youssef, an Egyptian surgeon-turned comedian, conceptualized and hosted a satirical news program titled *El-Bernameg* (2011-2014), to expose the ills of successive governments in Egypt. Not only was the program successful and widely acclaimed in the country, he was nicknamed the *Jon Stewart* of Egypt. Stewart is a notable American satirist and former host of the popular *Daily Show* program on US Comedy Central television. However, when the Egyptian authoritarian leadership deemed him as too critical of government's highhandedness and corruption, Youssef had to escape into exile in the United States, as it became clear to him that his life was in danger.

In their article, *Producing Journalistic News Satire: How Nordic Satirists Negotiate a Hybrid Genre*, Koivukoski and Ödmark (2020) noted how Finnish and Swedish news satirists use their platforms to encode strong political messages to their audiences. Baym (2005), discussed how Jon Stewart's "fake news" *Daily Show* impacted audiences through discussing political issues in a satirical manner. Needless to point out that Volodymyr Oleksandrovych Zelensky, the man whose comedy show titled *Servant of the People* where he played the role of a fake Ukrainian president, ended up being sworn in as the 6<sup>th</sup> Ukrainian president in May, 2019. Finally, the global impact of the late Bob Marley's political lyrics as well as the politically charged music of the late Nigerian musician, Fela Aníkúlápó Kuti, also attest to the powerful political messaging that is disseminated through music.

Having edited two books that address political messaging through the instrumentality of music<sup>1</sup>, and being cognizant of the severely limited books in this genre that include Love (2006), Street (2012) and Garratt (2019), it became obvious to me that music alone cannot sufficiently provide the

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<sup>1</sup> Music as a Platform for Political Communication (2017) and Music and Messaging in the African Political Arena (2019).

pedestal upon which the latitude of research on the *communication* aspect of political communication can be firmly established. As Michael D. Carpini (2000) noted, the entertainment space offers some people the opportunity to learn and form opinions about political affairs. The concept of *Music and Entertainment*, which encompasses comedy, drama, literature and other forms of art and popular culture, is therefore a more virile and broader platform for political messaging as advocated in this book.

As the title suggests, chapter contributors to *Political Messaging in Music and Entertainment Spaces Across the Globe* come from various countries and continents. The focus is equally transnational. Interest generated upon publishing the call for chapter contributions was remarkable, such that the editor and publisher decided to publish the title in two volumes.

Below are insights into each chapter:

### Chapter Summary [Volume 1]

#### **Chapter 1: *Z/Sarsuwelas*: Music, theater, and the mediation of political dissent in the Philippines**

Rodelio C. Manacsa  
Zeny Sarabia-Panol

*Political messaging via the theater and music, the authors contend, is an indirect, mediated process. They examine how Filipino activist artists appropriated the Spanish colonialist tradition of artistic Zarzuela and created an indigenous version, the Z/Sarsuwelas, as an instrument to fight injustices in society and resist the excesses of the political class and overlords in the Philippines.*

#### **Chapter 2: Bringing Spirituals onto the Classical Music stage in the service of African American Civil Rights**

Julia Schmidt-Pirro

*In the 1800s and early 1900s America, classical music was considered the exclusive enclave of Caucasian musicians and composers. However, three African Americans - Marian Anderson (1897–1993), Paul Robeson (1898–1976) and William Grant Still (1895–1978) – shattered this mystique by essentially turning their folk songs – the Spirituals - into classical music and concerts that attracted acclaim and recognition across the entire spectrum of classical music in the country. In this chapter, the author examines how the works of these African American classical music icons provided the templates used for the civil rights activism of later years.*

### **Chapter 3: “I Am More Than My Body!”: Politicizing the Female Masquerade performance in the West Indian Carnival**

Cherry-Ann M. Smart

*West Indian carnivals are usually associated with musical performances, dancing and merriment. What is often ignored, or sidelined, is the politicization that lies underneath the glitz and razzmatazz the carnivals often showcase. In this chapter, the author sheds light on the Trinidad and Tobago carnival, highlighting the politicization, abuse of power and inequalities against the Female Masquerade participants in the extravaganza, and the political messaging embedded in such disrespect and disregard.*

### **Chapter 4: Military Rhetoric: Making sense of political messaging in Reggae music**

Kameika S. Murphy

*Underlying Reggae music is something the author identifies as “military symbolism” in performances. When these symbolisms are understood within the context of the Rastafarian philosophy that guides Reggae music, and the model of resistance that historically emerged out of the 1831 Baptist War of emancipation in Jamaica, it becomes clear that Reggae is a space for political messaging, not just a forum for musical entertainment. This is the author’s contention as expressed in this chapter.*

### **Chapter 5: Revisiting the role of Popular Culture in supporting the anti-Apartheid Movement (1970s-1980s)**

Archie W. Simpson

*South Africa’s system of apartheid was officially introduced in the country after the May 1948 election victory of the Afrikaner Nationalist Party led by Daniel François Malan. That system of official racial segregation turned out to be a festering sore on the conscience of the international community. This chapter examines how all forms of popular culture were used by nation-states, individuals and organizations across the world to fight the obnoxious apartheid system, leading to the 1994 general elections that heralded the end of apartheid policy. And, with the victory of the African National Congress in the election, Nelson Mandela became the first black president of South Africa.*

**Chapter 6: Political music in Brazil: An examination of Punk Rock in Brasília, 1979-1985**

Silvio César Tamaso D'Onofrio  
Henrique César Tamaso D'Onofrio  
Marta Fernanda Tamaso D'Onofrio

*Brazil was governed by authoritarian regimes in the 1970s and 1980s. Censorship was perhaps at its peak in the country in this period. In this chapter, the authors took a historical view of how Punk Rock bands in the country used the platform of the music genre known as Rock of Brasília, to continue performing their art and spreading their political ideology and messaging, in spite of the restrictions imposed by their government.*

**Chapter 7: Political Messaging in Indian Cinema: Core or Periphery?**

Usha Rani

*This chapter traces the evolution of the political content of the film industry in India, "based on the premise that film producers in states in the country where communist political parties are in power, tend to produce politically engaging films." The author uses two states – West Bengal and Kerala – to test this hypothesis. These are states where communist-leaning political parties have been dominant in power. The author concludes that while political communication was at the heart of films produced in these states decades earlier, that is no longer the case in the content of films produced in the states in modern times. Political messaging is now at the periphery of the contents of those films.*

**Chapter 8: Musicians and Political songs in the struggle for freedom in Zimbabwe**

Bhekinkosi J. Ncube

*When Zimbabwe became independent in 1980, expectations within and outside the country were that the political agitations that resulted in independence and freedom would recede into history. The story, however, turned out to be different. The author of this chapter takes a look at the use of protest music and political agitation in post-colonial Zimbabwe to challenge the shortcomings and excesses of the country's president, Robert Mugabe (now deceased). Here, the musician in focus is Desire Moyo who goes by the stage name, Moyoxide.*

**Chapter 9: Stylistic vernacular jingles in political messaging: An analysis of Igbo language jingles in Nigeria's General Elections (2019)**

Cecilia A. Eme

Benjamin I. Mmadike

*Using vernacular radio jingles in political messaging appears to be a most effective instrument to ensure that the messages are clearly understood by their intended audiences because of the presence of shared meaning between the encoders and decoders of the messages in a local setting. It is against this backdrop that the authors investigated the stylistic components of vernacular radio jingles in Nigeria's 2019 general elections, restricting themselves to the examination of how three main political parties in the country used such jingles for political campaign messaging in a designated state in the eastern region of Nigeria.*

**Chapter 10: Performative sites of resistance: A challenge to oppression through artistic entertainment**

Rachael Cofield

Douglas L. Allen

*According to its authors, the objective in this chapter is to "challenge societal oppressions by transforming entertainment spaces into places for projecting socio-political messaging and bringing into existence alternative, affirmative visions of society and place." The authors brought this to fruition by specifically evaluating the political messaging in the performances of two marginalized communities: the queer burlesque dancers of Metropolitan Studios in downtown Atlanta (USA) and Black members of the Florida A&M University band. They conclude that, "Such performances seek to project more affirmative counter-narratives into society and display more inclusive, justice-oriented articulations of space and performance."*

**Chapter 11: Chile's Nueva Canción and the Pinochet Regime: Censoring political messages in music**

Kelly Grenier

*Chile's former dictator, Augusto Pinochet, wielded absolute power in many respects. One area where he most noticeably cracked down on dissenting voices and imposed strict censorship was on what is generally referred to as political music and its musicians. Perhaps acknowledging the power of music, the former dictator paid particular attention the country's Nueva Canción movement. In this chapter, the author examines Pinochet's censorship by focusing attention on*

*the Nueva Canción and arguably its foremost artist, Violeta Parra, and how the government hounded musicians who opposed Pinochet into exile.*

## **Chapter 12: Zimbabwe: Zimbabwe: Music, performance, and political lyrics as “cure” for post *Bhalagwe* trauma**

Mphathisi Ndlovu  
Khanyile J. Mlotshwa

*State-sponsored terrorism against an indigenous group of people is not a new historical phenomenon. But, what happened in Zimbabwe between 1983 and 1987, was as phenomenal as it was unprecedented. An estimated number of 20,000 Zimbabweans of Matabeleland origin were killed in this pogrom known as the Gukurahundi massacre. The authors revisited this gruesome event through the songs of Zimbabwean musician, Bongani Mncube, who used his platform to memorialize the killings that subsequent Zimbabwean governments have failed to officially acknowledge.*

### **Chapter Summary [Volume 2]**

#### **Chapter 1: Stirring up “Good Trouble”: Black songs of protest and activism in 21st century US**

Dorothy M. Bland  
Marquita S. Smith

*The Black Lives Matter (BLM) and the other social justice movements that originated from the US and spread all over the world, stimulated the creativity of Black musicians in the US in using their platforms to join the protest for racial equality. However, such politically charged music and songs of protest pre-date the BLM and protest against the 2020 killing of George Floyd by a Minneapolis police officer. The authors of this chapter look back at protest music in 21<sup>st</sup> century United States, and also paid particular attention to three prominent entertainment awards/shows of the modern era - the Black Entertainment Television, the 35<sup>th</sup> annual Stellar Awards, and the 15th installment of the BET Hip Hop Awards – to highlight the contributions of Black artists in stirring up “good trouble” in the fight against racial oppression and injustices in the country.*

#### **Chapter 2: Speaking for the “Other”: Reinforcing the Jezebel stereotype in Alexander McCall Smith’s No. 1 Ladies’ Detective Agency**

Ann White-Taylor

*Who speaks for the oppressed? And, are those speakers truly authentic in their self-styled, self-imposed mission to speak for others without belonging to the*

*group they claim to represent? This chapter shines light on Alexander McCall Smith's, No. 1 Ladies' Detective Agency book series to challenge the political stereotypes about African women who are usually characterized as morally bankrupt and "bad girls" in society. The author provides a counter narrative in the works of several writers of African origin that challenge the negative stereotype of African women by people who pretend to be qualified to "speak for" the maligned ladies, but indeed denigrate them.*

### **Chapter 3: Human Rights and redemptive-corrective justice in Bob Marley's music**

Kevin Barker

*A lot of literature exists on the music of the late global Reggae music icon, Robert "Nesta" Marley. However, not much has been written about his philosophy of redemptive justice against the backdrop of his Rastafarian beliefs. This chapter addresses this important but understudied area, and highlights the iconic artist's conception of justice. According to the author of this chapter, Marley clearly articulates and communicates his conceptualization of human rights and redemptive-corrective justice in his Reggae music.*

### **Chapter 4: Framing contesting Nationalisms, Resistance, and Triumph in Ethiopian popular music**

Dagim A. Mekonnen  
Zenebe Beyene

*No matter the particular regime in which they find themselves, either in a military dictatorship or a democratically elected government that acts more like a military junta, Ethiopian musicians have never ceased to produce songs with political themes and lyrics that celebrate nationalism and challenge the establishment. More recently, however, such themes have veered into ethno-nationalism sentiments. This chapter therefore focuses on, and analyzes, the songs with such centrifugal ethno-nationalistic themes and political messaging that threaten to further fragment the manifestly unstable Ethiopian polity.*

### **Chapter 5: Interpreting Feminism through sounds of resilience in the U.S.: An analytical approach to music from the 19th to the 21st centuries**

Ngozi Akinro  
Jenny J. Dean

*The authors of this chapter describe their work as an analysis of the political and feminist messages that "challenge hegemonic narratives" with the intention to "spread positivity about feminism." They uniquely explore the music of twelve*

*outstanding U.S. female musicians from the 19<sup>th</sup> to the 21<sup>st</sup> centuries, and conclude that although the selected songs express different messages based on the period in which they were composed and released, they all have the same focus: acknowledging and communicating messages that advance “the role and place of the female gender,” and promoting the rights of women in spite of the dominant patriarchal society in which they live and work.*

### **Chapter 6: Broadcasting populism: An examination of Venezuelan Community TV and participatory democracy**

Elena M. De Costa

*What is the role of the mass media in Latin America? Specifically, what are the expectations of public broadcasting in this region? In answer to these and related questions, the author investigates the concept of community media in a socialist environment in Venezuela under the late President Hugo Chávez. The former Venezuelan leader promoted state-sponsored media in order to counter the monopoly of private media stations in the country, in what was described as giving a voice to people at the grassroots of Venezuelan society, as a form of mass participatory democracy. The setbacks in this approach to media democratization are addressed by the author.*

### **Chapter 7: Music and violence: The complexity and complicity of Pashto “Songs of Terror”**

Muhammad Farooq  
Syed I. Ashraf

*How might cultural songs romanticize militarization, violence and death? The authors untangle this apparent contradiction in their analysis of the Pashto songs among people who live in a cultural setting at the Pashtun Belt region that straddles Pakistan and Afghanistan. They argue that the incessant merchants of death and destruction – Drone strikes invented by modern war technology and the suicide bombings used by the underdogs to fight their vastly armed enemies – have invariably led to the emergence of local songs that have produced a bizarre genre that is called “songs of terror” in a region that has witnessed untold “musicalization of death” and unceasing, systemic violence. Thus, songs as cultural artefacts, have transformed into avenues for political messaging and “celebration” of death in what the authors call a troubled space where organized violence has become the societal norm.*

### **Chapter 8: Political messaging in the Anatolian-Pop: How has this music genre transformed Turkey's socio-political landscape?**

Yavuz Yildirim

Mehmet A. Güler

*In Turkey, the Anatolian Pop music popped up in the 1960s with political and social messages that transformed the music scene in the country. In this chapter, the authors trace the history of this music genre, examine the top musicians and songs that made waves in Anatolian Pop, provide insights into how the new music brand tells stories about inequalities in the system, and challenge the Western hegemonic concepts and capitalist ideals that had crept into the country and impacted the pristine way of life of the people, all in a situation of censorship of thought and arts in Turkey.*

### **Chapter 9: Praise songs amidst political chaos: Assessing the impact of “Hope Your Justice Will Arrive” on Hong Kong’s 2019 Social Movement**

Wendy Chan. W. Lam

*The 2019 social movement protest in Hong Kong over the controversial extradition bill to China was unique in many ways. One of the ways the protests attracted global attention was when a Christian praise song turned out to be a hit tune and went viral on the Internet, and motivated young audiences to share the song online. The author of this chapter examined the YouTube song, “Hope Your Justice Will Arrive,” with specific focus on a textual analysis of the comments left on the Internet by Hong Kong audiences in response to this song.*

### **Chapter 10: From political stump to messaging through music: A study of Madzore’s political songs in Zimbabwe**

Faith Bahela

*It is not often that politicians quit their soapbox and take to music to disseminate their political messages to larger audiences. In Zimbabwe, this was done by Paul Madzore, a former opposition politician who used his voice and music to join the teeming population of citizens the government described as “subversive” elements in the country. Using Foucault’s theory of discourse, the author of this chapter explored Madzore’s songs, and how they became “a site where political identities are renegotiated and reconstructed as the opposition party is valorized whilst delegitimizing ZANU-PF,” the country’s ruling party since independence in 1980.*

## **Chapter 11: Political songs, advertising, and development messaging: An assessment of music in promoting socio-economic growth in Tiv society (Nigeria)**

Terna P. Agba

*This chapter makes the linkage between music and songs, political messaging and socio-economic development in society. Using a purposive sample of songs by four prominent Tiv musicians, the author employed the development communication theory to assess the political content of the musicians, and how the themes in their popular songs were aimed at facilitating the human and socio-economic and political development of their native Tiv land.*

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