

Exodus in 'Exodus': A Multimodal Analysis of Bob Marley's Lyrics

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Abstract

This paper employs a multimodal analytical approach in analyzing the theme of exodus in Bob Marley's 'Exodus' album where attention is given to four main areas, namely, the album's cover design, the employment of lexical items, the use of literary devices as well as aesthetics by which Marley conveys the theme of exodus throughout the album. Findings show that the album's cover design is symbolically employed to project the theme of exodus. The choice of the gold color as the background as well as the inscription of 'EXODUS' in red in the heart of the golden background equivocally reveals Africa's 'golden' contributions to the West while the Africans in the West are 'bleeding'(red), a reason for which they must embark on an exodus. Lexically, Marley employs content emotion-packed lexical items, namely nouns, verbs, adjectives and adverbs, to project the theme of exodus. Besides, Marley relies heavily on literary devices such as allusion, equivocation, metaphor, repetition and rhyme as tools for the projection of the theme of exodus in his 'Exodus' album. Finally, by deliberate design, the names of the songs of the album, their arrangement as well as their number all aesthetically tell a conscious but beautiful story in the name of the overall theme of exodus in the album by the same name, making Marley's 'Exodus' album not merely a classical musical piece but a discourse masterpiece equivalent to one from a skilled troubadour.

1. INTRODUCTION

Although physically gone off the stage almost four decades ago, Bob Marley's transient life and his music continue to thrill people all over the world. Marley's popularity without a doubt transcends his music as he is considered by many as more than a skilled musician or a lyrical genius. He has been a symbol of freedom, determination and spirituality for many. There are, therefore, many works on the life and music of the person of Bob Marley such as White (2006), Toryibee (2007), Henke (2007) and Moskowitz (2007). Though there is an ever-increasing body of work on Bob Marley's life and music, his songs have not been studied as discourse or text types. A lot of attention has, however, been paid to Marley's music and mysticism to the neglect of studying his lyrics as linguistic and literary pieces.

There is an increasing body of works on types of discourses such as poetry, speeches, prose, drama, conversations and the like. Little attention is, however, given to song lyrics as discourse or text types. A few studies on song lyrics as text types are Logan (2004), Laurier et al (2008), Hu (2010), and Moody (2011). All these have revealed complexities and sophistications both in content and style which are thought to be reserved characteristic features for traditional discourse types like poetry and speeches. Besides, they have shown that song lyrics deserve the same linguistic and literary attention that has been paid to traditional discourse types over the years.

Following the definition of a *text* by Halliday and Hasan (2014) and Halliday and Matthiessen (2014) whose thrust is that any meaningful piece of document regardless of type is a text, the present study places lyrics on the same level with speeches, conversations and other traditional discourses, as texts worth investigating. The focus, therefore, of this paper is a multimodal analysis of the theme of exodus in Bob Marley's 'Exodus' album. The paper is divided into the following subheadings: Research Questions, Literature Review, Method, Findings and Discussions, and Conclusions and Implication.

2. RESEARCH QUESTIONS

1. How does the album's cover design convey the theme of exodus in Bob Marley's 'Exodus'?
2. How is the theme of exodus projected linguistically in Bob Marley's 'Exodus'?
3. How is the theme of exodus conveyed literarily and aesthetically in Bob Marley's 'Exodus'?

3. LITERATURE REVIEW

The study of speeches, conversations, literary pieces, documents and proclamations has received numerous investigations as discourse or text types from scholars. Song lyrics, however, have received little attention from linguists and literary scholars over the years. One of the goals of the present paper is to give out the call for attention to be given to song lyrics as text types worthy of linguistic and or literary investigation. Halliday and Hasan (2014) and Halliday and Matthiessen (2014) have defined 'text' based on the foundation of meaning, not on genre. This follows that any meaningful discourse regardless of type qualifies as a text. Literature has revealed that a lot of attention is given to the study of speeches, conversations and the like as text types to the neglect of song lyrics. A few studies on song lyrics are reviewed in this paper to set a preamble for and to contextualize the present paper.

Amenorvi and Grumah (2019) conducted a study on the major themes of the national anthems of English West Africa. Some of the major themes they discovered were the themes of freedom, religion, unity and modesty. These themes were projected linguistically by content lexical items, namely, nouns, verbs, adjectives and adverbs. Literarily, these themes are conveyed by literary devices such as metaphor, apostrophe and the like. Their study has revealed that song lyrics have linguistic and literary complexities usually assigned to traditional texts like speeches, drama, poetry, prose, fiction and non-fiction.

One other study with specific focus on the lyrics of Bob Marley is that of Amenorvi (2019a), where attention is given to how Marley projects the theme of Survival in his 1979 'Survival' album. Findings reveal that not only is the album's cover design loaded with meaning, but also that even the names as well as the arrangement of the songs in the album count. Marley also employs literary language in projecting the theme of survival in the 'Survival' album. A figure of speech that dominates the survival album is allusion in all its Biblical, historical and personal forms. Amenorvi (2019b) also reveals conscious diction as one of the tools Marley employs in projecting the theme of confrontation in his 'Confrontation' album. This reveals a sophistication worth investigating in bringing lyrics to the main domain of discourse analysis and showing that lyricists, like orators, employ language with almost, if not, equal dexterity.

Wibiarta (2014) investigated the type of devices of cohesion employed in Bob Marley's lyrics. By a descriptive qualitative method, Wibiarta (2014), employing the theory of cohesion as proposed by Halliday and Hasan (2014), arrived at the following findings. First

Bob Marley employs demonstrative and personal reference as the main grammatical cohesive device in his lyrics. Besides, lexically, it is revealed that Marley falls on repetition to achieve lexical cohesion. Hoey (2012) acknowledges the role of repetition as lexical cohesive ties when he submits that lexical cohesion is largely repetition which encompasses such types as simple and complex repetitions. Wibiarta's (2014) study is one stride in the direction that song lyrics are equally important and worthy of investigation much as other genres of discourses do. We have seen how the theory of cohesion which permeates all discourses is applied to lyrics, thereby revealing that song lyrics possess the same sophistication that other language genres possess.

4. METHODOLOGY

This paper is altogether qualitative because findings are not reduced to numbers. Fully descriptive, the paper employs a multimodal approach to analyze data. A multimodal approach is deemed most apropos for the present study considering its all-encompassing nature for the analysis of multi-dimensional data such as discourses. All discourses are multi-dimensional or multimodal and language use, written or spoken, encompasses multiple modes of communication such as gestures, design, style, aesthetics and so on (LeVine & Scollon, 2004). Bob Marley's 'Exodus' album under consideration is multi-dimensional in that attention will be given not only to words of the lyrics but also non-linguistic items such as the album's cover design, name and arrangement of lyrics, literary and aesthetic devices, making the multimodal analytical approach the most appropriate approach for it.

5. FINDINGS AND DISCUSSIONS

This section presents the findings of the present paper by responding to the research questions one at a time, the first of which is how the 'Exodus' album cover design projects the theme of Exodus. The following subheading addresses this question.

5.1. 'Exodus' by Cover Design

Analysis reveals that the cover design of the 'Exodus' album is as a result of conscious deliberate artwork saturated with meaning. As captured by White (2006), all of Bob Marley's music is conscious and deliberate effort, as submitted by Marley himself in an interview. On this preamble, it is logical to conclude that the album cover design of the 'Exodus' album must be loaded with meaning in projecting the theme of exodus. One striking thing to notice about the Exodus album cover design is the aesthetic employment of color. The background of the album cover is cast in gold with 'EXODUS' written in black capitals right in the heart of the golden background. Noticeable about the 'Exodus' inscription is that it is written in red. Experts in the study of colors such as Rabab'ah and Al-Saidat (2014), Hynes (2009) and Young (2006) acknowledge that color extends the boundaries of just being hues into meaningful shades that cut across all cultures. It follows that colors carry extended meaning that complement words in expressing deep thoughts and understandings.

As we have seen earlier, the color of the background of the 'Exodus' album is gold. Gold needs no elaboration in both color and material; the value of gold is well known worldwide as it is usually presented in awards. The FIFA World Cup, for example, is made up of gold; medals for first positions of sportsmen and sportswomen are usually either made up of gold or encrusted with gold. It is reasonable to conclude that Marley's employment of gold as the background the 'Exodus' album's encompasses rich meanings. In the album title song 'Exodus', Marley submits that "We're leaving Babylon, We're going to our Father land." From White (2006), we learn that Marley views Babylon as representing the oppressive

system in its entirety, particularly against Africa or the black race. Consequently, the interpretation of the golden background could be equivocal. First, the golden background could symbolize the oppressive system; second, it could symbolize Africa, both in a physical sense and in a psychological way.

If the golden background represents the oppressor system, it would mean that Marley is recounting the bitter history of slavery and how slaves from Africa have helped to develop and enrich the countries of their colonial masters and making those nation 'golden' or prosperous. An empirical evidence is one submitted by Renou (2002) which recounts by the words of former president of France, Jacque Chirac, that France would collapse into a third world power without the wealth of Africa since much of France's wealth is from Africa. Marley's conclusion lies on the foundation that the colour employed in the 'EXODUS' inscription in the golden background is red, a universal symbolism of danger or suffering, even as red is the colour of blood. In fact, the colour red permeates the flags of almost all African nations in symbolism of the loss of lives in the struggle for independence. Marley is, therefore, saying without words that it is slaves that have contributed to the prosperity of the West and that is about time the African went out (exodus) of Babylon in order to do something for themselves.

Another remarkable thing to note is that the 'Exodus' inscription is in red and right at the heart of the entire album cover. The heart, of course, plays an unreplaceable role in a living thing. If the red 'EXODUS' refers to the African in the diaspora, then Marley seems to submit that the West cannot do without Africa since Africa is the heart of wealth for the West. In a sum, the red 'EXODUS' in the heart of a golden background depicts the African or the oppressed in the heart of an affluent West whose riches actually belong to the one suffering, or bleeding, but at the same time supporting the West, hence the need for exodus on the part of the oppressed.

On the other hand, the golden background could symbolize the wealth of Africa and the 'EXODUS' in red symbolizing the African in the diaspora, the progeny of the former slaves. And while the African Diaspora may be the core of the African continent, they are outside the continent, and so Africa's heart is bleeding notwithstanding its numerous rich resources. We can confidently conclude that the cover design of Bob Marley's 'Exodus' album is phenomenal in that color is artistically employed to spell the theme of exodus, which is also the album title. In a sum, Marley has shown by the employment of Africa's gold (wealth) that her suffering or bleeding (red) contributes to the economy of the West, hence the need for the exodus of the African from the West to the 'Father land'. On the other hand, the African in the diaspora needs to go on a mass physical or mental exodus from the West to Africa. Here Marley, no doubt, is re-echoing the 'back to Africa' mantra of Marcus Garvey (Garvey, 1986). Marcus Garvey was one popular advocate for Africans in the Diaspora to return to the African continent. Besides, Garvey had a huge influence on Marley so much so that the backstage of Marley's public concerts was always decorated with the pictures of Marcus Garvey and Haile Selassie, two of his major influences.

5.2. 'Exodus' by Choice of Lexical Items

The focus of the second research question is to unearth how the theme of exodus is projected linguistically in Bob Marley's 'Exodus'. Analysis of the lyrics of the album reveals that Marley relies heavily on content emotion-packed lexical items in conveying the theme of exodus. The most outstanding lexical item Marley employs is the very word 'exodus', which is the title of the album as well as the main theme which is overtly stated. Let us discuss some other examples from the lyrics of the album.

In the first song of the album "Natural Mystic's, we note such content lexical and emotion-packed items as 'suffer', 'die' and he (Marley) would not tell a 'lie'. If the oppressed would 'suffer' and 'die' in the land of oppression, the most logical thing to do is to leave, to go in an exodus. In 'So Much Things to Say', we note 'crucified', 'stole', 'guilty', 'wickedness' and 'rumors', two verbs, an adjective and two nouns respectively. Marley relates the 'crucifixion' of Jesus and parallels it how the right of Marcus Garvey was 'stolen', while the oppressor thinks the oppressed 'guilty' with their 'wickedness' and 'rumors'. The conscious choice of these lexical items clearly points to the theme of exodus that the album espouses.

In 'Guiltiness', we find such lexical items such as 'guiltiness', 'conscience', 'pretense', 'woe' and 'downpressors' (oppressors). The message via the employment of these content-lexical items in projecting the theme of exodus here is that the oppressor system is 'guilty' of their treatment of the oppressed and while they have guilty 'conscience', they still dwell in 'pretense'. In the light of that, 'woe' to them because they are 'downpressors' (oppressors). Though the tenses of the above lexical items, the theme of exodus easily comes to view. This norm of employing content lexical items in projecting themes in his songs seems to be the trend in Bob Marley's writings. Amenorvi (2019a, 2019b) submitted that Marley employed content lexical items in projecting the theme of survival in his 'Survival' album much as he did project the theme of confrontation in his "Confrontation" album. It is, therefore, no surprise that Marley does the same in the 'Exodus' album which actually precedes the 'Survival' album by two years while the 'Confrontation' album is his posthumous one.

In the title song of the album 'Exodus', the theme of exodus is seen in the title as well as other lexical items including the following: 'movement', 'fight', 'tribulation', 'land', 'downpression' (oppression), 'equality', and 'free'. Of course, an 'exodus' involves a movement of a people. This movement is warranted because of the 'tribulation' and 'downpression' (oppression) from the oppressive system. In that way, Marley submits that the oppressed must 'fight' in order to be able to embark on an exodus to the 'Father's land' where they can be 'free'. No doubt, this is conscious diction, a deliberate employment of power-packed lexical items to propel the theme of exodus.

The theme of exodus rides on the back of lexical items consciously chosen in all the other songs of "Exodus" album. We note 'run away' in 'Heathen'; 'cannot hide' in 'Jamming'; 'wait' in 'Wait in Vain'; 'risin' sun' in 'Three Little Birds' and 'love' in 'One Love', all paying tribute to the theme of exodus in the 'Exodus album' in one way or the other. Suffice it now to say that a key way Marley projects the theme of exodus in his 'Exodus' album is by means of content emotion-packed lexical items, namely, nouns, verbs, adjectives and adverbs, such as discussed above.

5.3. 'Exodus' in Literary Terms

The third research question seeks to reveal how the theme of exodus is conveyed literarily and aesthetically in Marley's 'Exodus' album. Analysis shows that Marley relies heavily on figurative language. By employing literary devices, Marley aesthetically submits the overall theme of exodus in his 'Exodus' album. Let us discuss a few of this artistic use of figurative language.

A major literary device employed by Marley in conveying the theme of exodus in his 'Exodus' is allusion, which is a comparative exophoric reference to a work, happening or situation and synthesizing this outside information with what is at hand. As noted from Amenorvi (2019), the employment of allusion, particularly Biblical allusion, where reference

is made to the Bible, in his lyrics is very characteristic to the person of Bob Marley as a lyricist. In his 'Survival', "Confrontation" album, Marley heavily employs allusion to project the themes of survival and confrontation in that album. In the album of 'Exodus', this is also the case. For example, the title of the album 'Exodus' itself is the name of the second book of the Bible in which the account of the exodus of Israel from Egypt to the Promise Land is recounted. The employment of this allusion does not only reveal Marley's religious views but also reveal his profound affinity for the Bible.

The significance of the employment of this Biblical allusion to project the theme of exodus is that Marley sees the freedom of the oppressed people from the oppressive Babylon as divinely purposed and is parallel to the Biblical exodus of the nation of Israel from oppressive Egypt to the Promise Land. If, as the Bible recounted, God did it for Biblical Israel, Marley seems to say, he can do it for the oppressed of today too. Being an avid reader of the Bible as White (2006) submits, Marley definitely knows about the Bible account of how God freed Israel from the then world power of Egypt. That account makes Marley believe that if Biblical exodus was made possible by God, he would ensure the modern-day one too.

Another allusion that Marley employs and places parallel with the death of Marcus Garvey and Paul Bogle was that of the death of Jesus. In Christian teachings, the death of Jesus is believed to bring salvation to adherents. Marley compares Jesus' death to those of Marcus Garvey, and Paul Bogle, two renowned freedom fighters who are also national heroes of Jamaica. If Jesus' death in the hands of the Romans could bring salvation to Christians, Marley submits, the deaths of Garvey and Bogle, a symbolism of all deaths in freeing the oppressed, can bring 'exodus' to Africans in the diaspora to their 'Father land'. A final reference to Marley's use of allusion to convey the theme of exodus in his 'Exodus' is his reference to Revelation 8:7 as captured in the song 'Natural Mystic' thus:

This could be the first trumpet, might as well be the last.

Reference to this side of the Bible where trumpets are blown by angels in symbolism to the destruction of evil reveals, once again, Marley's faith that the 'movement of Jah people', "exodus", is definitely divinely purposed and cannot be thwarted inasmuch as the angels are blowing their trumpets, and once 'it might as well be the last' trumpet, the oppressive system must be ready for the exodus of 'Jah people.'

Another major literary device Marley employed in projecting the theme of exodus in the 'Exodus' album is repetition. Amenorvi (2018), Amenorvi (2019), Amenorvi and Grumah (2019) opine that apart from serving as a tool for emphasis, repetition also creates rhythm to aid memory. The latter concept is especially true, taking that music generally employs rhythm and it is no wonder that Marley employs repetition this way. In Marley's 'Survival' and 'Confrontation' album, he employs repetition this way (Amenorvi, a and b 2019). In the song 'So Much Things to Say' of the 'Exodus' album, the ellipted form for 'so much things to say', 'so very', is repeated more than seventeen times. The significance of this repetition is that the suffering and the exploiting of Africa by the oppressive Babylon is 'so very much' that an exodus is necessary. The same significance of the necessity of exodus is carried in the repetitive lines of 'Woe to the downpressor' in 'Guiltiness', 'De heathen back dey pon the wall' in 'Heathen' and 'Movement of Jah people' in 'Exodus'. Marley also artistically employs rhyme scheme in conveying the theme of exodus in his 'Exodus' album. For example, in 'Guiltiness', rhyme scheme is employed thus:

But: Woe to the downpressors:

*They'll eat the bread of sorrow!
Woe to the downpressors
They'll eat the bread of sad tomorrow!*

From this, we can note the rhyme of *ab ab* where 'downpressor' rhymes with another 'downpressor', the significance of which is that evil will always beget evil and Marley is submitting that the oppressive systems would make the plight of the oppressed more pathetic, justifying the seeking of 'exodus' by the oppressed, either physically or mentally out of Babylon. 'Sorrow' on the other hand rhymes with 'tomorrow', revealing the obvious connection of 'sorrow', the punishment from Jah that the oppressive systems would suffer in the future (tomorrow). This conclusion is drawn on the track of the employment of the warning-carrying lexical item 'woe' that Marley directs toward the 'downpressor'(oppressor), the figurative Babylon.

Besides rhyming, Marley employs equivocation as a stylistic and literary device to project the theme of exodus in his 'Exodus' album. Del Greco Lobner (1989) shows that equivocation, an intentional use of ambiguity, can be employed for stylistic purposes. Marley's employment of equivocation in his 'Exodus' album must be a deliberate one, for example, analysis reveals equivocation in his songs 'Waiting in Vain' and 'Turn Your Light Down Low'. The words of these songs taken prima facie, one side of the equivocation, is celebrating the love between a man and a woman. For example, in 'Waiting in Vain'; we read:

*And I still can wait some more:
Ooh girl, ooh girl, is it feasible.*

And in 'Turn Your Light Down Low', we note:

*Never try to resist, oh no!
Oh, let my love come tumbling in.*

These examples reveal the physical or literal side of the love between a man and a woman. A question arises as to how these lines fit into the overriding theme of the 'Exodus' album, which is the theme of exodus. The answer lies in the other side of Marley's equivocation – the love celebration between a man and a woman as portrayed in the titles as well as the lyrics of the songs in question is that these are employed figuratively, the man, woman and love all used symbolically. Tucker (1983) acknowledged that Bob Marley was a living metaphor while Moskowitz (2007) and other works about Marley submit that Marley had always regarded Africa as a home and a mother figure. On these lines, we can confidently conclude that the equivocation Marley employs is a metaphorical one where Africa is a woman whose love Marley seeks and would not 'wait in vain' for and whose love 'lights have to be turned down low' and for that reason the theme of exodus, going back to Africa is 'feasible'. Marley also employs metaphor in projecting the theme of exodus in his 'Exodus' album. Let us discuss the following examples:

*These are the big fish
Who always try to eat down the small fish. - Guiltiness*

The metaphor lies in the direct comparison that Marley draws between the oppressive system and big fish and that of the downtrodden and small fish. Indirectly, Marley also

metaphorically compares the water body in which the big fish and the small fish are to the world stage. The significance of these metaphor is that fish cannot survive outside water neither is it possible for the downtrodden to live outside the world stage. Marley, therefore, by this recognizes that the theme of exodus can be achieved both physically and mentally, the latter being more feasible for the majority of the oppressed. This mental exodus would be the re-education of the African in the diaspora to recognize his roots and return, at least, mentally to the 'Father land' of Africa.

5.4. 'Exodus' in Other Aesthetic Ways

Apart from the album cover design, linguistics and literariness, Marley uses other artistic means to spell the theme of exodus in his 'Exodus' album. One unique way Marley does this is by deliberate choice of song title and their order of arrangement in the album. The titles of the songs and their order of arrangements in the 'Exodus' album tell a story and are as follows: 'Natural Mystic', 'So Much Things to Say', 'Guiltiness', 'The Heathen', 'Exodus', 'Jamming', 'Waiting in Vain', 'Turn Your Lights Down Low', 'Three Little Birds' and 'One Love'. These songs have been put into two sides of the album; sides A and B. Side A comprises the first five songs while B consists of the last five.

First, let us discuss the titles of the songs and their order of arrangement in the album and show how they have contributed to the theme of exodus. The first song 'Natural Mystic', like an introduction to every piece of work, sets the tone for the album. In 'Natural Mystic', Marley submits that what is about to happen to the oppressive system is a natural or divine thing that cannot be prevented. 'Many more will have to die', he submits. Knowing these cannot be stopped by the oppressive system, Marley warns: "Don't ask me why".

From this tone, the reason why the divine power in 'Natural Mystic' cannot be stopped is revealed in the second song of the album, 'So Much Things to Say'. The atrocities of the oppressive system against the downtrodden are so many that there really is 'so much things to say', all pointing towards why the African must embark on an exodus out of 'Babylon'. One of the many things to say, as Marley recounts, is the killing of Marcus Garvey and Paul Bogle. While Garvey was not killed physically, Marley believed that his bad treatment by the West contributed to his early grave. Bogle, unlike Garvey, did not die on his own but was executed by the British. These are just few of the many things 'So Much Things to Say' puts across and why an exodus is necessary. Besides, we see Marley's employment of a non-count modifier 'much' in modification of the count noun 'things'. In this ungrammatical profundity, Marley suggests the uncountable nature of the woes from the figurative Babylon such as in the cases of Garvey and Bogle, for which an exodus is a necessary.

Gliding from 'So Much Things to Say', Marley naturally reveals one of the things to say and that is expressed in 'Guiltiness'. The oppressor is 'guilty' of his crimes. However, Marley warns that the oppressor is a 'heathen', who does not acknowledge God and that while he acknowledges his guilt in 'Guiltiness', he would not change because he is a heathen whose back 'dey pon de wall', and because of these disturbing facts, there must be a 'movement of Jah people'(exodus). We note that 'Exodus is the fifth song of the album' and at the same time the title song. This style is characteristic of Marley as submitted by Amenorvi (2019) in his study of the 'Survival' album where Marley placed the title song at number five, the heart of ten. By this, Marley is placing the overriding theme of his album in the middle or heart of the album.

One other thing noteworthy by song arrangement on the album in question is that the first five songs are militant in content while the latter five are milder and dominated with love

tones. This is also deliberately and consciously done. The first song of the side B of the album, which is also the sixth song of the 'Exodus' album is ridden with love tones and aptly titled 'Jamming'. Here, Marley assures the oppressed that they can be 'jamming in the name of the Lord', because once the struggle is in the hand of the Lord, the 'exodus' is as good achieved. In that case, a warning is sent to Africa who is the metaphorical girl not make the exodus party 'wait in vain' because Marley yearns to be together with this 'girl' as she will 'turn down your light low'. At the dawn of the day after the night of 'turn your light down low' with the metaphoric African girl, "Three Little Birds" carry the hopeful message of 'everything will be alright as the true 'One Love' will be displayed by one and all after the dream exodus is achieved and every oppressed person can 'feel alright'.

Another noteworthy thing way Marley conveys the theme of exodus in his 'Exodus' album is by means of the number of songs the album comprises – ten. According to Schmitt (2004) and Dudley (1997), the number ten symbolizes positive things such as holiness and unity. There is no doubt about Marley's affinity for the Bible; the name of the album under discussion 'Exodus' itself is a testament to this. On that foundation, we can confidently conclude that Marley's choice of ten songs for his album is a deliberate one in his allusion to the ten commandment of the Bible, another reference that solidifies his faith that the exodus of the African to his 'Father land' is a divine assignment that cannot be overturned. Besides, if the number ten symbolizes holiness and unity, Marley is in effect saying that the African must be united and trust in Jah for his exodus home.

6. CONCLUSION AND IMPLICATION

This paper has demonstrated the sophistication inherent in the analysis of song lyrics as text types. Findings have shown that in projecting the theme of exodus in the 'Exodus' album, Marley has employed a variety of ways, namely, the employment of content emotion-packed lexical items, the sophistication in cover design where everything, from color to inscription, plays a role in the recipe of meaning. Moreover, Marley employs literary devices such as allusion, metaphors, repetition, rhythm and rhyme scheme to convey the theme of convey. Finally, other aesthetic ways such as the names as well as the order of arrangement of the songs are all consciously and deliberately tailored in projecting the theme of exodus in Marley's 'Exodus', making this album one of Marley's masterpieces, not just in music but in message and how it is conveyed. The implication of this study, therefore, as it is of any linguistic and literary study of song lyrics, is that lyrics are at the same level of speeches and any other texts and deserve linguistic and literary investigations as discourse types. Moreover, this study has also revealed that Marley's choice of a title of an album might be strongly linked to the overriding theme of that album where the choice of both linguistic and non-linguistic phenomena play complementary roles in conveying that overriding theme, making Marley's music a great discourse masterpiece.

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