

**YOUTH EDUCATION AND RESISTANCE: A READING OF DARRELL JAMES  
ROODT'S "SARAFINA"**

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**ABSTRACT**

Using the case of South Africa in the face of apartheid, this paper underscores the fact that, with the right education, young people are and can be very instrumental in the struggle for liberation. This is captured in their struggle for liberation throughout the film *Sarafina*. The use of songs, especially *Sarafina*, *The Lord's prayer* and *Freedom is coming tomorrow* in the film helps them push through with their idea of having the right education and liberating themselves from society problems. Our analysis of the songs in this film is guided by the Semiotics Approach with the backing of the Marxist theory. These three songs do not emphasize the issue of public violence but articulate resistance. Our analysis thus evinces that in the film *Sarafina* the South African youth are educated and encouraged to rise and fight for their rights in the face of a brutal and faceless inhuman white regime, and this suggests that youths can resist situations in life not necessarily through violence but peaceful protest.

**Key words:** *Liberation, Right Education, Public Violence, Semiotics Approach*

**INTRODUCTION**

Youths are usually considered to be at the forefront of national and political transformation but their place in national and political discourse has hardly received attention. The quality and nature of education given to the youths determines their ability to know themselves, their rights and consequently be better equipped and motivated to change the society. The ongoing crisis in the North West and South West Regions of Cameroon is as a result of lack of education on the state of affairs in Cameroon. Another instance is the Apartheid in South Africa with the Sharpeville shooting of 1976 that led to the creation of the International Day of the Child.

In the film *Sarafina*, the film maker uses a blend of history and fiction to celebrate the role played by the youths in the liberation of the nation of South Africa. This liberation is from the heinous and barbaric illegitimate white terrorism on blacks in their homeland. This paper aims at underscoring the fact that the young people are and can be very vital in the struggle for liberation if given the right education about themselves rather than being brainwashed by

colonial ideologies. Guided by the semiotics approach with the backing of the Marxist theory, this paper is premised on the contention that *Sarafina* presents a South African youth that is educated and encouraged to rise and fight for their rights in the face of a brutal and faceless inhuman white regime.

The semiotic approach is inspired by the understanding that systems are interpreted as signs. Semiotics thus provides a structuralist insight to the study of what it calls sign systems (Tyson, 1999). This implies that semiotics falls under the category of theories that derive meaning in the system without recourse to extra aide from the context. This is to say that the text can be read and given meaning without prior consideration of the author's background and context. Semiotics therefore focuses on the study of signs within the structure of the text that can create meaning.

For a clearer understanding, semiotic accounts for everything that can be seen or be interpreted as a sign as postulated by Eco (1979) who indicated that 'semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else' (p. 7). Thus, anything that we see in life has a meaning attached to it. It only depends on the way we see it, and how it is being interpreted in the context in which it is found, and the meaning given to it at that particular point. Deely (2001), asserts that:

Augustine seems to have been the first thinker to have enunciated the idea of signum as the universal instrument or means whereby communication of whatever sort and at whatever level is effected. This is a surprising fact, to which too little attention has so far been paid. There is nothing in the world either of ancient Greek philosophy or of the Roman era dominated by this philosophy that corresponds to the notion of "sign" as we have today come to take it for granted, as providing through its distinctive type of action (semiosis) the unified subject matter or object of semiotic inquiry. (p. 94)

There are basically three types of semiotics which are: Descriptive Semiotics that describes the various sign phenomena, Theoretical Semiotics which is aimed at systematizing semiotic signs in theories and models, and Applied Semiotics that attempts to apply this knowledge in helping to find solutions to problems in science, society, commerce, and in everyday life. This paper focuses on applied semiotics because most of the signs presented aim at explaining or seeking a better solution to an issue. To this effect, semiotics according to our

study is the science of communication and sign systems. Put differently, it is the science of the ways people understand phenomena and organize them mentally, and of the ways in which they devise means for transmitting that understanding and for sharing it with others. Film is, of course, nothing but little bits spliced together. Christian Metz further contends that cinema is different from other kinds of text because it is not purely aural or visual, and so it is more complex to isolate the individual sign. Marxism in film studies draws on the fact that "Marxist critics are interested in the material, economic and ideological contexts in which films are viewed (Butler, 2005, p. 46).

### ***THE FILM "SARAFINA" (1992)***

Written by Mbongeni Ngema and directed by Darrell James Roodt, *Sarafina* is a South African film that is based on a true historical event, the Soweto Uprising of June 16, 1976. *Sarafina* narrates the story of a group of black South African students who lived during the apartheid period in the poor South African town of Soweto. Apartheid having a historical link with South Africa refers to the policy of racial segregation in South Africa from 1948 to 1990 where the white minority oppressed the black majority and other coloured people. In the film, Sarafina, the protagonist, a politically conscious young woman with the passion for music and dreams of becoming a star, leads a group of young students in resisting the oppressive system. With the help of their history and music teacher Mrs. Masembuka, the students learn about themselves and their oppression especially at the level of the implementation of the Afrikaans as their language of instruction in schools. They are taught topics of revolution that give them courage to defend their freedom. This thus instigates them to eventually stand against the authorities of their school by committing criminal offenses against their "white" enemies. This is a clear depiction of resistance and the fight for freedom.

At the start of the film, we see images of youths running at night with lighted "bottles" in their hands; they break through a wired fence into a school building where they shoot the lighted bottles onto the walls of some of the classrooms thereby bringing down the school. This is a sign of resistance on their part. Fire stands for light which means the youths want to free themselves from torture, marginalisation and the maltreatment they receive in their land. They want to

regain their freedom. Fire again stands for destruction as evident from the destruction caused at the beginning of the film. This implies that the youths use fire for destruction and at this point the destruction means that youths are fed-up and will want to destroy the bad system that has been playing down on them. Gavioli (1996) spells out that the image we see in film tells us of reality, but often depends on the instruments used to produce the reality.

Darrell James Roodt starts his film by first presenting the production house and around the thirteenth (13<sup>th</sup>) second, the following inscriptions are viewed on the screen:

In 1976, the South African government declared a state of Emergency. For the next thirteen years, school children adopted a campaign of resistance.

Over 750 were killed, over 10,000 arrested many more tortured and assaulted. (13 - 26s)

What follows from the thirty-third (33) second is the dedication of the film to the above-mentioned people who were killed, arrested, tortured and assaulted. This therefore means that the film is an inspiration from what took place in 1976.

Butler (2005) opines that:

A film needs to be considered as a product of a particular time in a period of historic development and is produced under certain economic conditions. It reflects and comments upon class relations within its originating community, even on occasions criticising such structures. (p. 48)

*Sarafina* may be read as ridiculing the government but there is just a few of the students and their madam, Mary Masembuka, who had the sense of abandoning their possessions for the good of the country. The government in place will not want the real history to be taught in schools for fear of the fact that the youths will know their origin and their ideologies will change. Regardless of this, the history teacher, Mary Masembuka gives them what is real, which is the reason why she is arrested and a new teacher is introduced. Upon realising this, the students protest and send the teacher out of class demanding to know why and where their former teacher has been taken to.

The students' rejection of the new teacher and their fight to free their teacher signals that both teacher and government have the responsibility to give

children the right information, the truth and that constitutes the hope of the nation. According to Ho (2011),

Being deliberately bypassed is the experience of impersonal domination when actors encounter local oppression. Here, 'impersonal domination' refers to the (unequal) power relations originating from the underlying episteme of society-governed by values, traditions or the symbolic universe. The impersonal dimension of domination points to the moment when actors experience external constraints that go beyond face-to-face relationships with the oppressors. (p. 44)

The students see that they are being marginalised and manipulated as the government is not interested in giving them the right education. Their teacher is changed and, in a bid, to know the reason why this has happened, they protest and stone the new teacher. The outcome of their reaction is assaults and massacre in the hands of the government, yet they resist the situation by standing firm on their rights and what is good for their future. However, because the government is not interested in giving the youths what is right about their system, they tend to revolt based on the knowledge obtained from the teacher, Mary Masembuka. According to Butler (2005), "Hegel argued that the basis of humanity is mental not spiritual, and the history of ideas is the history of contradictions and counter-positions (p. 47).

This film captures the attention of the audience at all levels. The plot centres on students involved in the Soweto Riots, in opposition to the implementation of Afrikaans as the language of instruction in schools. Sarafina the main actress feels ashamed at her mother's acceptance of her role as domestic servant in a white household in apartheid South Africa and inspired her peers to rise up in protest, especially as her inspirational teacher is imprisoned.

### **RESISTANCE THROUGH SONG**

Throughout history, music has been a useful instrument for propaganda and an efficient motivator for group action. Although music has the potential to bring people together, at the same time, this sense of belonging to a specific group may be used in order to build antagonistic sentiments towards the other group (Grant et al., 2010). The United Nations Secretary-General, Kofi Annan, once remarked that,

Music leaps across language barriers and unites people of quite different cultural backgrounds. Thus, through music, all peoples can come together to make the world a more harmonious place. (Annan, 2004)

This implies that the world can be a better place if we use music to come together, settle our differences and seek solutions to our problems. Kent (2007) puts it that:

Some music may help to make some kinds of peace some of the time, but, like many other good things, music has a dark side as well. There is music that celebrates war, viciousness, hate, and humiliation. Music does have the power to heal, but we need to see that it also has the power to hurt. Music can bring us together, and it also can divide us... Music is peaceful or unpeaceful not because of the inherent character of the music itself, but because of the way it is used. (p. 112)

Resistance from youths can be got through public actions and one of the main ways through which this can be expressed is the use of song and music. The music played or the songs rendered during youths' manifestations are usually embedded with words and actions that explain their demands in a subtle manner. The film *Sarafina* is musical: a clear indication that the manifestations expressed in the film are more or less through music. This music is a form of resistance and a way to express feelings to the community. Music has always been the backbone of most revolts and riots in most societies because it is used to express the minds of the people in a subtle manner.

According to Newman (2002),

resistance entails those aspects of clients' functioning that seek to maintain the status quo in their psycho-logical lives. Resistance works against constructive change, but it also provides us with valuable information about clients and their struggles. (p. 166)

The film writer and the director do a melange of song and dance to reawaken the viewers and enable them enjoy the musical film though a sad tale. The film *Sarafina* has about eight musical interventions which enable a better interpretation of the film. With regard to this paper, the musical interventions shall be referred to as songs. These songs, as they appear in the course of the film are, *Sarafina!*, *The Lord's Prayer*, *Nkonyane Kandaba*, *Sabela* (followed by a short version of *Freedom is coming tomorrow*), *Sechaba*, *Safa Saphel' Isizwe*, *Thank You Mama* and *Freedom is coming tomorrow*. In this paper, we present three of these songs (*Sarafina*, *The Lord's prayer* and *Freedom is coming tomorrow*) and show how they help in the resistance of the youths in the film and their struggle for a better future. The choice of these three songs is to emphasize the role of youths and the importance of their position in the development of a nation. To buttress this point even further, Montero-Diaz and

Wood (2021) note that music can help in reducing violence and resistance when they purport that:

where words fail and the state does not help, music can play many roles, including in acknowledging trauma, promoting understanding of the roots of conflict, negotiating social guilt, facilitating public debate, contributing to reconciliation, expressing a collective sense of cultural survival, and preserving social memory. (p. 181)

### **THE SONG "SARAFINA"**

With Sarafina preparing herself in the morning to move out to school by priming her hair, the image of Nelson Mandela reflects on her mirror and catches her attention. She stops her action and looks at the picture on the wall and wonders aloud "Come on Nelson, why can't I be a star? What does a star do? Nothing" (05:16 – 05:23). This reflection in her mind makes her realise that stars are always happy at any given circumstance. At this juncture, she turns in her reflection to imitate famous stars when they are being photographed. With a broad smile on her face, she says "stars don't do, stars just be" (05:35 – 05:58) and this leads to the beginning of the first song in the movie. The lyrics of the song Sarafina in Ngema (2006) are as transcribed below:

Boy: Sarafina! Take one...action!  
Ensemble: *Sarafina, when you talk de way you talk  
Me body temperature begins to rise  
Sarafina!  
Sarafina, you're de one  
Sarafina, when you walk de way you walk  
Perspiration commence to cover me*  
Boys: *Flowing down me body*  
Ensemble: *Sarafina!  
Sarafina, you're de one  
Sarafina!  
Sarafina, you're de one*  
Boys: *Sarafina!*  
Ensemble: *Sarafina please don't run away from me  
I love you Sarafina  
I love you Sarafina*  
Boys: *Sarafina!*  
Ensemble: *Sarafina please don't run away from me  
I love you Sarafina  
I love you Sarafina  
Sarafina, Sarafina, Sarafina, Sarafina, Sarafina  
Sarafina, Sarafina, mama yo (our mother)  
Sarafina please don't run away from me*  
Ensemble: *Sarafina, when you talk de way you talk  
Me body temperature begins to rise  
Sarafina!  
Sarafina, you're de one*

*Sarafina, when you walk de way you walk  
Perspiration commences to cover me*

Boy: And the winner is?  
Girl: Sarafina!  
Boys: *Flowing down me body*  
Ensemble: *Sarafina!  
Sarafina, you're de one*

Girl: I want to see, I want to see  
Ensemble: *Sarafina!  
Sarafina, you're de one*

Boys: *Sarafina!*  
Ensemble: *Sarafina please don't run away from me  
I love you Sarafina  
I love you Sarafina*

Boys: *Sarafina!*  
Ensemble: *Sarafina please don't run away from me  
I love you Sarafina  
I love you Sarafina  
Sarafina, Sarafina, Sarafina, Sarafina, Sarafina  
Sarafina, Sarafina, mama yo (our mother)  
Sarafina please don't run away from me (05:40 - 08:17)*

The above song is not a realistic moment in the film but Sarafina's imagination. The song depicts a South African youth who is ambitious to be a star and wants to be famous. This is the dream of every youth. From the moment of her reflection based on the picture of Mandela as seen on the wall, like any youth, Sarafina wants to become famous. She is very beautiful and attractive, intelligent and has great desires. Any youth will wish to be famous as seen in Sarafina's song where all the youths fight to take a picture with the star Sarafina. Resistance is seen at the level of the youths represented by Sarafina in the song who have aspirations and dreams of a being famous stars.

Dancing around with her school mates, taking pictures with them and her depiction of what they want to become is a clear indication that the youths are ready to resist anything that will hinder their progress in becoming what they want. Their wooden and plastic cameras, their limousine made of scrap cars and the wire cars, Sarafina casting her handprints in the mud as an imitation of famous stars on the walls of Los Angelis, are all pointing to the fact that with scrap or anything, the youths can empower themselves and still make a living. This shows them as being resistant and ready to work for the betterment of their country and the future.



**THE LORD'S PRAYER:**

Female soloist: *Hallowed be Thy name*  
Male soloist: *Our Father which art, which art in, which art in heaven*  
*Give us this day our daily bread*  
Ensemble: *Thy will be done as it is done in Heaven*  
Female soloist: *Hallowed be Thy name*  
Masembuko: *Our Father*  
Ensemble: *(Our Father which art in Heaven*  
*Hallowed be Thy name*  
*Thy will be done on earth as it is in heaven) x2*

Instrumental interlude

Ensemble: *Our Father which art in Heaven*  
*Hallowed be Thy name*  
*Thy will be done on earth as it is in heaven*  
*For thine is the kingdom, the power and the glory*  
*Forever and ever, Amen!*  
*For thine is the kingdom, the power and the glory*  
*Forever...*  
Masembuko: *Our father must be happy wherever He is...you kids are just beautiful!*  
*(children cheer)*  
*Jesus, just come down and listen to these voices*  
Ensemble: *and...*  
Masembuko: *Did you hear that?*  
Ensemble: *ever...*  
Masembuko: *Shit!*  
Ensemble: *Amen!* (11:15s – 15:02)

The meaning of music always depends on its context. However, even though this is not apparent sometimes, the meaning may be uncertain at some levels because listening to music without knowing the subtext or the intended message of the musician makes one tempted to give their own interpretation. The Lord's prayer as presented above has its own meaning and the intended meaning of the song in the film under study. In the books of Luke 11:1-4; and Matthew 6:9-13, the disciples had asked Jesus to teach them how to pray and the prayer in the above verses was taught to them. Johnson (2005) opines that, "As we pray the Lord's Prayer we are drawn deeper and deeper into the concerns of the Triune God" (p. 14). Each time the prayer is said even in normal life, it starts with 'our father'. This is a clear indication that when we pray, we do not only consider ourselves but our brothers and sisters. The notion of "me" has no place. Thus, in The Lord's prayer, we notice that without praying to God for help, one might not succeed in life. This song contributes to the uncertain space

that the youths find themselves in. They reflect on the safe heaven and the threatened space where they live and study. The prayer contributes to our understanding of the struggle the youths go through based on the circumstances that surround them. The song also goes ahead to prove that despite the presence of the police and their enemies around the campus, they are still enthusiastic and hoping to learn and acquire their freedom in due time.

The quiet nature of the school as the song is intoned, with all hands together gives a conducive environment for prayer as they are committed to listen and pray to God. Hands open left and right as the students render the song. They are beckoning on God to come to their aid. The too and fro movement, kneeling with hands together, getting up and dancing is a plea for intervention from the Almighty for their plans to succeed.

In the film, the students and their history teacher, Mary Masembuka, are aware that without calling on the lord, things will not go well for them. When asked to pray at the assembly, they immediately think of the Lord's Prayer which is embedded in meaning. Calling on the Lord assures them of the victory that awaits them if they trust in Him. 'Hallowed be thy name' implies that the name of the Father be treated as infinitely precious and highly valued above all else. God's name is revealed in the 'hallowed'. Their success in the resistance to what they are fighting for depends solely on the Most High.

"Thy will be done on earth as it is in heaven" centres around the fact that whatever God wants in heaven, it shall come to pass on earth. The prayers of the students is to achieve what they want and are praying that if it's the will of God, let it be on earth as he wants in heaven. As Johnson (2005) puts it:

To pray the Lord's Prayer is to participate in heaven's invasion of earth, which began with Jesus, continues in and through the church, and will be brought to completion at the return of Christ. It is to participate in a revolution of huge proportions: O Father, your name is hallowed in heaven; hallow it on earth, in me, in my family, in this city. O Father, your kingdom has come in heaven; cause it to come on earth, in my house, in my neighborhood, in this country. O Father, your will is done in heaven; make it be done in earth, in my work place, in the work places in Vancouver and Seattle and Dallas and Mexico City and Tokyo and Baghdad and Calcutta and Nairobi. O Father, your name be hallowed; your kingdom come, your will be done on Main Street and Wall Street, as it is in heaven! (p. 19)

"Give us this day our daily bread" focuses on the plea to the creator to enable them achieve what they are resisting for and to be able overcome at any given moment. Sarafina, the students' choir and Mrs. Mary Masembuka are very much aware of the Father's intervention in their fight. They go down on their knees to ask the Father to give them power to share both the material and spiritual food here on earth by achieving their aims in their struggle for liberation.

"For thine is the Kingdom, the power and the glory, forever and ever Amen" is the last part of the Lord's Prayer. This part of the prayer is not mentioned in the Bible when the Lord's Prayer was presented in the book of Luke or Matthew, but it has a bigger role to play as far as the prayer is concerned. In the Bible after the people brought their wonderful offerings for the construction of the temple, David lifted his heart to God in prayer:

Yours, O LORD, is the greatness, the power and the glory, the victory and the majesty; for all that is in heaven and in earth is Yours; Yours is the kingdom, O LORD, and You are exalted as head over all. (1 Chronicles 29:11)

While David elaborated a great deal, this part of the prayer is a rare beauty and it is the same petition we are considering today as we say the prayer. This implies that although it was not part of the Lord's Prayer initially, it was deemed necessary later to be added for us to remember the Lord's Kingdom and the kind of satisfaction we shall have when we finally get there. Sarafina and the other students are aware of the Kingdom and the glory that is in it. They therefore join their voices with the other people on earth to pray that at the end of their struggle, if they happen to be away from this earth, let the Lord forgive them and give them everlasting rest in his heavenly kingdom. They petition to God to give them a listening ear by looking into their issues and sending them a lasting solution.

The prayerful nature in which the students render the Lord's Prayer is evident in the fact that they need intervention from God to achieve what they seek for in their resistance against the state. Although the students are resistant to what the government wants, they are still conscious of the fact that they need help from the creator. This is where they gather their courage to stand strong against the government and their evil intention on their growth and development. The

students rebelling in the movie are aware that they are fighting a just fight and only divine intervention can enable them succeed, and this explains why they turn to the almighty in prayer.

***THE SONG “FREEDOM IS COMING TOMORROW”***

Throughout the film *Sarafina*, this is the only song that appears twice. The first time it appears is during the burial of the students who were killed during the school raid (1:02:59–1:03:42). In the final scenes of *Sarafina*, the song appears for the second time just after Sarafina throws away Mary Masembuka’s AK 47 that she has been hiding in her house. She then goes back to school just to find an empty school, and while standing in Mrs Masembuka’s empty class, the thought of her and her words come to her mind:

Masembuka: I want very many things. I want the war to be over. I want the hate to be over. I want my Joe back in my arms. I want quiet days  
and loving nights. I want babies. I want to come home to kindness. (41:31- 41:50) (1:31:46 – 1:32:10)

At this juncture, the thought of these words linger in her mind as she imagines what her mentor will say during this vital moment in Sarafina’s life:

Masembuka: Freedom is just the beginning. Think bigger, like your idea for the school play. The prison door opens. The prisoner walks free.  
What then? (1:32:13 – 1:32:26)

Sarafina become conscious of the fact that she has a task ahead of her as she moves on in the struggle towards freedom and treasure trove guidance in her mentor’s words. This guidance leads Sarafina to continue with the school play they had started with her mentor. Guitar is spotted by Sarafina in one of the burnt down classrooms and she requests that he joins her in the school hall for them to perform their freedom song. Guitar turns down the request on the pretext that the school concert was negated and that the school hall has been burnt down to debris. Sarafina insists and as she dialogues about the liberation day, the scene changes. Sarafina is seen dressed as Nelson Mandela and addressing the multitude with a speech of optimism at the school concert. Mdege (2017) posits that:

Darrell Roodt’s *Sarafina!* (1992) demonstrates a level of sensitivity that South Africa’s highly unstable and violent political environment of the early 1990s demanded. The film was released during the interregnum

period between the unbanning of political organisations in South Africa in 1990, and the first democratic elections in 1994. The film's subject matter, the youth uprising of the 1970s and 1980s, deals with a time when a significant proportion of young people saw violence as a necessary evil in the struggle against apartheid, although not necessarily the preferred option. (p. 73)

Sarafina does not go for violence but opts for peace by deciding to continue with the performance they had planned before the disappearance of their history madam. This is another way for them to show that they can fight for their rights by applying peace. This thus leads to the lyrics of the freedom song as follows:

Ensemble: *Freedom is coming tomorrow*  
Female Soloist: *Get ready mama prepare for your freedom*  
Ensemble: *Freedom is coming tomorrow*  
Female Soloist: *Get ready mama prepare for your freedom*  
Ensemble: *Freedom is coming tomorrow x2*  
Female Soloist: *Iyabuy 'iyabuy 'kwezo ntaba mama*  
*Iyabuy 'inkululeko kusasa mama*  
Ensemble: *Freedom is coming tomorrow*  
Female Soloist: *Iyabuy 'inkululeko kusasa mama*  
Ensemble: *Freedom is coming tomorrow*  
Guitar Feature  
Ensemble: *Freedom is coming tomorrow*  
Guitar Feature  
Ensemble: *Freedom is coming tomorrow*  
Instrumental interlude  
Ensemble: *Aae!* (1:02:59 – 1:03:42) and (1:34:20 – 1:35:40)

This song is performed the second time here although the school performance was cancelled to remember the day of liberation. Sarafina is dressed like Nelson Mandela with the other students dressed in traditional regalia to celebrate liberation day. A reflection of how Nelson Mandela will address his people when he shall be released is manifested during this performance as they sing and dance round the streets of Soweto. The students, however, came out in their numbers to do their performance. At this point, the students show some resistance which is silent by expressing their problems through song without necessarily using violence. They did not perform the play to articulate their resistance to oppression but rather focuses on the hope of the future. Peaceful resistance is visualised at this particular situation.

The performance of this freedom song for the second time has images of the youths performing it during the funeral scene and their school concert associated together. Their desire to obtain freedom during the first singing is

disrupted by the police, but the funeral scene is not meant to resist oppression but to articulate the hope they have for the future. Their resistance is articulated through their fighting without any weapons but through song for the hope of a better future. *Freedom is coming tomorrow* therefore is one of the songs in which the youths express the hope and determination in fighting till they achieve what they want. This song is influential in their struggle for a peaceful and wealthy country in that it articulates a sense of acceptance and hope. This implies that their struggle, protest and suffering will end in freedom through the hope that they envisage for the future.

### **CONCLUSION**

This paper aimed to articulate the fact that youths can resist situations in life not necessarily through violence but peaceful protest. The idea of resistance in this paper is seen in the manifestations of the students and through the use of songs with particular attention on *Sarafina*, *The Lord's prayer* and *Freedom is coming tomorrow*. These three songs do not, however, emphasise the issue of public violence but at some point articulate resistance in one way or the other. We note that the song *Sarafina* is not about the socio-political struggle, but focuses on Sarafina's internal struggle. The film enunciates the internal and emotional struggle Sarafina goes through. As a black South African girl who finds herself in the socio-political upheaval in her country, Sarafina thinks of becoming a star in a free and wealthy nation. Like any teenage girl, she wants to live freely and to acquire wealth and live in a free country. Resistance is witnessed in her internal struggle to overcome the huddles of life as expressed in the song *Sarafina*. Our analysis thus evinces that the youths are the future of tomorrow and should be given a chance to pave their path the way they want their future to look like if the right persons with the right ideas are there to pave them the way. For instance, in the film *Sarafina*, the youths represented by the students wish to know their history and what the future holds for them but the government in place does not want it to happen because of fear of the fact that they can be overthrown. Through struggle, peaceful protest and suffering, they go through torture from the hands of the ruling class but with hope and optimism for better days ahead. It is through the songs that the scriptwriter and the director skilfully put them together to show how through song, music and dance a problem can be raised and resolved in the society. The youths like one

man stood for the betterment of their future by resisting the teachings that are not for the growth of their country and so resisted against their new teacher who is teaching them the wrong history.

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