

Sufferers in Babylon: A Rastafarian Perspective on Class and Race in Reggae

Martin A. M. Gansinger

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DOI: 10.5040/9781501345395.ch-023**A Rastafarian Perspective on Class and Race in Reggae**

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What is it about?

Along the lines of Rastafarian roots in religious doctrines and the attempted spiritual transcendence of racism the chapter explores the genre's signature tropes of social justice and anti-materialism, also considering the less strictly defined identity-constructions of recent artists.

Why is it important?

In this chapter, the inherent socio-political claim of Reggae and Rastafarian culture are put in context with the conflicting claims of superiority and non-partiality that can frequently be found in the music.

Perspectives

MG **Martin Gansinger**

I found it interesting to point out the contrast between defining aspects of religious rigidity, a socio-historically derived counter-narrative, and anti-consumerism on one hand and the universal message and commercial success of the music on the other.

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The following have contributed to this page: Martin Gansinger

**Contributors**

MG **Martin Gansinger**

Resources**Other****The Bloomsbury Handbook of Popular Music and Social Class**

The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

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