Global Campus of Human Rights

SOUNDS OF JUSTICE PODCAST

Episode 3

Soundscapes of resilience in India and Palestine

RASIKA AJOTIKAR and CHRISTINA HAZBOUN

in conversation with IGNACIO SAIZ

Ignacio Saiz: Hello and welcome to Sounds of Justice, a podcast about music and human rights brought to you by the Global Campus of Human Rights. I'm your host, Ignacio Saiz, and in this episode, we're looking at the role music plays in specific struggles for human rights. With Shana Redmond, we were exploring the significance of music in struggles for racial justice in the US and across the African diaspora. Now we turn our focus to a distinct but deeply interconnected form of discrimination: caste. And we're going to be tuning our ears to what's happening at the sonic front lines of anti-caste movements in India.

[MUSIC*:* Madhur Milind Shinde & Shital Sathe, Lahuji Bola Jotila]

To help us understand the deeper history and current expressions of these movements, I'm joined by Rasika Ajotikar, an Indian ethnomusicologist and singer currently based in Germany. Rasika's research focuses on western India, where she explores how music and sound operate in a caste-based society as both sites of control and tools of resistance. As a singer, she's collaborated with anti-caste artists and movements for whom music is a critical front of struggle. Rasika, thank you so much for being here.

Rasika Ajotikar: Thank you for having me.

Ignacio Saiz: So, let's begin with a grounding question, a fairly basic question, because for many of our listeners, caste may be a distant or unfamiliar concept. So, if I may ask you, what is caste and how have those at the bottom or even outside the caste system responded to it?

Rasika Ajotikar: So, to put it simply, caste is a hierarchical social and economic organization of Indian society defined by endogamy, which basically means marriage and reproduction in a particular caste group. So, the caste system is legitimized on the basis of what is called Varna, Varna ideology, which basically is an ideology of social hierarchy set down by elite authors who often happen to be male, who basically wrote these ancient classical texts.

So, in this ideology, you have at the top Brahmins who are, who can be, let's say, simply put, as priests, followed by Kshatriya, who were the Warriors, then the Vaishyas, who were merchants, and Shudras, who were peasants and servants. And each of these varnas, or classes, are designated a specific occupation and a social function. And there is another class which exists outside of this structure,

who are called Ati-shudras in modern day, we call Dalits, who were outside of the structure, which is why they were basically outcasted, structurally.

Another aspect of caste that I would like to highlight is that it is commonly associated with the Hindu religion, with characteristics such as ritual purity and pollution, division of labour, and later, what the great anti caste thinker Dr B.R. Ambedkar would call a system of division of labourers. So it's not just division of labour, it's a division of actual people, so division of labourers.

Dalit is a Marathi word which roughly translates to crushed or broken people, and it became a term, like a self-affirmative term, in a way, in the 19th and 20th century. The final thing I would say about Dalits is that their distinctive position meant that they have been historically landless and associated with bonded labor or slavery and have been spatially segregated to ensure inaccessibility to resources while being subject to extensive different norms and practices of exclusion and violence and dehumanization. And many Dalit castes until today continue to carry out their hereditary occupations or functions, such as cleaning latrines, scavenging, leather work and particularly what's of interest to us, music making or entertainers. So given their sort of position, Dalits are coerced into displaying their humility and respect to other castes and are stigmatized as immoral and dirty.

Ignacio Saiz: Thank you, Rasika, that's a really interesting grounding and overview on the caste system. I want to ask you a little more about the linkages between music and caste that you started to address there. But first of all, let's listen to a piece that critiques the caste system.

This is Shital Sathe singing Vital, which means impurity or pollution. 'My touch is *vital*, there's *vital* in my voice and song. But you served this burden on my plate.' The song reclaims the word *vital*, saying that the true impurity lies with those who perpetuate the discriminatory system. Let's listen.

[MUSIC*:* Shital Sathe, Vital]

Ignacio Saiz: So Rasika, let's delve a bit more into the linkages between music and caste. How are music and sound on the one hand and caste on the other, how are they intertwined? How...have sonic strategies or musical strategies historically been used either to reinforce caste structures or to resist them?

Rasika Ajotikar: We find that in the late 19th century, in particular, in western India, or Maharashtra, contemporary Maharashtra, we find music as one of the most important sort of instruments to voice the oppression experienced by Dalits and other low castes. It's also important to remember that I'm going to speak mostly about western India, and depending on how caste has evolved in different regions of India, the nature of oppression and the nature of resistance has also changed, which also means the music al expressions in different regions has also changed, and it's really a very diverse landscape.

So, as I said earlier, musicianship or musical labor, let's put it this way, has been tied into caste quite intimately, because a lot of musical practices and innovations associated with Dalits were historically meant to be forms of entertainment or ritual performance in let's say, temples, for example, or customary labor in certain festive contexts. So the most important thing to remember here is also how caste and gender come together, so how Dalit women, for instance, have been hereditary performers in different parts of India, and their labor was often associated with sexual labor as well or sexual slavery. So often their musical and dance or theatrical performance in the modern era was deemed to be dishonorable by dominant castes, and particularly Brahmins, because it needed to be sanitized for the modern Hindu nation.

And of course, the hereditary musical labor of Dalits is deemed to be folk music, less pure. There is some kind of racialization also happening here, with British colonialism, with Hindu upper caste dominance, and somewhere the figure of the Brahmin woman becomes the other side of the Dalit woman, so the honorable and the dishonorable musician. So this is a really interesting sort of complex coming together of caste, gender and music. And so on the one hand, what you said earlier about music or sound as dominance, this is where classical music comes in. And not the music itself, but the way it sort of emerges in the political arena. And then you have folk music on the on the other side. So, this would be sort of the whole sort of schema of how music becomes part of a larger political sphere in the making of the modern Indian nation.

Ignacio Saiz: This is fascinating. How these different hierarchies, hierarchies within musical forms - formal versus folk - gender hierarchies, caste hierarchies, how they all overlay and reinforce against the backdrop of coloniality, which entrenches those hierarchies. So let's listen to a piece of music that you've chosen for us, that I think beautifully illustrates these points that you were making.

This is Shital Sathe singing Onjalit Bhimachya*,* a song dedicated to Dr. Ambedkar, who, in the words of the song, 'gave us the dignity of being human beings before we had names'.

[MUSIC: Shital Shathe and Madhur Shinde, Onjalit Bhimachya]

Ignacio Saiz: So Rasika, what about today in contemporary India? How is musical resistance to caste being expressed? How do artists and movements respond to caste oppression and to the state repression that they're also facing at this moment?

Rasika Ajotikar: Yeah, really important question. One of the first, let's say, form which is associated with anti-caste resistance in western India is called Satyashodhak Jalsa, which was then sort of developed further with what was called Ambedkari Jalsa, which was obviously associated with Ambedkar. Satyashodhak, which literally means truth seeker, and there was a community of truth seekers, which was founded by someone called Jyotirao Phule in the 19th century, and that sort of was the beginning of a modern anti caste musical resistance.

Of course, later on in the 20th century you have something called Bhim Geete, which are literally songs of Bhimrao Ambedkar. So songs about Ambedkar and his work for Dalit communities, as well as Buddha Geete, which are songs about Buddha and the conversion of a lot of Dalit populations to Buddhism and to exit the fold of Hinduism. So there are songs and genres which are really a response to all the changing political and social and philosophical understandings of the world in colonial India.

And of course the last thing I would say is about the drums and how certain drums which were used in temple contexts or which were forced on people to be used in temple contexts were again reused in order to sing something entirely different on the same rhythms. But the same rhythms that these musicians play in this context are sort of taken out of context and played in anti caste revolutionary contexts, where they sing completely different poetry. And so then a lot of activists would say this drum has now become the drum of the battlefield.

Of course, there have been increasing number of artists who have been commenting on the caste situation in India. I've been describing a lot about Maharashtra, but you have a number of artists in Tamil Nadu, in Punjab. And I would also like to mention the popularity of hip hop as such an important form to explore amongst anti caste activists. And the artists and activists that I closely worked with have been sort of innovating a form which I would call 'rebellious music gatherings' are what they're

called, Vidrohi Shahiri Jalsa, and these gatherings are basically a dialogue, a musical dialogue amongst musicians and the broader public.

Your reference to state repression is really important here, because some of these musicians who are part of the Vidrohi Shahiri Jalsa sphere are the ones who have been really asking the real hard hitting questions to the state, to the society, and they have been the targets of state repression. And so my interlocutors, in particular, one of them was in jail without the trial going ahead in court for close to three and a half years, and another one who was arrested by the Anti Terrorist squad when she was seven months pregnant, and she was thankfully granted bail two months after her arrest. But of course, her family was surveilled. The police visited her house, the police visited performance venues and so on. So there was a lot of harassment from the state, irrespective of which government was in power by the way, this is also really important to mention.

And, of course, the other side of it - which I would, I guess, conclude with, is that musicians today are - and particularly after COVID, I would say, are forced, increasingly, to comply to market forces. And so there is a certain kind of professionalization demanded of them with regard to music, but also with regard to politics. So now some kind of emancipatory politics has also come under the market logic, and that makes their work even harder. How does one keep the commitment to this emancipatory project and still sort of make ends meet?

Ignacio Saiz: Thank you, Rasika, it's very important to note these incredible pressures, the confluence of pressures that musical resistance to caste is currently facing in contemporary India. Let's listen to the rebellious music gatherings that you referenced a moment ago.

This again is Shital Shathe singing Jaibhim Mhananya Adhi, a song which takes typical drum rhythms from the temples where Dalits perform and repurposes them with lyrics calling for critical thinking and resistance.

[MUSIC: Shital Shathe, Jaibhim Mhananya Adhi]

Ignacio Saiz: Rasika, let me just end with a final question to you, a more personal question: what has music and voice meant to you in your work as an academic, but also as an artist and as an activist - or as an 'artivist', perhaps?

Rasika Ajotikar: I don't have a very simple answer to that, but I've landed here really because of my training in classical Indian music early on, and I could kind of feel as a young person that something was missing in this training and this pedagogy, and that really led me to question a lot of complexities that arose with regard to the musical sphere, which was not just about music, but also about politics and so on. I think, of course, I'm all for thinking of music and emancipatory politics together. However, I would personally like to, or I'm more interested rather in thinking about what can music do beyond its instrumentalization for emancipatory politics? What is...what can art in general, or more broadly, can do to our devastatingly broken worlds today, really, that can shift the orders a little bit? And can we do it without necessarily only making revolutionary music, but also staying with it and learning from it. So I think for me, it has really meant trying to think about my voice, trying to think about my vocabulary and grammar, that is the musical vocabulary and grammar, in a way that takes and learns a lot from the commitment and passion and aesthetics of these movements, but also take that and imagine something more with it.

Ignacio Saiz: That's beautiful, Rasika, thank you so much for helping us to understand and to hear the politics of sound in anti-caste movements. It's a powerful reminder, I think, that the emancipation

that you talked about, the emancipatory struggles for justice, are not only advanced through law and policy, as many within the human rights movement feel, but also through voice and through rhythm and through sound.

Rasika Ajotikar: Thank you so much for having me. It was a wonderful conversation.

Ignacio Saiz: Welcome back to Sounds of Justice, the podcast on music and human rights produced by the Global Campus of Human Rights with me, Ignacio Saiz.

We've been looking in depth at several specific contexts in which music has voiced struggles for human rights. In the previous episode, Shana Redmond spoke to us about the expansive power of racial justice anthems to transcend space. While these anthems are locally conceived, they've traveled and they contain a more universally accessible set of sonic signifiers that have been embraced in rights struggles by people of African descent from Ethiopia and South Africa to the US and the Caribbean.

Earlier in this episode, Rasika Ajotikar described how music features in a more localized way in anti-caste struggles in India, which play out differently across different regions. Anti-caste movements draw on deep collective knowledge of local sounds and meanings to mobilize musically in their specific contexts.

In the third setting we're exploring, the Palestinian territories of the West Bank and Gaza, the degree of spatial confinement and the immediacy and intensity of violence severely constrain the possibility of music to speak out against the multiple injustices of occupation.

[MUSIC: Al-Awda hospital workers (Gaza), Sawfa Nabqaa Huna]

Where music is heard, it's often to mourn, to console, to alleviate suffering, but also to bolster resilience in the face of it, as we just heard in the powerful recording of doctors at the Al-Awda Hospital in Gaza singing, 'We will stay here so the pain fades away. We will live here and the melody will become sweet'.

To help us understand the role music plays in strengthening resilience and reclaiming rights in this context, I'm thrilled to be joined by Christina Hazboun, a Palestinian writer, curator, artist manager and podcast host and a self-described 'sonic agent' whose work amplifies under heard voices from across the SWANA region and promotes gender equity in music. Welcome, Christina.

Christina Hazboun: Thank you, Ignacio, for having me.

Ignacio Saiz: Christina, I'm so struck by the fact that your work as a sonic agent spans so many different roles. You're a researcher, a curator, a creator, a music manager, advocate, all of these roles connected by a very deep engagement with music and sound in space, time and society, as you frame it. Can you tell us a bit about how music became such a central thread in your life and in your work? What have been some of the.. some of the kind of formative moments or influences along the way?

Christina Hazboun: It might have started with an ear infection when I was young, maybe and that obviously meant that I became acutely aware of what listening is or what 'not hearing' means. And then I grew up in a household where my mother played the piano, and I grew up in Bethlehem, which meant that we had a very rich sonic soundscape. Then obviously the moment you arrive in Europe the soundscape is different and you start noticing the different nuances of what we are hearing or not hearing. And the music, like, I was always surrounded by people who were creative. I love dancing so, yeah, that played a huge part in me loving to party as well.

Ignacio Saiz: Wonderful. Talking of sonic soundscapes, you've done some very powerful work documenting current soundscapes in Palestine. And I'm curious to know what is... what do you think is the space for musical expression amid such overwhelming violence and repression as we're seeing now in Palestine? What do musical occurrences such as the one that we listened to at the beginning of the segment (the Al-Awda medical workers) reveal about the role of music and sound in helping people preserve their sense of self, preserve their sense of dignity and connection with each other in this context?

Christina Hazboun: The song Sawfa Nabqaa Huna 'We will remain here' is actually a song that was written, I think, by a medical student in Libya in Benghazi in 2005 and then it became the anthem and chants of the Arab revolutions in 2011 and then we see it being sung by Palestinians in Gaza at the start of the war or genocide, depending on how you want to define it. And I think that at that moment when the whole war started, we saw an orientation towards sound. I remember the sounds of the drones starting and we were all obviously watching the news and the internet had been cut off, and lights and electricity had been cut off, and nobody could see. And at that point, the reporters who were reporting on the news started going back to their hearing and to their listening to orient themselves and to determine where the sounds are coming from and what is potentially happening. So, they were orienting themselves through space and through listening, through sounds. The song also, and many other songs, became a way to empower the people who were stuck and facing horrible atrocities, bringing people together and empowering them and giving them hope; we will express ourselves and we will express ourselves together through resonance and through voice and through singing, and this way give each other power.

The role of music within space also differs; there's private spaces and public spaces. Because in Gaza, the situation is completely different. We're seeing people in the rubble and trying to play music to alleviate the pain of the children or alleviate their worries or take their minds off the sounds of violence. And then we have these spaces of performance, public spaces of performance, whether that is in the so-called West Bank, or inside Israel or 48, where Palestinians didn't have proper, like, spaces for music, whether that is concert halls that are really equipped.

And so for us, music becomes this space of coming together and expressing ourselves. But since October 2023 there has been almost like a muting of sounds and music. It's almost like we cannot party anymore because we're all grieving.

Ignacio Saiz: So let's hear an example of music making in, as I understand it, in public spaces, in Palestine. I think you're going to introduce a song for us from by Maya Al-Khaldi?

Christina Hazboun: Yes. So the song that we'll be hearing now is called 'Ya 2aber', which means 'grave', and the lyrics roughly say: 'Oh grave. Oh grave. Hear my mother calling. Open for her, oh grave, so she may come and go.'

[Maya Al-Khaldi, Ya 2Aber]

Christina Hazboun: So this song is from the tradition of wailing songs from the past that Maya Al-Khaldi has resorted to in these times. And it was part of a performance that actually Serbian Palestinian curator and brilliant composer Dina Shilleh has been putting together. It's a whole series of performances happening in Ramallah and in Bethlehem called Gradus or al-'ataaba. And this recording is from one of those performances where Maya is joined by Zeina Amr on voice and Faris Amin on cello, and then Sarouna on qanun.

[Maya Al-Khaldi, Ya 2Aber]

And here, during that moment, it just like the song is a wailing song. It's very jarring, and you can hear the lamentation in the sound, and it refers to mourning and burial rites which have been happening.

This is a kind of song that is okay to perform in public spaces, because we're all coming together and grieving together. Many people have been saying how we shouldn't be dancing and partying. And although it has been happening to some extent, there's that belief that if that somebody has been killed or died nearby, then we shouldn't really be increasing the volume on our music.

Ignacio Saiz: That's so interesting. So the scope of what it's possible to express musically is limited, not just politically, but also limited, almost culturally, in terms of the collective...

Christina Hazboun: socially

Ignacio Saiz: ....social values, yeah. I want to go back to this, what you mentioned around, around muting. You speak a lot in your work about the dynamics of silencing, whether it's ordinary people's voices being silenced in the lethal attacks in Gaza or sound and voice being drowned out against the incessant sound of the drones, or, more politically, Palestinian singers and musicians facing reprisals for speaking out. To what extent has it been possible to use music, to use voice and sound to counter those dynamics of silencing, of censoring, of erasure, even, of sonic erasure?

Christina Hazboun: Yeah, again, it depends on the space and on the positionality of each person and where they are, right? We have seen people in Gaza resorting to music to drown out the sound of the drones. But also we have seen artists specifically from 1948 and from inside of Israel not singing and not performing as much. Because at the start, singer and artist Dalal Abu Abneh was actually detained and it almost set an example amongst the artistic community that - you know what? - if you, if you say one word that can be misinterpreted in any way, then you're in deep trouble. And so everyone became really careful.

And when we're speaking about the diaspora, different countries have been reacting differently, right? We've had venues that have been actually asking for what is being played or not, whether a Palestinian flag is being raised or not, venues that have actually refused to host Palestinian events. And also there have been moments where artists before going on stage have been asked not to say anything about what is happening, which is a form of silencing.

So I had been working with artist Bashar Murad, who's from Jerusalem, and we have been touring around Europe but before his performance, he was asked not to speak about the war, and he still made it onto the stage. And he told them: 'You know what, do not censor me.' And it was really, really lucky that there was no legal... there were no legal repercussions for that. But these events are happening, and some people are speaking about them, and some aren't.

Ignacio Saiz: That's very interesting, because we assume that artists in the diaspora have a greater degree of safety. How significant, nevertheless, do you think it is that artists in the diaspora are speaking out? What would you say has been the impact of that, or the importance of that musical solidarity from outside Palestine?

Christina Hazboun: It's very important that people speak out, if we want to live in a free society, that freedom needs to apply to everyone, and so singing, as long as it doesn't contain hate speech or attacks on anyone, as we're recalling events then we should all be able to do that, and the artists in the diaspora have been doing that. And the amount of solidarity events that have been happening have been great, and also in raising awareness, because also we have all of the mainstream media and the narratives that they're presenting, but also in raising funds, much needed funds for all of the destruction that has been happening.

Ignacio Saiz: I know you have a powerful example of music, at least produced in the diaspora.

Christina Hazboun: Yes, so we're now going to listen to a song called Ta5 by Shamaly, and it has come out on a record label called Manjam, and it's one of Gaza's very few record labels. So let's listen and then I'll tell you a little bit about it.

[MUSIC: Shamaly, Ta5]

Christina Hazboun: Shamaly is rapping there and he's saying: 'Did I hear right? I lived very dark days. From under the earth we emerge, despite being humble. And the world is full of shots, shots, shots. I was hearing right'. And in this song, Shamaly is talking about all of the sounds of violence that he had heard in Gaza.

Now, Shamaly and Adam Ghanim and another person, Bashandi, who had founded the record label, they had been building a recording studio and two weeks into the war, the whole studio was destroyed. They managed to make it into Egypt, and they started working on their music again. Most of what they had had been lost. And so this album is actually called Badal Faqed, so it's like a replacement for what had been lost. From being in the diaspora, from being in a certain kind of safety, they're trying to make music and make themselves heard.

Ignacio Saiz: Thank you for guiding us through that powerful song. I think even as a non Arabic speaker, you can pick up on the terror and the tension of being trapped under fire. There's almost like, musically, a pounding heartbeat of bombs.

Christina Hazboun: Yes, and sorry, it starts... the sound is very reminiscent of the drone.

Ignacio Saiz: Christina, my final question to you is around the value of human rights work. So there are many international human rights bodies, from the UN Human Rights Council to the International Criminal Court and the International Court of Justice, who've made really important pronouncements on the human rights violations being committed in Palestine and on the reality of the occupation. But those pronouncements by and large have yet to translate into any meaningful change on the ground, and some of those bodies have themselves prompted backlash and reprisals against them.

I guess a glimmer of hope is that these steps, these human rights processes may one day lead to justice. They might lead to accountability, or at the very least a historical acknowledgement of the wrongs that are being committed. And so my question to you is that, given the importance of evidence, of memory, of documentation in these kind of processes, do you see a role for sound

archives or musical memory encapsulated in sound documentation, do you see a role for that in advancing justice for the Palestinian people?

Christina Hazboun: 100%. Music has played a powerful role in documenting different events and I wanted to play a song that is part of a whole archival endeavor that is by Palestinian artist, Ruanne Abou Rahme and Basel Abbas, part of their album called 'Only sounds that tremble through us.' They had been collecting different chants and songs online, and this is where also we need to think about the online and what the online as an archive can be, and how can it serve us. And they've used some excerpts to compose new songs.

And then there's also my work and the work of others, but I have specifically been trying to document the sounds of the everyday. And this is where I think that every individual can do whatever they can to document and to preserve whatever moments they have, no matter how trivial they might seem, especially when it comes to spaces or moments when where we feel like they are being lost, like will we be able to return to those spaces, will we not?

Ignacio Saiz: So let's listen to 'The Song is the Call and the Land is Calling' by Basel Abbas and Ruanne Abou-Rahme , which you have just set up for us.

[MUSIC: Basel Abbas & Ruanne Abou-Rahme, The Song is the Call and the Land is Calling]

I have to say, that is also an extraordinary piece. I find it so layered, so many fragments, it has a spectral quality to it - no? - a ghost like quality, I guess evoking the play of absence and presence and longing and yearning. Is there anything more you wanted to say about The Song is the Call and the Land is Calling?

Christine Hazboun: Yeah, I just wanted to highlight one moment that Ruanne herself told me about so, when they were with the artists trying to record the song, each time they were about to sing, a bird would come and would start chirping, almost like to the melody of the song. And that made them think, 'okay, so what what was there, the melody first, or the chirping of the birds first, and who had imitated whom?'. And so this is where, when we're contemplating archives and memory and land, we also think about the more-than-human in preserving the land. And this is also one part of the work that I have been doing and just recording very basic sounds of like people walking through Palestine, but also the sounds of birds or pigeons.

So this is a little excerpt of sound from Battir, a little village close to Bethlehem, that's a World Heritage Site. It's a beautiful, beautiful area of land, and they have this very ancient irrigation system where they have divided the sort of like water canals between the seven families of the village. And so I've recorded parts of the sounds, just because many of the spaces where those families and those people have been walking are being lost. They don't have access to them because settlers are coming and they carry guns and weapons and it's no longer safe for them. So yeah, a little excerpt from Spaces that Remain.

[SOUND: Christina Hazboun, Water in Battir (from Spaces that Remain)]

Ignacio Saiz: Christina, thank you so much for sharing your own creative work and your powerful reflections and insightful reflections on the music and sound creation that is happening both inside Palestine and beyond. I would say you're not just a sonic agent. You're an agent of change. Best of luck in your work.

Christine Hazboun: Thank you.

Ignacio Saiz: In this episode of Sounds of Justice, we heard music by the singer and Dalit rights activist, Sheetal Sathe from Maharashtra, in Western India, performing with Madhur Shinde as part of the Navayan Mahajalsa collective.We opened with Lahuji Bola Jotila, followed by the song Vital (on caste impurity) and two songs - Onjalit Bhimachya and Jaibhim Mhananya Adhi - about the Indian social reformer Dr. B.R. Ambedkar.

In the second half of the episode, we heard: medical staff at the Al Awda hospital in Gaza singing Sawfa Nabqaa Huna (We Will Remain Here); Palestinian singer and composer Maya Al-Khaldi performing Ya 2Aber (Oh Grave); Ta5 (or Shot) by the Gazan rapper, Shamaly; The Song is the Call and the Land is Calling, by Basel Abbas & Ruanne Abou-Rahme; and the sound recording of Water in Battir by Christina Hazboun, our guide to the Palestinian soundscapes we travelled through in this episode.

Our signature tune is from the song Yehlisan'umoya Ma-Afrika by the South African singer, Busi Mhlongo.

You can find other episodes of Sounds of Justice wherever you get your podcasts and on the website of the Global Campus of Human Rights. I'm Ignacio Saiz. Thank you for listening!

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