Plutocracy and Protest: A Distributive Justice Analysis of Aubrey Sekhabi's *Marikana the Musical* (2014)

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Abstract

In an *Annual Social Justice and International Conference* (2021), delegates acknowledged that South Africa had become one of the most unequal countries or societies in the world, with unconscionable levels of poverty and unemployment. Literature and other arts often expose real socio-political and socio-economic aspects of society. Notably, Sekhabi's play is a representation of the events that occurred in Marikana, August 2012, whereby thirty-four miners were killed by police – this happened in a post-apartheid dispensation, an event that was not envisaged by the citizenry. The miners were protesting for what they called a living wage, and after failing to reach a mutually beneficial agreement with the mine management, they resorted to protest action. This paper explores the theme of fairness and equal distribution in Aubrey Sekhabi's *Marikana the Musical* (2014), thereby challenging structural injustice and arguing for distributive justice as part of decolonial justice. It employs the theory of distributive justice, which advocates for fair distribution of resources and capabilities among members of a society with the intent to ensure equal access to opportunities. The paper argues that South Africa is a plutocracy, and examples to paint a picture for this argument are drawn from the primary text, *Marikana the Musical*.

Keywords: Post-Apartheid Theatre, Decolonial Justice, Distributive Justice, Protest, Plutocracy

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Introduction

Theatre makers represented (in)justice during the unfair days of apartheid in South Africa, when theatre was often used as a way of critiquing the apartheid system. Theatre can be a voice that protests on behalf of the marginalised, exposing unfairness and raising awareness about injustice and other fundamental societal issues. When South Africa finally became a democracy in 1994, many people envisaged a just and free South Africa, where there was equality for all the citizens. Several debates also ensued in the space of creative arts as it became evident that, since apartheid had fallen, protest theatre/art could become irrelevant. The big question was: What subjects and themes would post-apartheid playwrights explore in their creative work? Playwrights had to re-think and immediately create new ways that would remain relevant in the post-apartheid dispensation. During the transitional phase from apartheid into post-apartheid in 1994, there emerged what some scholars termed as reconciliatory theatre. This period was polarised by creative arts that explored the Truth and Reconciliation Commission, which was commissioned to deal with the aftermath of the apartheid system. The Commission attempted to assist the victims of apartheid to find closure with regard to the injustice that they experienced under the apartheid system. Also, the commission offered the perpetrators of apartheid violence the opportunity to confess their deeds, supposedly enabling a process of restorative justice. The problem with this form of restorative justice, however, was that it did not undo the structural problems and coloniality that lingered after apartheid. As argued by Maldonado-Torres, 'Coloniality refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labour, intersubjective relations, and knowledge production well beyond the strict limits of colonial administration' (Maldonado-Torres 2007: 243).

Decolonial justice is concerned with reversing and re-doing policies, laws, and institutions that perpetuate colonial structures, primarily, in formerly colonised countries. According to Cunneen *et al.* (2023:xxiii) decolonisation is 'a historical and contemporary set of political, economic, social, and cultural processes'. In the preface of their book chapter, Cunneen and friends indicate that they take insights from 'abolitionists who acknowledge that change is not simply an act of pulling down but also simultaneously one of rebuilding' (2023:xxiii). This suggests it will take generative and iterative processes to realise decolonial justice similarly to coloniality, which took centuries to build. As I argue below, in a highly unequal context such as South Africa, where

inequality has been caused by a long history of colonialism and apartheid, distributive justice can be seen as part of the decolonial justice project. The struggle against apartheid was a call for equality and the liberation and integration of all South Africans, particularly black people, ensuring equal access to opportunities and resources in the country. However, almost three decades into democracy, there are still increasing levels of inequality and other forms of injustice. While early post-apartheid theatre explored themes of reconciliation, some theatre makers went on to expose the social and political ills that have characterised the post-apartheid period. Ongoing racial extremism, economic inequality, poverty, unequal access to opportunities, and gender-based violence, for instance, remain problems in post-apartheid South Africa. The effects of coloniality are evident in post-apartheid South Africa and these effects are staged by several playwrights in their theatre productions, stressing the need for distributive and decolonial justice.

This paper will employ decolonial justice as a framework for studying distributive justice in Aubrey Sekhabi's play, *Marikana the Musical* (staged in 2014 and 2015), advocating for continued processes of delinking from colonial structures. The Marikana was an incident of extreme post-apartheid police brutality, which saw the death of protesters who were calling for a fair minimum wage. However, they were met with an apartheid type of policing response, which used live ammunition to disperse the crowd, killing thirty-four miners. In an annual international conference (2022) on social justice in South Africa, which aimed to 'leverage sustainable development goals and a human rights agenda to advance social justice' in the country, delegates were united in acknowledging that South Africa had become one of the most unequal societies or countries in the world (Madonsela & Lourens 2022:2). This fact is supported by Govender who explains that South Africa's inequality grew after apartheid, where it 'runs contrary to the commitments of the South African Constitution and social policy provisions, thereby raising more serious questions of right and social justice' (Govender 2016:237)

As I argue, many of the social problems exposed by playwrights and other creative artists in post-apartheid South Africa are a result of a long history of colonialism and apartheid, which 'brought complete disorder to colonized peoples, disconnecting them from their histories, landscapes, their languages, their social relations and their own ways of thinking, feeling and interacting with the world (Smith 1999:28). This article presents a reading of Aubrey Sekhabi's *Marikana the Musical*, placing this text into conversation with theories of distributive and decolonial justice, demonstrating the challenges of

unequal distribution of wealth and resources. Decoloniality is understood as a process of creating just – or undoing unjust – situations in instances where unjust ones, initiated by colonialism, have prevailed for long periods (Mignolo & Walsh 2018:100). The hierarchies of colonial mindsets, knowledges, and systems of oppression often continues into post-independence contexts, and decoloniality seeks to counter and undo this, by delinking from epistemic structures of coloniality.

To understand what decolonial justice is, it is necessary to look at what colonial justice entails. McGuire (2023:11) exposes what she terms 'complexities of the colonial project'. She notes that colonial justice enables 'settler-colonial goals of assimilation, elimination and control' to flourish through criminal justice systems and other policies of the state. This suggests that colonial justice continues to serve as an enabler of marginalisation and oppression of indigenous peoples after independence; this is done through policy, laws and other societal institutions that perpetuate and enforce structural injustice. To support this notion, McGuire (2023:11) claims that 'today, settler-colonial criminal justice systems serve as a modern mechanism of state control, violence, abuse, and oppression'. If colonial justice is what is exposed in the latter discussion, then what is decolonial justice in this context? Decolonial justice is concerned with the opposite of what is reflected upon in the latter exploration. It is a radical process of de-linking from laws, policies, dependency and other systems of structural injustice, stressing social justice and re-existence of indigenous peoples. As McGuire notes, '[d]ependency on the state for social support maintains racialised hierarchies with indigenous peoples at the lowest end of the social order' (McGuire 2023:12). Post-colonial structures of coloniality use dependency to enable neocolonial settings. In analysis, decolonial justice will assist in framing explorations of distributive justice themes in Sekhabi's *Marikana the Musical*. Finally, the paper will argue that due to the continued structural injustices represented in *Marika the Musical*, South Africa is likely a plutocratic state. A theory of distributive justice will be employed to demonstrate this, with examples from the play.

Frameworks of Justice for *Marikana the Musical* (2014)

Marikana the Musical opens with Vukani, a miner, addressing his fellow miners on their quest for a wage increase. Vukani negotiates with the security staff, indicating that they are not fighting anyone; they just want to talk to the

mine management regarding their request. The miners are calling for what they deem as a fair remuneration package. Unfortunately, Ms Moagi and the management of the mine refuse to meet the workers and their demands, demonstrating a negative attitude towards the mine workers and their demands. As the title of the play suggests, it relives the events of the August 2012 Marikana massacre at Lonmin Platinum mine – this is after a week-long failure to reach an agreement between the mine and the miners regarding a fair remuneration package – which saw the tragic killing of 44 people, including 34 miners who were killed by police while protesting for a wage increase of R12 500.

In a quest to present a balanced exploration of distributive justice as represented in theatre, in general, it is imperative that justice as a theory is understood within the context of this study. Justice, in this study, does not retain the general understanding of prosecution of a crime or the 'crime-arrest-and-verdict' phenomenon. Instead, it is understood from a philosophical point of view. Hurlbert and Mulvale (2011) point out that one of the first definitions of justice was written by the philosopher Aristotle; this notion is supported by Parnami (2019). Aristotle associates justice with 'a cultivated set of dispositions, attitudes and good habits' (Hurlbert & Mulvale 2011). Also, he believes that equals should be treated equally, and un-equals should be treated unequally (Hurlbert & Muvale 2011; Parnami 2019; Okharedia 2005). Another definition of justice is provided by Vallentyne (2003) who argues that justice is usually understood to mean 'moral permissibility' as applied in both social structures and the distributions of benefits and burdens. Considering these definitions, it can be seen that there are varying definitions of justice, which are informed by the varying schools of thought on the subject. While there are varying definitions of the theory, they share similarities in terms of principle. This notion is buttressed by Vallentyne (2003:2) who states that several of the existing definitions are related, 'but fundamentally different'. Taking these arguments into account, this paper adopts Rawls's definition of justice, which perceives the theory as a call for fairness.

In his book *A Theory of Justice*, Rawls (1999) discusses what he terms the fundamental intuitive ideas of the theory of justice and some principles of justice. Rawls begins by describing the role of justice, and later presents justice as fairness. He characterises justice as a social ideal and argues that the specialism of justice is the fundamental structure of society (Rawls 1999:6). This refers to the manner in which significant social institutions 'distribute fundamental rights and duties and determine the division of advantages from

social cooperation' (Rawls 1999:6). This argument suggests that justice is connected to society – the study of justice cannot be isolated from a society, and so is the study of literary texts as it mirrors and reflects on society. Rawls' definition of justice as fairness stresses the need for 'proper balance between competing claims from a conception of justice as a set of related principles for identifying the relevant considerations which determine this balance' (Rawls 1999:5). The absence of fairness can be deemed as the manifestation of injustice and imbalance. Complementary to this explanation, Adeyinka *et al.* (2017:155) explain that justice is associated with goodness, doing what is morally acceptable in the society. Reading from Rawls's definition of justice, this paper explains justice as an instrument for measuring the actions and behaviours or attitudes – either good or bad – of a society with the intent to establish fairness. The paper measures the behaviours and attitudes of the characters in the selected texts with the aim of determining representations of (in)justice, advocating for decolonial justice in post-apartheid contemporary dramas. Finally, Atiles-Osaria (2018:350) cites Maldonado-Torres (2007) who argues that 'justice operates through recognition, generosity and the ability to feel for/ with the Other'. The word 'Other', in this definition, refers to considering the feelings and emotions of other people in a manner that is morally sound.

Playwrights of post-apartheid South Africa continue to stage the injustices of inequality with regard to the lack of equal distribution of the country's mineral resources, welfare and opportunities, among other concerns. Distributive justice is concerned with fair distribution of resources in a society, eliminating unjust practices such as unconscionable high levels of poverty and unemployment, as well as structural injustice and unequal distribution of infrastructure development. Resisting the unequal distribution of resources and capabilities can be seen as a quest for decolonial justice. In his essay *Distributive Justice, social cooperation, and the basis of equality*, Andersson (2022) argues that equality is achievable through a moral person. This propounds that morality plays a pivotal role in measuring fair distribution of opportunities to ensure reciprocity. Andersson (2022:1180) understands distributive justice as a 'matter of the fair terms of cooperation among the participants of a system of social cooperation'. Andersson's definition of distributive justice is supported by Lamont and Favor (2017) who argue that the theory is concerned with equal and fair allocation of resources, wealth, welfare and opportunities and other resources among members of a community.

In the case of Sekhabi's musical, the mine workers and the mine management belong to the same community, the mine, and they share similar interests in terms of working the grounds and resources of the mine for financial gain in the form of profit and salary, respectively. A community, according to MacQueen *et al.,* is a 'group of people with diverse characteristics who are linked by social ties …. in geographical locations or settings' (2001:1929). The social ties that link the mine and its stakeholders ought to serve as motivation for them to keep their vested interests mutually beneficial. This requires a great deal of morality as argued by Andersson (2022); a sound moral person would expect that the parties would share the gains of the mine in a reasonably equal manner or in a manner that is deemed to be fair. This is not the case at the Lonmin mine.

As Sekhabi explores in his musical, the Marikana massacre comes after a week-long wildcat protest by mine workers who are demanding a wage increment of up to R12 500. The miners believe that their hard work is not being compensated fairly, and that the mine owners and bosses benefit more than themselves, the mine workers, who do the actual work on the ground. The unfair remuneration, which leads to the protest, is linked to unfair structural injustice in the Lonmin mine but also in South Africa more generally. The play opens with the miners singing in unison, appearing from underneath the mine with their headlamps on. They are singing a struggle song that demands the return of the land to black people, chanting that they are fighting for the land, the land of their forefathers. This chant is about land dispossession, which saw the majority of black people in South Africa being stripped off their land by colonial masters. As such, the play points to the ways in which colonialism has a legacy in the post-apartheid era, and to a need for decolonial justice, including the restoration of land to Black people. The miners are Black people, and they are all reporting at the mine as employees; the owners of the mine appear to be white people, and they own the mine. This is seen when Vukani, a miner, tells the security personnel of the mine that he and the other miners want to talk to the white man, referring to the employer. The white man, as a race, represent the colonial masters and their unjust policies and institutions.

> *VUKANI: This security says we must not cross the danger tape. He is trying to find the white man …. We are here to meet with our employer. We want management to come here and speak to us* (2014:6).

The play uses this scene to draw attention to racialised inequality, in the un-

equal distribution of the country's land and wealth. It is clear that the Black majority do not have control of the resources, instead, white people control the means and profits of production as represented in Sekhabi's musical. These are the aftereffects of colonialism, and Sekhabi's representation supports the notion that there still exist some elements of neocolonialism and coloniality in contemporary South Africa. Distributive justice advocates that people ought to share resources and wealth equally, whereas decolonial justice seeks to reverse or oppose the structures of coloniality in formerly colonised countries like South Africa. Both forms of justice would seem to be evoked in this scene.

Ms. Moagi and Vukani argue about the LONMIN management's failure to make time and meet with the miners to listen to their grievances. Ms. Moagi is representing the mine management while Vukani is representing the miners. Vukani explains that they no longer want to be represented by a worker's union as the union, the National Union of Mineworkers (NUM), has sold them out and they are being exploited. The conversation between the two ends in vain.

The formation and sustainability of labour unions is a strategic perpetuation of neocolonial structures of exploitation through enacted policies that prevent the miners from bargaining directly with the mine management. Decolonial justice entails delinking from these epistemic structures of coloniality.

Sekhabi also presents the Black security personnel as being exploited. In Scene 5, two security guards are away on leave, are forced to return to work in spite of the fact that it is no longer safe to be on site due to the levels of instability at the mine. The two guards express their unhappiness about their forced return to work:

> *GUARD 1: These white people are cruel, I have just been on leave for three days and when I was starting to enjoy my leave, they call me back.*
>
> *GUARD 2: (In IsiXhosa) I was also on leave. They better pay for the over time.*
>
> *GUARD 1: These dogs don't want to pay us. That's why these miners are on strike* (2014:17).

The play thus shows sympathy with both the security guards who were used against the miners by the mine owners to protect white capital. Both the mine workers and the security personnel, including the police force are Black, and

are being exploited in protection of the mine's interest. The conversation between the two guards buttresses the argument that there are widespread elements of exploitation or unfairness at the mine. The mine management is forcing the guards to return to work while they continue to force the miners to return to work, disregarding the protests. Clearly, the mine management maximises profit over the lives and the livelihoods of the employees. The interests of the minority are the ones considered in this case; also, the wealthy elites are employing their political means to maximise their profit through the exploitation of the miners and the other workers such as the security. Tragically, the two security guards lose their lives at the hands in the violence; one is stabbed and the other one is burned.

The oppression of the miners, as represented in the play, is shown to be a form of racialised and structural injustice as it is embedded in social, political and economic structures. According to Young, structural injustice occurs as a result of several individuals and organisations who want to pursue and achieve their envisaged goals and interests in spite the impact that this has on the other parties that are involved (2011:52). Young adds that 'structural injustice exists when social processes put large groups of persons under systematic threat of domination or deprivation of the means to develop and exercise their capacity' (2011:52). This was clearly the case for the Black majority under colonialism and apartheid, and it continues in the form of neocolonialism. This is why theorists of decolonial justice stress the need to pay attention to colonial history in considering justice (Cunneen *et al.* 2023:xxiii). The miners seem to believe that structural injustice is at the root of their problems. Sekhabi presents some of the injustices in song:

> *There is no progress in our lives*
> *We come from the villages*
> *We have given up on opportunities to study*
> *And money is made through our sweat*
> *Today we are not going*
> *… Where are the fruits of our freedom?* (2014:10)

The song demonstrates that there are limited opportunities in the rural villages where the majority of the miners come from. Most of the miners are migrant workers. They express that there is lack of progress in their lives, which resulted in giving up their opportunities to study further. This is particularly poignant considering that most schools in rural areas are poorly equipped to

educate Black children, which is a legacy of apartheid and the Bantu Education Act. These expressions of the miners resonate with many South African children from poor backgrounds, especially in the villages. Ongoing structural injustices limit equal access to opportunities. In addition, the song demonstrates that the miners are aware that they are creating 'money' through their labour or 'sweat', but not for themselves, as their labour is being exploited to benefit the mine owners. The song thus draws attention to the need for a type of decolonial justice whereby the delinking project of colonial structures and its policies and laws is made deliberate to ascertain equal distribution of opportunities and wealth in a post-colonial arena.

Protest was used as a form of resistance against apartheid by Black South Africans to demonstrate their disapproval of the unfair legislation and structural injustice of the system, and protest theatre of the apartheid era was part of this struggle. After apartheid, there are still protests and the theme of protest action in theatre has reemerged. Protests about unequal education, for example, appear in *The Fall* (2017), a play created by a collective of Fallist students that explores the #FeesMustFall and #RhodesMustFall protests of 2015-2017, which forced South Africa's universities to shut-down, with students demanding fee-free higher education and a decolonised curriculum that would address the needs of Africans. The students also protested for the insourcing of general workers in the universities, citing unfair remuneration conditions and working conditions. In the play, the characters narrate their individual experiences or stories of what happened during the #FeesMustFall and #RhodesMustFall protests and the reality of their financial situations and the structural injustice that is embedded in the higher education sector. While the other characters narrate their individual experiences about the protest action, one of the Fallist students, Zukile-Libalele, draws on the promises in Section 8 of the Freedom Charter, as he states:

> *The Doors of Learning and of Culture shall be opened! Education shall be free, compulsory, universal and equal for all children. Higher education and technical training shall be opened to all by means of state allowances and scholarships awarded on the basis of merit* (Conrad *et al.* 2017:43).

Qhawekazi joins the conversation by adding that impoverished Black students are born into poverty and the system is designed to keep them poor through the provision of NSFAS loans, so that they remain poor and controllable as they

would struggle to pay up the loans (Conrad *et al.* 2017:45). The Freedom Charter was meant to be a blueprint for distributive justice and decoloniality as its aim is to reverse the inequalities of the past. *The Fall*, like Sekhabi's *Marikana the Musical*, also draws attention to the ongoing need for decoloniality and decolonial justice.

Returning to Sekhabi's play, the reality of most miners is that their families are dependent on them as the sole breadwinners. They were forced to drop out of school and join the labour force due to their families' poverty. After the brutal mass murder of the miners, it became evident that poverty would strike in the homes of the slain miners. In the play, Sinovuyo, a wife to one of the miners, explains that her husband supported their four children, eight brothers and sisters and his mother, including herself; he also paid his brother and sister's education (Sekhabi 2014:52). This reveals that the siblings to the miner who is deceased may have difficulty with furthering their studies as he was the sole breadwinner. The colonial strategy of dependency is still being preserved.

Although Sekhabi's musical is a representation of the Marikana events or killings, he also exposes poor service delivery by the government of the day in the rural areas. Old Lady, a character in the play, speaks about the poor road infrastructure in her village. She states that nothing gets to their village easily. She says this at the funeral of one of the miners:

> *…. These young men have to carry the coffin up the hill, in this biting cold. Thanks to their days in the Initiation Mountains, they will climb up until they arrive. Even the young man laid to rest today, he knew, he himself had to carry many more up that hill* (Sekhabi 2014:52).

Thus, Sekhabi demonstrates the lack of road infrastructure in his drama. Through the character of Old Lady, Sekhabi exposes the unfair distribution of infrastructure in South Africa. It can be seen that cars cannot access the area where the funeral is being held as the coffin has to be carried up the hill. The burial on the mountain seems to be a tradition that has been going on for a while, as she refers to the deceased miner as one of the young man who would have carried the coffins of other people up the hill before his death. As represented in *Marikana the Musical*, contemporary theatre makers suggest that South Africa remains one of the most unequal societies in the world today.

Plutocracy

In this part of the paper, I argue that Sekhabi's *Marikana the Musical* represents South Africa as a Plutocracy. I use Mahbubani's argument that a plutocracy is the opposite of a democracy (2022:3). He explains that unlike a democracy, which is structured to cater for the interests of the majority, a plutocracy 'is structured to take care of the interests of a small affluent minority' (2022:3). Although this is not pointed out in the play, it can be read as a problematic aspect of the play. In Sekhabi's musical, the miners beg to have a meeting with the mine management, and the management refuses to meet up with the miners. The miners are a majority while the mine management are the minority. The mine management refuses to cater for the interest of the majority, explaining that an agreement between the mine and the union representers have signed an agreement that pertains to the remuneration package (Sekhabi 2014).

When South Africa became a democracy, most people envisaged a socially and economically equal state after apartheid, where there was a level playing field, and where all could live well and in harmony. However, it seems that the inequalities of the colonial and apartheid periods have persisted and inequality has become worse, though now the country is apparently governed by a small and wealthy Black and White elites. The system largely benefits the rich while the poor majority, who are still mainly Black, continue to be plunged in unjust livelihoods. A complementary comment on the definition of plutocracy is presented by Trask (2004). He explains that plutocracy is concerned with a type of government in which men of wealth use political means to increase their wealth through exploiting workers and the resources of a country (2004:10). In this study, a plutocracy is a system that favours the rich over the poor – one that does not enable the poor to enjoy similar opportunities and resources as the rich. The argument herein is that the unequal distribution of resources and capabilities hinder the poor the opportunity to enjoy accessibility to a just system and processes. Because of this, the poor are forced to continue living in poverty and continue to be exploited by the rich. These sentiments are expressed by Vukani in the play, *Marikana the Musical*, when he commands that the '… exploitation must stop and it must stop now' (2014:8). This supports Mahbubani and Trask's definitions of plutocracy.

Monbiot (2024) states that challenging or protesting against rich corporations often results in people being crushed with heavy penalties. He asks a question: 'Why are peaceful protesters treated like terrorists while the

actual terrorists often remain unmolested by the law?' He argues that prisoners in the United Kingdom who commit serious crimes such as rape and murder are being released from prisons as the explanation is that there is overcrowding in the prisons. Ironically, the spaces of these prisoners who committed heinous crimes are then filled with political prisoners – these are prisoners who dare to challenge the powerful or big corporates in the country. Thus the justice system is used to protect plutocracy. In Sekhabi's representation of the Marikana massacre, the miners are calling for a just course, demanding a fair wage increase, but in so doing, they are challenging a big corporation, a mine. Hence, they are perceived as criminals by the corporation and the state and this is seen through the heavy police presence at the mine. The police Commander (a character who is also known as Major-General Nyoka) receives strict instructions from Commissioner, a senior police officer (Sekhabi 2014:43). It is evident that Commissioner is receiving his instructions from another office to act swiftly as he continuously puts pressure on Nyoka and makes reference to informers who are sending information to him. Commissioner eventually takes over the operation and refuses to engage in negotiations; 34 miners die. Besides the 34 miners who were killed by the police, 259 miners were arrested. This is after the police fired 284 rounds of lethal ammunition. A plutocracy tends to use its police force to protect the rich and their resources or infrastructure such as the Lonmin mine. Before the shooting begins, Commissioner says: 'This thing must end today; it is costing the state a lot of money*'* (2014:44). He says this immediately after taking over as commander of the operation. This supports the argument that a plutocracy tends to protect or serve the interests of the minority, in this case, the minority refers to the mining corporation and the so-called state. Finally, it can be seen that distributive and decolonial justice cannot thrive in a plutocracy as the theory of equal distribution strives towards fairness and redress from the coloniality of the past and present.

Conclusion

This paper presented Aubrey Sekhabi's *Marikana the Musical*, as a call for distributive and decolonial justice, using references to the theme of unfairness in the play. The article argued that theatre makers of contemporary South Africa expose unjust issues that present the country as one of the most unequal societies in the world, an observation that was made by delegates of a social justice conference. It went on to explain justice as a framework that is

concerned with fairness and an instrument that measures the behaviours and actions of people in a society. Ideas about distributive and decolonial justice were placed into conversation with Sekhabi's musical. Furthermore, the aim of this article was to argue that South Africa is a Plutocracy as represented in Sekhabi's musical. In conclusion, the theory of distributive justice can assist in the achievement of equal access and fair distribution of capabilities and fair distribution of resources in the country, thereby ensuring that plutocracy does not thrive.

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