

**NATIONALISTIC TIGRIGNA MUSIC VIDEO CLIPS  
IN ‘DIMTSI WEYANE’ TV IN 2010-2011 E.C.**

**BY  
LYDIA GEBRESILASSIE**

**A THESIS SUBMITTED TO THE DEPARTMENT OF MUSIC AND VISUAL ARTS IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE DEGREE OF  
MASTER OF ART IN ETHNOMUSICOLOGY**

**MEKELLE UNIVERSITY  
COLLEGE OF SOCIAL SCIENCES AND LANGUAGES  
DEPARTMENT OF MUSIC AND VISUAL ARTS  
POST GRADUATE PROGRAM (MA) ETHNOMUSICOLOGY**

**ADVISOR  
GETAHUN MESELE (PhD)**

**January 2025  
Mekelle, Tigray**

**MEKELLE UNIVERSITY**  
**COLLEGE OF SOCIAL SCIENCES AND LANGUAGES**  
**DEPARTMENT OF MUSIC AND VISUAL ARTS**  
**POST GRADUATE PROGRAM (MA) ETHNOMUSICOLOGY**

**NATIONALISTIC TIGRIGNA MUSIC VIDEO CLIPS**  
**IN ‘DIMTSI WEYANE’ TV IN 2010-2011 E.C.**

**A THESIS SUBMITTED TO THE DEPARTMENT OF MUSIC AND VISUAL ARTS IN**  
**PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE DEGREE OF**  
**MASTER OF ARTS IN ETHNOMUSICOLOGY**

**BY**

**LYDIA GEBRESILASSIE**

**ADVISOR**

**GETAHUN MESELE (PhD)**

**January 2025**

**Mekelle, Tigray**

**NATIONALISTIC TIGRIGNA MUSIC VIDEO CLIPS  
IN ‘DIMTSI WEYANE’ TV IN 2010-2011 E.C.**

**By**

**LYDIA GEBRESILASSIE**

**A THESIS SUBMITTED TO THE DEPARTMENT OF MUSIC AND VISUAL ARTS IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTER OF ARTS IN  
ETHNOMUSICOLOGY**

**MEKELLE UNIVERSITY  
COLLEGE OF SOCIAL SCIENCES AND LANGUAGES  
DEPARTMENT OF MUSIC AND VISUAL ARTS  
POST GRADUATE PROGRAM (MA) ETHNOMUSICOLOGY**

**January 2025  
Mekelle, Tigray**

## EXAMINATION BOARD MEMBERS

---

**Advisor's Name**

---

**Date**

---

**Signature**

---

**External examiner's Name**

---

**Date**

---

**Signature**

---

**Internal examiner's Name**

---

**Date**

---

**Signature**

## DECLARATION

I, undersigned, declare that this thesis entitled NATIONALISTIC TIGRIGNA MUSIC VIDEO CLIPS IN 'DIMTSI WEYANE' TV IN 2010-2011 E.C. is my original work and has not been presented for a degree in any other University or for any purpose before. All sources of the material used for the thesis have been also duly acknowledged.

Lydia Gebreselassie

Candidate

\_\_\_\_\_

Date

\_\_\_\_\_

Signature

### **Abbreviations**

|       |                                                      |
|-------|------------------------------------------------------|
| EPRDF | Ethiopian peoples Revolutionary and Democratic front |
| UEDF  | United Ethiopian Democratic Forces                   |
| OLF   | Oromo Liberation Front                               |
| TPLF  | Tigrai People's Liberation Front                     |

## **Glossary of local terms**

| <b>Local term</b> | <b>related meaning</b>                                                            |
|-------------------|-----------------------------------------------------------------------------------|
| Chirwata          | : a string spike fiddle music instrument                                          |
| Kebero            | : a type of membranophone musical instrument played by beating with the hand      |
| Negarit           | : a type of membranophone musical instrument played by beating with stick         |
| Endir fatsa       | : blown music instrument which is similar to flute and it's made from bamboo tree |
| Kirar             | : five or six string music instrument                                             |
| Alwaso            | : Traditional women hairstyle used by young female and adult                      |
| Gilbich           | : Traditional women hairstyle used by adult women                                 |
| Gaeisi            | : Traditional men's hairstyle it is used by youngsters                            |
| Tilfi             | : Traditional female clothe                                                       |
| Seani             | : Traditional shoes made from animal skin /leather/                               |
| Shuda             | : Shoes made from plastic used by men                                             |
| Mebruq            | : Traditional cloth of men                                                        |
| Mahezele          | : Animal skin /leather/ made use to carry infant decorated with ornament          |
| Kaba              | : Traditional coat of men and women decorated with ornament                       |
| Tizeta            | : An Ethiopian musical scale                                                      |
| Fekera            | : Cultural music of Tigrigna used for war chant and heroism                       |
| Mase              | : Cultural music of Tigrigna used to express sadness                              |

## **Acknowledgements**

First, I would like to express my heartfelt gratitude to my advisor Getahun Mesele (PhD) for his constructive comments, detailed advice and professional guidance. I want to acknowledge his continuous follow-up and encouragement; he gave me help in shaping my thesis and contributed a lot for the completion of this thesis.

I would like to extend my thankfulness to my family and friends who were always ready to give me their warm-hearted encouragement and support especially Daniel Gerday who reviewed and edited the tools. I would like to thank all those who shared their thoughts and advice through all the research.

Finally, I want to acknowledge the contribution of the Dimtsi Woyane Television journalists who helped me to have access to the video clips to analysis.

## Table of contents

| Content                                           | Pages |
|---------------------------------------------------|-------|
| Abbreviations .....                               | IV    |
| Glossary of local terms.....                      | V     |
| Acknowledgements.....                             | VI    |
| Table of Contents.....                            | VII   |
| List of Photographs .....                         | IX    |
| Abstract.....                                     | X     |
| CHAPTER ONE .....                                 | 1     |
| 1. INTRODUCTION.....                              | 1     |
| 1.1 Background of the study .....                 | 1     |
| 1.2 Statement of the problem .....                | 4     |
| 1.3 Research Questions .....                      | 6     |
| 1.4 Objectives of the Study .....                 | 6     |
| 1.4.1 General Objective.....                      | 6     |
| 1.4.2 Specific Objectives .....                   | 6     |
| 1.5. Significance of the study.....               | 6     |
| 1.6. Scope of the study .....                     | 6     |
| 1.7. Limitation of the Study .....                | 7     |
| CHAPTER TWO.....                                  | 8     |
| 2. REVIEW OF RELATED LITERATURE .....             | 8     |
| 2.1 Nation and Nationalism.....                   | 8     |
| 2.1.1 The Concept of Nation.....                  | 8     |
| 2.1.2 Definition of Nationalism.....              | 9     |
| 2.1.3 Nationalism Claims.....                     | 10    |
| 2.2 Nationalism in Ethiopia.....                  | 11    |
| 2.2.1 Evolution of Nationalism in Ethiopia.....   | 11    |
| 2.2.2 Forms of Nationalism in Ethiopia.....       | 13    |
| 2.2.3 Tigray as a National Region.....            | 15    |
| 2.3 Music and Nationalism.....                    | 19    |
| 2.3.1 Elements of Music in Nationalism.....       | 20    |
| 2.3.2 Role of Music in Promoting Nationalism..... | 21    |
| 2.3.2.1 Music in Identity Claim Promotion.....    | 21    |
| 2.3.2.2 Music in Temporal Claim Promotion.....    | 21    |
| 2.3.2.3 Music in Spatial Claim Promotion.....     | 22    |
| 2.4 Cultural Background of Tigray.....            | 22    |
| 2.5 Studies on Nationalism in Music.....          | 26    |
| CHAPTER THREE .....                               | 29    |
| 3. METHODOLOGY OF THE STUDY.....                  | 29    |
| 3.1 Study Area.....                               | 29    |
| 3.2 Research Methods/Approaches .....             | 29    |
| 3.3 Data type and Source .....                    | 30    |

|                                                       |    |
|-------------------------------------------------------|----|
| 3.4 Sampling Techniques and Sample Size .....         | 30 |
| 3.5 Data Collection Instruments.....                  | 31 |
| 3.6 Data Processing and Analysis .....                | 31 |
| CHAPTER FOUR .....                                    | 32 |
| 4. DATA ANALYSIS AND INTERPRETATION.....              | 32 |
| 4.1. Nature of the Songs .....                        | 56 |
| 4.2 Ways of Enhancing Nationalism .....               | 57 |
| 4.3 Role of the Songs in Developing Nationalism ..... | 58 |
| CHAPTER FIVE.....                                     | 59 |
| 5. CONCLUSIONS AND RECOMMENDATIONS.....               | 59 |
| 5.1 Conclusions.....                                  | 59 |
| 5. 2 Recommendations.....                             | 60 |
| References.....                                       | 61 |

## List Maps of and Photos

| Content                                                                     | Page |
|-----------------------------------------------------------------------------|------|
| Map 3: Current Administrative Boundaries of Tigray Regional State .....     | 29   |
| Photo 1: Snapshots of ‘Fekera’ Performance -song 1 .....                    | 35   |
| Photo 2: Snapshots of Performance, instruments and hairstyles -song 1 ..... | 35   |
| Photo 3: Snapshots of Iconic historical heritages -song 1 .....             | 36   |
| Photo 4: Snapshots of Acted Performance -song 2 .....                       | 40   |
| Photo 5: Snapshots of Costumes and Hairstyles -song 2 .....                 | 40   |
| Photo 6: Snapshots of Acted Performance -song 2 .....                       | 41   |
| Photo 7: Snapshots of Public Celebration -song 2 .....                      | 41   |
| Photo 8: Snapshots of Acted Performance -song 3 .....                       | 45   |
| Photo 9: Snapshots of costumes and Hairstyles -song 3 .....                 | 45   |
| Photo 10: Snapshots of public Performance -song 3 .....                     | 46   |
| Photo 11: Snapshots of Acted Performance -song 4 .....                      | 49   |
| Photo 12: Snapshots of Cultural Events -song 4 .....                        | 49   |
| Photo 13: Snapshots of Remaking Historic Events -song 4 .....               | 50   |
| Photo 14: Snapshots of Historical Sites and Heritages -song 4 .....         | 50   |
| Photo 15: Snapshots of Acted Performance -song 5 .....                      | 54   |
| Photo 16: Snapshots of costumes and Hairstyles -song 5 .....                | 54   |
| Photo 17: Snapshots of Remaking of Historic Events -song 5 .....            | 55   |
| Photo 18: Snapshots of Public Events -song 5 .....                          | 55   |

## **Abstract**

*The research aimed at studying Tigraian nationalistic music in terms of developing nationalism in Tigrai. It is a descriptive study type, which employed qualitative research approach to analyze the musical nature, ways of enhancement of nationalism and the roles of the music in development of nationalism. Data was gathered through document analysis from five music video clips that were selected using purposive sampling. Each music video clip was analyzed for nationalism features such as identity, temporal and spatial claims focusing on its lyrics (use or delivery of language), sound structure, melody, rhythms, instruments, performances (dances styles and costumes) and reception among the audience. The music were sound to be nationalistic in nature in terms of their language delivery, musical composition, performances, costumes and hairstyles in enhancing to describe nationalism . The music had also a substantial role in promoting and enhancing nationalism through their strong language delivery in their lyrics; using indigenous musical instruments and distinctive Tigraian melody and rhythmic structure; including acted and natural performances, that are unique to Tigraian people in their video clip, In doing so, the songs enhances the identity, temporal and spatial claims that the nationalism discourse is based on and are considered to be successful in inspiring the people to get together and protect its right for self-administration and self-governance. It is recommended that music writers and composers have to consider the basic elements of nationalism and incorporate them in every aspect of their songs. They also have to consider minimizing the influence of western musical instruments and encouraging the use of indigenous cultural instruments. The office of Tigrai culture and tourism, Tigrai educational institutions, language and culture research centres and national media have to study some role of the nature and contribution of music in building nationalism because it helps to establish a research and documentation center and to the preservation and documentation of nationalism music. Further study that includes more nationalistic music and data that are more comprehensive also recommended.*

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

Nationalism is such a complex concept that it is approached in different ways for its definition. Based on the definition of nation as a 'collective of people that are linked by unifying characters and the desire to control a territory', nationalism refers to both the perception of a group of people that they are qualified to form a nation and the process of persuading the group that they belong to a distinct nation. Nationalism then is either primarily a set of demonstrations and attitudes of a group of people or a form of discourse that is socially constituted, institutional and real in its consequences (Gellne, 1983:1; Haas, 1986:727; (Smith, 1991:14; Motyl, 1992:311).

The nationalist discourse, according to Özkırmılı (2010:208-209), makes three sets of interrelated claims such as identity, temporal and spatial claims. The nationalism discourse promotes is identity claim by setting characteristics that distinguish the group from others; recommending a homogeneous and consistent identity; dividing the world into 'them' and 'us' and differentiating between 'friends' and 'foes' on either side. It also indorses temporal claim by looking back in time, seeking to demonstrate the 'linear time of the nation', its acknowledged the group presence over time. To enhance its spatial claim focus on a group's attachment to territory and pursuit of an actual or imagined place that the group calls 'home'.

As Barrington (1997:713-714) summarized it, all the definitions and forms of nationalisms have two common features: they define the territorial boundaries that the nation has a right to control and they define the membership boundaries of the population that makes up the nation. These membership boundaries are set by members of the nation themselves, generally by intellectual or political elite, though they may be based on ideas of surrounding groups as well. This does not mean, however, that the boundaries are set easily. The development of successful claims over boundaries may involve struggles with another group, serious struggles within the nation over competing definitions of the territorial and membership boundaries, and difficulty in transmitting the ideas of national membership boundaries to the masses. This is when music becomes the instrument at hand, which displays the link between music and nationalism.

Music, according to Collinson, (1966:15), is a universal language through which special meanings to be shared at the level of the social group and enhance the essence of nation building. It also helps to share believes, ideas cultures in among the ordinary peoples and political elites, in the development

and maintenance of individuals, groups' cultural and national identities. Similarly, Lidskog (2017:34-35) stated that music provides cultural resources and expressive practices that, consciously or unconsciously, are used by individuals and groups to understand themselves and their place in the world; to structure social relations; to shape identities; and to develop actions. By doing so, music plays a dynamic role in social life and cultural experience; it can be a means for individual or collective self-understanding, for political mobilization, for strengthening a group's cultural identity as well as transcending it, and for reinforcing boundaries between groups hold them together. Stokes (1995: 427-430) indicates that musical performance structures and asserts socio- cultural differences (ethnicity, nationalism, class, and to a lesser extent, gender) by mapping onto people's recognitions of particular places and understandings of their own identities and geographic sites.

From the explanations of the scholars, we can understand that music plays a vital role in promoting the nationalist discourse claims by helping them share believes, ideas cultures and understand themselves and their place in the world; strengthening a group's cultural identity; mapping onto group's recognitions of particular history and reinforcing boundaries between groups as well as holing them together. In other words, music is effective instrument for enhancing the identity, temporal and spatial claims of the nationalist discourse. Yet, it would be appropriate to consider which elements of music are these claims of the nationalist discourse manifested in.

An ethnomusicology study might approach the music-making in any number of ways such as the sound and structure melodic contour; rhythmic configurations; textures and musical form; musical instruments; the natural resources used in manufacture; sound production; lyrics; use or delivery of language; performance and the role played by music in communicating social, religious or political experiences (Impey, 2006: 92). Furthermore, various facets of musical expression like instrumentation, style, and performance practice comprise variable markers of social identity, as constructed within and emblematic of specific locales (Stokes, 1995: 427-430). However, the perception of musical nationalism cannot result from the various musical elements with which composers infuse their works; it rather occurs during the process of reception after the fact of composition. If the reception process fails to relate a sense of nationalistic content to a sufficient number of listener's over time, the pre-compositional intentions of the composer remain unrealized.

From the above explanations, it can be deduced that nationalism can be manifested in almost all element of music such as lyrics, melody, rhythms, instruments, performances, dances, styles and costumes. It also occurs in the process of music making from composition to reception. Thus, it would be important to consider the complete process of music making in nationalism music study.

These facts are also supported by results from different studies conducted both in Ethiopia and overseas. Symon (1997:213-214) studied how the practice of making 'folk' music provided a context in which it was possible to articulate Scottish identities. He found out that boundaries were drawn and identities constructed around oppositions and distinctions between a range of groups, some geographical, some cultural in the discourse around variations in traditional styles within Scotland. Similarly Freeland (2011:23-24), examined how music generated a sense of nationalism in Jamaica during the late 1950s and early 1960s, and provided strength for independence stability and some of the courage and excitement that sustained it through its early manifestation. Freeland found out that a cultural force, like, music, created a stronger sense of nationalism among Jamaicans, which facilitated the rise of a cultural uniqueness and collective identity. (p 24). Furthermore, in his case-oriented study, Lidskog (2017) studied the Ethnography of groups, phenomena, and events through interviews and observations. He found out that music had an important role in identity formation in diaspora situations. Music can serve both to stabilize and maintain identities and belongings, and to destabilize them providing new material and resources for identity formation (p 33).

In more contextually related study, Bishop (2016), investigated the relationships between traditional music and Ethiopian nationalism to examine how Traditional music groups reflect and shape ideas of the ideal Ethiopia and interact with state discourse and how traditional music play a role in cultivating national pride and conceptualizing the Ethiopian nation. After analyzing the data gained through observation and interview, Bishop found out that Ethiopian traditional music performance in Addis Ababa had been impacted by nationalistic desires from the state. In spite of some of the adaptations made to their traditional music, Ethiopians still generally identify this music as “traditional” due to physical characteristics, such as iconic rhythms from different regions, styles of dance, costuming, indigenous musical instruments, and the miasmatic, ornamented melodic aesthetic valued in the highlands. It was also found out that directors are to some extent successful in educating about and presenting a positive image of the Ethiopian nation to international audiences (pp. 78-79).

All the review studies are somehow related to the role of music in promoting nationalism. Almost all are descriptive type that employed qualitative data analysis method based on observation of live performances and interviews. It can be seen in these studies that nationalism can be displayed in all element of music such as lyrics, melody, rhythms, instruments, performances, dances, styles and costumes. These studies also indicated that music plays important role in promoting nationalism, and rally a nation in solidarity by promoting cultural uniqueness and collective identity.

The results from the sighted studies inspired the desire to conduct this study and find out the nature and role of Tigrigna nationalism music in relation to nationalism claims. This study shares similarities with some of the sighted studies in methodological aspects as well as in its focus on the nationalism claims and elements of music. However, it is different from the sighted studies because it is conducted in different socio cultural context-Tigay.

## **1.2 Statement of the Problem**

Nationalism in Tigray emerged after the pre 1930's self-governance of Tigray was diminished in November 1941 that resulted the first and biggest ethno-national revolt known as 'Weyane' against the 'national integration policy' of Emperor Haileselassie. After suppressing the "revolt", Haileselassie took regional power from hereditary leaders and gave it to loyal administrators, most of whom were from Showa. This predicament raised the level of collective resentment, taking the form of ethno-nationalist sentiment against the Showan ruling class. Independence from Showan rule was raised as a rallying cry and proved popular', thereby concurring with the growing awareness of Tigrayan nationalism. The idiom in which it was expressed was ethno-regional identity. (Erlich, 1981:187; Berhe, 2008: 55-56). When the military regime that took power after the 1974 Ethiopian revolution failed to address the claim for self-determination of the Tigrayans, in Tigray the revolution took its own, autonomous course, focusing on achieving self-determination for the region. In the rural areas of Tigray, in farming and at celebrations of religious holidays or wedding ceremonies, men and women alike made it routine to sing 'blues' or lamentation songs that either expressed the dismal conditions they had to endure, or called for the moment to rebel against the repressive system (Berhe, 2008: 122-124)..

The history of using songs to promote nationalism among the people was also sustained in more formal and organized way during the 17 years TPLF lead-armed struggle. According to Berhe (2008: 122-124), A major agent of mobilization in the TPLF struggle for self-determination was the cultural department established in 1976 and was to play a crucial role in the mobilization the mass of Tigrayans. The task given to this department was to undertake the mobilization process through cultural activities that would create social awareness to act collectively. Its aim was to enable the people to participate in various types of political and military activities involving the promotion of self-determination and the defense of concomitant ideas, values and history that would have to prevail in the future, following the defeat of the repressive Dergue government. As events unfolded, the work of the *Kifli Bahli* definitely pulled in millions of people to hear the politics of the day and by so doing proved to be an effective

mobilization tool. The department's impact was such that many people were aroused to fight the enemy and to talk emphatically about it to others.

The other venue used to mobilize the people was 'Demtsi Weyane' (voice of the revolution) radio, which was established in 1985. Since its establishment, the radio has been main channel to reach the people beyond the freed areas of the region. In addition to providing news concerning the progress of the armed struggle and introducing program of the party, the radio was used to broadcast nationalism songs to mobilize the people that was physically unreachable. After the completion of the armed struggle and establishment ethnic federalism in 1994, 'Demtsi Weyane' extended its media to television broadcast and continued to mobilize the people for national integrity in the construction of the region using live programs and video clips. Since its establishment in 2019, 'Demtsi Weyane Television' (DWTV), has been publishing and broadcasting video clips of songs of different genres.

Considering that nationalism songs were used in 'Demtsi Weyane Radio' to mobilize the people during the armed struggle, it is possible that video clips (song) with nationalism elements are used in 'Demtsi Weyane Television' too. However, it needs scientific research to determine whether the songs contain nationalism content. Besides, it would be important to study the role of the video clips (song) in promoting nationalism and sustaining the history of using nationalism songs to arouse people to fight during the armed struggle.

Furthermore, Music is among the fields of studies that does not get enough attention in Ethiopia. According to Woube (2009:14), in spite of the attempts made to improve music research, the practices of music research in Ethiopia is inadequate as compared the rich cultural heritage of the country. Timkiht (2016:448) also stated that majority of Ethiopian ethnic musical culture are unknown, which makes it difficult to establish a research and documentation center.

The lack of attention given to ethnomusicology studies is not different in Tigray. In an effort to investigate nationalism music of Ethiopia, there have been studies such as Simeneh Betreyohannes's (2008) masters thesis, "Music and Politics in Twentieth Century Ethiopia: Empire, Modernization, and Revolution" and Shawn Michael Mollenhauer's (2011) Ph.D. dissertation, "Millions on the Margins: Music, Ethnicity, and Censorship among the Oromo of Ethiopia". However, the studies focus exclusively on the Oromo and Amharic music respectively. Moreover, Tigrigna nationalistic music in Dimtse-weyane music library are not much studied regarding to songs that are nationalistic in nature. Therefore, this study will fill this gap by assessing the nature; way and role of Tigrigna songs with regard to promoting nationalism.

## **1.3 Research Questions**

The research addresses the following questions:

1. What is the nature of Tigrinya nationalistic music?
2. How do Tigrinya music enhance nationalism in Tigray?
3. What is the role of Tigrinya music in promoting nationalism?

## **1.4 Objectives of the Study**

### **1.4.1 General Objectives**

The main objective of this research is specifically the Tigrinya nationalistic music in terms of developing nationalism in Tigray.

### **1.4.2 Specific Objectives**

Based on the general objective, the specific objectives of the study were

1. To identify musical nature of Tigrinya nationalistic music.
2. To analyze the ways of enhancement of nationalism in Tigrinya music.
3. To evaluate the roles of Tigrinya music in development of nationalism.

## **1.5 Significance of the Study**

It is common experience that Tigraian nationalistic musical culture is less known, which makes it difficult to establish a research and documentation center. Thus the result from this study are believed to contribute to the preservation and documentation of nationalistic music by the office of Tigray culture and tourism. It is also believed that it can be used as a reference for institutions, language centres, and individuals that are interested in this area. Musicians, composers, producers and medias also believed to be benefit from the results of this research . Finally this research is believed to serve as a spring board for further researches and investigations.

## **1.6 Scope of the Study**

As a mainstream media that reaches a large number of the people, the DWTN released around 100 songs that are related to nationalism in the years of 2010-2011 E.C. However, the research focussed on only five songs. Thematically, among the several elements that nationalism incorporates, this study focus on the identity, temporal and spatial elements of nationalism discourse. Similarly, almost all musical elements can be studied for their nationalism features though this study focused on the

message lyrics (use or delivery of language), sound structure, melody, rhythms, instruments, performances (dances styles and costumes) and reception.

### **1.7 Limitations of the Study**

In order to get data related to the performance and reception of the songs, it would have been more appropriate to observe live performances of the songs. However, it appeared to be infeasible in terms of time and resource. Thus, it was limited to the analysis of the video clips and the reaction of the public in the official You Tube channels for information regarding the performance and reception of the songs by the public.

## **CHAPTER TWO:**

### **REVIEW OF RELATED LITERATURE**

In order to get the necessary concept for this study, relevant materials from different disciplines have been reviewed. The literature gained from the materials is organized under five sub topics, Nation and Nationalism, Nationalism in Ethiopia, Nationalism and music, Cultural Background of Tigray and Studies on Music and Nationalism, and presented in this section.

#### **2.1 Nation and Nationalism**

The concept nationalism is among the widely discussed issues in several fields of studies such as history, political science, sociology, social psychology, anthropology and ethnomusicology. Most of the literature on nationalism appears to follow concept building than giving a clear and immediate definition on nationalism. As Barrington (1997:713) recommended, for better understanding of the concept nationalism, it is important to consider the concept nation beforehand. Thus, the concept of nation will be discussed in the following section.

##### **2.1.1 The Concept of Nation**

The term nation is such a complex concept that it would not be easy to get a clear definition for it. In fact, most of the definitions given to the term nation come with fundamental arguments. For example, the definition of nation as *'human population sharing an historic territory, common myths, and historical memories, a mass public culture, a common economy and common legal rights and duties for all members'* (Smith, 1991:14) was criticized for collaborating reasons for the emergence of a nation. Similarly, the definition of nation as *'a community whose members share their feelings of society, substantial, uniqueness, and individuality as well as beliefs in a common ancestry and continuous genealogy have their own unique identity'* (Tamir, 1995: 425), is said to lack reference to the idea of territorial self-determination. Thus, in order to understand the term nation, it would be important to look at what the concept nation constitutes. In other words, it would be important to look for the criteria for a group of people to consider them as a nation.

Several scholars have attempted to set criteria for a group to be considered as a nation. According to Klein, Azzi, Brito, & Berckmans (2000:131), the ten most cited criteria that a group should fulfill to qualify as a nation are *common ancestry/history; common ideology/values; interdependence between group members; territory every member of the group belongs to; single language shared by every citizen; common psychological make-up and psychological bonds; possibility to communicate with*

*other group members*. The scholars further explain that the elements listed above have a common feature that consider a group as a unit rather than as a random collection of people. They also indicate that a nation is formed through creating a perceptual unit from a set of people. The notion of nation as a '*perceptual unit*' is further strengthened when we look at the following definitions of nation.

As Nodia (1994: 11) puts it, 'a nation is a community of people organized around the *idea* of until self-determination or controlling of a state'. For Haas (1986, 726), 'a nation is a socially mobilized body of individuals and *believing* themselves to be united by some set of features that differentiate them in *their own minds* from outsiders, *motivated* to create or maintain their own state'. Barrington (1997:712), defines nations as 'groups of people linked by unifying *traits* and the *desire* to control a territory that is *thought* as the group's national homeland. The **belief** in the right to territorial control is central to distinguishing nations from other collections'. The terms such as 'idea, believing, their own mind, motivated, thought and belief in the above three definitions are somehow related to the concept of perception. This indicates that most of the definitions given to nation are related in the way that they state that a nation is created based on the perception of the people. Thus, the definition of nation as '*a collective of people that are linked by unifying characters and the desire to control a territory that is thought of as the group's national homeland*' will be taken as a working definition for this study. Based on this definition, what the term nationalism refers to will be discussed in the following section.

### **2.1.2 Definition of Nationalism**

As indicated in the previous section a nation is fundamentally created based on the perception of the members of a group. This raises the question what perception does a group need to have to qualify as a nation. Answering this question leads us to the definitions of nationalism, which According to Barrington (1997:713), takes two approaches in the literature. While one group of definitions consider nationalism as an idea, belief, or principle, the other take it as process. The former state that nationalism is a notion based political self-determination, cultural identity and a moral justification of action to protect the rights of the nation; principle that the political and national unit should be congruent; and belief of group of people to constitute a nation or that they already are one. On the other hand, the later define it as a process of creating the unifying features of the nation, or the actions that result from the beliefs of the group. Combining these two approaches, we can take "nationalism" as both the perception of a group that they are qualified to form a nation and the process of persuading the group that they belong to a distinct nation (Gellne, 1983:1; Haas, 1986:727; Motyl, 1992:311).

From the perspective of social psychology nationalism is a phenomenon that can be approached in at least two different ways. Nationalism, in this case, is considered as either primarily a set of representations and attitudes or a form of discourse regardless of its psychological representation (Klein & et.al, 2000:132). Considering that discourses refers not only to ideas but to *institutions* and *structures, everyday practices* as well as *specialized rituals*, all of which constitute social relationships, and that it is a way of ordering the world, 'Nationalism involves the construction of the sense of national identity for those who are said to inhabit their own nation-state (Özkırımlı, 2010:207). Thus treating nationalism as a form of discourse, as a way of seeing, 'a perspective on the world' does not deny its reality; it interprets its reality in a different way (Brubaker 2004: 219).

The discursive perspective of defining nationalism as a particular form of discourse that is socially constituted, institutional and real in its consequences emphasizes the definition of nationalism as both the perception of a group that they are qualified to form a nation and the process of persuading the group that they belong to a distinct nation (Özkırımlı (2010:208). Besides, considering nationalism as form of discourse leads to the question "what does the nationalist discourse claim?" which will be discussed in the next section.

### **2.1.3 Nationalism Claims**

As defined in the previous section, nationalism is both the perception of a group that they are qualified to form a nation and the process of persuading the group that they belong to a distinct nation. It is also a discourse, which is socially constituted, institutional and real in its consequences. The nationalist discourse, according to Özkırımlı (2010:208-209), makes three sets of interrelated claims such as identity, temporal and spatial claims.

**1. Identity claims:** By setting characteristics that distinguish the group from others, the nationalist discourse, suggests a homogeneous and fixed identity divides the world into 'us' and 'them'. By stressing the 'us' from 'them' it also further differentiate between 'friends' and 'foes' on either side. For Özkırımlı (2010:208), the identity claim is political because it states that the values of the nation have absolute priority; loyalty to the nation supersedes all other forms of loyalty; and presents the nation as the ultimate source of (political *and* social) legitimacy –hence of sovereignty.

**2. Temporal claims:** The nationalist discourse always looks back in time, seeking to demonstrate the 'linear time of the nation', its undisputed diachronic presence. The particular past the nationalist elites opt for reflect present concerns and is usually deployed to legitimize the decisions they took regarding

the eventual shape of their nations. Nationalist projects invest considerable resources in establishing meaningful links to a past. An obsession with history and the propagation of its 'authentic' version through schooling and other ideological state apparatuses are some of the means through which the particular temporal claims of the nationalist discourse are introduced and imposed.

**3. Spatial claims:** The nationalist discourse is also haunted by a fixation on territory, the quest for a 'home', actual or imagined. This involves the reconstruction of social space as national territory. It also encompasses processes of territorial imagination; remembering of lands lost, irrevocably or temporarily, or longing for territories that lie beyond. It presumes an inextricable link between the nation and its natural environment. the landscape the physical and built environment of entire areas are often seen as formative of the national character or soul or conversely as indelible marks of a nation's presence in a specific territory; proof of the validity of its claim over a tract of land its members would call 'home'.

These claims enable us to distinguish the nationalist discourse from other, similar, discourses. It is true that all ideologies or collective belief systems notably religion can be construed as discursive formations or particular ways of seeing and interpreting the world; organized around practices of exclusion. It is the combination of these three sets of interrelated claims, which gives nationalism its distinctive mark (Özkırımlı, 2010:209).

Thus, nationalism is both the perception of a group that they are qualified to form a nation and the process of persuading the group that they belong to a distinct nation (Gellne, 1983:1; Haas, 1986:727; Motyl, 1992:311). Nationalism also involves the construction of the sense of national identity for those who are said to inhabit their own nation-state (Özkırımlı, 2010:207).

## **2.2 Nationalism in Ethiopia**

According to Belachew (2009:80), nationalism in Ethiopia has grown out of different historical experiences: firstly, external threats from regional as well as global powers such as Egypt, Turkey and western powers. During, the colonial scramble for Africa, multiple conflicts with Sudan, Somalia, the independence of Eritrea and the war against Eritrea between 1998 and 2000. Secondly, internal challenges to making a strong nation like recurring famine and subsequent dependence on foreign humanitarian aid, and interethnic distrust. This can be traced back in the history of the country.

### **2.2.1 Evolution of Ethiopian nation**

The Ethiopian state, which is considered as one of the oldest in the world, has a long history of blended myth and facts. With regard to the evolution of Ethiopian nation, the Ethiopian history provides two approaches. On one hand, the emergence of Ethiopian nation is taken back to about a millennium before the Old Testament based on the legendary myth of a founding monarch son of King Solomon named David; Exodic transport of an endangered Hebraic elite by miraculous passage above the Red Sea; and inheritance of a Holy Ark of the Covenant. This representation of a kingdom mixed by Solomonic descent and godly anointment, according to Budge (1922: 84), symbolizes the Ethiopian nation as one of distinct nations among which it is different for owning a special mission stresses the primacy of Ethiopia, as God's favored among the nations. On the other hand, the evolution of Ethiopia as a nation is taken as a political process that can be traced back to 'Zemene Mesafint' ('Era of Princes') from 1769 to 1855 (Berhe, 2008:1-2)

The Ethiopian history is a history of interaction among ethnic, regional and religious factors either in harmony or in conflict. Latent or openly, ethnicity or ethnic identification has played a major role in the contestation and conflict over who runs the state. Both 'ethnic politics' and ethnic mobilization in covert and manifest forms served as pathways to power and as the pillars that sustained it. The roots of this political process can be traced at least from the so called 'Era of Princes' or Zemene Mesafint from 1769 to 1855 when Ethiopia was 'decentralized' or wrapped out in a disorderly fashion among local contending princes and lords who drew support from their ethno-regional, ethnic or sub-ethnic social bases. Since then, ethnic referents have been important in forming the power base of Ethiopian political elites, and national integration has remained a highly contentious issue.

The Ethiopian nationhood was encouraged after its victory against Italy in the battle of Adwa in 1896 followed by series of changes. The changes were evident in the establishment and development of national system of secular schools; national bank and postal system; national network of roads; standing national army; effective and prestigious national airline; and number of cultural forms that gave expression to a modern Ethiopian national culture in such areas as athletics, literature, music, and the visual arts (Levine, 2011:315). Through these changes and the majesty of two powerful emperors, Ethiopia was well on the way to becoming a successful, independent nation state in the twentieth century. Ethiopia proudly took its place among other sovereign states by joining the League of Nations in 1923.

During the imperial and the socialist period, political elites tried to “flock” all Ethiopians together through the construction of a sense of “Ethiopians” designed to transcend ethnic differences, to mobilize the population against external provokers and to inspire it to expense economic priorities for national unity and identity (Gebrewold, 2009:81). Nationalists in Ethiopia claim that Ethiopia has a special history as the only state in Africa that successfully defeated a colonial power, namely Italy in 1896. The victory of Adwa remains politically and historically very significant for Ethiopia.

According to Berhe (2008:2), in the past century neither the ‘national integration policy’ of Emperor Haile Selassie (1930-1974) nor the ‘Ethiopia First’ motto of the military *Dergue* regime (1974-1991), which hybridized Ethiopian nationalism with Marxism, helped stem the rising tide of ethno-nationalist rebellion. The regime of the Emperor was confronted by ethno-national and regional armed movements in Tigray (1942-43), Bale (1963-68), Gojjam (1967) and Eritrea since early 1960s. While he managed to suppress the first three, the Eritrean movement was intractable – mainly due to the external support that the others were not able to acquire. The *Dergue* too had to encounter another wave of ethno-national movements, some of them ‘inherited’ from the era of the previous regime and that ultimately brought its demise in 1991. Both these regimes collapsed in the face of the sustained onslaught of primarily ethnic-based national liberation movements and to a certain extent of forces of change at the center.

Ethnic nationalism emerged right after the EPRDF took power in 1991. (p 88) The independence of Eritrea in 1991 and the ethnic federalism introduced by the EPRDF (Ethiopian People’s Revolutionary Democratic Front) when it assumed power in 1991 were huge blows for nationalists in Ethiopia (Gebrewold, 2009: 82). The new government implemented a federalist system based on ethnic pluralism in response to the ethno-nationalist groups that sprang up during the authoritarian rule. Under this policy, Ethiopia was divided into nine regional states, which the government attempted to delineate according to the ethno-linguistic make-up of the areas. The regions are now locally governed, and individuals may freely speak their languages and practice their cultural traditions (Habtu 2004, 112).

## **2.2.2 Forms of Nationalism in Ethiopia**

Gebrewold (2009: 82). The following analysis of four types of nationalism attempts to show the diversity and dynamics of nationalism in Ethiopia.

**Permanent Popular Nationalism** educated urban elites consider the fact that Ethiopia was never colonized as the core of Ethiopia’s national identity. claim that Ethiopia has a special history as the

only state in Africa that successfully defeated a colonial power, namely Italy in 1896. The victory of Adwa remains politically and historically very significant for Ethiopia the memories of past glories are the basis for the prophecies of future greatness. This leads to selective remembering, convenient forgetting or to the inventing of history when necessary. Empire Tewodros(1855-1868) will be remembered because he put an end to the hopeless anarchy of internal warlords and warded off the threat of foreign conquest; Emperor Johannes IV (1872-1889) will be remembered as the one who defended the ‘unique’ Orthodox Christian Abyssinia against foreign powers and religions such as Egypt and Catholicism. The Italian occupation of Ethiopia between 1936 and 1941 could be terminated with the help of Britain, leading to Ethiopia’s independence in 1941. Similarly, Ethiopia could ward off the Somali invasion of 1977-78 with the help of the Cubans). However, such occupation and help from outside is conveniently forgotten, Nationalism needs some symbols that support and sustain permanent popular nationalism. a few of these symbols are Athletics Religion an Culture. (p 81-85)

**Oppositional Nationalism** since the EPRDF came to power, opposition political parties have been trying to harness a broader opposition against the government, which they consider to be non-patriotic or even a traitor to the nation. Its objective is to weaken the legitimacy of the incumbent government, which the opposition parties accuse of election rigging in May 2005 and violence afterwards. The opposition nationalists fear that the incumbent government most probably will not leave office after elections to be held in 2010. In order to defeat it, six opposition parties including the United Ethiopian Democratic Forces (UEDF) and the Unity for Democracy and Justice Party (UDJ) in February 2009 created an alliance called Forum for Democratic Dialogue in Ethiopia. (p 85) Finally, EPRDF’s ethnic-federalist approach is criticized by nationalists as facilitating disintegration through ethnic nationalism. Since EPRDF enabled the independence of Eritrea, caused the allocation of Badme to Eritrea and some parts of Ethiopia to Sudan, for opposition nationalists the government is clearly “unpatriotic” (Ethiopianguasha 2008).

**Universal Emergency Nationalism** By universal emergency nationalism I mean a form of nationalism that in cases of foreign aggression draws together including the government, opposition and population. In universal emergency nationalism, the confrontation between the incumbent regime and nationalist opposition will not be eradicated, but postponed. In the conflict between Eritrea and Ethiopia between 1998 and 2000, the ruling Tigrayans (derogatively called “Weyanes” by nationalists) were turned overnight into the defenders of Ethiopian national identity against Eritrean invaders (Gemencho 2008). The Ethiopian population as well as the political opposition supported the counter

attack without any hesitation. Ethiopia deployed 300,000 to 350,000 troops (Matthies 2005: 113). (p 90) David Blair says that the quarrel between Ethiopia and Eritrea is “over a few remote pockets of barren land” (Blair 2005). But for nationalists it is “fertile”, “rich”, as significant as Adwa, Mai chew, etc., where Ethiopian nationalism was resurrected and celebrated (Medhanie 2007). It is about national identity and pride.

**Ethnic Nationalism** Ethnic nationalism emerged right after the EPRDF took power in 1991. Ethnic nationalism implies the mobilization of one’s own and other ethnic groups against marginalization by a third ethnic group. The Oromo Liberation Front (OLF) has been pursuing this. The Anuak are doing the same. Various ethnic groups have been mobilizing marginalized ethnic groups to fight against what they call “Tigraian dominance”. For example, the Anuak addressed the Oromo Community in Minnesota on 08.04.2007 saying “If Woyane [Tigray] Can Unify, Why Can’t We?” (Metho 2007). (p 88) Though the EPRDF attempts to integrate non-Tigrians into the government, it is accused by many Ethiopians of being a Tigrian dominated government. Nevertheless, in cases of external aggression, all the parties flock together to create the kind of universal nationalism which happens only in emergencies.

### 2.2.3 Tigray as a National Region

As one of the national regional states that constitute the federal government of Ethiopia, the historical evolution of Tigray as national state is embodied within the history of the whole federation. Yet, when it comes to the study of nationalism in the region, the urge for a nation can be seen in distinct historical line. The foundation of present Tigray region goes back to 3rd century AD kingdom of Aksum, which was one of the four great kingdoms and concentrated in the region from Debre Bizan in Eritrea to Debra Libanos in Showa. When the expansion of Islam (7th century) followed by the emergence of Agew Queen called Yodit (10th century) led to the demise of the Aksumite Empire, the political power began to shift southwards where it revived in the 13th century as a redesigned Aksumite kingship under the dynasty of Zagwe in 1268. However, the re-emergence of Islam from the east under Ahmed ‘Gragh, followed by the Oromo expansion, a few centuries later, caused gradual loss of dynamism of the centralized state, and emergence of *Zemene Mesafint* (Era of Princes, 1760-1855), during which local kings and princes often entangled in endless wars for supremacy. Within this anarchy Kassa Hailu, a rebel from Gondar defeated all the local kings (Rases) and became Emperor Tewodros (1855-1868). His successor Kaysa Mircha, a rebel from Tigray was also become Emperor Yohannes (1872-1889). Both emperors managed at least to resurrect a semblance of centralism and

stability in Ethiopia based on the same Axumite religious ideology (Berhe, 2008:50-56; Kobishchanov, 1979: 59; Teshale , 1995: 3).

Despite their success in reestablishing the Ethiopian state, the reigns of these two emperors were neither stable nor peaceful due to internal conflicts and external invasions. Locally, lords who aspired to power had been rebelling whenever conditions favored them, external forces, including Britain, Egypt, Sudanese Mahdists and Italy, carried out a series of incursions that made defense of the country the main preoccupation of the rulers and the people, thereby disrupting stability. Erlich (1981: 195) wrote that ‘some 20 major battles were fought on Tigrian soil between the Battle of Adwa (1896) to the Italian invasion of 1935. On top of these wars, famine was taking its toll, dislodging the working population and dismantling the fabric of society that had been built up for centuries based on Axumite civilization. Young observed (1997: 49), in the period between the death of Yohannes in 1889 and the present day an estimated seventeen famines have struck Tigray, The greatest war burden was inflicted on the gateway to Ethiopia, Tigray, and on the Tigrians. The fact that many of them and the major ones took place in Tigray had long-lasting and devastating effects on the region that were felt deeply by succeeding generations. The spiraling combination of foreign assaults, local wars and famines left Tigray destitute.

Subsequent Ethiopian leaders – Emperors Menelik II (r. 1889-1913) and Haile Selassie I (r. 1930-1974) did not bother to address or attempt to mitigate the state of Tigray, which was left to find its own course. However In the 1930’s, the Central government permitted self-governance in Tigray which was governed as two parts by two local nobles each of whom headed his own administration, military and jurisdiction. After the liberation, in the provincial government of Mekelle, the political reform led to a centralization of the administration. The emperor and British advisers planned to modernize the administrative system. The central government tried to diminish the control and the influence of the Tigray nobles, in first proclamation of the Tigray administration issued by the central government in November 1941, the central government appointed a governor general of Tigray and, three sub-provincial governors. While all three sub-provincial governors Tigrian nobles and had experienced in the local administration, director-general who was second in provincial administration was famous Amhara administrator who also appointed numerous Amhara officers to the Tigray provincial office, and played the main role in establishing the new administrative system that caused social confusion in Tigray (Maki, 2009: 656).

Two disturbances occurred in the process of decolonization that illustrates the social confusion. One was the raiding of the Wajirat and Raya Azebo people against the Afar followed by clashes with

British military patrol causing the death of 11 British soldiers including an officer and resulted in a governmental policy aimed at suppressing the raiders. The other serious situation was caused by the Wajirat governor who attempted to rule the Wajirat by force that resulted in the death of the governor and capture of other official. These two incidents encouraged the first and biggest ethno-national revolt against the ‘national integration policy’ of Emperor Haile Selassie. The revolt known as ‘Wayane’ which occurred in southern Tigray between August and October 1943 when more than 20.000 peasant participants attacked the imperial military camp and occupying the provincial capital Mekele, (Berhe, 2008:2).

The rebels’ victory was short lived as the imperial military, along with the British military, advanced to Tigray from Addis Ababa. The Wayane militiant “revolt” lasted for three months. After the Wayane had been suppressed, the imperial military raided southern Tigray, capturing leaders and confiscating weapons. The imperial military pursued the leaders of the Wayane and left ruined villages in their wake; soldiers forced people to feed them and killed their livestock (Berhe, 2008: 55-56) In the name of centralization, Haile Selassie took away regional power from hereditary leaders and gave it to loyal administrators, most of whom were from Showa. This predicament again raised the level of collective resentment, taking the form of ethno-nationalist sentiment against the Showan ruling class. As Erlich, (1981:187) observed, ‘Independence from Showan rule was raised as a rallying cry and proved popular’. Tigray, thereby concurring with the growing awareness of Tigrian nationalism. Both the grievances and collective resentment towards power holders at the center were gradually building up; and were passed on to future generations. As a result, nobody seemed to recognize the authority of the central government, and sporadic rebellion, locally known as *shiftinnet* (banditry), became a common occurrence. The idiom in which it was expressed was ethno-regional identity. As Esman (1994: 14) stated, ‘Ethnicity is, thus, shaped by environment, by the threats and opportunities it affords’.

Finally, in February 1974, a spontaneous revolution broke out at the center that galvanized the entire Ethiopian population and brought a dramatic change of government. (Berhe, 2008: 56-57) Although it was hoped that the Ethiopian revolution would address the plight of the Tigrians, such expectations soon proved unrealistic as the military fully intervened towards the end of 1974. The military regime that emerged did not waste any time in proving to be an enemy of Tigrian aspirations. The military regime, which picked Marxism as its ideology *reroute* to power, came to be more brutal in its dealings with the Ethiopian people than the imperial regime, notably with those who aspired democracy and justice, and even more with Tigrians and other marginalized nationalities whose demand was self-

determination. Thus, many Tigrian ethno-nationalist groups were formed who would not mediate with such a regime but geared up to assert their rights through the ‘barrel of the gun’. One such group was the TNO, which eventually evolved into the TPLF.

Because of historical factors that lingered in Tigray, the 1974 revolution did not arouse Tigrians as much as it did other Ethiopians. Therefore, revolution in Tigray took its own, autonomous course, focusing on achieving self-determination for the region. In the rural areas of Tigray, in farming and at celebrations of religious holidays or wedding ceremonies, men and women alike made it routine to sing ‘blues’ or lamentation songs that either expressed the dismal conditions they had to endure, or called for the moment to rebel against the repressive system. Students on the other hand used to write, demonstrate, organize in study groups, and sing songs of a revolutionary nature that were more straightforward and programmatic. University students took the lead in these revolutionary activities. Almost every Tigrian, even the feudal lords and the clergy, who might have had to lose some of their privileges after the revolutionary struggle, seemed to admire the call for self-determination, the vision of the educated younger generation and their efforts to realize it. It was in these circumstances that the TPLF emerged.

The armed struggle that lasted for sixteen years followed strategy based on the collective model of carrying out a ‘revolution in the countryside to envelop and engulf the cities’ was in progress in the rural areas of Tigray. TPLF developed a comprehensive policy to organize and guide the population in the service of the war effort and the social-revolutionary ideals that it had set. Taking into account social status, gender, age and religious profile of the people, new forms of organizational mobilization were developed; associations of peasant farmers, women and youth, and even religious groups were formed with the guidance of the Front at village and *woreda* (district) level. There was the structure of people’s councils known as *baito*, responsible for the overall administration of respective communities and based on older forms of community administration. *Baito* While in general guerrilla tactics proved to be intractable method of struggle of the weak against mighty governments, ethnic mobilization in particular had definitely created the conditions for almost all liberation fronts and indeed for the TPLF to grow from a tiny band of poorly armed combatants into a formidable military force organized into several divisions. The *Dergue* collapsed in May 1991. As it guided and controlled the entire struggle, the TPLF political elite with the help of an umbrella coalition of mainly ethnic organizations, the EPRDF, thereafter continued to determine matters in Ethiopia. In response to the rise of ethno-nationalism in the latter part of the twentieth century, the new government regime that came to power in 1994 employed ethnicity as an organizing principle of the state. Consequently, Tigray became one

of the regional states that constitute the federal government of Ethiopia; and the long existed question of Tigay for self-administration and self-determination was settled.

### **2.3 Music and Nationalism**

As Barrington (1997:713-714) summarized it, all the definitions and forms of nationalisms have two common features: (1) they define the territorial boundaries that the nation has a right to control and (2) they define the membership boundaries of the population that makes up the nation. These membership boundaries are set by members of the nation themselves, generally by intellectual or political elite, though they may be based on ideas of surrounding groups as well. This does not mean, however, that the boundaries are set easily. The development of successful claims over boundaries may involve struggles with another group, serious struggles within the nation over competing definitions of the territorial and membership boundaries, and difficulty in transmitting the ideas of national membership boundaries to the masses. This is when music becomes the instrument at hand, which displays the link between music and nationalism.

Music, according to Collinson, (1966:15), is a universal language that facilitates communication which goes beyond words. It enables special meanings to be shared at the level of the social group and it enhance the essence of nation building. It also helps to share believes, ideas cultures in among the ordinary peoples and political elites, in the development and maintenance of individuals, groups' cultural and national identities. Similarly, Lidskog (2017:34-35) stated that music provides cultural resources and expressive practices that, consciously or unconsciously, are used by individuals and groups to understand themselves and their place in the world; to structure social relations; to shape identities; and to develop actions. By doing so, music plays a dynamic role in social life and cultural experience; it can be a means for individual or collective self-understanding, for political mobilization, for strengthening a group's cultural identity as well as transcending it, and for reinforcing boundaries between groups as well as holing them together. Stokes (1995: 427-430) indicates that musical performance structures and asserts socio- cultural differences (ethnicity, nationalism, class, and to a lesser extent, gender) by mapping onto people's recognitions of particular places and understandings of their own identities and geographic sites.

From the explanations of the scholars, we can understand that music plays a vital role in promoting the nationalist discourse claims by helping them share believes, ideas cultures and understand themselves and their place in the world; strengthening a group's cultural identity; mapping onto group's recognitions of particular history and reinforcing boundaries between groups as well as holing them

together. In other words, music is effective instrument for enhancing the identity, temporal and spatial claims of the nationalist discourse. Yet, it would be appropriate to consider which elements of music are these claims of the nationalist discourse manifested in, which is discussed in the next section.

### **2.3.1 Elements of Music in Nationalism**

According to Kolt (2014: 1), in the nineteenth century, the era, which saw the rise of musical nationalism, numerous scholars and composers in both Europe and America concluded that the national in music is seen in, among other things, the use of indigenous scales, melodies, harmonies, and rhythms. However, the popular music of a nation has been considerably modified by foreign influences; and that the so-called “unique qualities” of folk music are, in fact, common elements in the music of many cultures. Yet, many nineteenth-century European composers embraced indigenous folk music with the mistaken belief that, in alchemist-like fashion, nationalism could be miraculously created from the base material of folk music’s melodic, harmonic, and rhythmic eccentricities.

He further explains that there was lack of universal agreement about what constitutes nationalism in music because there was no clear definitions of “nation” and “nationalism”, and resulted in wrong assumption that national identity in music can be observed simply through its subject matter and structure. Ultimately, Crawford that musical nationalism believed to be a collection of expressive, idiomatic characters somewhat analogous to varying accents within a common, spoken language though what these idiomatic traits are and how they might operate was not clearly defined.

However, the perception of musical nationalism cannot result from the various musical elements with which composers infuse their works rather; it rather occurs during the process of reception after the fact of composition. If the reception process fails to relate a sense of nationalistic content to a sufficient number of listener’s over time, the pre-compositional intentions of the composer remain unrealized. An ethnomusicology study might approach the music-making in any number of ways such as the sound and structure melodic contour; rhythmic configurations; textures and musical form; musical instruments; the natural resources used in manufacture; sound production; lyrics; use or delivery of language; performance and the role played by music in communicating social, religious or political experiences (Impey, 2006: 92). Furthermore, various facets of musical expression like instrumentation, style, and performance practice -comprise variable markers of social identity, as constructed within and emblematic of specific locales (Stokes, 1995: 427-430).

From the above explanations, it can be deduced that nationalism can be manifested in almost all element of music such as lyrics, melody, rhythms, instruments, performances, dances, styles and

costumes. It also occurs in the process of music making from composition to reception. Thus, it would be important to consider the complete process of music making in nationalism music study.

### **2.3.2 Role of Music in Promoting Nationalism**

The role of music in promoting and sustaining nationalism can be seen in its effective use for enhancing the identity, temporal and spatial claims of the nationalist discourse.

#### **2.3.2.1 Music in Identity Claim Promotion**

As Lidskog, R. (2017:25) stated, as music is a basic part of culture it plays an important role in the formation individual and social identity. It can serve as a space and practice that binds group members together, so that they understand themselves as belonging to each other and maybe even having a specific task or mission to accomplish. Music can be used as a symbolic identifier of a social group, both by the group's members and by the surroundings (its non-members). Music not only functions to express and maintain pre-existing identities, it also provides resources for contesting and negotiating identities and constructing new ones (Stokes 2004). From the ideas of these scholars, we can understand that music plays an important role in promoting identity claim of nationalism.

#### **2.3.2.2 Music in Temporal Claim Promoting**

Music can be used to develop emotional, social, and cognitive ties that signify the construction and enactment of a social identity and a social memory where the individual and social are linked (Lidskog, 2017: 25). Similarly, music produces place by encouraging people's routes and social interactions within the city, investing spaces with meaning, and transporting listeners to different temporal and geographical locations. The memories of past glories are the basis for the prophecies of future greatness. This leads to selective remembering, convenient forgetting or to the inventing of history when necessary (Gebrewold, 2009: 82). From the explanation of these scholars, we can understand that music plays an important role in enhancing temporal claim of nationalism.

#### **2.3.2.3 Music in Spatial Claim Promoting**

According to Lidskog, (2017: 25), an important part of all identity formation is the making of boundaries; music can be used to draw boundaries between groups, thereby shaping and strengthening social identities. Brinkhurst (2012: 35-36) also states that the discipline of cultural geography explores the connections between cultural practices and particular spaces, thus informing and overlapping with ethno musicological study of music and place. The musical event, from collective dances to the act of

putting a cassette or CD into a machine, evokes and organizes collective memories and present experiences of place with an intensity, power and simplicity unmatched by any other social activity. Through the interconnection of music, dance and speech sense of place can be constructed. Musical performance may embody identity and ground it in place. Thus, music can play an important role in promoting special claim of nationalism.

## **2.4 Cultural Background of Tigray**

Tigray is one of the national regional states, which is located in the northern part of Ethiopia. In the North and West, it shares international borders with Eritrea and Sudan respectively while in the East and South-West it is bordered by national regional states of Afar and Amhara. The region has seven administrative zones including its capital Mekelle and 94 weredas (districts). It is settled in an estimated area of 53,638 square kilometers with generally sub-tropical climate. According to the CSA 2007 census projected for 2015, it has total population of 5,056,000 more than 70 per cent of which resides in rural areas. In the Ethiopian history and due to the prolonged internal conflict during the previous regime and the ongoing border dispute between Eritrea and Ethiopia, the Tigray region has one of the highest ratios of female-headed households and high population with various physical disabilities.

The historical origin of Tigray people is connected with the Axumite civilization back to 3<sup>rd</sup> century AD, which was one of the four great kingdoms (Kobishchanov, 1979: 59; Teshale, 1995: 3), which makes one of the ancient land that incorporates the cradle of civilization. The fact that it is located in the far North, close to the Red sea, had made Tigray a gateway to the colonial invaders where many of the wars against colonialists took place in. Besides, the region has a long history of struggle for self-destination that caused several and protracted civil wars. On top of that, it is struck by famine in almost every ten years. These spiraling combinations of foreign assaults, local wars and famines had devastating effects on the region that were felt deeply by succeeding generations. Because of the unique historical origin and historical development, the Tigrayan people developed distinctive cultural and folk music.

The pre 1930's self-governance of Tigray was diminished when the central government appointed a director-general (second in provincial administration) in November 1941. This caused social confusion that resulted the first and biggest ethno-national revolt against the 'national integration policy' of Emperor Haile Selassie. The revolt known as 'Weyane' occurred in southern Tigray between August and October 1943 when more than 20,000 peasant participants attacked the imperial military camp and

occupied the provincial capital Mekelle. After the “revolt” had been suppressed, the imperial military raided southern Tigray; pursued the leaders of the Weyane; and left ruined villages in their wake. (Berhe, 2008: 55-56). In the name of centralization, Haile Selassie took away regional power from hereditary leaders and gave it to loyal administrators, most of whom were from Showa. This predicament again raised the level of collective resentment, taking the form of ethno-nationalist sentiment against the Showan ruling class. As Erlich, (1981:187) observed, independence from Showan rule was raised as a rallying cry and proved popular’. Tigray, thereby concurring with the growing awareness of Tigrian nationalism. As a result, nobody seemed to recognize the authority of the central government, and irregular rebellion, locally known as *shiftinnet* (banditry), became a common occurrence. The idiom in which it was expressed was ethno-regional identity. As Esman stated, ‘Ethnicity is, thus, shaped by environment, by the threats and opportunities it affords’ (1994: 14).

Although it was hoped that the February 1974, Ethiopian revolution would address the plight of the Tigrians, such expectations soon proved unrealistic as the military regime who seized power became more brutal in its dealings with the Tigrians and other marginalized nationalities whose demand was self-determination than the imperial regime. When the military regime that took power after the 1974 Ethiopian revolution failed to address the claim for self-determination of the Tigrians, in Tigray the revolution took its own, autonomous course, focusing on achieving self-determination for the region. In the rural areas of Tigray, in farming and at celebrations of religious holidays or wedding ceremonies, men and women alike made it routine to sing ‘blues’ or lamentation songs that either expressed the dismal conditions they had to endure, or called for the moment to rebel against the repressive system (Berhe, 2008: 122-124). Students on the other hand used to write, demonstrate, organize in study groups, and sing songs of a revolutionary nature that were more straightforward and programmatic. University students took the lead in these revolutionary activities. Almost every Tigrian seemed to admire the call for self-determination, the vision of the educated younger generation and their efforts to realize it. Two of the old but popular nationalism songs that reflected the feelings of anger were:

**ትግራይ ክንደይ ማግልቲ ክዕበየኪ** (Tigray, how long should I linger)

**ኣብ ማእገረይ ገይረ ክማላለኣኪ** (Let me get ‘it’ [the gun] for you)

**ነበዝ ትግራይ ነበዝ ትግራይ** (Brave of Tigray! Brave of Tigray!)

**ዘበንካ እዩ ፅመድ ብዕራይ** (Now it is your season to mount the ox/weapon)

The long history of using songs to promote nationalism among the people was also sustained in more formal and organized way during the 17 years TPLF lead-armed struggle. According to Berhe (2008: 122-124), A major agent of mobilization in the TPLF struggle for self-determination was the cultural department established in 1976 and was to play a crucial role in the mobilization the mass of Tigrins. The task given to this department was to undertake the mobilization process through cultural activities that would create social awareness to act collectively. Its aim was to enable the people to participate in various types of political and military activities involving the promotion of self-determination and the defense of concomitant ideas, values and history that would have to prevail in the future, following the defeat of the repressive Dergue government. After completing the political and military training of the Front, experienced musicians and actors were assigned to the kifli bahli to promote the fighting spirit of the entire Tigraian community. It composed poems that reflected the existing condition of the people regarding its past glories, music that was based on the popular songs of resistance and heroism and short plays that depicted the essence of the struggle.

The titles of some of the early songs were **ዘይት-ሽፈን ሓቀኛ ቅያ** (*Inextinguishable True History*), **ቅልፅም ሓፋሽ** (*Forearm of the Masses*), **መንዩ በደለኛ** (*Who is the Culprit*), **ዓወት ንወፁፅ** (*Victory to the Oppressed*), **ኸዓ ጀመረ!** (*Here They Rise Up!*), **ዋልታ ህዝቢ** (*Shield of the People*), **ዘይሕላል ቃልሲ** (*Irresistible Struggle*). The verses of the popular ‘Irresistible Struggle’, for instance, ran as follows:

**ባሕርና ሓፋሽ ህዝብና** (*Our sea is the mass of the people*),  
**ዕጥቅና ወያኔይ ሓቦና** (*Our logistics is the revolutionary courage*),  
**ድፋዕና ንቦታት ዓድና** (*Our trenches are the mountains around us*),  
**እምነትና አብ ፅኑፅ መትከልና** (*Our trust is in the correct principles we uphold*.)

It was the duty of the cultural troupes to visit the villages, playing revolutionary and nationalist songs and perform short plays to educate, entertain and mobilize the people. All cultural activities were performed at night because of the fear of air raids. When a cultural troupe arrived in a village, everybody expected an eventful night. The area designated for assembly and the cultural show would be packed with people long before the show began. When it was time for the show, the cultural troupe would be introduced to the people, by a mass organization cadre (*kifli hizbi*) assigned to that area, who in almost every case would narrate the current achievements of the Front and the debacle of the enemy to date. The cadre would then appeal to the people to intensify their participation in the struggle and conclude with the ceaselessly reiterated slogan, ‘Our struggle is long and bitter; our victory is

definite!’ and the crowd had to repeat it raising its fists high in the air. This slogan, which was popularized in various ways, served as therapy whenever government troops had inflicted damage from the air or on the ground. Most of the time, such occasions served as a recruiting ground for new fighters.

One or two songs were dedicated to each section of the society. Children, youth, women, peasants, workers and the militia all had at least one song dedicated to them. The songs often evoked the struggle and sufferings of the working people and recited the responsibilities and expectations of each group. The group got up to dance when its respective song was played and everybody seemed moved by the messages in the lyrics. The lyrics of almost every song ended with messages arousing all the social groups to participate in the war of liberation. Emulating the works of the *Kifli Bahli*, many cultural groups were created in the *woreda* (district) and the small villages. In some *woredas*, the youth, women, children and older people had formed their own respective cultural troupes and performed at intervals. As events unfolded, the work of the *Kifli Bahli* definitely pulled in millions of people to hear the politics of the day and by so doing proved to be an effective mobilization tool. The department’s impact was such that many people were aroused to fight the enemy and to talk emphatically about it to others.

The other venue used to mobilize the people was ‘Dimtsi Weyane’ (voice of the revolution) radio, which was established in 1985. Since its establishment, the radio has been main channel to reach the people beyond the freed areas of the region. In addition to providing news concerning the progress of the armed struggle and introducing program of the party, the radio was used to broadcast nationalism songs to mobilize the people that was physically unreachable. After the completion of the armed struggle and establishment ethnic federalism in 1994, ‘Dimtsi Weyane’ extended its media to television broadcast and continued to mobilize the people for national integrity in the construction of the region using live programs and video clips. Since its establishment in 2019, ‘Dimtsi Weyane Television’ (DWTV), has been publishing and broadcasting video clips of songs of different genres. Considering that nationalism songs were used in ‘Dimtsi Weyane Radio’ to mobilize the people during the armed struggle, it is possible that video clips (song) with nationalism elements are used in ‘Dimtsi Weyane Television’ too. However, it needs scientific research to determine whether the songs contain nationalism content. Besides, it would be important to study the role of the video clips (song) in promoting nationalism and sustaining the history of using nationalism songs to arouse many people to fight during the armed struggle. This research will examine how these video clips (song) reflect and shape ideas of the ideal Tigray and interact with state discourse.

## 2.5 Studies on Nationalism in Music

Music and nationalism is among the widely studied issues in the field of ethnomusicology. Some of the studies that are related to this study are reviewed and presented here.

One of the studies conducted on music and nationality is Symon's '*Music and national identity in Scotland*'. Based on the view of social construction of reality on the relationships between ethnicity, place and identity, Symon (1997:213-214), analyzed Scottish national cultural identity in the late twentieth century. He considered how the practice of making 'folk' music provided a context in which it was possible to articulate these Scottish identities, and attempted to locate these identities in their social, temporal and spatial context. He found out that the musicians' motives and the strategies they followed were part of the wider cultural nationalist movement of reviving a 'lost', vernacular Scottish culture. In the Discourse around variations in traditional styles within Scotland, Boundaries were drawn, and identities constructed, around oppositions and distinctions between a range of groups, some geographical, some cultural. By taking part in the musical world of Scottish folk and traditional music, those young men were negotiating their Scottishness in ways, which could be recognized by other players, audiences, journalists, girlfriends, mothers and fathers.

In his study titled '*Music and the Rise of Caribbean Nationalism: The Jamaican Case*', Freeland (2011:23-24), examined how music generated a sense of nationalism in Jamaica during the late 1950s and early 1960s, and provided strength for independence stability and some of the courage and excitement that sustained it through its early manifestation. The study employed the musical form, ska, to exemplify Music created metaphorical and emotional meanings as well as political meanings through lyrics and rhythms that helped frame independence as more than an image of freedom from colonial rule. The study utilized interviews, music lyrics, and literature (8 songs (1961-63)) to conclude that a cultural force, like, music, created a stronger sense of nationalism among Jamaicans, which facilitated the rise of a cultural uniqueness and collective identity. Furthermore, the lyrics and melodies examined in the study demonstrated that in order to create and maintain social importance, music must be an active and living force and made compellingly relevant to the political and cultural environment in which it subsists (p 24).

In his case-oriented study on '*The role of music in ethnic identity formation in diaspora*', Lidskog (2017) studied the Ethnography of groups, phenomena, and events through interviews and observations. He found out that music had an important role in identity formation in diasporic

situations. Music can serve both to stabilize and maintain identities and belongings, and to destabilize them providing new material and resources for identity formation (p 33).

Aiming at making a case for connecting the fields of musicology and emotional sociology to better understand the role of music in movements for social change, Alexandra (2018: 582) “*Music and Ireland's National Identity: Connecting Folk Music and Cultural Theory through Emotional Sociology*”. The research was entirely literature based, but included selected musical recordings, which serve as examples of the folk songs, discussed. Because data compiled through research was purely qualitative, interpretive research methods utilized. The analysis of the data revealed that music affects emotions, which affect society, which then in turn affects the music. The musical history of Ireland provides the exemplary echo of this theory, thinking back to how traditional folk song was used to rally a nation in solidarity (p 22).

In more contextually related study titled “*For the Motherland (ለእናት ሀገር): Traditional Music Performance and Nationalism in Addis Ababa, Ethiopia*”, Bishop (2016), studied staged performances of traditional music in Addis Ababa, by giving particular attention to the relationships between traditional music and Ethiopian nationalism. Its aim was to examine how Traditional music groups reflect and shape ideas of the ideal Ethiopia and interact with state discourse and how traditional music play a role in cultivating national pride and conceptualizing the Ethiopian nation. Data was gathered through observation of traditional music performances and interview of musicians, administrators, and audience members of traditional performing troupes in state-run theatres and private enterprises. After analyzing the data, it was found out that Ethiopian traditional music performance in Addis Ababa impacts and has been impacted by nationalistic desires from the state, performers and audiences; musicians in those arenas are clearly invested in developing and presenting their national music; some of the ongoing adaptations performers are making to their traditional musics. Ethiopians still generally identify these music as “traditional” due to physical characteristics, such as iconic rhythms from different regions, styles of dance, costuming, indigenous musical instruments, and the melismatic, ornamented melodic aesthetic valued in the highlands. For Ethiopian audiences, there is a sense of pride in this music as something distinctly their own performers and directors are to some extent successful in educating about and presenting a positive image of the Ethiopian nation to international audiences (pp. 78-79).

In his case study of ethnic nationalism and music among the Oromo ethnic group in Ethiopia, Mollenhauer (2011) illustrates how music performance helps to construct ethnic identity and bolsters ethnic nationalism among the Oromo. In doing so, he also questions assumptions about the

fundamental nature of ethnicity and posits that ethnicity is performed, thus making music participation a fundamental component of creating an ethnic identity. Timkehet T. (2009). "The Role of Political Songs in Ethiopia during the Long Protracted War (1974-1991): A Case Study on Identity, Integration and Conflict in Central and Northern Ethiopia". Upper Saddle River, NJ: Prentice Hall. University Press.

All the review studies are somehow related to the role of music in promoting nationalism. Almost all are descriptive type that employed qualitative data analysis method based on observation of live performances and interviews. It can be seen in these studies that nationalism can be displayed in all element of music such as lyrics, melody, rhythms, instruments, performances, dances, styles and costumes. These studies also indicated that music plays important role in promoting nationalism, and rally a nation in solidarity by promoting cultural uniqueness and collective identity.

## CHAPTER THREE

### METHODS OF THE STUDY

This chapter discusses the methodological underpinnings through which the objective of the inquiry be achieved. It incorporates the setting of the research and methods employed. Accordingly, sections that follow describe the study population, research approaches, methods and instruments of data collection, sample and sampling procedures, source and types of data, and methods of data analysis.

#### 3.1 Study Area

Tigray, a national regional state, is located in the northern part of Ethiopia. In the North and West, it shares international borders with Eritrea and Sudan respectively ; in the East and South-West, it is bordered by regional states of Afar and Amhara. The region has seven administrative zones including its capital Mekelle and 94 weredas (districts). It is settled in an estimated area of 53,638 square kilometers with generally sub-tropical climate.



Map 3: Current Administrative Boundaries of Tigray Region

#### 3.2 Research Methods /Approach

This study analyzed Tigrinya nationalistic music focusing on Tigrinya music video clips of ‘Dimtse Weyane’ television in 2010-2011 E.C. It is a descriptive study type, which followed naturalistic research approach because it analyzed the video clips at their natural setting; without external manipulation (Jacob, 1988:54). Such method involves making a careful description of the

phenomenon. Descriptive research in this study is considered because to secure evidence concerning the nationalistic features of the music; the way the music enhance nationalism; and the role of the musics in developing nationalism in Tigrai. It employed qualitative research approach, which according to Creswell (1998: 45), is used to inquire deep information from the subject or events. Data were analyzed using qualitative method specifically in-depth analysis, verbal description and interpretation of the nationalism features and elements in the music.

### **3.3 Data Type and Source**

This study employs both qualitative and quantitative data which was collected from secondary data sources video clips of music selected from Dimtse-Woyane You Tube channels. To illustrate, qualitative data concerning the lyrics, sound structure, musical instruments and performance of the music was gathered from the video clips of the music while the data related to the music in enhancing nationalism among the audience was collected from the official You Tube channels of the selected music.

### **3.4 Sampling Techniques and Sample Size**

The target population of this study is the total number of nationalistic music published in the 2010-2011 E.C found and broadcasted in Dimtse-Woyane television. The DWTV was selected using purposive sampling because it was the major TV station that reaches a large number of the people in broadcasting nationalistic music. There are 100 songs that are related to nationalism released in the years of 2010-2011 E.C. Since it was inconvenient in terms of time and resource to annualize all the songs, five songs were selected using purposive sampling and included in this study. When selecting the songs their content (message), public reaction on the songs in social media You Tube, and Facebook were taken consideration.

### **3.5 Data Collection Instrument**

Data was collected through document analysis. To specify, the selected music video clips analyzed for their nationalism elements focusing on their message and language delivery, sound structure musical instruments, and performances. Besides, their official You Tube channels were visited for the number of people who reacted and commented on the songs.

### **3.6 Data Processing and Analysis**

The study aimed at analyzing Tigrinya nationalistic music in terms of their nationalism features, ways of enhancing nationalistic and their role in developing nationalism in Tigray. Data was gathered from five video clips that were selected using purposive sampling among 100 clips released by ‘Dimtsi Weyane’ TV in 2010-2011 E. C. Nationalism makes three sets of interrelated claims such as identity, temporal and spatial claims (Özkırımlı, 2010:208-209). The perception of musical nationalism also occurs in the process of music making from composition to reception; and can be manifested in almost all elements of music such as lyrics (use or delivery of language), sound structure, melody, rhythms, instruments, performances (dances styles and costumes) (Stokes, 1995: 427-430; Impey, 2006: 92; Kolt, 2014: 1). Accordingly, each video clip was analyzed for nationalism features identity, temporal and spatial focusing on its lyrics (use or delivery of language), sound structure, melody, rhythms, instruments, performances (dances styles and costumes) and reception.

The analysis took two stages. The first stage was utilized song-by-song analysis approach. First, the lyrics of the song was transcribed and translated to English. Secondly, by reviewing the lyrics and video clip of the song, its nature was described focusing on the message (language delivery), musical instruments, sound structure and performance. Then, the song was analyzed for its nationalism features identity, temporal and spatial claims by looking and specifying supportive evidences from its lyrics and performance. Moreover, the way in which the song enhances nationalism was decided. Finally, the data gained from You Tube on the reaction of the audience was analyzed to find out the role of the song in promoting nationalism.

In the second stage of the analysis was done based on the three basic research questions. Accordingly, the initial results gained from the song-by-song analysis were summarized and used to decide on the overall nature of the songs. Similarly, the initial results on the way each song enhances nationalism were summarized and used to decide on how the songs promote nationalism. Finally, the data gained from the You Tube channels of the songs was summarized and used to decide on the role of the songs in enhancing nationalism among the audience.

## CHAPTER FOUR

### DATA ANALYSIS AND INTERPRETATION

The study aimed at analyzing Tigrinya nationalistic music in terms of their nationalism features, ways of enhancing nationalism and their role in developing nationalism in Tigray. Data was gathered from five music video clips that were selected using purposive sampling among over 100 clips released by ‘Dimtsi Weyane’ TV in 2010-2011 E. C. Each music video clip was analyzed for nationalism features such as identity, temporal and spatial focusing on its lyrics (use or delivery of language), sound structure, melody, rhythms, instruments, performances (dances styles and costumes) and reception among the audience. The results of the song-by-song analysis are presented in this section.

#### **Song 1: ድምፂ ሕዝቢ ይሰማል [Public Voice Should Heard]**

Inspired by one of the leader’s speeches, this song took its title, as ‘ድምፂ ሕዝቢ ይሰማል’ (Public voice should be heard!) and warns that it will be made to be heard (ወይ ክሰማል እዩ). The song focuses on advising the people what to do to make their voice heard. Through strong language delivery, it inspires the people of Tigray to stand together and make their voices heard. Throughout the music, it reminds the people of its bravery and the sacrifice it made for the freedom and equality of Ethiopian nations and nationalities while criticizing the people for prioritizing others’ interest at the expense of own though no one acknowledges it. The song also complains that no one owes the people nothing; and advices that it is time to stop bashfulness; be united and protect land and history.

The song has a duration of 05:25 minutes with time signature of 5/8, tempo speed of 150 and Tizita scale. Thus, in terms of sound structure, the song employs the distinctive Tigrigna cultural melody and rhythm style but with modification to modern style. The song employs combination of the casual Tigrinya melodic style and the indigenous ‘fekera’ (rap that is used to express anger and motivate people to react during wartime). The musical instruments used in the music are entirely western (modern) though some cultural instruments such as ‘Chirawata’ (one-stringed violin like cultural instrument), ‘Kebero’ (drum) and ‘Negarit’ (special drum used when making oral proclamations in old times) are displayed in the clip. The video clip contains both acted and natural performances. While trained actors perform the ‘rap’ part, dances and performances taken from public festivals are also included in the clip. Besides, the costumes and hairstyles displayed in the clip are combination of both cultural and casual styles.

Since the elements of nationalism can be manifested in the message or lyrics of the song, the lyrics of song 1 is transcribed translated and presented as follows for detailed analysis.

**1. ድምፂ ሕዝቢ ይሰማል  
ብዘመን አለምሰገድ**

ድምፂ ሕዝቢ ይሰማል ... ወይ ክስማል እዩ (x 4)  
እነ ወዲ መን ድዩ ...  
(አታ ወዲ መን ንገርዎ ... እምባሕ በል!)  
ሕዝቢ ትግራይ ዓድኻ ሃዩ ... ታሪኽካ ሃዩ  
(አታ ፅኑል ትግራዊይዩ!)

ሕዝቢ ትግራይ ኢሉ ዋላ እንተሓደረ  
(ምስ ስርኡን ድዩ'ታ !)  
አመስኪሩን ድዩ'ታ ብቱ ቁምጣ ስረ ስረ  
(ስኽፍታ በዚሉ!)  
ክንደይ ግዝግዝ'ታ በዚሉና ሓፍኮፍ (እምቢ በል!)  
ክንደይ'ልና ክንፅመም አታዮ (አይትሰከፍ!)  
ክንደይ'ልና ክንሰከፍ (አይትሰከፍ!)

ንዘይ ምጉደዳእ እንከሎ ምርድዳእ  
ምእንቲ ህዝብኻ ኢልካ ልቦናኻ አዕቢካ  
ናትካ ዘይትሕብር ንኻሊእ 'ተቐድም  
(ንፍትሒልካ) ትደክም ወገን ፍፁም ዘይትምስገን  
ፅቡቕካ ዘይንገር ዝሃነፅካ ሃገር (ምስጋና ዘይብሉ!)  
ኸኢልካ አይትኸአለን ዘይትምስገናሉን ሕጂ በቃ  
በለን (በቃ! በቃ! በቃ! በቃ!)  
ካሊእ ገዘ የለን!  
(የለን! የለን! ሎሚ እያ በቃ!)

ሕበር ሎሚ ትግራዊይ ንቃሕ  
ሕልፊ ሂበካምበር የብልካን ልቃሕ (x 2)

ወዮም ዝማረኸናዮም ምዲድና ሰዲድናዮም  
ክስልሱ ረኺብናዮም  
ህዝብናኮ እኮ እኮ ለባምኮ እኮጥኮ እኮጥኮ (x 2)

ሕዝቢ ትግራይ ዓድካ ሃዩ...  
መንእሰይ ታሪኽካ ሃዩ...  
ዋዕሮ ትግራይ ውለዲ ሃዩ...  
ሕድሪልና ፅንዓትና ሃዩ (x 6)

**Let people's Voice Should be Heard  
by Zemen Alemseged:**

Let people's voice should be heard! Or, it shall be so !  
Whose child do am I ! ...  
(Yes, tell him who's ... roar!)

Tigraian People protect your land ... your history  
(You resilient Tigraian!)

Though he settled for the sake of Tigraian People,  
(He is still with his bravery!)  
He had already proved his bravery!  
(Enough the bashfulness!)

How long are we to endure drudgery? (Say no!  
How long are we to endure? (Don't be bashful!)  
How long are we to be timid? (Don't be bashful!)

While you could negotiate so that not to be hurt  
For the sake of the people you became considerate  
Prioritize others' interest instead of yours (For justice)  
Despite the effort you put to build the country, no one is  
grateful, your good is not told (for no recognition)  
Don't endure the effort that you are not indebted for, say  
enough now! (Enough! Enough! Enough!)

There is no other time!

(No! No! The time is now!)

Be united Tigrigna ... be alert  
You provided a lot but you owe nothing to no one

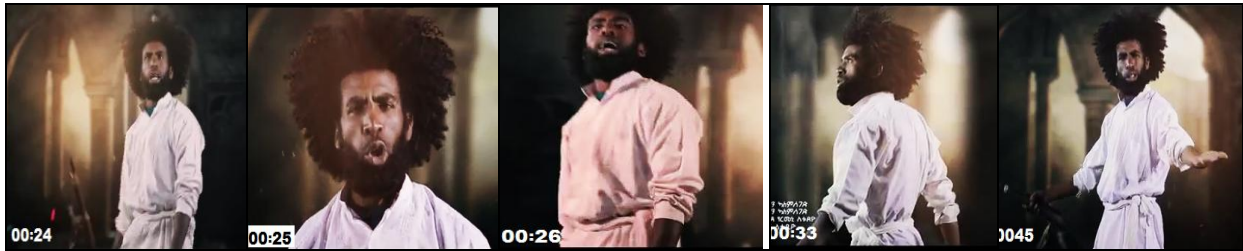
Those whom we had apprehended, counseled and released;  
here they come thrice  
Our people is wise ...

People of Tigray protect your land...  
The youth protect your history...  
Lioness (women) of Tigray give birth ...  
We have promise to keep our resilience ... (x 6)

With regard to the features of nationalism, this song contains elements that manifest identity, temporal and spatial claims. As it can be seen in its lyrics, it tries to propose homogeneous and fixed identity by verbally setting characteristics that distinguish the people of Tigray from others. The lines such as

“አታ ዕኑዕ ትግራዊያ!” You resilient Tigrian! (stanza1, line 5); “ምስ ስርኡ’ንድዩ’ታ!” He is still with his bravery! (S2, L2); “ምእንቲ ህዝብኻ ኢልካ ልቦናኻ አዕቢካ” For the sake of the people you became considerate (S3, L2); and “ህዝብናኮ እኮ እኮ ለባምኮ” Our people is wise (S5, L3) suggest that resilience, bravery, being considerate and wisdom as the characteristics of the people.

The characteristics setting can also be observed in the performances (dances styles, costumes, hairstyles and artifacts that are displayed in the video clip.



Picture 1: Snapshots of ‘fekera’ (rap) style performance included in the video clip of song 1

As it can be seen in picture 1, a background performance known as ‘fekera’ is displayed from the 24<sup>th</sup> to 45<sup>th</sup> seconds of the video clip. The ‘fekera’ is a rap like style that includes special verbal and facial expirations as well as body movements that express anger. This dance style is among the indigenous performance styles that has long been used to display anger and motivate people to react during wartimes in the history of Tigrian people. By including such distinctive cultural styles, the song sets characteristics that distinguish the Tigrian people from others and enhances cultural identity.



Picture 2: Snapshots of performances, instruments, housing and hairstyle included in clip of song 1

As it can be seen in picture two, an acted performance of drumming a special drum called ‘Negarit’ is displayed at 01:33 minute of the video clip. ‘Negarit’ is special instruments that was used to make proclamations during the feudal era in Tigay and is considered as indigenous to Tigay. Similarly, cultural musical instruments such as ‘Chirawata’ and ‘Kebero’ are displayed at 02:14 and 02:17 minutes of the clip respectively. Furthermore, pictures of landscape that contains house inventions called ‘Hidmo’ and a young woman with unique baby carrying and hairstyle are presented at 03:33 and 03:59 minutes of the clip respectively. Considering that the cited musical instruments, house

concoctions, baby carrying and hairstyle are distinctively unique to the Tigrian people shows that the song sets characteristics to develop cultural identity among the people of Tigray.

Looking at the lyrics of the sighted song, we can observe that expressions that refer to some facts and moments in the history of Tigray. Statements such as “አመስኪሩን ድዩ’ታ ብቲ ቁምጣ ስረ ስረ” ‘He had already proved his bravery!’ (S2, L3); “ዕቡቕካ ዘይንገር ዝሃነፅካ ሃገር” ‘Despite the effort you put to build the country, no one is grateful, your good is not told.’ (S3, L5); and “ወዮም ዝግረኽናዮም ምዲድና ሰዲድናዮም ክስልሱ ረኺብናዮም” ‘Those whom we had apprehended, counseled and released; here they come thrice.’ (S5, L1&2) refer to facts that occurred in recent history of the Tigraian people. It I known that the people of Tigray has proven its courage in the armed struggle against the military regime by defeating the huge military force. By mentioning these acts, the song looks back in time to demonstrate a linear time through which the Tigrian nation was built, there by enhancing the ‘temporal’ claim of nationalism discourse.

In addition to these verbal indicators sighted from the lyrics, the search for temporal elements can also be observed in the inclusion of pictures of iconic historical heritages throughout the video clip displayed in picture three.



Picture 3: Snapshots of iconic historical heritages included in the video clip of song 1

It is shown in picture 3 that the iconic obelisk of Axum are displayed at 02:10 minute of the video clip. Pictures of the ancient Axum ‘Tsiyon Mariam’ church and ‘Al Nejashi’ mosque are also included at 02:08 and 02:57 minutes of the video clip ,respectively. Similarly, pictures of monuments from the contemporary history of Tigray such as the monument of ‘Dedebit’ and ‘Hawelty Semaetat’ monument of veterans are included at 02:43 and 04:11 minutes of the video clip respectively. While the obelisk of Axum represent the ancient Axumite civilization which the origin of the Tigrian people is believed to be rooted in, Axum ‘Tsiyon Mariam’ church and ‘Al Nejashi’ mosque are the oldest religious heritages that signify . On the other hand, the ‘Dedebit’ and ‘Hawelty Semaetat’ monument of veterans represent the beginning and completion of the armed struggle of Tigrian people against the military regime. By including these iconic heritages in the video clip, the song looks back in time for

common history and displays how the Tigrian nation had developed through time. By doing so, the song enhances the ‘temporal’ claim of nationalism discourse.

With regard to fixation of territory, the song includes expressions such as “**አገጢ ትግራይ ዓድኻ ሃዩ**” ‘Tigrian People protect your land.’ (S2, L3) in its lyrics. By repeatedly using the expression that advises the people to protect its land from external threats, it displays that the people has a common territory that the people calls home. The fact that the song included an advice that the people to protect their land indicates that it tries to construct natural space as natural territory, and thereby enhance the spatial claim of nationalism discourse.

However, the perception of musical nationalism cannot be decided by looking only at the process of composition but also its reception among the audience. Thus, it would be important to consider how the intended audience perceived the song. Looking at the perception and reaction of the audience also helps to make decisions concerning the role of the song in developing nationalism among the people. Accordingly, data was gathered from the official YouTube channel of the song. As of September, 2020, the had scored more than five million views, more than four million likes, nine hundred five thousand shares and a million comments in YouTube. The fact that the video was watched by five million people and that it was liked by more than four million of them indicates that the song had received positive reaction from nearly three-fourth of the audience. Besides, the song was shared among nearly a million; and received positive comments from a million of them, which adds to the positive reaction of audience. When we consider the scores the song gained in its YouTube channel, it would be fair to decide that it had played a considerable role in developing nationalism among the people of Tigray.

## Song 2: ትግራዊ [Tigraian ]

The second song titled as ‘ትግራዊ’ ‘Tigraian’ at describing the people of Tigrai as a nation. Starting by telling the people that the singer is proud of being the member of the people, it explains the reason for the pride throughout the six stanzas of its lyrics. Using descriptive language delivery, it focuses at describing the people with adjectives and figurative speech.

In its 05:50 minute duration, the song has time signature of 5/8, tempo speed of 150 and Tizita scale and using a mixture of both cultural and modern musical instruments, the song employs the distinctive Tigrinya cultural melody and rhythm style. The cultural musical instruments such as Kirar (five or six stringed musical instrument) and ‘Kebero’ are used in harmony with modern musical instruments such as guitar, saxophone and organ. The song employs acted performances. Trained actors who wear cultural costumes and hairstyles of different ethnic groups that constitute the Tigrian people act most of the performances. However, natural performances taken from public celebration of included in the video clip.

For further analyses on nationalism elements, the lyrics of song 2 is transcribed translated and presented as follows.

### 2. ትግራዊ ብእሸናፊ አማረ

እንካዕ ናትካ ኮንኩ ተሓቢኑ  
አንታ ክቡር ሕዝቢ ዘይትዳኑ  
እንካዕ ናትኪ ኮንኩ ተሓቢኑ  
አንቲ ዋዕሮ ትግራይ ዘይትዳኑ  
ትግራዊ በዓለ ስረ ... ሳላኻንድየ ኸቢረ  
ትግራዊ አቦ ፍቅሪ ... ታሪኽካ ዘይዛሪ (X 2)

ጅግና ፀገም ዘይስዕሮ ... ፀኒዑ ንኹሉ ዝሰግሮ  
ተሓቢኑ ብእኻ ... እንኳኻኻ ኸንኩ ናትኻ  
ዘብሂ ሰላም ዘይሕለል ሓቂ ንዝናሩ  
ንሂወቱ ዘይስዕዕ ንኹብሪ ሃገሩ  
ትግራዊ ትግራዊ ...

ትግራዊ በሉለየ ... ጅግና ኢኻ በሉለይ  
ትግራዊ በሉለየ ... ወርቁ ኢኻ በሉለይ

አነስ አኹሪዕኒ ... ናትኻ ምኃኑይ  
ትግራዊ ጅግና ... ክብረይ ሓበነይ  
ሰላም ዲሞክራሲ ... ደም ምስ መስዋእቱ  
በዓል ቅነዕ መስመር ... ስኒት ዝፈቱ

### Tigraian By Ashenafi Amare

I'm proud to be yours  
Humble people that never surrender  
I'm proud to be yours  
Tigraian lioness that never surrender  
Brave Tigraian... I'm respected because of you Tigraian  
lord of love ... with everlasting history

Brave, invincible ... resilient to hardship  
I'm proud of you ... for I'm yours  
Guardian of peace, unbeatable armed with truth  
Selfless in his life for his country  
Tigraian, Tigraian ...

Say Tigraian ... say he is brave  
Say Tigraian ... say he is gold

I'm proud ... for I'm yours  
Brave Tigraian ... my pride  
For peace, democracy ... you pay blood and life  
People of strong principle ... and accordance

ትግራዊ በዓል ዓቕሊ ... ትግራዊ መስተውዓሊ  
 ትግራዊ ሃርኳት ፀዓሪ ... ትግራዊ ፈታዊ ፍቕሪ  
 ሆ ይበሃል አሎ ... ይበሃል አሎ  
 ሆ ይበሃል አሎ ትግራዊ ይበሃል አሎ (X 2)  
 ወያናይ ይበሃል አሎ

Tigraian patient ... Tigraian sensible  
 Tigraian hardworking ... and affectionate  
 It is being said ho! ... It is being said ho!  
 It is being said ho! It is being said Tigrian! (X 2)  
 It is being said revolutionary!

ተቐባሊ ጋሻ ሆ ሆ ... ሓድነት ዝፈቱ  
 አክቢሩ ዘንብር ሆ ሆ ... ሰብ ብሰብነቱ  
 ቕድሚ ሓደ ጊዜ ሆ ሆ ... ሃገፁ ምዝላሉ  
 ክልተሻዕ ዝሓሰበ ሆ ሆ ... ረጊዑ አስተውሏሉ

Hospitable ho! ho! ... loves unity  
 Respectful ho! ho! ... to humanity  
 Before acting ho! ho! ... in a hurry  
 Who thinks twice ho! ho! ... perspicaciously

እንኳዕ ተፈጠርኩ ... ትግራዊ ካባኻ  
 ጠሰሚ ልበይ ሰትዮ ... ኮሪዕ ብኣኻ  
 አይ ሰራሒቕዮ ... ጅግና ህዝቢንዲኻ  
 አቲ ትግራይ ዓደይ ... ዕላል ዓባይ ዳዕሮ  
 ብፍቕሪ ብሰላም ... ንኹሉ ተንብሮ  
 አነስ አይሸቐረርን ... አይደፍእን ክሳደይ  
 ወትሩ ዝኾርዐላ ሆ ሆ ... ተላ ትግራይ ዓደይ (X 2)  
 ትግራዊ ትግራዊ ... ሰይ!

I'm grateful ... for being from Tigrian  
 I'm content ... and proud of you  
 For you are history maker ... and brave people  
 My country Tigray ... is shade of sycamore  
 That anyone resides in ... with love and peace  
 I won't be blenched ... or be ashamed  
 While I've Tigray[ ho! ho!... I'm proud of (x 2)  
 Tigraian! ... Tigraian! ... Yes! ...

Looking at its lyrics, we learn that the song contains adjectives and expressions that describe the Tigrian people. The descriptions are evident in stanza 1 line 2 of the lyrics where the people is expressed as “አንታ ክቡር ሕዝቢ ዘይትዳነ” “Humble people that never surrender.” And stanza 2 line 1 where it is said to be “ጅግና ፀገም ዘይስዕሮ ... ፀኒዑ ንኹሉ ዝሰግሮ” “Brave, invincible ... resilient to hardship.”. In these two lines the people is being characterized as Humble, invincible and resilient, which seems to justify why the vocalist is proud to be a member of the people. Similarly, in the expressions such as “ንጊወቱ ዘይስስዕ ንኹብሪ ሃገሩ” “Selfless in his life for his country” (S2, L4); “በዓል ቅኑዕ መስመር ... ስኒት ዝፈቱ” “People of strong principle ... and peaceful.” (S4, L4); “ትግራዊ በዓል ዓቕሊ ... ትግራዊ መስተውዓሊ” “Tigrian patient ... Tigrian sensible” (S4, L5); and “ትግራዊ ሃርኳት ፀዓሪ ... ትግራዊ ፈታዊ ፍቕሪ” “Tigrian hardworking ... and affectionate. (S4, L6) the people is being described as selfless, People of strong principle, peaceful, patient, sensible, hardworking and affectionate. Through all these adjectives, the song tries to set characteristics in which the Tigrian people is different and worth being proud of. In doing so, the song tries to establish behavioral identity, which is among the claims of nationalism.

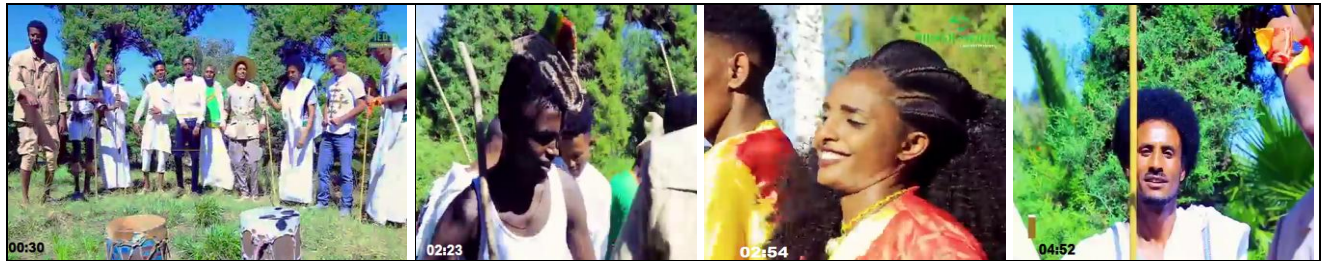
The characterization of the people can also be observed in the musical instruments and sound structure of the song. The facts that cultural musical instruments such as ‘Kirare’ and ‘Kebero’ which are distinctive to Tigray, are included in the song and that the song is composed with the distinctive Tigrigna melody and rhythmic structure indicates that unique cultural identity is being promoted in the

song. Besides, the character setting can also be observed in the performances included in the video clip of the song as it is displayed in pictures 4 and 5.



Picture 4: Snapshots of acted performance included in the video clip of song 2

As it is shown in picture four, a special solo dance style is included from 5:10-05:13 minutes of the video clip. This dance style, which is performed by female dancers through twisting the neck and moving the head left and right is the most common and widely used cultural dance style among the Tigrayan people. By including such distinctive dance style in its video, clip the song sets and displays characteristics that distinguish the people from others.



Picture 5: Snapshots of costumes and hairstyles included in the video clip of song 2

It is also displayed in picture 5 that actors wearing different cultural costumes are included at 00:30 minute of the video clip. The clothes each performer wears in the scene represent culture of different social groups such as Agame, Kunama, Erope, Raya and Enderta all of which constitute the Tigrayan people. Besides, hairstyles known as ‘Alwaso’ and ‘Gaesi’ that are unique to Tigrayan women and men are displayed at 02:54 and 04:52 of the video clip respectively. By using these distinctive costumes and hairstyles, the song sets characteristics that differentiate the Tigrayan people. The fact that the song included dance styles, costumes and hairstyles that are distinctively unique to the Tigrayan people indicates that strives to set and promote cultural identity, which is also one of the claims of the nationalism discourse.

As far as the temporal claim of nationalism discourse is concerned, the song refers back in time in search for historic events that signify the construction of Tigray as a nation. For example in stanza one line six of its lyrics, it reminds that the Tigrayan people has long lasting history by saying; “ትግራዊድ ኣቦ ናቅሪ ... ታሪኽካ ዘይዛሪ” “Tigrayan lord of love ... with unending history.” It also refers to the

sacrifice the people made in establishing peace and democracy by stating; “ሰላም ዲሞክራሲ ... ደም ምስ መስዋእቱ” “For peace, democracy ... you pay blood and life.” (S4, L3). Including such expressions in the lyrics indicates that the song looks back in time to set a historic line through which Tigrai is built as a nation. In addition to these verbal indicators, the search for historic line can be seen in the performances of the song in its video clip as shown in pictures 6 and 7.



Picture 6: Snapshots of acted performance included in the video clip of song 2

It is displayed in picture 5 that acted performance that manifest unique group dance style is presented at 01:58, minute of the video clip. The dance style known as Tegometsets is performed with half-bending the whole body and going round by moving one leg at a time following the rhythm of the song. It is among the unique dance styles introduced during the armed struggle of the Tigraian people and considered as one of the cultural dance styles in Tigrai. Similarly, the video clip includes different musical performances at its 01:18 and 02:10 minutes. These performances known as Baheli Gedli are also among the unique musical performances that were introduced by musical groups during the armed struggle. The costume that the performers in slides 2 and 3 of picture 7 represent the flag which were introduced during the armed struggle and is used as the national flag of Tigrai national regional state.



Picture 7: Snapshots of public celebration performances included in the video clip of song 2

As it is shown in picture seven, the palace of emperor Yohannes IV the first Tigraian who ruled Ethiopia is presented at 04:43 minute of the video clip. Besides, a footage from the armed struggle of Tigraian people against the military regime and public rally of people carrying pictures of veterans are included at 03:39 and 01:33 minutes of the clip. Furthermore, videos taken from a recent public celebration of football match victory of one of the clubs in Tigrai are included at 02:37 and 02:40 minutes of the clip. Considering that these images represent significant historical heritages and events in the history of Tigrai, it would be fair to assume that they are include in the clip in order to manifest

the linear time in history through which the Tigraian nation was developed. By including musical performances, dance and hairstyles, costumes, historical heritages and events in its video clip, the song tries to build a historic time line and manifest how Tigray is constructed as a nation through time. In doing so, the song promotes and enhances the temporal claim of nationalism discourse.

In terms of promoting the spatial or territorial claim of nationalism, the song repeatedly uses expressions such as “ወትሩ ዝኾርዐላ ሆ ሆ ... ተላ ትግራይ ዓጺይ” “While I’ve Tigray ho! ho!... I’m proud of.” (S6, L6) and reminds the people that it has a national territory that it should be proud of. In this way, the song tries to enhance the special or territorial claim of nationalism discourse.

As far as the reception of the song among the audience is concerned, it scored three million views, more than two million like, seven hundred five thousand shares, and nine hundred eighty nine thousand comments in its official YouTube channel as of September 2020. Considering the reactions it got from the audience are high, can assume that the song has substantial role in developing nationalism in Tigray.

### **Song 3: ግሪ [Be Inline ]**

As its title indicates, the song aims at advising the people to be inline. Through its lyrics that is organized in six stanzas, it starts by describing the people of Tigray in terms of its bravery and sacrifice in building Ethiopia and bringing peace and equality among the nations and nationalities of Ethiopia. Then it tries to inform the people that outsiders have threatened its integrity and peace; and advises them to get in line and protect its nation. Using figurative speeches and strong language, the song tries to convince the people by referring to achievements and present fertile conditions that would make the people successful in protecting its nation. It symbolizes the people's victory with recent football victory of one of the clubs in Tigray. The song closes its message by asserting that Tigray cannot be protected from remote place but from within itself.

The song goes on for 09:05 minutes with time signature of 5/8, Tempo speed of 150 and Tizita Scale . In terms of its sound structure; the song is a combination of 'Mase' (blues like slow melody used to express sadness), 'fekera' (rap like style that includes special verbal and facial expressions as well as body movements that express anger) and the common Tigrigna melody and rhythmic style. Using cultural musical instruments such as 'Kirare' , 'Chirawata' and 'Endirfatsa' (flute like instrument made from bamboo) and modern musical instruments such as guitar, saxophone and organ, the song starts with slow blues melody and proceeds with fast rap like then ends with the standard Tigrigna melody. While most of the performance in the video clip is acted, some footages taken from natural celebration of football victory are also included in the clip.

For further analyses on nationalism elements manifested in the song, the lyrics of song 3 is transcribed translated and presented as follows.

### 3. ዓሪ ክብርም ብረሃነ

ለለ ... ይ ላሎ ... ይ እላሎ... ይ እላሎ... ይ  
ከመይ ኢኻ ትግራዊይ በዓል ብሩህ ግንባር (x 2)  
ከም ነብሪን አንበሳን ንፋሕ ማእገር  
ከመይ ኢኻ ወያኖይ መሪር በሊሕ ውሳ  
አንበሳ በረኻ ዘይትዳነ ... ንውዕለትኻ ዝኸፍል ተስኣነ  
ይነቐል ዝበሉኻስ ይነቐሉ ... ይተኸል ዝበሉኻስ ይተኸሉ  
እንዳኒ እከለ ... ሓሳዊዶ ከይገድፍ አመሉ  
አብዝኸደ ይኸድ አብዝሃለየ ይሃሉ  
ብሬን ስደደሉ ብሬን ምስ ሸንሸሉ (x 2)  
ናይ ሰላም አርማ ኢኻ ሰላም ዝፅላሉ

ትግራዊይ ጎይታ ... በዓል ድርብ ዋልታ  
ሸግር ተሰጊሩ ... ብኸኑናት ሃልሃልታ  
ብዓፅሞም ተኸስኪሱ ... ብደሞም ጠጢቡ  
ለምሊሙ 'ዚ ባይታ ... ተታ! ተታ!  
አግራብ ተሸፊኑ ... ጎቦ ሸንጥሮታት  
ማዕርነት አስፊኖም ... ብሄር ብሄረሰባት  
ሓወልቲ ተኸሎም ... ሓወልቲ ሰማእተት  
ብደሞም ዝጠልቀየ ... ቃልኪዳን አያታት  
ንሰላምዶ አይኮነን ... ንኩሎም ብሄራት ተታ! ... ተታ!

ለለ ... ይ ላሎ... ይ እላሎ... ይ እላሎ... ይ  
ቆልዓ ወይን ሰጉዶም ወዲ ሰጉዶ  
ቅድሚ አዳራሽ ዝኸንኻንዶ አጉዶ  
ከም ፍልጠትካስ ዘይትምካሕ ጋዶ  
ቐላ ኾይንካ ንደጉዓ ትኸብደም  
ተዓበዮም ዝኸበደ ይኸበደም  
ሕድሪ አለና ሕድሪ በጃ ዓዶም  
ብደም ዝጠልቀየ ቃልኪዳኖም (x 3)

አነ አነ አይትበሉ ደቂ ሃገር አነ አነ አይትበሉ ደቂ ብሄር  
ወይን ይመፅእ አሎ ብቁምነገር  
ንሱ አምበሳ ሓሻኸሩ ነብሪ ... መጊሑኻሎ ዘይዓረኻ ዓሪ አቲ  
ጋመይየ ወለላ ... አቲ ጋመይየ ወለላ  
ሰዓሪ ወሰን ብማይ ቦቛላ ከመይ ኢላ ደኣ ማይ ከልኪላ?

ራያ ዓዘቦ ናይና ... ወልቃይትናኽ ናይና  
ቶም ሰብዓ እንደርታ ናይና... ሓመራይ ከታ ናይና  
ከልተ አውላዕሎ ናይና... ምስ ሸራሮና ናይና  
ኢሮበይ ከታ ... ምስቶም ኩናማ ናይና  
ገና አለፈና እቶም ዋና ዋና ናይና

አዮኸ ትግራይ ትግራይ (x 2)  
ካብ ጫፍ ናብ ጫፍ ሰሚርና ... ደጊምዶ ድሕሪት ጠሚትና  
አዮኻ ናይና ናይና ... አዮኹም ናይና ናይና  
ሰሲንና እንቃዓ ጣፍ ኾይንና ... ድጅታል ወያነ አለና  
አቲ ጋመይየ ኩሕሎ ... አቲ ጋመይየ ኩሕሎ  
ሸዋ ኾንካይ ትግርይ ትሕሎ? ንዓዲ ገሪምዎሎ!

### Be Inline By Kibrom Birhane

Greetings the charming Tigrigna ... (x 2)  
Broad shouldered like lion and tiger  
Greetings 'weyanay' sour, sharp minded  
Unbeatable like lion ... no one returns your favor  
Let those who wish your ruin be ruined ... and those who  
wish your blessing be blessed  
Such and such ... a liar will always lie  
Wherever he go, Wherever he is  
Send him a machinegun with cartridge belt  
You're symbol of peace, shade of peace

Tigrian the lord ... with double shield  
Hardship was crossed ... through flames of war  
With their smashed bones ... and blood fertilized the land ...  
Tuta! ... Tuta!  
Covered with forest ... hills and mountains  
Brought equality ... to nations and nationalities  
Stood monuments ... for martyrs  
Blood soaked ... promise of forefathers  
Isn't for the peace of all nations and nationalities

Son of 'Weyen' tough like his father  
Before you became villa you were hut  
With all your wisdom you don't feel cocky  
You're scare lowlands while you're in highlands  
Get snobbish regardless of their feelings  
We're consignees of the land  
With their Blood soaked promise (x 3)

Don't be egocentric citizens  
'Weyn' is coming with significance  
The lion escorted by tigers. . is coming, be in line  
You sweet girl ... You sweet girl  
How come grass block the water it grew drinking

Raya Azebo ours ... Welkayt ours  
Sebea Enderta ours ... Humera ours  
Klite awlaelo ours ... and Sheraro ours  
Erob including Kunama ours  
We have more and more

Be courageous Tigray  
United from side to side ... we won't look back  
Be courageous our people ...  
Increased in number ... digital 'weyane' is here  
You beautiful girl ... You beautiful girl  
How could Tigray be protected from Shiwa?

As the song is descriptive in nature, it is evident its lyrics that words, phrases and sentences are used to describe the people of Tigray. For example, phrases such as “በዓል ብሩህ ግንባር” “charming” and “መሪር፣ በሊሕ ውኃ” “sour , sharp minded” are used in stanza 1 lines 2 and 4 of the lyrics respectively. By using these descriptions, the song tries to set characteristics that distinguish the Tigrian people from others. Besides, by using statements such as “ይነቐል ህበሉኻስ ይነቐሉ ... ይተኸል ህበሉኻስ ይተኸሉ” “Let those who wish your ruin be ruined ... and those who wish your blessing be blessed” (S1, L6); and “ተዓቦዎ ህክበደ ይኸበደዎ” “Get snobbish regardless of their feelings” (S1, L6). By using these statements, the song indicates that there are other groups, who wish good or bad of the people and that the people should feel superior no matter how the others feel about it. This indicates that the song sets distinction between the Tigrian people and other groups of people. In doing so, the song tries to establish behavioral characteristics and divides the world between ‘them’ and us’ which is among the identity claims of nationalism.

When we consider the sound structure of the song, we can learn that the song includes cultural musical instruments such as ‘Kirare’, ‘Chirawata’ and ‘Endirfatsa’, which are distinctive to the musical culture of Tigray. It also employs unique melodies and rhythmic structures such as ‘Mase’ and ‘Fekera’ common Tigrigna melody and rhythmic style. The fact that musical instruments and melodic styles which are unique to Tigray signifies that the song tries to set cultural characteristics that distinguish the Tigrian people from others and promotes cultural identity claim of nationalism.

In addition to the sighted verbal evidences, the attempt for promoting fixed identity through setting character can also be observed in the performances included in the video clip of the song as it is displayed in pictures 8 and 9.



Picture 8: Snapshots of acted performance included in the video clip of song 3

it is shown in picture 8 that acted performances that are locally known as ‘Mase’ (blues like slow melody to express sadness) and ‘fekera’ (rap like style that includes special verbal and facial expressions as well as body movements that express anger) are included from the beginning to around

02:30 minute of video clip of the third song. While ‘Mase’ is long existed cultural performance around the eastern and southern zones of Tigray, ‘fekera’ is common musical performance in almost all parts of Tigray. Considering that the sighted performances are unique to Tigrian culture, we can deduce that they are included in the video clip to display homogenous cultural characteristics that distinguish the people from others.



Picture 9: Snapshots of costumes and hairstyles included in the video clip of song 3

It is also displayed in picture 9 that an actor in special cultural costumes known as ‘Tilfi’ which is locally hand woven and decorated cotton dress, and hairstyle ‘Alwaso’ is displayed at 03:26 minute of the video clip. Similarly, actors wearing special head neck and scarfs as well as shoes known as ‘Seani’ and ‘Shuda’ are included at 00:21 and 02:29 minute of the video clip. All the mentioned clothes hairstyle and shoes are cultural costumes that are unique for the Tigrian people. By including these distinctive costumes and hairstyles, the song sets characteristics that differentiate the Tigrian people. The fact that the song included musical performances, costumes and hairstyles that are distinctively unique to the Tigrian people is evidence that show it sets and promotes cultural identity, which is also one of the claims of the nationalism discourse.

In relation to temporal claim of nationalism discourse, expressions that refer back in time in search for historic events that signify the construction of Tigray as a nation are included in the lyrics of the song. For example the expressions such as “ማዕርነት አስፈኖም ... ብሄር ብሄረሰባት” “Brought equality ... to nations and nationalities” (S2, L6) and “ኣወልቲ ተኸሎም ... ኣወልቲ ሰማእተት” “Stood monuments ... for martyrs” (S2, L7) refer to historic events that the Tigrian people had accomplished after the armed struggle with the military regime. Besides, pictures and videos of historical heritages, monuments and acted performances that signify past history of the Tigrian people are included in the video clip of the song as displayed in picture 10.



Picture 10: Snapshots of acted performance included in the video clip of song 3

The picture of Axum sent Mary church included at 04:50 minute of the video clip is a religious heritage from the Axumite civilization which the Tigrayan people is believed to be originated from. The acted performances displayed at 02:27 and 06:09 minutes of the video clip are representatives of the armed struggle of the people. Similarly, the monument of Hayelom who was one of the greatest heroes of wartime and famous leader of the armed struggle is displayed at 04:21 minute of the video clip. Considering that these images represent significant historical heritages and events and people in the history of Tigray, we can assume that they are included in the clip in order to manifest the linear time in history through which the Tigrayan nation was developed. Thus, by including verbal expressions that refer back in time in its lyrics; and by including pictures of historical heritages, events and heroes in its video clip, the song tries to build a historic time line and manifest how Tigray is constructed as a nation through time. In doing so, the song enhances the temporal claim of nationalism discourse.

In terms of promoting the spatial or territorial claim of nationalism, it is evident that in its lyrics the song includes expressions that are related to the notion that Tigray has its own territory. For example, by using expressions such as “ራያ ዓዘቦ ናይና ... ወልቃይትናኸ ናይና” “Raya Azebo ours ... Welkayt ours” the song mentions all the administrative zones of Tigray throughout the whole stanza 5 and claims that they all belong to Tigray by using the term “ours” repeatedly. Besides, by including the question “ሸዋ ንንካዶ ትግርይ ትሕሎ?” “How could Tigray be protected from Shiwa?” in the 6<sup>th</sup> line of stanza 6, the song indicates that Tigray cannot be protected from a distant place but from within itself. Thus, by calling the zones that constitute the Tigray region as ‘Ours’ and stating that Tigray can only be protected from within itself the song connotes that Tigray has a territory that its people calls home. In that way, the song enhances the special or territorial claim of nationalism discourse.

As far as the reception of the song among the audience is concerned, it scored more than two and a half million views two million like, five hundred thousand shares and nine hundred twenty three thousand comments in its official YouTube channel as of September 2020. Considering the reactions it

got from the audience are high, we can assume that the song has substantial role in developing nationalism in Tigray.

#### **Song 4: እዛ መሬት [ The land ]**

The fourth song under investigation took its title “እዛ መሬት” ‘The land’ from a popular TV drama for which it was originally made as a sound track. When it was remade as music video clip, it focused at describing the Tigray region. Throughout the four stanzas of its lyrics, the song describes the land in terms of its history; the wisdom it consists of; how it is passed from generation to generation, and the hope it has in the future. Using symbolization and figurative language, the song begins by describing what the fields, mountains, rivers and hills contain. Then it explains how the land is being transformed from generation to generation and what it had endured throughout its history. Finally it predicts that the land will have bright future.

Within 03:55 minutes of its duration the song has time signature 5/8, Tempo speed 120 and Tizita scale which indicates that the song employs the distinctive Tigrigna cultural melody and rhythm style. Using cultural musical instruments such as ‘Kirare’ , ‘Chirawata’ and ‘Kebero’ and modern musical instruments such as guitar, saxophone and organ, the song is composed with slow blues melody. While most of the performances included in the video clip are acted scenes that are taken from the TV drama, some videos of real public celebration are also included.

In order to get closer and detailed analyses on the message for nationalism elements, the lyrics of song 4 is transcribed translated and presented as follows.

**4. እዛ መሬት  
በሸዊት መዝገብ**

እዛ መሬት ... መሬት ዛንታ  
እዛ መሬት... መሬት ተስፋ (x 2)  
ክንደይ ጎሳጉል አሎ ማህፀን ዝፈጠረ  
ክንደይ ዓቕበት አሎ ሕቕ ዝሰበረ  
ክንደይ ሩባታት አሎ መፋሰስ ጀግንነት  
ክንደይ ኩርባታት አሎ ምዑቻብ ናይ ጀግንነት

ዘዝተወለደ ብርኪ እናኮና እሙን መሰጋግሮ  
እመት እናወሰኸ እዛ መሬት ንነባር ስዳሮኡ  
ዘዝተወለደ ብርኪ እናኮና እሙን መሰጋግሮ  
ዘበናት ሓሊፉንዶ መዋእላት እወ ከም ሓንቲ ሕድሮ  
እዛ መሬተይ እዛ መሬት ተስፋ  
አብ ዋሕዚ ታሪኽ ክንዲ ሕማቕ ፅቡቕ ድያ 'ሕሊፋ (x  
4)

እዛ መሬት ... መሬት ዛንታ  
እዛ መሬት ... መሬት ተስፋ (x 2)  
ክንደይ ፅሑፍ አሎ አብ ሰሌዳ ዛንታ  
ክንደይ ቅኔ አሎ እወ አብ ናይ ሊቃት ባይታ  
ዘበን እንትቕየር አብ ሕምባበ ጊዜ  
ጉድ'ዩ ክወልድ ዓለማት ዘፍዘዘ

ዘዝተወለደ ብርኪ እናኮና እሙን መሰጋግሮ  
እመት እናወሰኸ እዛ መሬት ንነባር ስዳሮኡ  
ዘዝተወለደ ብርኪ እናኮና እሙን መሰጋግሮ  
ዘመናት ሓሊፉንዶ መዋእላት ከም ሓንቲ ሕድሮ  
እዛ መሬተይ እዛ መሬት ተስፋ  
አብ ዋሕዚ ታሪኽ ክንዲ ሕማቕ ፅቡቕ ድያ አሕሊፋ (x  
4)

**The land  
By Shewit Mezgebo**

This land ... land of history  
This land ... land of hope (x 2)  
Rich with fields that created fertile wombs  
Rich with hills that are exhausting  
Rich with rivers that stream bravery  
Rich with curves packed heroism

Every generation is reliable transformer ...  
That adds to its development  
Every generation is reliable transformer ...  
Centuries had passed like a day  
This land ... land of hope  
In long history, how much good and bad it crossed

'This land ... land of history  
This land ... land of hope (x 2)  
Rich with texts on board of history  
Rich with metaphor in the intellectuals' land  
When years change in time cycle  
Amazing things will happen to surprise the world

Every generation is reliable transformer ...  
That adds to its development  
Every generation is reliable transformer ...  
Time has pat as a day  
This land ... land of hope  
In long history, how much good and bad it crossed

As it can be observed in its lyrics, the song employs symbolization and figurative speech to describe the land. Without even mentioning the name of the land, it explains what the different landscapes of the land contain. For example it states that the land is rich with fields that created womb by saying “ክንደይ ጎሳጉል አሎ ማህፀን ዝፈጠረ” “Rich with fields that created fertile wombs” in stanza 1 line 3. By using the term ማህፀን (womb) that is a woman fertility organ, he song implies that the land is reach with women that gave birth to brave generations. This implication is further supported with symbolic representations such as “ክንደይ ዓቕበት አሎ ሕቕ ዝሰበረ” “Rich with hills that are exhausting” (S1, L 4) and “ክንደይ ሩባታት አሎ መፋሰስ ጀግንነት” Rich with rivers that stream bravery (S1, L 5) which add to the notion that the land is rich with strong people who climb though hills and are brave. By symbolizing the landscapes of the land to represent the people, the song sets fertility, strength and bravery as characteristics that distinguish the people of Tigray. Besides the song includes expression such as “ክንደይ ቅኔ አሎ እወ አብ ናይ ሊቃት ባይታ” “Rich with metaphor in

the intellectuals’ land” (S3, L 4) which symbolizes the wisdom of intellectuals found in the land. By doing so characterizes the people as wise. In addition to these verbal descriptions, the song sets characteristics by including cultural musical instruments such as ‘Kirare’, ‘Chirawata’, ‘Kebero’, Tigrinya melody, and rhythmic style that are distinctive to the culture of Tigrai.

Furthermore, elements that indicate distinctive characteristics of the Tigrayan people are observed in the performances included in the video clip of the song as it is shown in pictures 11 and 12.



Picture 11: Snapshots of acted performance included in the video clip of song 4

It is also displayed in picture 11 that scenes that are taken from an acted performance of public assembly are presented from 01:10 to 01:29 minutes of the video clip. Such public assemblies as those displayed in the video clip are common meeting sessions in which social, economic and political matters are discussed and resolved. These meeting sessions are long existed cultural events among the Tigrayan people but more strengthened during the armed struggle that now are considered as unique to Tigrayan people. Thus, by including these performances in its video clip, the song tries to set characteristics that distinguish the Tigrayan people from others to promote identity claim of nationalism.



Picture 12: Snapshots of acted cultural events performance included in the video clip of song 4

As it is shown in picture 12 actors in special cultural costumes known as ‘Zurya’ (a hand woven special dress and scarf) and ‘Kaba’ (a woolen coat decorated with ornaments) are displayed at 00:38 minute of the video clip. Similarly an actor wearing a cultural dress known as ‘Tilfi’ which is locally hand woven and decorated cotton dress, and hairstyle called ‘Gilbich’ is displayed at 00:24 minute of the video clip. A picture of unique structure of building is also included at 03:00 minute of the video clip. All the mentioned clothes hairstyle and building are unique for the Tigrayan people. By including

these distinctive costumes, hairstyles and building the song sets characteristics that differentiate the Tigrian people. The fact that the song included musical performances, costumes, hairstyles and building that are distinctively unique to the Tigrian people is evidence that show it sets and promotes cultural identity, which is also one of the claims of the nationalism discourse.

As far as the temporal claim of nationalism discourse is concerned, expressions that refer back in time are included in the lyrics of the song. For example in the first line of the first stanza, the song indicates that Tigray is a historic land by saying “እህ መሬት ... መሬት ሃንታ” “This land ... land of history”. Then, it explains how the land as transformed from generation to generation by including expressions such as “ዘዝተወልደ ብርኪ እናኮና እሙን መሰጋግሮ” “Every generation is reliable transformer” and “እመት እናወሰኸ እህ መሬት ንነባር ስዳሮኡ” “That adds to its development” in the first and second lines of the second stanza. The song also reminds that the land had a long history through which it had faced bad and good times by saying “ኣብ ዋሕዚ ታሪኽ ክንዲ ሕግቕ ፅቡቕ ድያ 'ሕሊፋ” “In long history, how much good and bad it crossed” (S2, L6). Thus, by symbolizing the people with the land, the song indicates that the people had common linear history through which it is constructed as a nation. By doing so, the song enhances and promotes the historic or temporal claim of the nationalism discourse.

Pictures and videos of historical heritages, monuments and performances that signify past history of the Tigrian people are included in the video clip of the song as displayed in picture 13 and 14.



Picture 13: Snapshots of acted historic events included in the video clip of song 4

As it can be seen in picture 13, a video that shows the remaking of the process of erecting the iconic obelisks of Axum is included from 03:00 to 03:39 minutes of the video clip. The video includes the imaginary sculpturing, transporting and erecting process of the ancient historic heritage of the Axumite civilization, which the current Tigray is believed to be rooted in. By including this video in its video clip, the song looks back in time in search for a historic event that signifies the historic construction of Tigray as a nation. The search for linear history is also evident in the pictures of historical heritages included in the video clip.



Picture 14: Snapshots of historical sites and heritages included in the video clip of song 4

The picture of the fallen obelisks of Axum and Axum sent Marry church included at 00:26 and 00:28 minute of the video clip respectively are architectural and religious heritage from the Axumite civilization which the Tigrian people is believed to be originated from. The picture of Al Nejashi mosque displayed at 00:53 minute of the video clip is also a religious heritage that is believed to be the first mosque in Africa, which makes Tigray the place where Islam first arrived in Africa. A representative of the recent armed struggle of the people- the Mekelle monument of veterans- is also included at 01:41 minute of the video clip. Considering that these images represent significant historical heritages and events in the history of Tigray, we can assume that they are include in the clip in order to manifest the linear time in history through which the Tigrian nation was developed. Thus, by including verbal expressions hat refer back in time in its lyrics; and by including pictures of historical heritages and events in its video clip, the song tries to build a historic time line and manifest how Tigray is constructed as a nation through time. In doing so, the song enhances the temporal claim of nationalism discourse.

In terms of promoting the spatial or territorial claim of nationalism, it is evident that in its lyrics the song includes expressions such as “እዛ መሬት...መሬት ዛንታ” ““This land ... land of history” “እዛ መሬተይ እዛ መሬት ተስፋ. ” “My land ... land of hope”. By repeatedly using these expressions in the first, third and fourth stanzas of the lyrics, stresses that the Tigrian has its own territory which the people calls home. By doing so, the song enhances the special or territorial claim of nationalism discourse.

To find out information regarding the reception of the song among the audience, data was taken from the official You Tube channel of the song. The data showed that the song scored more than four million views, two and a half million likes, a million shares and nine hundred thousand comments as of September 2020. The scores indicate that the song had reaction from a total of nearly eight and a half million people. When we consider that the song reached such a large number of people, we can assume that it have a significant role in enhancing nationalism among the Tigrian people.

## Song 5: ትግራይ ምልባማ [ The Wise Tigray ]

The fifth song under investigation is titled as ‘ትግራይ ምልባማ’ ‘The Wise Tigray’. By using strong language that includes personification, symbolism and figurative speech, it describes Tigray in terms of its history. Through its lyrics that is organized in five stanzas, the song personifies and describes Tigray as wise nation that does not tremble when the time is hard and that does not take what is not her own. It also explains how Tigray contributed to the building of the Ethiopian nation; how it endured betrayal of many traitors. Then it indicates that after passing through hardship the dawn has come to Tigray. The song closes its message by stating that, if the history of Tigray were told; it would be wisdom for those who lose their cultural identity.

In its 06:46 minutes duration, the song has time signature of 6/8, Tempo speed of 74 and Tizita scale. In terms of its sound structure, the song is composed in style that deviates from the usual Tigrian cultural melody and rhythmic style. The song employs a combination of slow blues and soul melodic and rhythmic style, which expresses both anger and disappointment. While the song is composed using modern musical instruments such as guitar, saxophone and organ, it includes the cultural instrument (one stringed violin like) as solo melody. In terms of performance. The song is presented with entirely acted performances that represent some events in the history of Tigray. While most of the performance in the video clip is acted, some footages taken from natural celebration of football victory are also included in the clip.

In order to have detailed analyses on nationalism elements, the lyrics of song 5 is transcribed translated and presented as follows.

| 5. ትግራይ ምልባማ<br>ብትከአ ወልዱ                                                                                  | The wise Tigray<br>By Tikue Weldu                                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>ዑንቀሥ ኮይኑ መሬት ድሕሪ ሕሰማ ትግራይ ምልባማ<br/> ዘይትደሊ ካልእ ሕልፊ የማ ትግራይ ምልባማ<br/> ዘዘርከበ ኩሉ ክንደን ሰማ ትግራይ ምልባማ</p>     | <p>When the time is hard, how enduring Tigray is<br/> It doesn't need from others, how wise Tigray is<br/> Everyone lives in its name, how stable Tigray is</p>               |
| <p>ጊዜ ኮይኑምበር ዕዕፊ ሂቡ ሸላማይ<br/> መግዝ ውሒዱ ኣፈ ጨለ ጠላማይ<br/> ዘበን ኮይኑምበር ደም ሓቲቱ ወጋሓይ<br/> ክንደይ ዘይመፀ ተናካሲ ነባሓይ</p> | <p>If it was not for time that reconciles,<br/> There were plenty of Defectors<br/> If it was not for season that compensate,<br/> Many who bark and bite had come and go</p> |
| <p>ኩሉ ሰጊርክዮ ዋይ ትግራይ መጓረይ<br/> ብርሃን ፈንጠቺ ኣሎ ኣጆኪ ሃገረይ</p>                                                   | <p>You crossed every trouble sweet Tigray<br/> Your dawn has come, be strong my land</p>                                                                                      |

እፎይ ዘይትፈልጢ ክትሓልፊ ጥውይዋይ  
 ዕቡቕኪ ክሓልም ሃገረይ ኣብዩኒ'ምበር ምርዋይ

You never ease to find your way through maze  
 I never be satisfied dreaming your success

ሕቶ ሃገር ኮይኑ ካብ ዝንገር ውራይ  
 ኣበይ ዘይወግለት ዘይገበረት ትግራይ ኣሃ ...ሃይ  
 ተስፋ ሃገር ሓሊማ ከይደኸመት ሰጉማ  
 ዓደይዮ ደርቢ ኻብ ንሱዩ ዓማ ዓስቢ ድኻምኪ  
 ሁ ሁ ሁ ሁ ሁ ሁ ሁ ይ ሃገረይ

When it comes to the issue of building a country  
 When did Tigray failed to pay sacrifice  
 In the hope for a nation, it carried on strong  
 Wear golden Gown for your sacrifice  
 “Eu Eu Eu Eu” my homeland/country

ዛንታ ናይ ቤትና እንተዝፍታሕ ልጓሙ  
 ክብሪ ዓዲቦይ ምደመቐ ቐለሙ  
 ዓቕሊ ዛቤተይ ተረኺቡ ጠቓሚ  
 ልቢ ምኽኖ ነቱ ባህሉ ዘይመሚ

If our history were told,  
 My forefathers land would shine with respect  
 If the endurance of my homeland were told,  
 It would be wisdom for those who lose culture

When examine lyrics of the song; we can see that it includes adjectives and expressions that describe Tigray by personifying it. In the first line of first stanza, the song points out how strong Tigray is during inconvenient times by stating as **“ዑንቑ ኮይኑ መሬት ድሕሪ ሕሰማ ትግራይ ምዕማማ”** “When the time is hard, how enduring Tigray is”. It also describes Tigray as wise for it does not look for others’ wealth but its own by saying **” ዘይትደሊ ካልእ ሕልፊ ዓማ ትግራይ ምልባማ”** “It doesn’t need from others, how wise Tigray is” in stanza 1 line 2. Furthermore the song describes Tigray as stable regardless of the number of people live in its name by stating **“ዘዘርከበ ኩሉ ክኸደን ስማ ትግራይ ምዕማማ”** “Everyone lives in its name, how stable Tigray is” in the third line of the first stanza. As it is evident in the stated lines, Tigray is described as enduring, wise and stable. Since a land is meaningless without the people that live in it, it is impossible to talk about Tigray without the Tigrian people. Thus, the description given to Tigray are given to the Tigrian people. By describing Tigray, the song sets characteristics that distinguish the Tigrian people. The characterization of the people can also be observed in using the musical instrument known as ‘Chirawata’ which is distinctive to the Tigray culture.

Besides, the character setting can also be observed in the performances included in the video clip of the song as it is displayed in pictures 15 and 16.



Picture 15: Snapshots of acted performance included in the video clip of song 5

It is also displayed in picture 15 that scenes that are taken from an acted performance of adult education are presented from 00:50 to 00:54 minutes of the video clip. Such adult education sessions as those displayed in the video clip are common sessions in which elderly people who missed formal education are taught basic academic and life skills. These sessions were established during the armed struggle that now are considered as unique to Tigrian people. Thus, by including these performances in its video clip, the song tries to set characteristics that distinguish the Tigrian people from others to promote identity claim of nationalism.



Picture 16: Snapshots of costumes and hairstyles included in the video clip of song 5

As I can be seen in picture 16 an actress wearing special cultural costumes known as ‘Tilfi’ (a locally hand woven and decorated cotton dress); hairstyle called ‘Gilbich’ (a common hairstyle among the Tigrian women) and a leather baby carrying device called ‘Mahezel/Delowo’ is displayed at 00:59 minute of the video clip. Similarly, an actor wearing a coat and scarf, which are worn during working day among Tigrian men is included at 00:51 minute of the video clip. Besides, an actor wearing special suite called ‘Mebruke’ as well as actress in a special coat called ‘Kaba’ (a woolen coat decorated with ornaments) are displayed at 05:09 minute of the video clip. All the mentioned clothes and hairstyle are cultural costumes that are unique for the Tigrian people. The fact that the song included costumes and hairstyles that are distinctively unique to the Tigrian people is evidence that show it sets and promotes cultural identity, which is also one of the claims of the nationalism discourse.

With regard to the temporal claim of nationalism discourse, the song reminds the effort that Tigray had put in fighting against traitors in its history. Using figurative language such as “**ጊዜ ኮይኑ’ምበር ዕዕፊ ሂቡ ሸላማይ**” “If it was not for time that reconciles”; and “**መዓዝ ውሒዱ አፈ ጨለ ጠላማይ**” “There were plenty of Defectors” in the first and second lines of the second stanza of the lyrics, the song remembers the peoples history of fighting traitors. Similarly, in the first and second lines of the fourth stanza of its lyrics, the song includes statements such as “**ሕቶ ሃገር ኮይኑ ካብ ዝንገር ውራይ**” “When it comes to the issue of building a country”, and “**አበይ ዘይወዓለት ዘይገበረት ትግራይ?**” “When did Tigray failed to pay sacrifice?” These sited expressions and statements refer to the role

Tigray played in history of building the Ethiopian nation. Furthermore, the song asserts that Tigray has its own history by including statements such as “ህንታ ናይ ቤትና እንተዝፍታሕ ልባሙ” “If our history were told,” and “ክብሪ ዓዲቦይ ምደመቐ ቐለሙ” “My forefathers land would shine with respect” in the first and second lines of the last stanza. All the referred statements and expressions indicate that the looks back in time in search for historic events that signify the construction of Tigray as a nation.

The search for linear historic time can also be observed in the performance of the song presented in its video clip elements as displayed in picture 17 and 18.



Picture 17: Snapshots of acted performance included in the video clip of song 5

As it can be seen in picture 17, an acted scene of video that shows history of a mother whose house was burned for sending her son to join the armed struggle and lost her son in the struggle is displayed from 03:00 to 04:29 minutes of the video clip. This video represents tens of thousands of Tigrian parents who sacrificed their children and properties for the freedom of the land during the 17 years of armed struggle with the military regime.



Picture 18: Snapshots of acted performance of public events included in the video clip of song 5

Similarly, an acted performance of the people working on the water and soil conservation process is included from 01:58 to 02:12 minutes of the video clip of the song. The water and soil conservation work of the people of Tigray is being a significant part of their history in reconstructing their region after the completion of the armed struggle. Their conservation work had resulted in a tangible change in the environment that was internationally recognized. By including these scene that represent important historical events in its video clip, the song looks back in time in search for a historic event that signifies the historic construction of Tigray as a nation. In doing so the song promotes and enhances the historic or temporal claim of nationalism discourse.

In terms of promoting the spatial or territorial claim of nationalism, it is evident that in the second and third lines of the fifth stanza of its lyrics the song includes expressions such as “ክብሪ ዓዲቦይ ምደመቅ ቅለመ.” “My forefathers land would shine with respect” “ዓቕሊ ህቡተይ ተረኺቡ ጠቋሚ” “If the endurance of my homeland were told”. The fact that expressions such as ‘My forefathers land’ and ‘homeland’ are used in the lines is evident that the song indicates that Tigray has a territory that its people calls home. By doing so, the song enhances the special or territorial claim of nationalism discourse.

Concerning the role of the song in promoting nationalism, the gained from the official You Tube channel revealed that the song scored more than four million views, two million eight hundred thousand likes, about one million four hundred thousand shares and over a million positive comments as of September 2020. Considering the number of people who reacted to the song, we can assume that the song has a great impression on the people; which may also mean that the song has great role in enhancing nationalism among the people.

To acquire a complete image and answer for the basic research questions the analysis of the songs were summarized according to the three research questions and presented in this section.

#### **4.1 Nature of The Songs**

To find out the nature of the songs which is the concern of the first research question, the songs were analyzed in terms of their lyrics (use or delivery of language, message), sound structure (musical instruments, melody and rhythmic structure), and performance (dances styles and costumes). The analysis made at individual song level are summarized and presented in this section.

The analysis made on the lyrics of the songs revealed that the songs utilize artistically strong language delivery that include descriptive adjectives, symbolism, personification and figurative language. Most of the songs found to focus on describing Tigray and its people as a nation in terms of its history; the contribution and sacrifice it made in building the Ethiopian nation; the wisdom it consists of; how it is passed from generation to generation; and the hope it has in the future. The lyrics were also found to contain criticisms of the Tigrian people for prioritizing others’ interest as expense of their own, and complaints that their sacrifice was not recognized and respected by others. Furthermore, the analysis revealed that the songs emphasized on informing the people that their right for self-administration is being threatened and advising them to strengthen their integrity and protect their rights.

Concerning the sound structure of the songs, the analysis revealed that all the songs are composed using mostly modern or western musical instruments such as guitar, saxophone and piano. Though cultural musical instruments such as ‘Kirare’, ‘Chirawata’ and ‘Endirfatsa’ are incorporated in some of the songs, they appeared to be in a very limited way. The analysis on the video clips also showed that most of the songs employed the distinctive Tigrigna melodic and rhythmic style with time signature of 5/8, tempo speed of 150 and Tizita scale. However the indigenous ‘fekera’ and ‘Mase’ were included in some of the songs.

The analysis on the performance revealed that the video clips included both acted and natural performances. While most of the performances included in the video clips are performed by trained actors, performances taken from public festivals are also included in the clip. Besides, the costumes and hairstyles displayed in the clip are combination of both cultural and casual styles.

## 4.2 Ways of Enhancing Nationalism

The analysis of the songs on their lyrics revealed that they verbally set characteristics that distinguish the people of Tigray from others. In their lyrics, the songs describe the people as resilient, brave, considerate, selfless, peaceful, patient, sensible, hardworking, affectionate, wise, enduring, and stable and people of strong principle. The characterization of the people was also revealed in the sound structure of the song by including musical instruments such as ‘Kirar’, ‘Chirawata’ and ‘Endirfatsa’ which are and ‘Kebero’ distinctive to the musical culture of Tigray. Besides, the analysis on the video clips of the songs showed that the songs set characteristics by including dances styles such as ‘Fekera’ and ‘Mase’; costumes such as ‘Tilfi’, ‘Zurya’, ‘Kaba’, ‘Mahezel/Delowo’, ‘Seani’ and ‘Shuda’; hairstyles such as ‘Alwaso’, ‘Gilbich’ and ‘Gaesi’ as well as house concoctions called ‘Hidmo’ that are unique to Tigraian culture. This indicated that the song establish behavioral and cultural characteristics and set distinction between the Tigraian people and other groups of people. This is among the identity claims of nationalism.

Similarly, the analysis of the songs for elements of temporal claim of nationalism revealed that the songs look back in time for search of a linear time in history. It was found out that the songs included expressions such as “አመስኪሩ”ንድዩ’ታ ብቱ ቁምጣ ስረ ስረ” ‘He had already proved his bravery!’; “ሰላም ዲሞክራሲ ደም ምስ መስዋእቱ” “For peace, democracy you pay blood and life.”; “ማዕርነት አስፈኖም ብሄር ብሄረሰባት” “Brought equality to nations and nationalities”; and “አብ ዋሕዚ ታሪኽ ከንዲ ሕማኽ ፅቡኽ ድያ ’ሕሊፋ” “In long history, how much good and bad it crossed” that refer to some facts and moments in the history of Tigray. The search for common history was also found in the

performances of the songs in their video clips. By including dance styles known as Tegometsets which is among the unique cultural dance styles in Tigray; and acted scenes of sculpturing, transporting and erecting process of the ancient heritage of the Axumite civilization, which the current Tigray is believed to be rooted, the songs displayed their search for common history. Furthermore, pictures of iconic historical heritages such as Axum ‘Tsiyon Mariam’ church, ‘Al Nejashi’ Mosque, the monument of ‘Dedebit’, ‘Hawelty Semaetat’, palace of emperor Yohannes IV, Hayelom who was one of the greatest heroes of wartime and famous leader of the armed struggle were included in the video clips. By including these acted scenes and pictures in their video clips, the songs look back in time in search for historic events that signify the historic construction of Tigray as a nation.

With regard to fixation of territory, the analysis indicated that the songs include expressions such as “አዝቢ ትግራይ ዓድኻ ሃየ” ‘Tigrian People protect your land.’ and “እዛ መሬተይ እዛ መሬት ተስፋ” “My land ... land of hope” in their lyrics. The analysis also showed that the songs list all the zones that constitute the Tigray region call them as ‘Ours’, and stated that Tigray can only be protected from within itself which connotes that Tigray has a territory that its people call home. By doing so, the songs enhance the special or territorial claim of nationalism discourse.

### **4.3 Role of The Songs In Developing Nationalism**

To find out the role songs played in promoting nationalism in Tigray, the data gained from their official YouTube was analyzed. The analyses revealed that the songs scored an average of three million seven hundred thousand views, two million six hundred sixty likes, nine hundred thousand six hundred shares and nine hundred two thousand four hundred comments. The fact that the video were watched by nearly four million people and that they were liked by more than two and half million of them indicates that the songs had received positive reaction from nearly three-fourth of the audience who watched them. Besides, the song was shared among nearly a million; and received positive comments from a nearly million of them, which adds to the positive reaction of audience. When we consider the scores the songs gained in their official YouTube channels, it would be fair to consider that they had played a significant role in developing nationalism among the people of Tigray. It is also the experience of the researcher that from an informal discussions with friends and colleagues as well as observation when the songs were performed in different stages that the songs had positive reaction from the audience. Thus, the songs were considered to have a substantial positive effect in promoting nationalism in Tigray.

## CHAPTER FIVE

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1. Conclusions

The research aimed at studying Tigrigna nationalism songs in terms of their musical nature, ways of enhancing nationalism and role in developing nationalism in Tigray. Data was collected from five music video clips through document analysis. Accordingly, the selected music video clips were thoroughly analyzed for the identity, temporal and spatial elements of nationalism focusing on their message and language delivery, sound structure musical instruments, and performances. The official YouTube channels were visited for the number of people who reacted and commented on the songs. Based on the analysis of the data it was concluded that;

- The songs are highly nationalistic in nature in terms of their language delivery, musical composition, performances, costumes and hairstyles.
- In terms of musical instruments, the songs are influenced by modern or western musical instruments while the use of indigenous cultural musical instruments was very limited and had negative impact in their nationalistic nature.
- The songs enhance nationalism using strong language delivery including verbal descriptions in their lyrics; using indigenous musical instruments and distinctive Tigrian melody and rhythmic structure; including acted and natural performances, dance styles, costumes, and hairstyles that are unique to Tigrian people in their video clip, the songs set characteristics that distinguish Tigrian people from others. Besides, they look back in time and refers to historical events through verbal description in their lyrics, and displays historical events and iconic heritages in their video clip to show the linear time through which the Tigrian nation was constructed. At the same time, through repetition of a verbal expression that the people should protect its land from external threats, they set an imagined territory that the people calls home. In doing so, the songs enhances the identity, temporal and special claims that the nationalism discourse is based on.
- The songs had a substantial role in promoting and enhancing nationalism in Tigray and are considered to be successful in inspiring the people to get together and protect right for self-administration and self-governance.

## 5.2. Recommendations

Based on the finding of the study it is recommended that;

1. When thinking of composing nationalism music, song writers and composers are highly recommended to consider the basic elements of nationalism and incorporate them in every aspect of their songs. They also have to consider minimizing the influence of western musical instruments and encouraging the use of indigenous cultural instruments.
2. It will also be important for the office of Tigray culture and tourism, Tigraian educational institutions, language and culture research centres and national media to study the nature and contribution of music in building nationalism because it helps to establish a research and documentation center and to the preservation and documentation of nationalistic music.
3. This study is limited to only video clips of five of the nationalistic music . Therefore, further study that includes more nationalistic music and data that are more comprehensive is recommended.

## Reference

- Alexandra, M. H., (2018). Music and Ireland's National Identity: Connecting Folk Music and Cultural Theory through Emotional Sociology" *University Honors Theses*. Paper 582. Retrieved from: <https://pdxscholar.library.pdx.edu/honorstheses>
- Barrington, W. L. (1997) Nation and Nationalism: The Misuse of Key Concepts in Political Science. Retrieved from: <http://www.jstor.org/stable/420397>. Accessed: 03/02/2013 11:00
- Berhe, A. (2008). *A Political History of the Tigray People's Liberation Front (1975-1991): Revolt, Ideology and Mobilization in Ethiopia*. Amsterdam.
- Betretyohannes, S. (2008). "Music and Politics in Twentieth Century Ethiopia: Empire, Modernization, and Revolution." MA thesis, Addis Ababa University School of Graduate Studies.
- Bishop, S. (2016). *For the Motherland (ለእናት ሀገር): Traditional Music Performance and Nationalism in Addis Ababa, Ethiopia*: un pubThesis submitted to the College of Music in partial fulfillment of the requirements for the degree of Master of Music.
- Brinkhurst, E. (2012: 35-36). Music, Memory and Belonging: Oral Tradition and Archival Engagement among the Somali Community of London's King's Cross. Thesis submitted in partial fulfillment of the requirements for the degree of PhD in Music. Department of Music. Goldsmiths, University of London
- Brubaker, R. (2004). *Citizenship and Nationhood in France and Germany*. Cambridge, MA: Harvard University Press.
- Budge, SIR E., and Wallis, A. (ed.) (1922), *The Queen of Sheba and Her Only Son Menyelek [Kebra Nagast]*, London.
- Erlich, H. (1981). Tigraian nationalism, British involvement and Haila-Selasse's emerging absolutism – northern Ethiopia, 1941-1943. *Asian and African Studies*15(2): 191-227.
- Freeland, G. (2011). Music and the Rise of Caribbean Nationalism: The Jamaican Case. Department of Political Science. California Lutheran University. (805) 493-3477
- Gebrewold, B. (2009). Ethiopian Nationalism: an Ideology to Transcend All Odds. *Africa Spectrum*, Vol. 44, No. 1, 79-97. GIGA German Institute of Global and Area Studies. Hamburg University Pres.
- Gellner, E., (1983). *Nations and Nationalism*, Oxford: Blackwell.
- Gellner, E., (1992). *The Modernity of Nationalism: Nations, States and Nation-States in the Contemporary World*. *Journal of International Affairs* 45(2): 307-23.

- Haas, Ernst. (1986). "What is Nationalism and Why Should We Study It?". *International Organization* 40(3): 707-44.
- Habecker, Alexandra M., (2018). "Music and Ireland's National Identity: Connecting Folk Music and Cultural Theory through Emotional Sociology" *University Honors Theses*. Paper 582. Retrieved from: <https://pdxscholar.library.pdx.edu/honorstheses>
- Impey, A. (2006). Musical Constructions of Place: Linking music to environmental action in the St Lucia wetlands. *Southern African Journal of Environmental Education*, Vol. 23, 2006, (pp 91-106). University of KwaZulu-Natal, South Africa.
- Järvenpää, T. (2013). THE VOICES OF AZANIA FROM CAPE TOWN: Rastafarian Reggae Music's Claim to Autochthonous African Belonging. *Etnomusikologian Vuosikirja* 2015, vol. 27, ss. 112 – 141.
- Klein, O, Azzi, A, Brito, R, and Berckmans, S. (2000). Nationalism and the strategic expression of identity. *Université Libre de Bruxelles, Service de Psychologie Sociale, Belgium*.
- Kobishchanov, Y. M. (1979). *Axum*. University Park, Penn.: Pennsylvania State.
- Kolt, P. R. (2014) Nationalism in Western Art Music: A Reassessment. *The American Musicological Society*. Southwest Chapter, Fall Ouachita: Baptist University.
- Levine, N. D. (2011). Ethiopia's nationhood reconsidered. *Análise Social*, vol. XLVI (199), 2011, 311-327. Department of Sociology, University of Chicago.
- Lidskog, R. (2017). The role of music in ethnic identity formation in diaspora: a research review. *International Social Science Journal* 2017 (pp 23-38). John Wiley & Sons Ltd
- Maki, M. (2009). The Wayyane in Tigray and the reconstruction of the Ethiopian government in the 1940's. *Proceedings of the 16th International Conference of Ethiopian Studies*, 187-8577. *Institute of International and Cultural Studies, Tsuda College, Tokyo*.
- Mollenhauer, S. M. (2011). "Millions on the Margins: Music, Ethnicity, and Censorship among the Oromo of Ethiopia." PhD dissertation, University of California Riverside.
- Nodia, G. (1994). "Nationalism and Democracy." In *Nationalism, Ethnic Conflict, and Democracy*, ed. Larry Diamond and Marc F. Plattner. Baltimore: Johns Hopkins University Press.
- Özkırımlı, U. (2010) *Theories of Nationalism: A Critical Introduction*. (2<sup>nd</sup> Ed.). New York: Palgrave Macmillan
- Smith A.D. (1976) *Nationalist Movements*. London: The MacMillan Press Ltd.
- Smith, Anthony. (1991). *National Identity*. London: Penguin Press.

- Stokes, M. (1995). Ethnicity, Identity and Music: The Musical Construction of Place. Review by: Donna A. Buchanan by Notes, Second Series, Vol. 52, No. 2 (Dec. 1995), pp. 427-430  
<http://www.jstor.org/stable/899032> Accessed: 29-12-2017 16:56 UTC
- Symon, P. (1997). *Music and national identity in Scotland: a study of Jock Tamson's Bairns*. Popular Music Volume 16/2. Cambridge University Press. Retrieved from:  
<https://www.jstor.org/stable/853522>: 07-04-2019 07:32 UTC
- Tamir, Yael. 1995. "The Enigma of Nationalism." World Politics 47(3): 418-40.
- Teshal, T. (1995). *The Making of Modern Ethiopia: 1896-1974*. Lawrenceville, NJ: Red Sea Press. University Press.
- Timkehet, T. (2016). **ያጎሩን ሠርዶ ባጎሩ በሬ** [Yagärün Särdo Bagäru Bäre]: Zar Spirit Possession among the Amhara and the Role of Music. Music in Society: The Collection of Papers. Fatima Hadžić (ed.). 441-469.
- Woube, K. (2009). The Practices of Music Research in Ethiopia: Successes and Challenges. In H. A. Svein Ege (Ed.), In: Proceedings of the 16th International Conference of Ethiopian Studies, (pp. 1199-1211). Trondheim.
- Young, J. 1997. *Peasant Revolution in Ethiopia: The Tigray People's Liberation Front, 1975–1991*. Cambridge: Cambridge University Press.