

## TEDDY AFRO'S MUSIC: A FUSION OF NATIONALISM, HUMANISM, AND THE CRY FOR ETHIOPIAN DEMOCRACY

<sup>1</sup>Dawit Dibekulu PhD

<sup>1</sup>Department of English Language and Literature, Faculty of Humanities, Bahir Dar University, Bahir Dar, Ethiopia.

### **Abstract**

*This qualitative analysis employs Critical Discourse Analysis (CDA) to explore the song lyrics of "Na'at (ጎጎማማህ ባህጽ 2) Naat (Paining No. 2) " by Teddy Afro, a prominent Ethiopian musician known for blending elements of nationalism, humanism, and political activism in his music. The study focuses on understanding how Teddy's lyrics reflect themes of nationalism, humanism, and the quest for democracy within the Ethiopian context. Drawing upon CDA, the analysis examines linguistic and discursive strategies employed in the lyrics to convey socio-political messages. The study highlights Teddy's role as a cultural figure and activist whose music serves as a medium for expressing societal concerns and advocating for change. Through the lens of CDA, the analysis elucidates the ways in which Teddy's music contributes to ongoing discourses surrounding Ethiopian identity, social justice, and democratic aspirations. Ultimately, this research provides insights into the intersection of music, politics, and culture in Ethiopia, shedding light on the socio-political significance of Teddy's musical contributions.*

**Keywords:** CDA, Democracy, Nationalism, Lyrics, Humanism, Unity, Politics.

### **I. Introduction**

To delve deeper into Teddy Afro's music and its themes of nationalism, humanism, and the struggle for Ethiopian democracy, we can employ critical discourse analysis as a theoretical framework. Critical discourse analysis (CDA) is an approach to analyzing texts that aims to uncover the underlying power relations, ideologies, and social structures embedded within discourse. By applying CDA to Teddy Afro's music, we can gain insights into how his lyrics reflect and challenge dominant narratives in Ethiopian society.

In the context of Ethiopian politics, nationalism has been a significant force, shaping the country's history and identity. Ethiopia is a diverse nation with various ethnic groups, and nationalism has often been used to assert the dominance of one group over others. CDA allows us to examine how Teddy Afro's music engages with nationalist discourses, questioning their exclusivity and advocating for a more inclusive and unified Ethiopianism, as a philosophical and ethical perspective, emphasizes the inherent worth and dignity of every individual, irrespective of their background or identity. Teddy Afro's music often promotes a humanist outlook, highlighting the shared humanity that transcends tribal and ethnic divisions. Through CDA, we can analyze how his lyrics challenge ethnocentric narratives and encourage a broader understanding of human interconnectedness and empathy.

Democracy or the lack thereof, is another central theme in Teddy Afro's music. Ethiopia has experienced periods of political unrest and authoritarian rule, and Teddy Afro's songs reflect his dissatisfaction with undemocratic practices and a desire for political reform. CDA can help us examine how his lyrics critique power structures, advocate for accountable governance, and inspire listeners to actively engage in the struggle for democracy.

By employing critical discourse analysis, we can dissect the linguistic and rhetorical strategies used by Teddy Afro in his music. This analysis allows us to uncover the underlying ideologies, power dynamics, and social realities that his lyrics address. Through CDA, we can gain a deeper understanding of the social and political implications of Teddy Afro's music, as he navigates the complex terrain of nationalism, humanism, and the fight for Ethiopian

democracy.

Teddy Afro, a renowned Ethiopian musician, has been a prominent voice in the Ethiopian music scene for many years. His music often reflects the sociopolitical issues faced by the Ethiopian people, advocating for unity, humanism, and democracy. In this article, I will explore the themes of nationalism, humanism, and the struggle for democracy as expressed in Teddy Afro's music, focusing on his song "Na'ət ( 'əyamämāw qut'ər 2)."

## II. Theoretical Framework

### Critical Discourse Analysis

This study employs a theoretical framework grounded in Critical Discourse Analysis (CDA) to analyze Teddy Afro's music, particularly focusing on the themes of nationalism, humanism, and the cry for Ethiopian democracy. CDA provides a multidisciplinary approach that combines linguistic analysis, social theory, and critical theory to examine the underlying power relations, ideologies, and social structures embedded within discourse.

CDA, as advocated by Fairclough (2001) and Van Dijk (1998), offers a valuable lens through which to investigate the social, political, and cultural implications of Teddy Afro's music. It seeks to uncover the discursive strategies employed to construct and challenge dominant narratives, shedding light on the linguistic choices, metaphors, and symbolic representations that shape and contest nationalism, humanism, and the struggle for democracy.

Nationalism, with its implications for ethnic divisions and exclusivity, is a significant theme in Ethiopian politics. CDA allows for the examination of nationalist discourses in Teddy Afro's music, drawing on studies such as Wodajo (2017) and Teferi (2019) that have applied CDA to analyze nationalism in Ethiopian contexts. By analyzing linguistic features and discursive practices, this study aims to understand how Teddy Afro's lyrics engage with nationalist ideologies and potentially challenge them.

The promotion of humanism, emphasizing the value and dignity of all individuals, is another important theme in Teddy Afro's music. Building on the works of Fairclough (2001) and Van Dijk (1998), this study applies CDA to examine how humanism is discursively constructed and contested in Teddy Afro's lyrics. Through an analysis of linguistic features, metaphors, and evaluative language, the study aims to uncover the discursive strategies employed to challenge ethnocentric narratives and promote a broader understanding of shared humanity.

Ethiopia's political landscape has been marked by struggles for democratic governance. Teddy Afro's music reflects his dissatisfaction with undemocratic practices and his call for political reform. By employing CDA, this study examines how Teddy Afro's lyrics critique power structures, expose social injustices, and mobilize listeners towards democratic ideals. The theoretical insights of Fairclough (2001) and Wodajo (2017) inform the analysis, providing a foundation for understanding the discursive construction of democracy and power relations in Teddy Afro's music.

By employing Critical Discourse Analysis as a theoretical framework, this study explores the themes of nationalism, humanism, and the struggle for Ethiopian democracy in Teddy Afro's music. The theoretical perspectives of Fairclough, Van Dijk, Wodajo, and Teferi inform the analysis, allowing for a comprehensive examination of the discursive strategies employed in Teddy Afro's lyrics. Through this framework, the study aims to uncover the underlying ideologies, power dynamics, and social realities embedded within Teddy Afro's music, providing insights into its transformative potential for Ethiopian society.

## III. Methodology of the Study

This study employs an interpretative paragraph analysis, which follows a qualitative approach with a focus on textual analysis and poem analysis. The methodology is designed to explore the themes of nationalism, humanism, and the struggle for Ethiopian democracy in Teddy Afro's music.

### Data Collection

<https://sgi-journals.com/>

The data for this study consisted of the lyrics of Teddy Afro's songs, with a specific focus on the song "Na'ət (‘əyamämāw qut’ər 2)." The lyrics were collected from reliable sources, such as official single music releases and authorized websites. These lyrics formed the primary textual data for analysis.

### **Analysis Techniques**

The analysis adopted a qualitative approach, utilizing interpretative paragraph analysis. This method involved close reading and interpretation of selected paragraphs or segments of the lyrics, allowing for an in-depth understanding of the discursive strategies employed by Teddy Afro.

The textual analysis involved a systematic examination of the linguistic features, metaphors, and rhetorical devices used in the lyrics. It identified patterns, themes, and symbolic representations related to nationalism, humanism, and the struggle for democracy. The analysis considered the explicit and implicit meanings conveyed through language, aiming to uncover the underlying ideologies and social implications. As Teddy Afro's music often carries poetic elements, a poem analysis approach was employed to explore the lyrical structures, imagery, and poetic techniques employed in his songs. The analysis focused on how the poetic elements contributed to the overall message and emotional impact of the lyrics. The interpretative analysis involved a nuanced understanding of the lyrics, taking into account the historical, cultural, and sociopolitical contexts of Ethiopia. It drew on existing literature, documentaries, interviews, and relevant sources to provide a comprehensive interpretation of the themes addressed in Teddy Afro's music.

### **Ethical Considerations**

Ethical considerations were taken into account throughout the study. Proper attribution and citation were given to Teddy Afro's work, and the study adhered to fair use principles. Additionally, the research respected the cultural and political sensitivity of the subject matter, ensuring a respectful and unbiased analysis.

## **IV. Analysis of the Study**

### **Bio of Tewodros Kassahun (Teddy Afro)**

Honorary doctor Tewodros Kassahun, better known as Teddy Afro, is a renowned Ethiopian pop star and songwriter known for his thought-provoking and uplifting lyrics. He has used his music as a platform to address social and political challenges in Ethiopia, making him a prominent voice in contemporary Ethiopian music. Teddy's music reflects his deep love for his country and his commitment to promoting nationalism in a nation marked by ethnic divisions. He is widely admired for his courage and creativity, and his fans consider him one of the most influential artists of his generation.

Born in 1976 in Addis Ababa, Ethiopia, Teddy Afro grew up in a household with artistic parents. His father, Kassahun Girmom, was a well-known journalist and poet. From a young age, Teddy showed a strong passion for art and music. He joined an art club as a child, playing instruments like the drum and even experimenting with acting in theater productions. However, he eventually realized that his true calling was in music, singing, and songwriting.

Teddy Afro's music often addresses political and social issues in Ethiopia. He has gained immense popularity for his distinctive voice, catchy melodies, and meaningful lyrics. His songs often celebrate Ethiopian culture, history, and unity, while also shedding light on the challenges faced by the country.

Teddy Afro's breakthrough came with the release of his album "Yasteseryal" in 2001, which featured the hit song "Tikur Sew" (Black Man). The song became an anthem for Ethiopian unity and pride. Since then, Teddy Afro has released several successful albums, including "Yasteseryal Edition 2" (2005), "Ethiopia" (2017), and "Tikur Sew" (2012).

Teddy Afro's career took off when he joined the Afro Sound band at a young age. His debut album, "Abugida," released in 2001, established him as one of the most prominent singers and lyricists in the industry.

However, it was his third album, "Ja Yasterial" (God Forgives), released in 2005, that catapulted Teddy Afro to new heights of fame. The album, released just a week before the controversial Ethiopian parliamentary election, addressed themes such as power greed and forgiveness. It resonated deeply with the Ethiopian people and became a symbol of the country's longing for unity and progress. However, following the album's success, Teddy Afro faced legal troubles and was arrested and convicted for a hit and run incident. Many believed that his sentence was politically motivated, which further enhanced his popularity and turned him into a symbol of resistance against oppression.

Teddy Afro was released from prison in 2009, and his first concert after his release drew an audience of 60,000 people, solidifying his position as the top singer in Ethiopia.

In 2012, after a seven-year hiatus, Teddy Afro released his fourth album, "Tikur Sew" (Black Man). The album was highly anticipated and broke sales records across the country. It celebrated Ethiopia's history and highlighted the victory over the Italians, praising Emperor Menelik II for his leadership in defending the country against colonization.

In May 2016, Teddy Afro released his fifth album, titled "Ethiopia." Once again, the album achieved chart success and sold rapidly. It focused on Ethiopian history, love, unity, and forgiveness. The album even reached the top of the Billboard World Albums Charts, selling 600,000 units in just a few days.

Teddy Afro has received numerous accolades throughout his career, including the Annual Society of Ethiopians Established in Diaspora (SEED) Award in 2017. He is also the only Ethiopian artist to top the Billboard World Albums Charts in 2017. In 2021, Teddy received an honorary doctorate from Gondar University. He went to Gondar with his wife to accept the honorary award in person.

On a personal note, Teddy Afro is married to Ethiopian model and actress Amleset Muche, and they have two children together. They reside in Addis Ababa, Ethiopia.

### The Lyrics

Na'ət

These days it is becoming weird

The beautiful rhythm and dance doesn't stay Even doesn't stay for a minute

The light is flickering on and off Even if the tent is glittering

What is the point if nobody there o for the party Even if the tent is glittering

It doesn't cover the face of the truth

Even if our brain is clouded by the changing the plain filed to a pit

Even if there is series of suffering and anxiety

Since they never know the purpose of life and spirituality, We see them enter into the basket of tribalism

He who is blinded by tribalism and forgot his paradigm, He cultivates grass but there are still too many corpses. I hurt inside, I still laugh as a roasted popcorn

But he invites me to a party full of moans

(U...u...reggae...naet (naet means of a small traditional pancake) Even if the tent is glittering

What is the point if nobody where for the party Even if the tent is glittering

It doesn't cover the face of the truth

Idiot who are shortsighted weave on the death of people They don't know the repercussions are

Speak the truth my tongue/mouth without fear

Silence doesn't make the pit of death change to a plain field

When the thunders from the beats of drum of resistance come about That wicked house of tribalism will be destroyed

Esau( the brother of Jacob from Bible) stay away from my way

Even if I am staying patient, the fire in my hurt is becoming stronger It is really hurting/It is beginning to really hurt

The compacted fire that is still inside

My heart is hurting just like previous years Although it seems as if I am singing  
 But I am venting through the moan of the masinko( the traditional stringing instrument) It is  
 beginning to really hurt/it is really hurting  
 The oppressed Truth  
 The Chaos and noise silencing the Truth Through time....  
 The noise subsides, the clapping would stop and the Lies would go silent Then the truth  
 speaks for it self  
 Heal yourself from Grudges  
 And make your love of king (anooint your love) Humanity is one , it had never been two  
 Humanity is even wider than a nation Humanity is a monastery of love  
 Adam is a human being, he was not a tribe Even through the storm of fire  
 I will never forget my country  
 I am indebted to my country even after my death With country upholding truth and love  
 Everyone is a guardian till death  
 Even through the storm of fire I will never forget my country  
 I am indebted to my country even after my death

### **Nationalism, Tribalism, and Unity in the Lyrics**

The lyrics of Teddy Afro's song touch on several themes related to nationalism, tribalism, and unity.

#### **Tribalism and Nationalism**

The song criticizes tribalism, which refers to the loyalty and identification with one's own tribe or ethnic group to the detriment of national unity. It highlights the negative consequences of tribalism, such as cultivating division and conflict among people. The lyrics suggest that tribalism blinds individuals and prevents them from recognizing the broader purpose of life and spirituality. Tribalism as an obstacle to nationalism: The poem criticizes tribalism and emphasizes the negative consequences it has on national unity. It suggests that tribalism blinds individuals and leads them to forget their broader identity as citizens of a nation. By highlighting the harmful effects of tribalism, the poem indirectly promotes the idea of nationalism as a unifying force that transcends narrow tribal affiliations.

#### **Patriotism and Loyalty to the Country**

The poem expresses a deep sense of patriotism and indebtedness to the country. It suggests that even in the face of challenges, individuals should remain loyal to their nation. This implies a sense of national pride and dedication to the well-being and development of the country. The song expresses a strong sense of patriotism and indebtedness to one's country. It conveys the idea that regardless of the challenges faced, the love and loyalty towards one's country should endure. It emphasizes the importance of upholding truth and love within the nation and portrays every individual as a guardian of their country's values.

#### **Truth and Silence: Speaking the Truth for National Progress**

The song emphasizes the importance of speaking the truth without fear. It suggests that remaining silent in the face of injustice or the suppression of truth does not lead to positive change. Instead, it calls for resistance and the destruction of the "wicked house of tribalism" through the beats of the drum of resistance. The poem encourages speaking the truth without fear. This can be seen as a call for individuals to voice their opinions and ideas for the betterment of the nation. By advocating for the truth to be spoken, the poem indirectly supports the idea that an informed and open dialogue is crucial for the development and progress of a nation.

#### **Love and Unity as Foundations of Nationalism**

The lyrics advocate for unity and love as antidotes to tribalism and division. It suggests that humanity is one and extends beyond national boundaries. The song encourages healing from grudges and spreading love, emphasizing that humanity is a collective entity that should prioritize love and unity over tribal affiliations. The poem emphasizes the

importance of love, unity, and healing from grudges. These themes can be interpreted as promoting a sense of national unity and solidarity. By suggesting that humanity is one and wider than a nation, the poem indirectly highlights the idea that nationalism should be inclusive and encompass all citizens, regardless of their tribal or ethnic backgrounds.

Overall, the lyrics of the song highlight the negative impact of tribalism and advocate for unity, truth, and love as essential components of a harmonious and inclusive society. It encourages individuals to transcend tribal affiliations and prioritize the collective well-being of humanity and their country.

### **The Cry for Unity**

In "Na'ət (əyamämāw qut'ər 2)," Teddy Afro emphasizes the importance of unity and the rejection of tribalism. He laments the current state of affairs, where divisions based on tribe and ethnicity overshadow the beauty of Ethiopian culture and hinder progress. He urges his audience to stand together, transcending these divisions and embracing a shared humanity. Teddy Afro's lyrics resonate with those who believe that unity is crucial for a prosperous and harmonious society.

The stanza provided from Teddy Afro's song "Na'ət (əyamämāw qut'ər 2)" reflects the cry for unity and the rejection of tribalism. The analysis of this stanza reveals several key themes and messages conveyed through the lyrics.

In the first stanza, Teddy Afro expresses his concern about the current state of affairs, where divisions based on tribe and ethnicity overshadow the beauty of Ethiopian culture. The flickering light and the absence of people in the glittering tent symbolize the lack of unity and a sense of emptiness in the society.

The second stanza highlights the consequences of tribalism. Teddy Afro criticizes those who are blinded by tribalism and have forgotten their shared humanity. The cultivation of grass amidst corpses signifies the destructive nature of tribalism and its impact on society.

The third stanza shows Teddy Afro's personal struggle and his invitation to a party full of moans. This can be interpreted as his own frustration and disappointment with the prevailing situation, where the celebration of unity and progress is overshadowed by suffering and division.

The fourth stanza emphasizes the need for speaking the truth without fear. Teddy Afro calls for resistance against tribalism and predicts its eventual destruction. The reference to Esau and the fire in his heart represent his determination to overcome tribal divisions and fight for unity.

The fifth stanza reflects Teddy Afro's personal pain and the yearning for change. The use of the masinko, a traditional stringing instrument, signifies the cultural and emotional depth of his expression. The repetition of "it is beginning to really hurt/it is really hurting" emphasizes the intensity of his emotions and the urgency for societal transformation.

In the sixth stanza, Teddy Afro emphasizes the unity of humanity and the rejection of tribal identities. He affirms that humanity is broader than any nation or tribe, and love should be the guiding principle. He reminds listeners that Adam, the first human, was not defined by tribe but by his shared human identity.

The final stanzas express Teddy Afro's deep connection to Ethiopia and his commitment to its truth and love. He acknowledges his indebtedness to his country even after death, emphasizing the importance of upholding truth, love, and unity for the betterment of society.

The cry for unity in Teddy Afro's song "Na'ət (əyamämāw qut'ər 2)" is evident throughout the provided stanza, where he addresses the detrimental effects of tribalism and emphasizes the importance of embracing shared humanity and unity. Here's a more detailed analysis of how this cry for unity is portrayed:

### **Acknowledgement of Current Discord**

Teddy Afro begins by lamenting the current state of affairs, where the beauty of

Ethiopian culture is overshadowed by divisions. The flickering light and empty tent symbolize the absence of unity and the emptiness caused by tribalism.

### **Critique of Tribalism**

He criticizes those who prioritize tribal identities over their shared humanity. The imagery of cultivating grass amidst corpses illustrates the destructive nature of tribalism and its impact on society.

### **Personal Struggle and Frustration**

Teddy Afro shares his personal struggle and frustration with the prevailing situation. The invitation to a party full of moans reflects his disappointment with the lack of celebration and progress due to tribal divisions.

### **Call for Resistance**

He calls for resistance against tribalism and encourages speaking the truth without fear. The reference to Esau and the fire in his heart symbolize his determination to overcome tribal divisions and fight for unity.

### **Expression of Pain and Urgency for Change**

Teddy Afro expresses his pain and urgency for societal transformation. The repetition of "it is beginning to really hurt/it is really hurting" underscores the intensity of his emotions and the urgent need for change.

### **Emphasis on Shared Humanity**

He emphasizes the unity of humanity beyond tribal identities. By affirming that humanity is broader than any nation or tribe, he highlights the importance of love and unity as guiding principles.

### **Commitment to Ethiopia and Truth**

Teddy Afro expresses his deep connection to Ethiopia and his commitment to upholding truth and love. He acknowledges his indebtedness to his country even after death, underscoring the significance of unity and shared values for societal betterment.

Overall, this stanza of "Na'ət (əyamämāw qut'ər 2)" showcases Teddy Afro's passionate plea for unity, his critique of tribalism, and his belief in the power of truth, love, and shared humanity to overcome societal divisions. Through "Na'ət (əyamämāw qut'ər 2)," Teddy Afro passionately advocates for unity, critiques tribalism, and underscores the transformative power of truth, love, and shared humanity in overcoming societal divisions.

### **The Struggle for Democracy**

Teddy Afro's music often serves as a vehicle to express his concerns about the undemocratic practices prevalent in Ethiopia. He criticizes the suppression of freedom, the prevalence of corruption, and the lack of accountability within the political system. Through his lyrics, he encourages his listeners to raise their voices against these injustices and work towards a more democratic Ethiopia. Teddy Afro's music acts as a call to action and an inspiration for those who aspire to see democratic reforms in their countries and beyond boundaries.

One of the central messages in Teddy Afro's music is the importance of embracing humanism. He emphasizes that humanity transcends national boundaries and ethnic divisions. Teddy Afro calls for compassion, empathy, and a focus on shared values and principles that unite all human beings. Through his music, he encourages individuals to rise above their own tribes or ethnicities and prioritize the well-being and dignity of all people. In the stanza provided from Teddy Afro's song "Na'ət (əyamämāw qut'ər 2)," several elements can be interpreted as reflecting the struggle for democracy and the critique of undemocratic practices in Ethiopia:

### **Criticism of Political Suppression**

Teddy Afro's mention of "changing the plain field to a pit" and "series of suffering and

anxiety" suggests the presence of political repression and turmoil. This could be interpreted as a critique of the undemocratic practices that suppress freedoms and result in suffering among the populace.

### **Call for Truth and Accountability**

The line "Speak the truth my tongue/mouth without fear" can be seen as a call for transparency and accountability within the political system. It reflects a desire for a democratic environment where individuals can freely express themselves without fear of repercussions.

### **Resistance against Tribalism and Division**

Teddy Afro's critique of tribalism and the call for unity can also be viewed in the context of the struggle for democracy. Tribalism often undermines democratic processes by fostering divisions and preventing cohesive political action. By urging listeners to resist tribalism and embrace unity, Teddy Afro advocates for a more inclusive and democratic society.

### **Empowerment of the People**

The reference to "thunders from the beats of drum of resistance" suggests a call to action and resistance against oppressive forces. This could symbolize the empowerment of the people to stand up against undemocratic practices and advocate for their rights and freedoms.

### **Hope for Democratic Reforms**

Despite the challenges and struggles depicted in the lyrics, there is a sense of hope and resilience. Teddy Afro's commitment to speaking truth and his invocation of resistance against tribalism indicate a belief in the possibility of democratic reforms and positive change in Ethiopia.

Overall, the stanza from "Na'ət ('əyamämāw qut'ər 2)" reflects Teddy Afro's critique of undemocratic practices, his call for truth and accountability, and his advocacy for unity and resistance against oppression. Through his music, he contributes to the discourse surrounding democracy and inspires listeners to strive for a more democratic and just society.

### **Humanity and Music**

In the stanza provided from Teddy Afro's song "Na'ət ('əyamämāw qut'ər 2)," there are several elements that can be interpreted as reflecting the issue of humanism:

#### **Emphasis on Shared Humanity**

Teddy Afro highlights the unity and interconnectedness of humanity by stating, "Humanity is one, it had never been two." This line underscores the idea that regardless of nationality or ethnicity, all human beings share a common humanity.

#### **Rejection of Tribal Identities**

Teddy Afro criticizes tribal identities by asserting, "Humanity is even wider than a nation." This suggests that individual identities should not be confined to narrow tribal affiliations but should encompass a broader sense of humanity.

#### **Call for Love and Compassion**

The lines "Heal yourself from grudges" and "Make your love of king (anoint your love)" emphasize the importance of love and compassion in fostering a more humane society. Teddy Afro encourages listeners to let go of resentment and prioritize love and understanding.

#### **Equality and Inclusivity**

By stating, "Humanity is a monastery of love," Teddy Afro emphasizes the importance of inclusivity and equality. The metaphor of a monastery suggests a space where all are welcome, regardless of background or identity, further reinforcing the idea of shared

humanity.

### **Historical Reference**

Teddy Afro invokes the biblical figure of Adam to illustrate the universality of human identity. By asserting that "Adam is a human being, he was not a tribe," he highlights the foundational equality of all human beings, irrespective of tribal distinctions.

### **Commitment to Ethiopia and Humanity**

The stanza concludes with Teddy Afro expressing his deep connection to Ethiopia and his commitment to upholding truth and love. This suggests that his advocacy for humanism is not limited to a global perspective but also encompasses a sense of national identity and responsibility.

Overall, the stanza from "Na'ət (əyamämāw qut'ər 2)" reflects Teddy Afro's advocacy for humanism by emphasizing the unity, equality, and compassion that should characterize human relationships. Through his music, he encourages listeners to transcend tribal divisions and embrace a more inclusive and humane worldview.

## **I. Conclusion**

Teddy Afro's music, including his song "Na'ət (əyamämāw qut'ər 2)," reflects his deep concern for the socio-political challenges faced by Ethiopian society. His lyrics express a strong desire for unity, democracy, and humanism. By addressing issues such as tribalism, oppression, and the importance of embracing a shared humanity, Teddy Afro's music serves as a powerful tool to inspire social change and encourage Ethiopians to come together for the betterment of their country. Through his music, Teddy Afro continues to be a prominent voice in Ethiopian society, advocating for a more inclusive, democratic, and united Ethiopia.

## **II. Implications**

The implications of this study are as follows:

### **Understanding the Role of Music in Social and Political Change**

The analysis highlights how Teddy Afro's music serves as a powerful medium for expressing and advocating for societal concerns. It underscores the potential of music as a tool for inspiring social change, promoting democratic values, and fostering unity within a diverse society like Ethiopia.

### **Promoting National Identity and Unity**

Teddy Afro's fusion of nationalism and humanism in his music contributes to ongoing discourses surrounding Ethiopian identity. By addressing issues such as tribalism and emphasizing the importance of embracing a shared humanity, Teddy Afro's music promotes a sense of national identity and unity, encouraging Ethiopians to come together for the betterment of their country.

### **Challenging Socio-political Challenges**

The analysis highlights how Teddy Afro's lyrics address socio-political challenges faced by Ethiopian society. By critiquing oppression and advocating for democracy, his music encourages citizens to actively engage in the pursuit of social justice and democratic aspirations.

### **Cultural Figure and Activist**

The study emphasizes Teddy Afro's role as a cultural figure and activist. It recognizes the significance of his music as a platform for expressing societal concerns and advocating for change. This recognition can contribute to the appreciation and recognition of artists as important agents of social and political transformation.

### **CDA as an Analytical Framework**

The study utilizes Critical Discourse Analysis (CDA) as an analytical framework to examine the linguistic and discursive strategies employed in Teddy Afro's lyrics. This highlights the relevance and effectiveness of CDA as a tool for understanding the socio-

political significance of music and its potential to shape discourses and ideologies.

Overall, this study provides insights into the intersection of music, politics, and culture in Ethiopia, showcasing how Teddy Afro's music contributes to ongoing conversations about national identity, social justice, and democratic aspirations. It underscores the power of music as a catalyst for change and encourages further exploration of the role of artists in shaping and challenging socio-political narratives.

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