



# Literature as a Projection of Mass Mobility: A Comparative Reflection of Poems Recited on Development through Cooperation Campaign and Great Ethiopian Renaissance Dam Projects

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## Abstract

Literature as a Projection of Mass Mobility: A Comparative Reflection of Poems Recited on Development through Cooperation Campaign (DCC) and Great Ethiopian Renaissance Dam (GERD) Projects was designed to disclose literature's role for mass mobility from Marxists' dialectical materialist perspective. The sample analysis was made based on basic themes the poems recited for the projects. Some basic similarities are reflected in the poems. They are didactic in nature, demand driven production of art the respective governments called artists to do. Likewise, the poems designed for the projects reflect some differences. Poems of DCC are broader which include the poems produced for GERD. In addition, the songs composed for DCC, are more qualified than their GERD counterparts. Moreover, the poems produced for GERD are full of intertextual discourses where the various songs and traditions exploited. Above all, poems composed for both the projects have immense potential for mass mobility.

## Keywords

Literature, Mass Mobility, Development Cooperation Campaign, Great Ethiopian Renaissance Dam, Poems

## 1. Introduction

Governments obviously can get the cooperation of their respective people towards any programme achieved through mass mobility. In this regard, poetry plays a paramount role, for poetry is the nearest literary genre to human feelings, and mass mobility in turn, is all about getting human feelings. From the different genres that poetry includes, poems in the form of lyrical songs play a vital role to this purpose (Fekade, 1984; Abrams, 1999). People use songs to express both their positive and negative feelings. As it is reflected in Plato's book, "The Republic", poetry has a muse that takes individuals to practice any behaviour that they cannot behave in normal situation. Thus, the purpose of this article is related to the discussion of the lyric poems which artists have sung and recited for mass mobilities for the practical engagements of grand projects, DCC and GERD that Ethiopia has launched during The Military Dergue and EPRDF (The Ethiopians People Revolutionary Front) regimes respectively.

People agree on the double purpose of DCC. Some take it as a very important project that the then government launched to mobilize the entire nation to ensure development in different aspects of the nation, and the project is also intended to the reduction of urban political tensions that the government faced. The political appraising resulted from the literate urban society especially from students was not a simple political issue Balsvik (2009). Likewise, though the intentions behind the project GERD had been emanated by the previous consecutive regimes prior to EPRDF, it was during EPRDF's leadership that the project was put on the ground, and it is with this Grand Ethiopian Renaissance Dam project EPRDF could be appreciated. Similar to DCC project, People had different perceptions towards GERD too. Most part of the nation has been mobilized for the project, for people thought it as a very important project which could foster the hydropolitics and aggregate economy growth in the country. There have been people with a different idea. Their claim was related to the idea that the government did not launch the program with its right mind; rather, the project has been projected for political purposes. In this regard, people thought that the government has launched this programme hastily without a discussion with important figures and representative of the nation. Taking the time, 2011 when the political

uprisings in the different Arab countries into consideration, some individuals thought that the government has made this issue without national dialogue for political purposes.

Though people can take any side that they want in relation to the importances associated with the projects, one thing that we can understand in relation to these projects, mentioned above, is their potential to mobilize the mass. DCC is a very important project that the Dergue regime is highly recognized not only in regional and continental levels; even it is the project which has given the regime recognition in international level too. The accreditation that UNESCO provided to the government for its achievement in relation to the provision of adult education, one aspect of the entire project Development through Cooperation Campaign, could be taken as concrete example. Likewise, GERD is also a project that gives positive attribution to EPDRF regime. Let alone the very big aspiration of generating hydraulic electric power, the primary purpose of the project, the GERD is a project which has increased the saving habit of the people, and it has created job opportunities for both professionals and amateur workers in construction sector. Having Ethiopia's economic poorness, launching this big hydroelectric project is a miraculous phenomenon that led Ethiopia to receive both regional and international appreciations. Thus, the whole parts of the nation including the diasporic people have been mobilized for the realization of this project. Therefore, both the projects launched in different regimes can trap national and international attention, and the concern of this article is the mobilization of the people for the projects catalysed through literature.

As indicated above, in the projects under discussion, it is literature in the form of music, poems and motivational speeches the people have been mobilized. The study which deals with "Peasant Poetics and State Discourse in Ethiopia: Amharic Oral Poetry as a Response to the 1996-97 Land Redistribution Policy" by (Gete 1999) is related to this article, for it is a study which shows literature's role for socio-political purposes. This is a paper which shows that the peasants have used for releasing and expressing the emotions and feelings against the practices in relation to land redistributions in the area. In addition, the same researcher has studied the different purposes of oral poetry used in East Gojjam mainly in Deji Mariam and Gedeb Giyorgis kebelles of Enargi Enawga province. In this study, Gete has collected oral poems, and he has classified and discussed the collected poems with the respective purposes of the poems. Moreover, (Yaregal 2009) deals with gender issues reflected in the Amharic proverbs and oral poems of the western Gojjam. These studies by Gete and Yaregal are related to this article showing how literature is used for social purposes. However, the emphasis in the article is not restricted in only the oral literature; it includes the written poems presented in music and social gatherings in the wider sense. In addition, the article is the first in its approach. Till now, lots have been said, written and researched about the very nature, failure and success of the projects. However, the discourse associated with the mobility of the mass for the project has not been studied. This is so; for literature is the off-screen part of mass mobility while the projects catalysed through literature are made discussions. Therefore, this is the modest attempt in this regard, thus, "Literature as a Projection of Mass Mobility: A Comparative Reflection of Poems Recited on Development through Cooperation Campaign and Grand Ethiopian Renaissance Dam Projects, has been designed to explore the role of literature in mobilizing people for the designed projects.

## 2. Methodology

Taking the nature of the formulated objective in this article, it is analytical and descriptive in nature. The main task was exploring and describing selected poems under emphasis and the supportive data which were gathered through interview and focus group discussion from concerned individuals. Thus, the main method of analysis of this article is a qualitative textual analysis. Hence, in this article, textual data presented in the literary texts and related discourses were interpreted through close reading, and it is triangulated with data which were gathered through interviews and focus group discussions. This is made based on the formulated theoretical framework. Because, theoretical framework in qualitative studies is an important issue which should be well framed (Willis, 1996). Likewise, the theoretical model which was used in the analysis and interpretation of the poems is related to Marxist literary theory. The rationale behind this model is Marxist's view of literature. As per Marxist point of view, literature is primarily designed to serve the community.

Both in the projects, DCC and GERD, the literary texts used were designed in the way that can mobilize people. From the various approaches available in Marxist literary theory, the appropriate model which was used in the analysis and interpretation of the poems in this article is related to the idea that Terry Eagleton and other Marxists' notion of "Dialectical perception of reality". Dialectical perception of reality is an approach in which things are supposed to be understood in a diametrical opposition. It is all about presenting things in binary oppositions. The presentations of the poems recited and sung upon the projects under discussion have been used for mass mobility for the realizations of projects have been presented in a dialectical tone of presentation. The most effective part of the project of DCC is related to the effective practices made on adult education. The expansion of basic education to the adults is one of the fruits of DCC. The tone of most of the poems presented to the mobility of people for the project designed to enhance literacy practices are designed from the vantage point of illiteracy. Similar to the case practised in the project, DCC, the tone of the poems recited in the form of music and social gatherings for GERD are presented in a dialectical presentation of reality. They are designed from the vantage point of regret that the Ethiopians were not capable of launching this project due to different factors such as negligence, regret, poverty, and others. Therefore, the poems whose narrative features go with this notion were thematically analyzed.

## 2.1 Data Sources

The dominant data which were used in this article are the poems recited in public gatherings and in lyrical songs supported by the data which were gathered through interview and in-depth focus group discussions collected from key informants. Thus, People who have been active participants in the project, DCC were purposively been consulted through interview and in-depth-focus group discussions. Similarly, officials delegated to the mobilization of people for the project, GERD, were also participated in the interviews and focus group discussions.

## 2.2 Analysis Techniques

Coupled with the transcription practices made on the audio and video data sources, the extracts of the selected Amharic poems for the study and data gathered through interview and focus group discussion have been translated into their English versions. The method of translation used in this article was Semantic Translation where the meaning of the source text, Amharic text, was translated into the target language, English where the context and the intended audience were taken into account. Therefore, the Amharic versions of the extracts are equivalently placed before the translated versions. Translating only the extracts which are used for analysis is sufficient so that the writer of this article was not in need to translate the whole selected poems and data gathered through interviews and focus group discussions. In some cases, the dominantly textual and audio data extracted from the poems of the lyrical songs were supported with the data collected through some semi-structured questions asked for key informants. Finally, the analysis was made based on thematic categories that the poems raised in line with the theoretical model.

## 3. Analysis

### 3.1 Introduction

It is through the theoretical framework explained so far that the analysis and interpretation organized in two sections was made. The first section deals with the analysis and interpretations of the literary discourse provided for DCC, and the second deals with the analysis and interpretations of literary discourses designed for GERD. Lastly, it was from these two sections the precise comparative discussions made as a conclusion part of the article.

### 3.2 Analysis of Poems Recited for DCC

As per the discourse of Dr. Asfaw Desta, the chief director and finance coordinator of the project, aired on an interview on a programme named “Semonun Adiss” an Amharic phrase which uses to mean ‘Any news in the week’, the project was a very multidimensional engagement of the youth. It covered eight main sectors, and it has involved nearly sixty thousand (60, 000) in one hundred (100) areas. Knowledge and experience were not transferred from one side. There was the experience of knowledge from the participants to the dwellers and vice versa.

#### 3.2.1 The Inclusive Nature of DCC

DCC was an inclusive project which included both males and females. This is what the nomenclature of the project, “Development through Cooperation Campaign”, literally denotes. This notion of togetherness and all rounded nature of the project is clearly indicated in the verses by Tilahun Gessesse’s song as:

ለእድገት በህብረት እንዝመት፤	Both males and females,
ለእድገት በህብረት እንዝመት፤	Should stand for the campaign,
ወንድ ሴት ሳንል በአንድነት፡፡	Regardless their feminine or masculine, Trait that individuals might have.

As we can infer the first line of the verse above, the project was projected free from gender bias so that both males and females were encouraged to be participants. Similar to the equal involvement of males and females, the project has been projected to address every aspects of development. The following quote shows the wider ranges of the project.

ተነሳ ተራመድ ክንድህን አበርታ፤	Stand and be strong,
ለሀገር ብልጽግና ለወገን መከታ፤	For the prosperity of your nation,
ወንዞች ይገደቡ ይዋሉ ለልማት፤	And for the pride of your people,
በከንቱ ፈሰዋል ለብዙ ሺ አመታት፤	Let the rivers be utilized,
ይዉጡ ማእድናት ለሀገራችን ጥቅም፤	Though their much more flown was in vain,
ሀዘቡአም ታጥቆ ይሰራ በተቻለዉ አቅም፤	Let them be used for development,
ሀ.....ሀ.....	Let the minerals be extracted,
	Let the people work for their country,
	As per their potential of warranty...
	A.....B.....C.....

The extract above is from the poem produced by the national air force of the then time, and it is a poem which shows wider ranges the project under discussion aspired such as the construction of dam, the extraction of minerals-mining, the

expansion of education and etc. In addition, as the lines, “Let the people work for their country, as per their potential of warranty”, indicate everybody was encouraged to the project, and it was this respective contribution of that could cumulatively lead to development through cooperation campaign. This was put in practice with the utilization of all the available human resources especially the youth who were in secondary and tertiary educational levels. Below are the verses which could support the case more.

ዘመቻ የምትሄዱ ለእድገት በህብረት፤	Those of you, who stand for
እውቀት የጠማውን ከርታታ ገበሬ፤	Development Through cooperation Campaign,
እድገት መግቡት የጥበብን ፍሬ፤	The central point to your mission is:
እዚህ ላይ ነውና የለውጥ ቁምነገር፤	Help the farmers, who are hunger of education,
ደንቆሮው እንዲሰማ ዲዳው እንዲናገር፤	Who live long beyond the horizon of those rivers,
ወንዞች የጋረዱት ገጠሬው ባላገር፤	Have them proximity with them, and say:
ድልድዩን ስሩና እንደልብ ይሻገር፤	“We are here to help you!” to them,
እሰፈሩ ድረስ በፍጥነት ሂዳ፤	Build a bridge, through which one easily makes transports,
ደረሰንልህ በሉት ከተፍ በሉ፤	Solve the problem of people with disabilities,
	In the way the deaf will hear and,
	The dumb will be able to speak.

The verses above were taken from the poem of Tamirat Molla’s song entitled “በህይወት ግብ በህይወት” a phrase refers to mean “Bon Voyage!” The verses explain different ranges DCC was dedicated to. The ironical lines, in the way the deaf will hear, and the autistic will be able to speak, could technically refer to mean all maximum efforts the participants did for the project. Practically, one could not easily enable the deaf to hear and the autistic to speak; however, these concepts here are metaphorically designed to mean one who is illiterate similar to mean deaf and autistic as well. Therefore, teaching the illiterate ones was considered as making the deaf to listen and the autistic to speak. This could show the extent how the literature designed for the purpose was powerfully. So far, wider nature of the project both in terms of the individuals involved and concerns has taken into account has been discussed. Similarly, the following section deals with the literary discourses which show the level of commitment of participants.

**3.2.2 People’s Commitment in DCC**

The literary discourses designed to show the commitment of the participants are well-crafted led individuals to be committed enough. However, as it has been indicated in the introduction section, it does not mean that there were not people who have opposed the project. As per informants, some individuals, especially members of the Ethiopian People Revolutionary Party (EPRP) have used this project to facilitate their hidden agendum. The government has assumed the project could be one of the opportunities which could have reduced the urban political tension. Paradoxically, there were individuals abled to meet their hidden political issue in the name of the project. However, most of the people have been motivated in the project. The higher officials participated in the project were okay to reduce their Perdime from eighteen (18) birr, Ethiopian currency, to five (5). Therefore, most of the participants were okay to cost any sacrifice experienced. Let alone costs in money wise, even they have been determined to the sacrifices which led them to the extent of experiencing death as stated below.

ለአላማዬ ለነጻነቴ ለአርማዬ፤	My gun is created for,
አለሁ ይላል ጠብመንጃዬ፤	Ensuring my objective, liberty and identity,
ወደፊት ወደፊት ይላል ጉዞዬ፤	No room which could restrict me in this regard,
ተደፍራ ከማይ የሀገሬ ድንበር፤	I like to expose myself for death in war than
እሄዳለሁኝ ወደ ጦር ግንባር፡፡	Getting the sovereignty of my country is in threat.

In the lines above, the speaker, is eager to experience any cost to the extent death, than seeing the liberty, identity cumulatively sovereignty of the country is violated. The speaker is associating his motive in relation to the innovation the fire arms. They are created for the purpose of ensuring the sovereignty of one’s nation as the lines, “my gun is created for ensuring my objective-liberty and identity” indicate. In addition, the excerpt below adds the literary discourses are well crafted to make the participants committed enough to the extent of experiencing death.

ለኢትዮጵያ ትቅደም አባሪ ለሆንሽ፤	To you, who are the devotee of Ethiopia First Package,
ለእድገት በህብረት ቀድመሽ ለዘመትሽ፤	To you, who are the front proponent of the campaign,
ለወገንሽ መድህን አንቸን የሰዋሽ ፤	To you, who scarified yourself for your nation,
ታሪክ ነው ቤዛ ነው ለትውልድ የተወሸ፤	History recounts you as an icon,
	So that you are one of the figures as goes the generation.

The literary discourse above is preoccupied with in advocacy people directly involved in DCC are individuals that Ethiopian history recounts so that they are taken as figures remembered across generations. Being an icon in the history of



the country is something that everybody needs to be; thus, people were active participants. However, as it has been indicated so far, the literary discourses designed for the project are well crafted in showing the real appearance experienced in the project. There are recitals which could show the very nature of problems the participants' sufferings that might lead them to experience death even. However, these very problematic sufferings are provided in a black humour form where the very natures of the problems are expressed in euphemism forms.

ተደፍራ ከማይ የሀገሬ ድንበር፣ እሄዳለሁኝ ወደ ጦር ግንባር።	I prefer to expose myself for death in war than Getting the sovereignty of my country is in threat.
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The very suffering nature and one's penultimate punishment, death, is a very horrifying and final punishment of nature made upon the living creatures, and it will be so terrifying when death is on human beings. However, death is easily compared to one's threat made upon his/her sovereign country, and it is an example of black humour, for the final stage of human punishment is expressed less than the sovereignty of one's country which could be ensured with different available peaceful mechanisms in the way those do not lead people to incur invaluable human resources. It may be because of the case in point that the literary discourses produced for the project include the issue of the public's wish in relation to good will for the participants.

**3.2.3 Good Wills for the Participants of DCC**

Poems designed for the project include the good wills that the nation wishes to the participants of the project. The verses below would indicate the case in point.

በህይወት ግቡ በህይወት፣ በህይወት ግቡ በህይወት፣ ዘመቻ የምትሄዱ ለእድገት በህብረት፣ እድባር ትቀበላችሁ ወገን ይደግፋችሁ፣ በደስታ በሆታ እንደሸገናችሁ፣ በሰቅ በፈገግታ እንቀበላችሁ።	To those of you: Who go for Development through cooperation campaign, Bon voyage, and let you arrive safe, Let fate be good enough to you, And let our people will support you, We wish you a happy and warm return From the project you will go for, As we wish a happy journey to you right now.
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The speaker in the excerpt above is zealous to express his strong feeling and wish to the participants in the project. He is speaking his good will to them. This is the idea indicated in the last three verses. So far, the analysis of the literary discourse from the poems recited for the project, DCC, has been dealt. Likewise, the pages next are dealing with the analysis of poems recited for the other project, Grand Ethiopian Renaissance Dam (GERD).

**3.3. Analysis of Poems Recited For GERD**

**3.3.1 Conceptualizing River Abay**

It could be good to have a general overview about river Nile which the Ethiopians locally call “Abay” before analysing the literary discourses recited for GERD. As per Genesis of The Holy Bible, Abay is one of the four great rivers of the world that water Heaven. Abay starts its journey from Gojjam, Ethiopia. Ethiopians have very fascinating feeling towards Abay. For example, the popular couplet, stated here, could support this idea.

አባይን ያላዩ፣ ቀረ እንደለወይ።	One who does not see Abay, remains a sense of zealous.
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The couplet indicate us visiting Abay is a very demanding experience of human event. The local people believe the ones who have not an exposure to Abay will remain with a feeling of failure. This is so, for Abay is beyond a river. Ethiopians associate Abay with their religion, politics, economy, culture, custom and etc. Abay is associated with the happiness and sadness, successes and failure, pride and shame etc. of the nation. For example, taking the extensive length and the volume of the river, they associate Abay with a sense of pride and greatness. This is the idea expressed with the verses extracted from Ejigayehu Shibabbaw's lyric- “Abay” as:

የማያረጅ ዉበት የማያልቅ ቁንጅና፣ የማይደርቅ የማይነጥፍ ለዘመን የጸና፣ የተፈጥሮ ጸጋ ገና በፍጥረት የፈሰሰ ዉሃ፣ የሀገር ልጅ ግርማ ሞገስ አባይ...	An everlasting beauty, That nery becomes old, That never becomes less, Consistently voluminous, A nature gifted water, That has existed for long, A graceful fellow Ethiopian.
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In the quote, Abay is expressed as a river which has an everlasting beauty, volume, and is metaphorically considered as a gorgeous fellow Ethiopian which symbolizes something big and pride for the Ethiopians. On the other hand, taking the scenarios like, being poor, late, less motivated in the possibilities of making the river could have been a utilized river in the economic and hydropolitics of Ethiopia into consideration, the Ethiopians would definitely develop a sense of failure and shame. Therefore, Abay has a strong connection with the political, cultural, literature, psychology and etc. of the nation. Let alone, the construction of Grand Ethiopian Renaissance Dam, people were astonished with the project related to the construction of a bridge upon the river. As per the data we have collected from our respondents in Gojjam, one of the provinces in Ethiopia, the following poems have been recited.

ስንት ሰው ሲያሳልፍ ስንት ሰው ሲነዳ፣ አባይን አየነው ቆሞ እንደ ግድግዳ።	Though lots of people have been taken away by Abay, Abay itself is stood on not to freely move its entire bay.
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The above couplet has been recited when the bridge upon river Abay was constructed, and they are recited to mean “right now, Abay is not able to be an obstacle for people. However, the couplet states the idea metaphorically as if the river were stopping its flow; while, it is not the river which stops its movement, rather it is the bridge on the river helps people not to be taken away by. In addition, it is possible to add the following extract, for it could strengthen this idea.

ወይ አባይ ወይ አባይ ወይ አባይ ንጉሱ፣ አንተን በስር አረገው በላይ ገሰገሱ።	You, river Abay, Abay the king, You are shouldering the people, And they are marching upon your shoulder.
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Once, Abay and its association with the political, social, economic and other concerns of Ethiopia have been discussed, the pages next deal with the analysis of literary discourses produced in relation to GERD.

**3.3.2 People’s Remorse towards their Inefficiency of Utilizing Abay**

Ethiopians remorse upon their inefficiency, laziness and less commitment on the effort they could have exerted in making the river utilized. This causes the people more aggressive which leads them to be motivated to make the potentially utilized river into practice; this in turn, relates to the model, the Marxists’ notion of dialectics which was made as tool of analysis of this article.

አባይ አንተ እያለህ ታላቁ ወንዞችን፣ መሳለቂያ ሆንን በድህነታችን።	You, Abay, it is a paradox, To mock at our poorness, While you have a chance, To make rich enough us.
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One could understand the remorse is directly addressed to the river as if the river were a person who could respond the request posed to it, and this personification technically reflects the Ethiopians; strong feeling towards the river. They have addressed Abay in a dialectical perception of reality in which their long past inefficiency is juxtaposed with the less possibility of their effort in making the river utilized. In addition, Getnet’s, poem could further elaborate this idea as stated in the quote below.

የቃልኪዳን ስሩ መሬቱን ፈንቅሎ፣ ቁር አፈር አዝሎ ሀገር አንጠልጥሎ፣ ዉሃን አፈር ጭኖ ከሰዉ ቋት ማፍሰሱን፣ ወንዝ እንባ ሆኖ ሃገር ማስለቀሱ፣ በሃዘን በቁጭት የሃገር ፊት መጥበሱን፣ አንጀት መበጠሱን በሃገር ግፍ መዋሉን...	Abay is a river, That denies the promises for his origin, Carries, water, soil and other resources, For a country which does not concern it, All these denials made its people leading, A life full of remorses, graves, And any source of aggressions...
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The verses in the extract above state Ethiopians have been leading a life full of regrets and towards Abay. They metaphorically blame their own sluggish and long remote past laziness. The popular song of Maeza “Abay Abay” again expresses the idea as follows:

አባይ አባይ አባይ አባይ፣ አባይ አባይ አባይ አባይ፣ የሃገር አድባር የሃገር ሲሳይ፣ ያለሃገሩ ዘምሮ ያለቅኝት ደርደሮ፣ አባይ ያላሻራ ኑሮ።	Abay Abay, Abay Abay, Abay that could have been taken, As an icon and prosperity of Ethiopia, It sings a song and rhymes a rhythm, That has nothing to do with Ethiopia, Abay a good for nothing, Living entity of Ethiopia.
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The above extract could be taken for granted for the conclusion that the Ethiopians have been singing a popular song which brings Abay into interrogation. Abay has been interrogated for centuries in relation to its goodness for nothing, and this interrogation has been taken as a reason that leads Ethiopians to launch the big project of GERD. Thus, the pages next deal with literary discourses recited for GERD as a means to development.

**3.3.3 GERD as a Means to get Poverty Ride off**

Ethiopians consider GERD is the means through which they will strike poverty off. The construction of the dam is believed to have multidimensional advantages. This task traces back to the relief of the Ethiopians from their long distance remote remorsees. Getnet’s poem, “Abay Hareg Hone”, a poem to mean Abay is becoming a chain across generations, is an evidence for the case in point.

ትውልድን ከታሪክ ታሪክን ከሃገር ስቦ እያዋደደ፤	Abay is changed its history;
አስማምቶ እያሰረ ስሩ የጠለቀ ግብሩ የረቀቀ፤	Becomes a bridge,
ዉሉ የጠበቀ አባይ ሃረግ ሆነ ከደም የወፈረ፤	Thicker than blood,
ይኸዉ ከዐይናችን ስር ዘመን መሰከረ፤	That rigorously connects;
ይኸዉ ከእጃችን ላይ ግዮን ተቀየረ።	The generation to history,
	History to the nation.

The verses in the excerpt above state the construction of dam on river Abay is believed to be a project that changes the history that detached it from Ethiopia, and the Ethiopians are in the state of reconsideration where Abay, a river that had had nothing to do with the Ethiopians’, is changed in a way it connects the present generation to the long distance historical attachment of the river positively.

ማደሪያ የሌለዉ ግንድ ይዞ ይዘራል፤	No more remorse recitals,
የሚባለው ተረት ከእንጂህ ይቆማል።	Upon the good for nothing,
	River Abay for the Ethiopians.

Surprisingly, the generation has been mobilized to begin claiming as it is a generation of Abay whose pride, success and greatness is determined by this project, and the next recitals by Getnet could be added for the point underdiscussion.

“አንተ ማን ነህ?” ሲሉህ፤ “ከወደደት ነህ?” ሲሉህ፤	If questions are posed for you as:
በሞራልህ ስሜትአንገትህን አቅንተህ፤	“Who are you?”
ድምጽህን ከፍ አድርገህ ደረትህን ነፍተህ፤	“Where are you from?”
“የአባይ ልጅ ነኝ እኔ ኢትዮጵያ ናት ሀገሪ!”	Answer them proudly,
በል አፍህን ሞልተህ፤	Answer them confidently like:
ይኸዉ ነዉ እንገዲህ ጸጋ በረከትህ፤	“I am a son and generation of Abay”,
የትውልድ ኒሻን የእድሜ ሽልማትህ፤	“And my citizenship is Ethiopian”,
እራትና መብራት፤ ከብርና ኩራትህ፤	These should be the sole answer,
አበባና እርግብ ነዉ የዘመን ስጦታህ፤	That you rigorously react on,
የአባይ ምርቃትህ።	For Abay is your invaluable reward,
	Your precious gift,
	That time has given you!

The very long excerpt above is concrete example which has shown the current generation of Ethiopia is mobilized to put the long distant wishes that its forefathers had been lamenting upon Abay into practice. Ethiopians had been rumoring the previously good for nothing river Abay for Ethiopians, and they have been suspicious to put the river into utilized. Thus, thanks to the current generation, nowadays, the Ethiopians have been mobilized to put a maximum effort in the construction of the dam, and they are mobilized to aspire the feeling of pride and confidence emanated from all-rounded development resulted from the dam which is in under construction process. Therefore, the people have been expected to be mobilized and cooperated for the actual realization of the dam, and people including the diasporic have been mobilized, and they have been equivalently invited to put their hands and minds together for this historical mass mobility. Having all the previous discussions concerning the different literary discourses in relation to the two big projects under discussion, DCC and GERD projects, the next part leads to the conclusions of this article.

**4. Conclusions**

Taking the analysis made into consideration, literary discourses or poems made for the mobilization of the mass for the realization of the projects made are similar in many ways. From the very beginning, the poems in both the projects are categorized under the big nature of the didactic aspects of literature, for the literary discourses in both of the projects are designed in relation to mobilizing the people towards the achievement of the projects.

In addition, though the degree varies between the two regimes, artists have been in demand of making artistic works driven to the mobilization of the mass in which the people have been expected to fully be engaged in the realization of the projects. It was not the intention and internal feelings the poets, singers, dramatists, and rhetoricians that lead to the production of the artists works. It was driven with the demand of the respective governments (the Dergue and EPRDF). Governments directly or indirectly called the artists to produce the different work of arts. Surprisingly, as per the information the writer collected from informants whom he has interviewed, artists were forced to make artistic works during the Dergue regime. There was a temptation of forcing them to work on artistic works which are driven to the practicality of the project DCC. However, the pressure from the government upon the artists to work on artistic production on the mobilization of the mass for GERD was not asuch strong as the Dergue regime did. Though the government has been in a position of inviting the artists to work on the artistic works in the mobilization of the mass towards the project under discussion, artists have not strongly been forced.

Regardless of the intention and internal feeling of the artists in the production of artistic works towards DCC emanated by the artists' own feelings, works are not less artistic. They are best productions both in form and content wises. Even the sound trucks in terms of the content the poems raised are by far better than lyrical sons produced for GERD. However, it does not mean that all artistic works produced for the later project are less qualified. We have some miraculous poems recited in public gatherings. It is possible to imagine very pleasant and touching poem of Getnet, "Abay Hareg Hone". But the poems produced in lyrical form for DCC are more qualified than the lyrical songs produced for GERD. This might has been emanated from the very nature of the poems sung for GERD are full of intertextual discourses, for the different political, religious and cultural discourses made upon the legendary river Abay may reduce the creativity and imaginative skills of artists.

Moreover, the very nature of the content of the literary discourses which focuses on the construction of dams upon the available rivers to mean the emphasis of the literary discourse designed for the project related to GERD has been included in the literary discourses composed for the project DCC. As has been discussed in the introductory part of the analysis of this study, it is possible to understand from the name of the project, DCC, the project was an inclusive concept which includes both males and females in a wider range of development aspects of the country. This is what the nomenclature of the project, "Development through Cooperation Campaign", literally denotes. It is a phrase which states the idea that making or ensuring development in every aspects through cooperation campaign. DCC was not a project designed to the independent practices of individuals. It was all about the cooperative practice of individuals especially the youth for ensuring aggregate development for the country. Therefore, the notion of the literary discourse of GERD could not be out of the literary discourses produced for DCC.

## 5. Recommendation

As per the analysis of this article made f so far, the following two basic recommendations are suggested.

- ❖ Further investigations upon the wider sense of the literary discourse from different aspects and different windows of criticism are welcome. After all, in hermeneutics, there is no a claiming of one fixed meaning in the interpretation and making meanings for literary discourses. Therefore, further investigations upon this area are encouraged.
- ❖ In addition, any group or an individual could use literature as a catalysing agent of mobilizing the stakeholders in any projected program.

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