

By HaileyesusTerbush

Oct 2024

ADDIS ABABA UNIVERSITY
College Of Social Science School Of Graduate Studies Department Of Philosophy

Examining Psychological and Epistemological Alienations within Ethiopian Protestant Song and Music

Supervised by

Dr. Getahun D.

‘’Examining Psychological and Epistemological Alienations within Ethiopian Protestant Song and Music ‘’

BY_ HAILEYESUS TERBUSH BERIA

A thesis submitted to the department of philosophy graduate program in partial fulfillment of the requirements for degree of master of art in philosophy

October 2024

Addis Ababa, Ethiopia

ADDIS ABABA UNIVERSITY COLLEGE OF SOCIAL SCIENCE SCHOOL OF GRADUATE STUDIES DEPARTMENT OF PHILOSOPHY

‘’Examining Psychological and Epistemological Alienations within Ethiopian Protestant Song and Music ‘’

BY_ HAILEYESUS TERBUSH BERIA

Approved By Board of Examiner

_____	_____	_____
Adviser	signature	date
_____	_____	_____
Internal examiner	signature	date
_____	_____	_____
External examiner	signature	date

Contents

Operational definition v

Acknowledgements vi

Abstract vii

Chapter one introduction 1

1.1 Background and Motivation 1

1.2 Historical background and Marxist alienation in artistic expression of Ethiopian protestant 5

1.2.1 Implication of Marxist superstructure to artistic expression in Ethiopian protestant 7

1.2.2 Who is Alienated from What, and who is the Agent of That Alienation? 8

1.2.2.1 Who is Alienated? 8

1.2.2.2 From what are They Alienated? 9

1.2.2.3 Who is the Agent of Alienation? 10

1.3 The Unintended Life of Art 11

1.4 Significance and Relevance of the Topic 15

1.5 prove for philosophical problem 16

1.6 scope of the thesis 18

1.7 Major assumptions and perceived claims for the argument of the thesis 18

Chapter Two: Overview of Key Philosophical Concepts 20

2.1 Major Theorists of Alienation 21

2.1.1 Karl Marx 22

2.1.2 Georg Wilhelm Friedrich Hegel 26

2.1.3 Jean-Paul Sartre 32

2.2 Concept of Formal and Informal Language 37

2.3 Organic Merging and Unrehearsed Collection in Artistic Product 41

2.4 Intentionality and the Nature of Artistic Creation 45

2.5 Reception and Meaning-Making in Art 46

2.6 Religion, Music, and Meaning-Making 48

2.6.1 Ritual and Sacred vs. Secular 51

2.6.2 Music and Emotion 52

2.6.3 Symbolic Representation 53

2.7 Cross-Cultural consideration of artistic Engagement 54

2.8 Speech act theory 57

2.9 Cognitive Linguistics 58

2.10 Ludwig Wittgenstein's philosophy of language 60
Chapter three: alienation and its impact 62
3. 1 The grand vacuum in authentic communication 64
3.2 psychological alienation as psychological crises 65
3.3 Epistemological alienation as epistemological crises 69
3.4 Freedom and Self-Consciousness: 73
3.5 Cultural dynamism and alienation 75
Chapter Four: Implications of the Argument and counter defense 76
4.1 Examination of the assumption 77
4.2 Consideration of Ethical, Epistemological, or Metaphysical Dimensions 78
Conclusion 80
Works cited 81

Operational definition

Song: *spiritual artistic content with musical note and lyrics*.

Singer: *vocalist performer of the lyrics.*

Musician: *music instrument player includes vocal performance*.

Artist: *all art work maker.*

Art work: *poetic literature, musical presentation and any other creative expression.*

Acknowledgements

I would like to express my heartfelt gratitude to those who have supported me throughout my thesis journey.

First and foremost, I extend my deepest appreciation to my advisor, Dr. Getahun Dana. His guidance, encouragement, and insightful feedback have been invaluable in shaping my research.

I would also like to acknowledge Dr. Fasil Merhawi, the chairman of the philosophy program, whose teachings in epistemology and the philosophy of science have profoundly influenced my understanding of these critical areas.

Additionally, I am grateful to Professor Bekele Gutema for his passionate instruction in African philosophy and critical and postcolonial theory.

I would like to extend a special thanks to my classmates, Yidnekachew and Ali Mekonnen. Their friendship and support have made this journey more inspiring.

Abstract

This thesis investigates the complex relationship between Ethiopian Protestant songs and the concepts of psychological and epistemological alienation. By integrating various philosophical frameworks, it examines the dynamic interaction between creators and audiences, revealing the complexities inherent in artistic expression. The conclusions indicate that while artistic works are born from the intentions of their creators, they often evolve into autonomous entities that transcend those original visions. This evolution can lead to feelings of estrangement for both artists and audiences, as the meanings of songs become shaped by personal experiences, cultural contexts, and societal influences. The analysis challenges the conventional view that artistic production is solely a matter of intentionality and rationality. Instead, it features that the creative process is frequently spontaneous and organic, influenced by a merging of linguistic, emotional, and social factors. This perspective calls for a reevaluation of traditional notions of authorship and control, emphasizing the roles of both creators and consumers in the artistic experience. It becomes evident that the relationship between an artist's intent and the audience's interpretation is often oppressed with complexity, leading to diverse meanings that may deviate significantly from what was originally intended. Future research is encouraged to explore deeper into the varied experiences of artists and audiences, providing a richer understanding of how music resonates within specific cultural and social frameworks. Empirical studies could yield valuable insights into the lived experiences of individuals engaged in this musical tradition, while cross-cultural comparisons could reveal shared patterns and unique divergences across different contexts. Ultimately, this work contributes to the broader discourse on the nature of art and its impact on human experience.

Chapter one introduction

1.1Background and Motivation

In writing philosophical paper my first interest is the general poetic literature and music, and the practice of producing these things and the claim and persuasion by the users and creators to these products [piece of music and lyrics]. With that, my point was; what are these things in themselves [textual and audiovisual products]? What is the role of the audience in meaning making to these artistic product? Is that possible and acceptableto perceive a message that is unintended by the creator from a given artistic production? What is the role of the person who writes poetic literature in terms of rationality and the overall control on it? What is the function and authority of melodist or musical composer on playing music instrument and creating unique feature? There is a high probability where a poem writer could produce much without proper understanding of the subject. In this paper I will introduce some concepts regarding to the creation of artistic product that is grand vacuum, organic merging and unrehearsed collection. With these concept I will provide alternative view to creation of artistic piece opposing to the traditionally perceived rationality and intentionality, it is a model that expose the philosophic discrepancy in this artistic production area. Grand vacuum is the huge and constant gap that exists between audience and art makers, artistic piece and their creators, audience and artistic piece, message and creators, as well as message and audience. It's somehow natural that there might be several variable in any combination of abstract to the above communication that keeps the gap. But with artistic literature, content communication might be challenged by several factors more than others, for its hedonistic, knowledge or skill demanding and unnatural type. Usually artistic content are an expression that are powered by informal language

arrangement that occupied with creative presentation and personalized element out of natural communal linguistic protocol. With organic merging and unrehearsed collection poetic literature and songs will be viewed as spontaneous combination of word in my thesis. Generally speaking I craved to challenge poetic writers and melody creators as they are passive, with less consciousness and do the thing spontaneously or impulsively, than active rational role and conviction. Not only that, audiences are also dynamic and fragmented in perceiving these artistic product and no objective procedure for meaning making and impression. With this, things will be uncontrolled and communication will be affected by unknown variables. However in the other side poetic literature and music in general perceived as big reality, consume several time and resources, utilized by community hugely. The idea raised by poetic writer could catalyze significant discussion, in contrary the writes might be with less understanding of that subject and there is no coherence in their general life decision and routine. For example one can criticize some social order and might produce higher poetic and music production [making impressive and beautiful artistic production], with realistic view of that ''idea'' the producer should be placed to higher public administration or significant decision making position than entertainment sector or at least the person has to be functionally capable to understanding of the topic in satisfactory or sufficient level. Just if the idea in poetic literature and music is realistic and rational intrinsically, it should be supported by the life of the writer and coherency should be kept. Or at least these people needs to be capable of explaining their work in the level of the meaning and impression other could perceive (just with the scope they presented). While there is a divided agreement among philosophers on the definition of rationality, various perspectives contribute to the ongoing discourse. Rationality is often understood in terms of reasoning, decision-making, and the justification of beliefs. Some philosophers, particularly

rationalists like Descartes, argue that reason is the primary source of knowledge, suggesting that rationality is inherently linked to innate ideas and logical deduction (Descartes 123). In contrast, empiricists such as John Locke contend that knowledge arises from sensory experience, framing rationality as the ability to process and interpret empirical data (Locke 45). I argue that rationality is important in artistic expression, including poetic literature and music. I believe that a rational approach, characterized by conscious engagement, coherence, and intentionality, can greatly enhance the quality and depth of meaning in life generally. Accordingly, rationality can play a role in the creation, interpretation and consumption of artistic expressions. By approaching artistic works with a rational mindset, individuals may actively engage with the ideas and emotions conveyed, leading to a deeper understanding and personal connection.

Generally the issue can be seen from both side namely from producers and listeners and it's good to place the position of reason, mindfulness and consciousness for both actor. Producers are not active and rational in their role of making things like writing poetic literature, creating melody by music instrument and singing as well as playing the prepared piece. Similarly, listeners and users of these artistic products are also engage in less active role in making meaning for what they do. And the entire thing continues in grand vacuum. Things are highly separated but looks coherent and reasonable as well as meaningful. Music and poetic literature are independent reality. They exist just in their own way. Once powered by human creator then they will expand to the nature and level that the creator has no clue. They disconnect psychologically and epistemologically, meaning the creators will not lead the development, rather this artistic piece will establish their own existence other than the intended direction by their creators. The sensory experience is their home, where consciousness is displaced by sensory overload. And that accumulated experience will be materialized as solid

reality apart from instrumentation for intended plan. So that they vaguely represent human factuality. Their intrinsic nature controls human emotion. Producer continues working just the thing is inescapably doable. The user stays consuming just the thing is Painless. So that I will examine this grand vacuum in terms of philosophical theory called alienation. With alienation we can see the separation and detachment that happened after coercive practice of something. As of Marx the concept of alienation in philosophy and other social science area lies on the fact that what it signifies a complex experience of disconnection from oneself, others, and societal structures (Marx, 1977).And in its implication I will focus on the psychological and epistemological alienation to the understanding and practice of Ethiopia protestant song and music. Epistemological alienation refers to the separation or estrangement from knowledge, truth, or understanding, while psychological alienation pertains to the disconnection or estrangement from oneself, from others and from reality.

I decided to emphasis on protestant area producer and users; just for its convenience to examine the mindfulness and rationality; [as of the assumption that this paper is presenting and dealing] they are claiming and perceiving this practice [music and song] are inherently meaningful, functionally purposeful and mindfulness is vital throughout all the process. Whereas other group of society could utilize music and song without significance of functional purpose and required rationality, but for its melodic and rhythmic teste, for its sensory and artistic flavor and for its value of sentimentality as well as for its hedonistic function and more or less possibly by cost of its message. The secular music has less claim of purposefulness than my focus of protestant, while other religions' consumption of music and the practice in general is fewer and restricted.

1.2 Historical background and Marxist alienation in artistic expression of Ethiopian protestant

Ethiopian Protestant music represents a unique merging of faith, culture, and artistic expression, emerging from a complex historical backdrop that shapes its significance today. Rooted in the early 20th-century arrival of Western missionaries, this genre has evolved to reflect the spiritual and social realities of Ethiopian Protestants (Arén 32). However, as this music has developed, it has also become a site of alienation for both the artists who create it and the audiences who engage with it. Not only this, artistic expressions are prone to multiple detachment in critical evaluation of rational consistency and intentionality. That is in their very creation they are vague and arrive to unpredictable result. Meaning, alienation happens in process of artistic content creation, artistic content reception or meaning making and among artist and audience.

This article explores the historical roots of Ethiopian Protestant music and examines the implications of alienation in its artistic expression, drawing on philosophical frameworks to illuminate the dynamics at play.

The emergence of Ethiopian Protestant music can be traced back to the establishment of Protestantism in Ethiopia, particularly with the founding of the Ethiopian Evangelical Church Mekane Yesus in 1959. This essential moment provided a structured framework for Protestant worship within a predominantly Orthodox Christian society. The church became a catalyst for the development of a musical genre that merged indigenous Ethiopian traditions with Western musical forms, creating a distinctive sound that resonated with congregants.

This musical expression serves not only as a vehicle for worship but also as a means of cultural affirmation in a context where Protestant identities often face marginalization. As songs began to incorporate local languages, rhythms, and cultural themes, they reflected the lived experiences of Ethiopian Protestants, addressing themes of faith, community, and identity. However, this organic growth also laid the groundwork for the complexities of alienation that would later emerge.

In Ethiopian Protestant churches, music occupies a central role in worship and community life. It facilitates spiritual connection, conveys theological messages, and fosters a sense of belonging

among congregants. The communal aspect of music-making is vital, with collective singing reinforcing social bonds and shared identity.

Yet, this communal engagement can paradoxically lead to alienation. As songs gain popularity and are disseminated beyond their original contexts, the intentions of the creators may become obscured. What began as deeply personal expressions of faith can transform into commodified products, leading to a disconnect between the artists and their audiences. This phenomenon reflects a broader trend within artistic expression, where commercialization can dilute the spiritual significance of music, creating a sense of estrangement for both creators and listeners.

The concept of alienation is crucial for understanding the dynamics of Ethiopian Protestant music. Alienation manifests in various ways, affecting both the artists who create the music and the audiences who engage with it.

Artists often experience psychological alienation as their works evolve beyond their original intentions. While many songs originate from personal experiences and communal narratives, they can take on lives of their own once released to the public. This transformation can create feelings of estrangement for the artist, who may deal with how their work is received and interpreted.

For instance, a song crafted to convey a specific spiritual message may be interpreted in myriad ways by diverse audiences. The artist may find themselves struggling with interpretations that diverge significantly from their intended meaning. This loss of control can lead to a sense of disconnection from their own creation, as the work becomes a self-sustaining entity governed by its audience's perceptions rather than the creator's original vision.

On the audience side, epistemological alienation occurs as listeners engage with artistic expressions that may not resonate with their personal beliefs or experiences. While Ethiopian Protestant music is often seen as a vehicle for spiritual enlightenment, the reality is that audiences bring their own cultural backgrounds, biases, and interpretations to the listening experience. This fragmentation complicates the relationship between the music and its intended messages.

Listeners might find themselves estranged from the very messages that the artists aim to convey. For example, a song intended to address themes of hope and resilience may be interpreted as a critique

of societal issues, leading to a disconnection between the artist's intent and the audience's understanding. This divergence highlights the limitations of communication in artistic expression, where the meanings assigned to music can lost far from the original context.

The historical and cultural backdrop of Ethiopia plays a significant role in the alienation experienced within Protestant music. The societal dynamics, including the interplay between different religious traditions, contribute to the complexities of artistic expression. Protestantism, often viewed as a minority faith within the predominantly Orthodox landscape, navigates a unique space that influences the creation and reception of its music.

As Ethiopian Protestant music strives for recognition and legitimacy, it often grapples with the challenge of maintaining authenticity while appealing to broader audiences. This pursuit can lead to a dilution of its original spiritual and cultural significance, resulting in alienation for both the artists, who may feel pressured to conform to mainstream expectations, and the audiences, who might seek genuine expressions of faith that vibrate with their lived experiences.

1.2.1 Implication of Marxist superstructure to artistic expression in Ethiopian protestant

The concept of superstructure within Marxist theory offers profound insights into the dynamics of cultural production, particularly in the realm of artistic expression, such as Ethiopian Protestant music. The superstructure encompasses the ensemble of ideologies, values, and institutional frameworks that emerge from the economic base, fundamentally shaping the processes through which artistic expressions are conceived, interpreted, and disseminated.

In the context of Ethiopian Protestant music, the superstructure plays a pivotal role in delineating the cultural landscape within which this genre flourishes. It informs the thematic content, stylistic choices, and underlying messages that permeate the music, reflecting the spiritual aspirations and socio-political realities of both creators and audiences. As this genre evolves, however, the influence of the superstructure can engender a form of alienation. Artists may experience a disconnection from

their original intentions, as the reception of their works is filtered through diverse ideological perspectives that prioritize marketability and societal trends over authenticity.

Furthermore, the commercialization of Ethiopian Protestant music frequently undermines the spiritual significance that artists initially saturate in their creations. This commodification results in a profound disconnect between the music and its original cultural context, leading to both psychological alienation for the creators and epistemological estrangement for the listeners. The audience, filled with their own cultural biases and interpretative frameworks, may struggle to engage meaningfully with the music, further complicating the relationship between the art and its intended messages.

Ultimately, an understanding of the implications of the superstructure clarifies the countless challenges faced by artists striving to maintain their authenticity within the pressures of a broader cultural landscape. It underscores the necessity for a critical examination of how ideological and institutional forces shape artistic expression, thereby influencing not only the creation of art but also its reception and significance within society. This exploration reveals the complex interplay between culture, ideology, and artistic identity, providing a rich territory for philosophical inquiry.

1.2.2 Who is Alienated from What, and who is the Agent of That Alienation?

In the context of Ethiopian Protestant music, the phenomenon of alienation manifests on multiple levels, affecting both the creators and the audience. This inquiry explores into the specific entities that experience alienation, the nature of that alienation, and the agents responsible for this estrangement, drawing from Marxist theory and its implications for artistic expression.

1.2.2.1 Who is Alienated?

1. Artists:

The primary agents of creation—musicians, composers, and lyricists—experience a profound sense of alienation from their own work. Initially, these artists draw upon personal and communal narratives, channeling their spiritual experiences into music that resounds with their cultural identity. However, once released into the public sphere, these creations often transcend their authors' intentions. The original messages of hope, resilience, and communal identity can become obscured

as the music is subjected to diverse interpretations and commercial pressures. As a result, artists find themselves estranged from their creations, which evolve into entities governed by the audience's perceptions rather than their original spiritual and emotional contexts.

2. Audiences:

The audience, too, experiences alienation, although in a different manner. While Ethiopian Protestant music is intended to serve as a vehicle for spiritual connection and communal affirmation, listeners may encounter a disconnection between the music and their own lived experiences. As the music becomes commodified and its messages diluted, audiences may struggle to engage with the authentic themes of faith and identity the artists aim to convey. This epistemological alienation reflects a broader societal trend, where individuals seek meaningful connections in art but find themselves confronted with interpretations that do not resonate with their personal beliefs or cultural backgrounds.

1.2.2.2 From what are They Alienated?

1. from original Intentions:

Artists are alienated from their original intentions and meanings embedded in their work. The transformation of songs into commercial products often leads to a loss of control over how these works are interpreted and appreciated. What began as a deeply personal expression can change into a generic commodity, taking away of its spiritual significance. This detachment not only affects the psychological well-being of the artists but also alters the cultural narrative that the music was meant to communicate.

2. from Cultural Context:

Audiences may feel alienated from the cultural and spiritual contexts of the music. As Ethiopian Protestant songs gain popularity beyond local settings, their meanings can become distorted. The rich embroidery of cultural references, communal experiences, and spiritual messages may be lost in translation, leading audiences to interpret the music through a lens that lacks the depth of the original context. This estrangement can result in a disconnection from the very essence of what the music is meant to represent.

1.2.2.3 Who is the Agent of Alienation?

1. The Market:

The primary agent of alienation in this context is the market itself. The commercialization of music prioritizes profit over authenticity, compelling artists to conform to mainstream expectations. This pressure can lead to the dilution of the spiritual and cultural significance of the music, as artists may feel obligated to create works that are commercially viable rather than true to their original vision. The market's demands can thus transform meaningful artistic expressions into mere commodities, fostering alienation among both creators and consumers.

2. Cultural Ideologies:

Cultural ideologies that prioritize individualism, consumerism, and commodification further worsen alienation. These ideologies shape how music is produced and consumed, often sidelining the communal and spiritual aspects that are central to Ethiopian Protestant music. As artists navigate these ideological pressures, they may find it increasingly difficult to maintain their authenticity, leading to a sense of estrangement from their own cultural roots and the communities they aim to serve.

3. The intrinsic nature of artistic expression

The nature of artistic expression itself acts as another agent of alienation in Ethiopian Protestant music. Artistic creation often involves a complex process where initial intentions can become distorted through various stages, including composition, performance, and reception. This inherent ambiguity and unpredictability in artistic expression can lead to a disconnect between the creator's vision and the final product. As artists grapple with the fluidity of meaning and the potential for misinterpretation, they may feel estranged from their own work. This intrinsic detachment further complicates the relationship between the music and the authentic messages it seeks to convey.

4. Institutional Structures:

Lastly, institutional structures, including religious organizations and music industry entities, can also act as agents of alienation. These institutions may impose specific frameworks or standards that dictate how music should be created and understood, potentially stifling the organic expression of faith and identity that characterizes Ethiopian Protestant music. As a result, both artists and audiences may experience alienation from the authentic cultural narratives that the music is intended to convey.

Generally, the alienation experienced within the realm of Ethiopian Protestant music reveals a complex interplay between artists and audiences, shaped by market forces, cultural ideologies, and institutional structures. By examining who is alienated, from what they are alienated, and the agents of that alienation, we gain a deeper understanding of the challenges faced in preserving authenticity in artistic expression. This exploration highlights the need for a critical engagement with the socio-cultural dynamics that influence the creation and reception of music, ultimately advocating for a reclamation of the original spiritual and communal significance that lies at the heart of Ethiopian Protestant music.

1.3 The Unintended Life of Art

Challenging the existing understanding and raising unanswered questions again and again is the task of philosophy where the purpose is to provide justifiable true conclusions, so that wisdom gratifies humanity. Accordingly this thesis will address some aspects of poetic literature, music, and the singing subject and the audience in general. The thesis argues that poetic literature and music exist as an independent reality, separate from the intentional and rational products of the artist. In other words, these artistic vehicles can develop a detachment and separation from their original creators and are full of element of estrangement in meaning making for subject. The core idea is that there is a sense of alienation that has taken hold - the producer (the artist) and the audience no longer have full control or agency over the poetic literature and music. These artistic works have taken on a life of

their own, growing and exist as an independent reality. Rather than being tools used by people to convey their ideas and emotions, poetic literature and music will evolve into self-sustaining entities. They are no longer merely intentional, rational creations, but have become an liberated reality - a distinct form of expression that transcends the original purpose or vision of the artist (the original creator is full of fragmentation with unknown/several variables, but still distortion continues from that unique and identified work and the produced artistic piece will take place separately). Consequently, these artistic piece will achieve a level of autonomy, where they are no longer solely assumed to the will and control of their creators or consumers. The thesis posits that poetic literature and music routinely develop their own inherent logic and existence, transcending the explicit aims and rational processes of the artist. This notion aligns closely with Noam Chomsky's theory of Generative Grammar, which emphasizes the idea that underlying structures guide the formation of language, suggesting that artistic forms may similarly possess an intrinsic coherence that evolves independently of the creator's conscious intentions.

Chomsky's work asserts that language is not merely a set of arbitrary signs but is governed by underlying grammatical rules that shape how meaning is constructed. Just as Generative Grammar proposes that all human languages share a universal grammar, an innate structure that guides language development, poetic literature and music can be viewed as operating under their own internal logic and rules. This internal logic allows these art forms to evolve organically, developing meanings and structures that may diverge from the creator's initial intentions.

In the realm of poetic literature, for instance, the rhythm, meter, and sound patterns often dictate the emotional and thematic resonance of a poem, regardless of the poet's conscious choices. The poem, once crafted, possesses an inherent logic that guides its interpretation and meaning. This is

similar to Chomsky's assertion that linguistic competence, our innate ability to generate and interpret language, exists independently of the specific utterances made (Chomsky 28). Thus, the poet's work takes on a life of its own, developing an organic coherence that is shaped by the very nature of language and poetic form.

Similarly, in music, the harmonic structures, melodic progressions, and rhythmic patterns contribute to a piece's emotional impact and narrative arc, often conveying meanings that extend beyond the composer’s explicit aims. Chomsky's theories suggest that just as linguistic expressions arise from deep-seated grammatical structures, musical compositions can emerge from an underlying logic that transcends conscious intention. As music evolves, it can adopt forms of expression and meaning that reflect cultural, historical, and emotional contexts, independent of the composer’s original design. Here is the place where different kinds of psychological and epistemological alienation might take place, separation and detachment to the ‘’Superficial coherence/Perceived consistency’’, that is what the paper named by the term grand vacuum, a multifaceted condition of abstract departure.

This perspective highlights the idea that creativity within poetic literature and music often embodies an organic growth, suggesting that these art forms possess an intrinsic order and coherence, what can be referred to as their "own inherent logic and existence." By "inherent logic," my paper suggests that both poetry and music follow an internal reasoning that may not always align with the explicit intentions or conscious decisions of their creators. There exists a natural flow within these art forms that shapes their composition and interpretation, much like the universal grammar that underlies all human language.

Again the thesis continues challenging the notion that the audience is also a simple player like a machine rather than a conscious and meaningful responder to the given audiovisual and textual or literary products, mainly for the reason that art forms are cooked with hedonistic element and informal language usage. The paper has developed a framework of argumentation based on the known concept of alienation theory in philosophy. With the lens of alienation theory, the separation and detachment of music and listener, poetic literature and reader [of a song], as well as the song and singer, will be reviewed with an emphasis on Ethiopian Protestant song and music. The focus will also be on the psychological and epistemological aspects of alienation experienced by the community of producers and listeners, as well as in situations like gatherings and collective consumption.

In this thesis, the concept of alienation will be employed to understand the disconnections and challenges faced within the production and consumption of Ethiopian Protestant song and music. The arguments is developed based on the works of some philosophers including Karl Marx and Jean-Paul Sartre and Hegel, whose ideas align with the notion of alienation.

Alienation, one important subject in the works of philosophers Jean-Paul Sartre, Georg Wilhelm Friedrich Hegel, and Karl Marx, can be employed to analyze the psychological and epistemological dimensions within the context of Ethiopian Protestant song and music. Sartre's existentialist perspective emphasizes the individual's freedom and the denial of this freedom as a source of alienation, while Hegel's dialectical approach examines the individual's separation from their essential nature and the objective world (Sartre, 1943; Hegel, 1977). Marx, on the other hand, situates alienation within the broader socio-economic structures of capitalism, where workers are estranged from the products of their labor, the process of production, their species-being, and their fellow workers (Marx, 1844). By drawing on these philosophical frameworks, the thesis explores how

the themes, lyrics, melody and performance of Ethiopian Protestant songs and music reflect or face the psychological and epistemological alienation experienced by individuals within their religious and cultural context both by the producers and audience aspect.

1.4 Significance and Relevance of the Topic

The topic helps to provoke critical philosophical analysis of the nature of artistic creation and consumption, particularly focusing on Ethiopian Protestant song and music. It tackles several significant and relevant questions that have broader implications beyond this specific religious context. Generally speaking the significance and relevance of the topic can be presented as follows:

- Challenging existing understanding: The thesis seeks to challenge the prevailing understanding to poetic literature, music, and the role of the artist and audience. By questioning the assumption that these artistic forms are inherently intentional and rational, the thesis aims to provide a fresh perspective and encourage critical thinking in area of Ethiopian protestant song and music.
- Exploring alienation theory: The thesis employs the concept of alienation theory, drawing from the works of philosophers such as Karl Marx, Georg Wilhelm Friedrich Hegel and Jean-Paul Sartre. By applying this theory to the production and consumption of Ethiopian Protestant song and music, the thesis aims to uncover disconnections and challenges within these practices.
- Examining psychological and epistemological alienation: The thesis focuses on the psychological and epistemological aspects of alienation experienced by both producers and listeners. By exploring how individuals may lack active rationality, consciousness, and self-

conviction in their engagement with these artistic forms, the thesis sheds light on the potential disconnect between the creators, the artistic products and audience and the artistic piece.

- Addressing Meaningfulness and Purposefulness: The thesis addresses the issue of meaningfulness and purposefulness in the production and consumption of Ethiopian Protestant song and music. By investigating how these creations may be produced without active rationality and consciousness, the paper aims to analyze the grand vacuum that took place in the realm of art piece formation and consumption.

Overall, the significance and relevance of the topic lies in its potential to offer new insights, challenge existing assumptions, and provide a deeper understanding of the disconnections and challenges within the production and consumption of Ethiopian Protestant song and music. By employing the lens of alienation theory and examining the psychological and epistemological aspects, the thesis aims to contribute to the broader discourse on artistic practices and human engagement with artistic and poetic expressions.

1.5 prove for philosophical problem

Every discipline has internal and intrinsic issues that seeks constant troubleshooting. Hard working in particular area will benefit advanced knowledge and development of better principle as well as epistemological enrichment in the field. The nature of the problem under discussion is decisive to categorize to whom the conversation is labeled as philosophical and non-philosophical. And philosophical problems are uniquely manifest as non-technical issues as well as conceptual in nature,

often requiring a deeper examination of foundational assumptions and the exploration of alternative perspectives, than simple and repetitive technical adjustment (Rescher, 2001).

Proving the existence and importance of philosophical problems is a complex work, as they often deal with abstract concepts and challenge taken-for-granted assumptions about the nature of reality, knowledge, and the human condition. Philosophers employ rigorous logic, conceptual analysis, and phenomenological investigation to uncover and authenticate the validity of philosophical problems (Buchanan, 2010). Through this process, they demonstrate how certain issues cannot be adequately addressed through empirical observation or technical problem-solving alone, necessitating a philosophical approach that struggles with ambiguity, contradiction, and the limits of human understanding (Scruton, 2016). By establishing the philosophical significance of a problem, scholars can then proceed to develop novel theoretical frameworks and practical implications that advance knowledge and address fundamental concerns facing individuals and society (Makinen, 2019). And when it comes to examining psychological and epistemological alienation within the context of Ethiopian Protestant song and music, philosophical inquiry provides a strong framework for investigation. Philosophically speaking the experience of alienation, whether psychological or epistemological, is fundamentally a human condition that transcends cultural and religious boundaries. The work of philosophers such as Jean-Paul Sartre, Georg Wilhelm Friedrich Hegel, and Karl Marx on the nature of alienation would highlight distinct and harmonizing dimensions of the phenomenon (Sartre, 1943; Hegel, 1977; Marx, 1844). By examining how themes of alienation are expressed and negotiated through music, it is good to uncover profound insights into the human psyche and societal dynamics.

1.6 scope of the thesis

The paper will primarily focus on the area of Ethiopian Protestant song and music, examining the disconnections and challenges within this specific cultural and religious context. The analysis will be centered on the psychological and epistemological aspects of alienation, exploring how individuals involved in the creation and consumption of these artistic forms may lack active rationality, mindfulness, and self-conviction. The paper will draw upon the works of philosophers such as Karl Marx, Georg Wilhelm Friedrich Hegel and Jean-Paul Sartre to provide theoretical frameworks and insights into the concept of alienation and its relevance to the topic. The scope will encompass both the perspectives of the producers (poetic writers, musicians, singers) and the audience (listeners, consumers), examining the potential disconnections and challenges faced by both parties.

The paper will not probe into the technical aspects of music production or the specific theological doctrines of Ethiopian Protestantism, but will focus on the broader philosophical and psycho-sociocultural implications of the topic based on the presented assumptions.

By establishing clear objectives and scope, the paper aims to provide a focused and in-depth analysis of the disconnections and challenges within the preparation and consumption of Ethiopian Protestant song and music, incorporating relevant philosophical perspectives and examines psychological and epistemological aspects of alienation in this context.

1.7 Major assumptions and perceived claims for the argument of the thesis

From the very observation of the Ethiopian protestant song and music, the writer of this paper is able to predefine some assumptions and claims that underpin the overall argument.

Assumption 1: Artistic and musical expressions of Ethiopian Protestant songs, are the products of intentional, rational creative processes by the artist or composer.

Assumption 2: The artist or musician exercises a higher degree of agency and control over the final form and content of their creative output. The creator is assumed to have a clear artistic vision and aims to purposefully shape the linguistic, melodic, and rhythmic elements of the music.

Assumption 3: The relationship between the subjective experience of the creator and the objective, autonomous nature of the artistic product is not inherently one of alienation. Instead, it is assumed that the singers is able to effectively translate their internal, embodied realities into external, intentional expressions through the medium of song and music.

Assumption 4: The audience are rational and discerning responders to artistic, musical, and literary products, rather than simple "machines" that passively consume what is presented to them.

Assumption 5: The audience, as well as the producers of artistic works of Protestant music and songs, believe that this artistic piece in nature are purely spiritual, epistemologically functional and meaningful, and are totally against to all hedonistic and entertaining function and produced uniquely by intentionality and conviction as well as spiritual talent/gift.

Chapter Two: Overview of Key Philosophical Concepts

In examining psychological and epistemological alienation within Ethiopian Protestant song and music, the thesis engages with several key philosophical concepts that illuminate the complexities of artistic expression and reception. One central debate revolves around the nature of authenticity in art. Philosophers such as Theodor Adorno argue that genuine artistic expression is essential for fostering critical consciousness and resisting commodification (Adorno 70). In the context of Ethiopian Protestant music, this raises questions about the authenticity of spiritual expression and the extent to which excessive practice and commercial influences may dilute the original intentions of the artists.

Another crucial concept is the role of intentionality in artistic creation. The debate surrounding the intentions of the artist versus the interpretations of the audience is significant in understanding how meaning is constructed in music. Philosophers like Roland Barthes have posited that the "death of the author" allows for a multiplicity of interpretations, suggesting that the audience's engagement plays a vital role in the meaning-making process (Barthes 142). This perspective is particularly against the defense of the thesis when exploring how listeners of Ethiopian Protestant music interpret

themes of faith, identity, and social justice, often drawing connections that may diverge from the creators' intentions.

Additionally, the thesis engages with the concept of alienation as articulated by Karl Marx, particularly in relation to the commodification of cultural products. Marx's ideas shed light on how the economic structures surrounding music production can alienate both creators and consumers from the essence of the artistic experience (Marx 123). This framework allows for a critical examination of how such alienation manifests in the Ethiopian Protestant music scene, impacting the relationship between art form content makers and their audience.

By exploring these philosophical debates and concepts, the thesis aims to provide a detailed understanding of the psychological and epistemological alienation experienced within Ethiopian Protestant song and music, highlighting the complex interplay between artistic expression, audience reception, and cultural context.

2.1 Major Theorists of Alienation

The concept of alienation has been explored by various theorists across disciplines, each contributing unique insights into its implications for individuals and society. One of the most influential figures is Karl Marx, who framed alienation within the context of labor and capitalism. Marx argued that workers become estranged from their labor, the products they create, and ultimately from their own essence as human beings, due to the commodification of work (Marx 123).

Another significant theorist is Jean-Paul Sartre, whose existentialist perspective emphasizes the individual's struggle for authenticity in an indifferent universe. Sartre posited that alienation arises

from the conflict between personal freedom and societal expectations, leading individuals to feel disconnected from themselves and others (Sartre 67).

Additionally, Georg Wilhelm Friedrich Hegel's concept of alienation is crucial for understanding the dynamics of cultural participation and artistic expression. In Hegel's view, alienation arises when individuals become estranged from their own essence through social and cultural practices (Hegel 74). This aligns with the thesis that coercive artistic practices can lead to a disconnect between creators and their work. As cultural dynamism alters the context in which art is produced and received, the potential for misrepresentation increases, intensifying feelings of alienation. Thus, Hegel's insights provide a philosophical foundation for exploring how cultural changes impact the experience of alienation in artistic contexts.

These theorists collectively illuminate the multifaceted nature of alienation, highlighting its roots in economic, existential, and social dimensions. Their insights provide a foundational framework for understanding the complexities of alienation in contemporary contexts, including within Ethiopian Protestant song and music.

2.1.1 Karl Marx

Karl Marx remains one of the most influential theorists in the study of alienation, particularly in relation to labor and capitalism. His conceptualization of alienation is rooted in his critique of political economy and serves as a foundational element in his broader theory of historical materialism. Marx's ideas on alienation provide a lens through which we can analyze the disconnections inherent in various social structures, including those present in artistic expressions, such as Ethiopian Protestant song and music.

Marx articulated the concept of alienation primarily in his early writings, most notably in the Economic and Philosophic Manuscripts of 1844. Here, he posited that alienation occurs in four key dimensions: alienation from the product of labor, alienation from the labor process, alienation from oneself, and alienation from others. Each of these dimensions explains how capitalist production creates a sense of estrangement that affects both workers and society as a whole.

Alienation from the Product of Labor

The first dimension of alienation is the estrangement from the product of one's labor. In a capitalist system, workers produce goods not for their own use but for the profit of others. This commodification of labor means that the products created are often devoid of personal meaning or connection for the worker. Marx argues that this results in a feeling of powerlessness and disconnection, as individuals become simple devices in a larger machine. The more a worker produces, the less they own, leading to a sense of removal and estrangement from the fruits of their efforts (Marx 123).

In the context of Ethiopian Protestant music, this notion of alienation can be observed in how art form content creators may produce works that align more with religious acknowledgment than their authentic expressions of faith and identity. When singers and musicians feel pressured to create religiously viable content, they may become disconnected from the spiritual and cultural significance of their work, leading to a sense of alienation from their realistic identities.

Alienation from the Labor Process

The second dimension involves alienation from the labor process itself. In a capitalist framework, labor becomes a means to an end—primarily, the generation of profit—rather than a fulfilling activity. Workers often find themselves engaged in repetitive and monotonous tasks that suppress creativity and personal agency. As Marx notes, this leads to a dehumanizing experience wherein individuals are reduced to mere laborers, uncovered of their individuality and creativity (Marx 126).

For art form content creators, this can manifest in the pressure to conform to standards or trends, limiting their creative expression. In Ethiopian Protestant music, for instance, art form content creators may feel bound to produce songs that provide to popular tastes or legacy success rather than exploring deeper theological or social themes. This pressure can create a disconnection between the art form content creators' intentions and the final product, further contributing to feelings of alienation.

Alienation from Oneself

The third dimension of alienation is the estrangement from oneself. Marx posits that in a capitalist society, individuals become alienated from their true selves, losing sight of their inherent potential and creativity. This alienation is a direct result of the commodification of human labor, where individuals are forced to prioritize economic survival over personal fulfillment and self-actualization (Marx 128).

In the realm of Ethiopian Protestant music, this estrangement can be particularly emotional. Art form content creators may struggle to reconcile their spiritual beliefs with the demands of the religious legacy success. As they navigate between their personal convictions and the expectations of their

audience, they may find themselves feeling fragmented and disconnected from their core identities. This internal conflict can lead to a profound sense of alienation, as art makers deals with who they are versus who they are expected to be.

Alienation from Others

The fourth dimension of alienation involves estrangement from others. Marx argues that capitalist societies foster competition rather than cooperation, leading individuals to view one another as rivals rather than as part of a communal whole. This competition can destroy social bonds and contribute to feelings of isolation and disconnection (Marx 130).

In the context of music, this alienation can manifest in the relationships between singer and musician and their audiences. When musicians prioritize religious legacy success, they may inadvertently alienate themselves from their true faith communities and the very audiences they seek to reach. Ethiopian Protestant music, which often serves as a means of community expression and spiritual connection, may become commodified, leading to a disconnection between the singer's message and the audience's needs. This estrangement can diminish the communal experience that music is meant to foster, resulting in a sense of isolation for both creators and listeners.

The Relevance of Marx's Theory Today

Marx's theories of alienation remain highly relevant in contemporary discussions surrounding labor, identity, and artistic expression. The rise of digital technology and globalization has transformed the landscape of artistic production, often worsening feelings of alienation among creators. For example, the prevalence of streaming services and social media platforms has shifted the dynamics of how

music is produced and consumed. Singers may feel pressured to generate content rapidly to remain relevant, further alienating them from the faith and their own artistic identities.

In Ethiopian Protestant music, these dynamics are particularly evident as singers navigate the complexities of maintaining their doctrinal and spiritual integrity within a popular music tradition. The tension between religious' legacy viability and authentic expression can lead to a crisis of identity for singers, as they face with the need to connect with audiences while remaining true to their beliefs and artistic intentions.

In sum, Karl Marx's theories on alienation offer profound insights into the psychological and cultural dynamics at play within artistic expressions, particularly in the context of Ethiopian Protestant song and music. His exploration of alienation from the product of labor, the labor process, oneself, and others provides a framework for understanding how capitalist structures can undermine the authenticity and meaning of artistic expression. By applying Marx's concepts to contemporary artistic contexts, we can better appreciate the complexities of alienation in today's rapidly changing cultural landscape, ultimately highlighting the need for a more mindful and authentic approach to creative expression.

2.1.2 Georg Wilhelm Friedrich Hegel

Georg Wilhelm Friedrich Hegel, an essential figure in German idealism, offers a detailed understanding of alienation that complements and contrasts with Karl Marx's materialist perspective. Hegel's philosophy emphasizes the importance of self-consciousness and the dialectical process, framing alienation as an essential stage in the development of the individual and society. His ideas on

alienation have significant implications for understanding the complexities of artistic expression, here within the context of Ethiopian Protestant song and music.

The Dialectical Process

At the heart of Hegel's philosophy is the concept of the dialectic, which describes the process of development through contradictions and their resolutions. Hegel suggests that reality reveals through a triadic structure: thesis, antithesis, and synthesis. This process implies that contradictions are not simply obstacles but necessary components of growth and self-realization. In Hegel's view, alienation can be seen as a moment of estrangement that ultimately leads to a higher level of understanding and self-actualization (Hegel 95).

In the context of artistic expression, this dialectical process becomes relevant when examining how art form content creators navigate their identities in discourse to reality. For Ethiopian Protestant singers and musicians, the act of creating music and song often involves dealing with the tension between doctrinal faith and religious legacy. This struggle can initially lead to feelings of alienation as singers confront the contradictions inherent in their art work. However, through this dialectical process, artists may arrive at a deeper understanding of their roles and the messages they wish to convey.

Alienation and Self-Consciousness

Hegel's exploration of alienation is closely tied to his concept of self-consciousness. He argues that true self-consciousness emerges through the recognition of oneself in others. This relational aspect of self-awareness highlights that individuals are not isolated entities; rather, they achieve their identities through interactions with others (Hegel 107). Alienation, in this sense, can be viewed as a

necessary step toward self-realization. Individuals must first confront their estrangement from themselves and others to ultimately achieve a cohesive and authentic identity.

For Ethiopian Protestant artists, this means that the process of creating song is inherently relational. While they may initially feel alienated from their spiritual roots, the act of engaging with their communities and audiences can facilitate a deeper understanding of their faith. As singers share their experiences and messages through music, they not only express their own struggles but also resonate with the collective experiences of their listeners or faith community. This relational dynamic can transform feelings of alienation into opportunities for connection and growth.

The Role of Art in Overcoming Alienation

Hegel also emphasizes the role of art in overcoming alienation. In his view, art serves as a vehicle for self-expression and a means of reconciling individual experiences with universal truths. Art allows individuals to articulate their inner conflicts and contradictions, facilitating a process of self-discovery and understanding (Hegel 132). This creative expression becomes a crucial tool for individuals to navigate their feelings of estrangement and re-establish connections with themselves and their communities.

In the realm of Ethiopian Protestant music, this perspective is particularly relevant. Artists use their music not only to express personal beliefs and experiences but also to engage with broader social and cultural themes. By addressing issues such as identity, faith, and community, musicians can create a dialogue that resonates with their audiences. This dialogue serves to bridge the gap

between the artist's individual experiences and the collective consciousness of their community, transforming alienation into a shared understanding.

However, the thesis argues that art works are inherently sensitive to different kinds of alienation, from their very creation to the process of meaning making and all its life.

The Phenomenology of Spirit

Hegel's Phenomenology of Spirit offers further insights into the nature of alienation. In this work, Hegel explores the development of consciousness as it progresses through various stages, ultimately culminating in absolute knowledge. Each stage involves a confrontation with alienation, encouraging the individual to settle contradictions and achieve a higher level of awareness (Hegel 145). This process underlines the idea that alienation is not merely a negative experience but a necessary phase in the evolution of consciousness. Here's how the stages can relate to my thesis:

Sense-Certainty:

At this initial stage, listeners and performers may encounter a direct sensory experience of music that evokes feelings of familiarity and comfort. However, this stage can also lead to a superficial understanding of the music's deeper meanings. Philosophically, this reflects a moment of alienation where the richness of the musical experience is not fully grasped, highlighting a gap between immediate perception and profound understanding.

Perception:

As individuals engage more deeply with the music, they begin to recognize the complexities of its faith and spiritual significance. This philosophical perspective emphasizes the evolving nature of understanding as individuals deal with their perceptions and seek to reconcile them with their faith.

Self-Consciousness:

In this stage, singers and audiences become aware of the art work and the expectations placed upon them. This self-awareness can create feelings of alienation, particularly when personal beliefs diverge from communal practices. Philosophically, this reflects Hegel's idea that confronting contradictions is essential for growth.

Reason:

As individuals begin to analyze and reason through their experiences, they engage with the theological and philosophical dimensions of their music. This stage highlights the epistemological aspects of alienation, where traditional beliefs may be questioned or reinterpreted. The process of reasoning allows for a more nuanced understanding of the music, revealing how alienation can lead to richer insights into the relationship between faith and artistic expression.

Spirit:

Here, the communal aspect of music becomes more prominent, as individuals engage in a shared exploration of their beliefs through song. This stage reflects the idea that alienation can foster a collective identity, even as individuals navigate their personal experiences. Philosophically, this underscores the importance of community in shaping understanding and meaning within Ethiopian

Protestant music, where shared struggles can lead to a deeper connection with both tradition and innovation.

Absolute Knowledge:

The culmination of these stages leads to a comprehensive understanding of the intertwined nature of individual and communal identities within the music. This stage suggests that the experiences of alienation, both psychological and epistemological, can ultimately enhance the depth of understanding and appreciation for the music and its spiritual significance. In this context, the thesis posits that alienation is not merely a challenge but an essential element of the philosophical journey toward deeper knowledge, but still uncontrolled reality takes place as coherency is unable to be kept.

The Interplay of Individual and Collective

Hegel's philosophy also emphasizes the interplay between the individual and the collective. He asserts that individual self-consciousness is inherently social. One's identity is shaped by the recognition and validation of others (Hegel 178). This relational understanding of alienation highlights the importance of community in the artistic process. For Ethiopian Protestant musicians, the act of creating and sharing music becomes a communal endeavor, where individual experiences resonate with the collective identity of their community.

This interplay can mitigate feelings of alienation as artists find validation and connection through their audiences. When musicians share their stories and struggles, they not only affirm their own identities but also contribute to the shared narrative of their community. This process fosters a sense of belonging, transforming alienation into a more profound connection with both self and society.

Implications for Contemporary Artistic Expression

Hegel's insights into alienation remain relevant in today's rapidly changing cultural landscape. In an era characterized by globalization and technological advancement, artists are often confronted with the challenge of navigating diverse influences while remaining true to their identities. The dialectical process that Hegel describes serves as a valuable framework for understanding how contemporary artists can engage with feelings of alienation and ultimately find a path toward self-realization.

For Ethiopian Protestant musicians, this means that the act of creating music can be both a personal and communal journey.

In summary, Georg Wilhelm Friedrich Hegel's exploration of alienation offers a profound philosophical framework for understanding the complexities of artistic expression, particularly within Ethiopian Protestant song and music. By emphasizing the dialectical process, the relational nature of self-consciousness, and the transformative power of art, Hegel provides valuable insights into how artists can navigate feelings of estrangement. His ideas illustrate that alienation is not merely a negative experience but a necessary step toward self-realization and connection.

2.1.3 Jean-Paul Sartre

Jean-Paul Sartre, a central figure in existentialist philosophy, offers a distinct perspective on alienation that emphasizes individual freedom, choice, and the inherent absurdity of existence.

Sartre's exploration of alienation is deeply twisted with his concepts of existentialism, particularly the ideas of "being-for-itself" and "being-in-itself." These concepts provide a framework for understanding how individuals navigate their identities and relationships in a world marked by existential uncertainty. In the context of Ethiopian Protestant music, Sartre's insights illuminate the psychological struggles artists face as they deal with their identities and the expectations of society.

Existentialism and Alienation

At the core of Sartre's existentialism is the belief that existence precedes essence. This means that individuals are not born with a predetermined purpose but rather must create their own meaning through their choices and actions (Sartre 22). Alienation, in this context, arises from the realization that individuals are responsible for defining their own identities and navigating the complexities of existence. This responsibility can lead to feelings of anxiety, despair, and isolation as individuals confront the weight of their freedom.

In the realm of Ethiopian Protestant music, artists might face similar existential dilemmas. As they seek to express their understanding and faith identities, they may feel pressured by societal expectations or the demands of the religious legacy. This tension can lead to a sense of alienation, as singers struggle with the authenticity of their expressions in a world that often prioritizes legacy and power success over personal meaning. Sartre's emphasis on individual freedom stresses the importance of self-definition in overcoming these feelings of estrangement.

Being-for-Itself and Being-in-Itself

Sartre differentiates between two modes of being: "being-for-itself" and "being-in-itself". Being-for-itself refers to conscious beings who possess the ability to reflect on their existence, make choices,

and create meaning. In contrast, being-in-itself denotes objects that simply exist without consciousness or self-awareness (Sartre 42). This distinction highlights the unique human capacity for self-reflection and agency, which is central to Sartre's understanding of alienation.

For Ethiopian Protestant singers and musicians, the struggle between being-for-itself and being-in-itself can manifest in their creative processes. While singers may strive to express their authentic selves through their music, they may also encounter external pressures that push them toward inauthenticity. This tension can lead to feelings of alienation as artists deal with the challenge of remaining true to their identities (faithfulness) while engaging with legacy and power demands or societal expectations. Sartre's notion of being-for-itself serves as a reminder that individuals have the power to define their identities, even in the face of external pressures.

The Look and Objectification

Another key concept in Sartre's philosophy is "the look", which refers to the way individuals perceive and are perceived by others. Sartre argues that the stare of others can lead to objectification, where individuals become mere objects in the eyes of others rather than fully realized subjects (Sartre 89). This objectification can create feelings of alienation, as individuals may feel reduced to their external appearances or societal roles, losing sight of their authentic selves.

In the context of Ethiopian Protestant music, this dynamic is particularly relevant. Singers and musicians often navigate a complex landscape of public perception, where their identities and artistic

expressions can be shaped by the expectations of their audiences. When art makers feel that they are being viewed solely through the lens of power success /religious legacy/ or societal stereotypes, they may experience a profound sense of alienation. Sartre's insights into the look highlight the importance of self-awareness and authenticity in overcoming objectification and reconnecting with one's true identity.

Freedom and Responsibility

Sartre's existentialism postulates that with freedom comes responsibility. Individuals must confront the consequences of their choices and the impact they have on themselves and others (Sartre 78). This notion of responsibility can be both redemptive and difficult, as individuals navigate the complexities of their existence. For singers, the challenge lies in balancing their creative freedom with the responsibility to convey meaningful messages that resonate with their audiences.

In Ethiopian Protestant music, this interplay between freedom and responsibility is particularly marked. Artists may feel a deep sense of responsibility to address faith issues and spiritual themes in their work. However, the pressure to fulfill these expectations can lead to feelings of alienation as they deal with the weight of their artistic process. Sartre's philosophy encourages artists to embrace their freedom while recognizing the significance of their responsibilities, ultimately fostering a sense of authenticity in their expressions.

The Absurd and Existential Alienation

Sartre's exploration of the absurd further enriches his understanding of alienation. He asserts that human existence is inherently absurd, characterized by a lack of inherent meaning or purpose (Sartre 136). This realization can lead to feelings of existential alienation, as individuals confront the

senselessness of their pursuits. However, rather than surrendering to hopelessness, Sartre advocates for individuals to create their own meaning in an unresponsive universe.

For Ethiopian Protestant musicians, the absurdity of existence can be a source of both inspiration and alienation. As singers and musician deal with the complexities of faith, identity, and societal expectations, they may encounter moments of doubt or disillusionment. Nevertheless, Sartre's emphasis on the power of individual agency offers a pathway for art makers to transcend feelings of alienation.

The Role of Art in Overcoming Alienation

Sartre believed that art plays a crucial role in confronting alienation and expressing the complexities of human existence. Through creative expression, individuals can articulate their experiences, confront their emotions, and engage with the world around them (Sartre 154). For Ethiopian Protestant singers and musicians, the act of creating music can be seen as a powerful means of navigating their feelings of alienation and connecting with their communities.

By addressing themes of faith and identity in their music, artists can foster a sense of belonging and understanding among their audiences. This communal engagement serves to bridge the gap between the individual and the collective, transforming feelings of alienation into opportunities for connection and dialogue. Through their art, Ethiopian Protestant musicians can create spaces for reflection, healing, and shared understanding.

Generally, Jean-Paul Sartre's existentialist philosophy provides a profound lens for understanding the complexities of alienation, particularly within the context of Ethiopian Protestant song and music. His exploration of individual freedom, responsibility, and the absurdity of existence stresses the

psychological struggles that art makers face as they search their identities and societal expectations. By embracing Sartre's insights, singers and musicians can find ways to articulate their authentic selves, confront feelings of estrangement, and ultimately foster deeper connections with their reality. Sartre's philosophy serves as a reminder that alienation, while a significant challenge, can also be a catalyst for growth, creativity, and meaningful expression.

2.2 Concept of Formal and Informal Language

The distinction between formal and informal language is crucial in understanding authentic communication and alienation dynamics across various contexts, including artistic expression, education, and everyday interactions. This distinction not only reflects varying levels of social context and audience engagement but also influences how messages are perceived and interpreted. In the realm of Ethiopian Protestant song and music, the interplay between formal and informal language can significantly impact both the creation and reception of artistic works.

Defining Formal and Informal Language

Formal language is typically characterized by a structured vocabulary, adherence to grammatical rules, and a more serious tone. It is often used in professional, academic, or ceremonial contexts where clarity, precision, and respect are vital. This type of language tends to avoid idioms, slang, and contractions, opting instead for complete sentences and an elevated tone. For instance, formal language might be employed in academic papers, official speeches, and legal documents, where the goal is to convey information clearly and authoritatively.

In contrast, informal language is more relaxed and conversational. It often includes idioms, slang, and a more personal tone. Informal language is commonly used in everyday conversations, social media interactions, and casual writing, where the focus is on personal expression and relatability. This type of language allows for flexibility in grammar and syntax, creating an accessible and engaging mode of communication. For example, informal language may be used in letters to friends, casual social gatherings, or personal blog posts, where the goal is to foster connection and comfort.

The Role of Context in Language Use

The choice between formal and informal language is heavily influenced by context. In professional settings, such as academic conferences or corporate meetings, formal language is often expected. Here, the use of precise terminology and structured arguments conveys credibility and authority. Conversely, in informal settings, such as casual gatherings or social media platforms, informal language fosters a sense of familiarity and approachability.

In the context of Ethiopian Protestant music, artists may navigate between formal and informal language depending on their audience and the message they wish to convey. For example, a song intended for a church service may utilize formal language to underscore the spiritual significance of the lyrics, while a piece aimed at a younger audience may adopt a more informal tone to resonate with contemporary cultural expressions.

The Impact of Language Choice on Artistic Expression

The language chosen by art makers significantly influences how their messages are perceived and interpreted. Formal language can give a sense of seriousness and importance to artistic works, enhancing their emotional and intellectual impact. In Ethiopian Protestant music, formal language

often aligns with themes of worship, reverence, and theological reflection. The use of elevated vocabulary and structured syntax can elevate the spiritual experience, inviting listeners to engage deeply with the message.

Conversely, informal language can create a sense of intimacy and relatability. It allows art makers to express their personal experiences and own narratives in a way that feels accessible and engaging. In Ethiopian Protestant music, informal language may be used to address contemporary issues, cultural challenges, or personal reflections, creating a bridge between the artist and the audience. This approach can foster a sense of community and shared experience, encouraging listeners to connect with the music on a personal level.

Language and Identity in Ethiopian Protestant Music

In Ethiopian Protestant music, the interplay between formal and informal language also reflects broader cultural and identity dynamics. Language serves as a vehicle for expressing individual and collective identities, and the choice of language can signal belonging to specific social or cultural groups. Formal language may evoke traditional values and communal identities, while informal language can embrace contemporary experiences and individual narratives.

For instance, an artist may choose formal language to highlight the theological underpinnings of their message, invoking scriptural references or traditional hymns that resonate with the church community. This choice reinforces a sense of shared faith and collective identity. On the other hand, when addressing themes such as youth culture, social justice, or personal struggles, singers may elect for informal language that reflects contemporary speech and relatable experiences. This shift allows

for a more personal connection with listeners, bridging generational gaps and fostering dialogue within the community.

The Influence of Audience on Language Choice

Audience plays a critical role in determining whether formal or informal language is employed. Understanding the expectations and preferences of the audience can guide art makers in their language choices. In Ethiopian Protestant music, song writers may consider factors such as age, cultural background, and social context when deciding how to communicate their messages.

For a predominantly younger audience, art makers might choose informal language to capture attention and engage listeners. This choice can enhance relatability and foster a sense of connection, encouraging young people to engage with spiritual themes in ways that resound with their everyday experiences. Conversely, when addressing an older or more traditional audience, song writers may lean toward formal language to convey respect and align with established cultural practices.

Shifting Language Dynamics in Contemporary Contexts

The rise of digital media and social platforms has further blurred the lines between formal and informal language. Online communication often creates spaces where informal language flourishes, allowing for creative expression and experimentation. Ethiopian Protestant singers leveraging social media platforms may adopt a more casual tone to connect with audiences, share personal stories, and respond to contemporary issues in real time.

This shift reflects a broader trend in which language use is becoming increasingly fluid, adapting to the demands of different contexts and audiences.

In conclusion,both formal and informal language play significant roles in shaping the experience of alienation within artistic expression. Formal language can create barriers that alienate audiences through intellectual complexity and rigid interpretations, while informal language may lead to miscommunication and cultural disconnects. The frequent and coercive practice of artistic creation amplifies these dynamics, making it essential for artists to navigate the balance between clarity and authenticity. Understanding how language influences alienation allows for a more detailed appreciation of artistic expression and its potential to connect or fragment communities.

2.3 Organic Merging and Unrehearsed Collection in Artistic Product

The concepts of organic merging and unrehearsed collection are essential in understanding the processes through which artistic products are created and evolve. These ideas relate closely with generative grammar theory, which posits that the ability to create and understand language is innate to humans, governed by a set of underlying principles. This theory can be applied to artistic expression, particularly in the context of Ethiopian Protestant music, where the merging of diverse influences and spontaneous creativity play essential roles in the production of art works.

Generative Grammar Theory: An Overview

Generative grammar, primarily developed by Noam Chomsky, emphasizes the innate structures that govern linguistic ability. According to this theory, humans possess an inherent capacity for language, characterized by a universal grammar that transcends individual languages (Chomsky 3). This innate

ability allows individuals to generate an infinite number of sentences and expressions, adapting language to fit various contexts and intentions.

In the realm of artistic expression, generative grammar can parallel the creative processes that singers engage in. Just as language is formed through the organic merging of words and structures, artistic products arise from the combination of diverse influences, experiences, and spontaneous inspirations. This process of creation can be understood as an organic merging of ideas, styles, and cultural elements that reflect the complexity of human experience. However the intentionality of creating artistic work will be more of chance of combined hedonistic word than rational idea under control of the artist. This dynamic shows how artistic creation transcends mere intention, evolving into a self-sustaining entity that exists independently of its creator's control.

Organic Merging in Artistic Expression

Organic merging in artistic product refers to the natural integration of words and ideas to generate lyrics. In Ethiopian Protestant music, this merging is can be examined as there are a huge size of art form products. This process of organic merging is not simply a mechanical combination of linguistic elements but rather a dynamic interplay that reflects the artist's intent, cultural background, and faith landscape.

Unrehearsed Collection as a Creative Process

Unrehearsed collection, on the other hand, refers to the spontaneous gathering of ideas, sounds, and influences that occur during the creative process. This concept emphasizes the importance of improvisation and intuition in artistic production. In contrast to rigid, pre-planned compositions,

unrehearsed collection embraces the unpredictability of creativity, allowing artists to explore new directions and express genuine emotions.

In Ethiopian Protestant music, unrehearsed collection often manifests during live performances or collaborative songwriting sessions. Musicians may respond to one another's ideas in real-time, creating a fluid exchange of melodies, lyrics, and rhythms. This spontaneity does not foster a sense of truth and shared reality, as artists and audiences do not engage in a collective journey of genuine exploration and expression. The role of unrehearsed collection in artistic production peaks the risk of distortion and loss of control in the creative process. By appreciating ideas to emerge organically, art makers can knock into their intuition brokenly and express inauthentic emotions, ultimately resulting in a more profound and resonant distortion of reality.

Cultural Context and Artistic Expression

The cultural context in which Ethiopian Protestant music exists plays a vital role in shaping the processes of organic merging and unrehearsed collection. Ethiopia's diverse cultural heritage, with its multitude of languages, traditions, and musical styles, provides a rich backdrop for artistic expression. Art makers can draw from this wealth of influences, allowing for a dynamic merging of sounds and ideas.

The process of organic merging becomes a reflection of the artists' identities and experiences. Singers may incorporate elements from their linguistic skill as well as spiritual and emotional aspect. This synthesis not only enriches the music but also creates a dialogue between different ideas and emotions, allowing art makers to express their spiritual beliefs distortedly and religious narratives in superficial ways.

Unrehearsed collection is equally shaped by cultural context. The communal aspects of Ethiopian Protestant music, where collective participation is often encouraged, foster an environment conducive to superficial spontaneous creativity. During worship services or community gatherings, musicians may engage in improvisation, responding to the energy of the moment and the input of their fellow art makers. This fluid exchange of ideas depreciate the sense of reality in community and shared expression, reinforcing the standing of collective engagement in the deterioration process.

The Role of Technology in Merging and Collection

In contemporary artistic practice, technology plays a significant role in facilitating organic merging and unrehearsed collection. Digital tools and platforms allow art makers to experiment with different sounds, styles, and recording techniques, expanding the possibilities for creative expression. For Ethiopian Protestant musicians, technology can serve as a bridge to reach broader audiences.

The use of recording software, online collaboration tools, and social media platforms can enhance the processes of organic merging and unrehearsed collection. Musicians can easily share ideas, collaborate remotely, and experiment with new sounds, fostering a more dynamic and interconnected condition. This technological integration not only enriches the artistic product but also allows for greater flexibility and spontaneity in the creative process, accordingly the distortion and estrangement in might be intensified.

In conclusion, the concepts of organic merging and unrehearsed collection are integral to understanding the creative processes involved in artistic production, here in Ethiopian Protestant music also. These ideas, informed by generative grammar theory, highlight the dynamic interplay between influences, spontaneous creativity, and cultural context. By embracing both organic

merging and unrehearsed collection, artists can articulate their identities, engage with their communities, and create meaningful artistic products that resonate on multiple levels. This exploration of language and creativity not only enriches the artistic landscape but also fosters a deeper understanding of the complexities of human experience and expression.

2.4 Intentionality and the Nature of Artistic Creation

The question of intentionality and nature of artistic piece is something fragile and full of complexities. The concepts of intentionality, consciousness, subjectivity, and alienation are key to dealing with this debate. Intentionality refers to the directedness of mental states - the idea that our thoughts and actions are about or directed towards something (Searle 45-46). In the context of art, this raises questions about the extent to which the artist's intentions and conscious choices shape the final artistic product. However, the thesis proposes that there may be potential disconnections between the artist intention and their work. This happens due to several factor including nature of mind, nature of language and communication, as well as individual development and skill. On the other hand subjectivity and the role of the unconsciousness introduce an element of unpredictability and lack of full control. Producers may be influenced by forces beyond their immediate conscious awareness, whether psychological, social, or cultural. This can lead to a form of alienation, where the artist feels estranged from the very work they have created (Sartre 87-92).

The nature of artistic creation is complex and multifaceted. Beyond the role of the artist's conscious intentions, the creative process involves an interplay between the subjective, emotional, and unconscious elements of the producer’s inner experience. Philosopher Maurice Merleau-Ponty argues that artistic creation is not merely a rational, intellectual exercise, but a "lived experience"

that taps into the artist's embodied, pre-reflective engagement with the world (Merleau-Ponty 148-152). While philosopher, Merleau-Ponty, have emphasized the artist's "lived experience" as central to the creative process, this thesis disagrees with that. The very notion of "lived experience" is problematic, as it is often shaped through and exhibited by the producers' own sense of alienation. The artist's subjective, embodied engagement with their medium may in fact be decorated by a feeling of estrangement and disconnection from their mental state.

It was been admitted that artwork is a manifestation of the artist's lived, subjective relationship to their creative process. But Philosopher Hans-Georg Gadamer opposes that this interplay of subjectivity and materiality results in an "event of meaning" that exceeds the artist's original intentions (Gadamer 101-103).

The nature of artistic creation, then, involves a complex dance between conscious control, unconscious impulses, material affordances, and the unpredictable emergence of meaning. This rich, multidimensional process resists simplistic notions of the artist as a unitary, fully intentional subject. Instead, it points to the inherent ambiguity and open-endedness at the heart of the creative act. So that there is a grand vacuum between producers' intension and the artistic piece.

2.5 Reception and Meaning-Making in Art

The role of the audience in the creation of artistic meaning is another crucial aspect where the experience of alienation plays out, both psychologically and epistemologically. This introduces an additional layer of complexity to the nature of artistic creation.

Building on the earlier discussion of the artist's potential alienation from their work, the thesis now turns to the relationship between the artwork and its audience. This concerns the philosophical debates around hermeneutics, interpretation, and reception theory.

Hermeneutics, as developed by thinkers like Hans-Georg Gadamer, emphasizes the active role of the interpreter in making meaning from a text or artwork (Gadamer 268-275). Rather than a passive consumption of the work, the audience engages in a dialogic, frequent process of interpretation. Their own horizons of understanding, cultural background, and lived experiences shape how they make sense of the artistic object.

This active, phenomenological engagement with the work stands in contrast to more passive, one-way models of aesthetic reception. Sartre's existentialist philosophy, for instance, highlights the audience's freedom and responsibility in choosing how to "make meaning" from the artwork (Sartre 34-39). The viewer is not merely a neutral receiver, but an active co-creator of meaning.

Hegel's concept of alienation is also relevant here. The gap between the artist's intended meaning and the audience's interpretation can lead to a form of epistemological alienation, where the work is experienced as foreign or estranged from the viewer's own horizon of understanding (Hegel 118-123). This underscores the potential for deviation and lack of transparency in the communicative act of artistic reception. So that due to this complexity proper communication via poetic literature and other artistic piece will be failed and audience might be reduced to simple player machine… the grand vacuum continues, its multi-dimensional alienation.

2.6 Religion, Music, and Meaning-Making

The role of music and other artistic expressions within religious contexts is a subject of ongoing scholarly debate (Begbie 3; Ingalls 45). Scholars have long tackled with the ways in which music, as a form of artistic expression, contributes to meaning-making and the religious experience for faith communities.

On one hand, music is often seen as a powerful tool for enhancing and amplifying the spiritual and emotional dimensions of religious practice. The use of music in rituals, religious ceremony, and other devotional settings can help to create a sense of transcendence, communal unity, and connection to the sacred. As Philosopher of Religion Jeremy Begbie notes, "Music has an uncanny ability to evoke and shape religious experience, to give voice to the deep, to point beyond the visible" (Begbie 3). Music's capacity to evoke emotions, set the tone for worship, and facilitate the expression of belief systems is widely recognized within the field of religious practice.

However as of the position of this thesis the above statement will be criticized highly. Music's capacity of evocation and facilitation of faith expression is full of unknown thing that my thesis explains as the ''grand vacuum'' which take place as a result of multidimensional alienation.

This multidimensional alienation manifests in several ways. Firstly, the sensorial and affective power of music can overwhelm the contemplative and introspective aspects of religious experience, leading to a shallow or even hedonistic engagement with faith. Congregants may become more focused on the emotional "high" of the music than on the deeper spiritual truths and teachings of their tradition.

Secondly, the introduction of new or unfamiliar musical forms, often driven by the desire for innovation and relevance, can create divisions and conflicts within faith communities. Proponents of

more traditional approaches view these musical changes as a threat to the integrity and authenticity of religious practice, while advocates of modernization believe that embracing new styles is necessary to connect with younger generations.

Again, very importantly, my thesis emphasizes the fact that music and all artistic products are prone to be an independent reality, meaning artistic products will not stay being intentional expression of their creator. Even their creation itself is not a genuine, rational and humanly planed operation but it is spontaneous flow with unrehearsed collocation and organic merging.

Similarly its meaning making and reception part is also predisposed to the so called grand vacuum, the unknown world that is full of uncontrolled variable that are factors to meaning making and audience respond. So that straightforward communication via artistic pieces is very difficult.

One of the key premise of this thesis is that music and other artistic works possess an inherent autonomy, where they transcend the original purpose or meaning ascribed to them by their creators. This independence of artistic products can lead to unintended consequences, as the music takes on a life of its own within the religious setting, evoking emotions and shaping belief expression in ways that may diverge from the original vision.

This dynamic contributes to a sense of multidimensional alienation, where worshippers become disconnected not only from the deeper spiritual truths of their faith, but also from the authentic creative expression that the music was intended to serve. The resulting "grand vacuum" causes the congregants struggle to reconcile the emotive power of music with the core tenets and practices of their religious tradition.

The thesis challenges the assumption that music's capacity for emotional evocation and faith expression is inherently beneficial, and instead it tells how this very capacity can paradoxically undermine the genuine, complete and meaningful communication through artistic piece.

There is a majority of consensus that music should play a supportive role in worship, complementing and enhancing the sacred texts, rituals, and teachings, rather than becoming the primary focus or driver of religious experience. The debates around appropriate musical styles and genres in religious settings has recorded deeper tensions within faith communities.

Proponents of more restrictive musical policies argue that the use of music should be carefully selected to maintain the seriousness, respect, and doctrinal purity of religious expression. They believe that the introduction of new or unfamiliar musical forms can be seen as a threat to the integrity and authenticity of religious practice, leading to divisiveness and conflict within the faith community. As Theologian Monique Ingalls observes, "The line between sacred and secular music has long been a source of contention within religious communities, with debates over the appropriate use of particular musical styles and genres" (Ingalls 45).

In this context, the role of music in religious contexts becomes a battleground for opposing ideas of spirituality, where the desire to engage the senses and emotions is considered against the vitality to preserve the transcendent and mystical dimensions of faith. The ongoing scholarly debate on this topic reflects the complex and detailed relationships between art, religion, and the human experience (Smith, 2021).

2.6.1 Ritual and Sacred vs. Secular

At the core of this thesis lies the distinction between ritual music and secular music, and the ways in which these two broad categories of musical expression depart in their production, performance, and meaning-making processes.

Ritual music, as it is commonly understood in religious contexts, is filled with a sacred quality and serves to demarcate spiritual space, facilitate devotional engagement, and foster a sense of connection to the divine. Such music is often characterized by its adherence to traditional liturgical forms, modal structures, and devotional lyrics that align with the theological and doctrinal frameworks of the faith tradition.

In the Ethiopian Protestant context, ritual music may take the form of hymns, songs, or call-and-response patterns that have been passed down through generations and are deeply merged into spiritual fabric of the faith community. These musical forms are typically performed with respect and sobriety, serving to create an atmosphere conducive to meditation, prayer, and the experience of the transcendent. But this practice should be examined in terms of its success in communication and psychological genuineness and epistemological consistency.

Conversely, secular music, while not inherently opposing to religious practice, is often viewed as belonging to the realm of the everyday. Secular musical styles may include contemporary popular genres, folk traditions, or artistic expressions that emerge from the broader socio-cultural landscape, rather than being explicitly tied to religious doctrine.

In Ethiopian Protestant communities, the incorporation of secular musical forms into the ritual context is embraced by the majority of the faith community. The emotive power of secular music,

with its capacity to evoke strong feelings of joy, sorrow, or even nostalgia, may at times overwhelm or distract from the intended spiritual focus of the ritual. Worshippers may experience a sense of cognitive dissonance or emotional disconnection if the music used in worship clashes with their expectations or understandings of what is appropriate for sacred space.

Moreover, the epistemological foundations underlying ritual music and secular music can differ significantly. Ritual music is often grounded in theological frameworks, scriptural narratives, and sacred traditions that shape the worshippers' understanding of the divine and their relationship to it. Secular music, on the other hand, may draw from a broader range of cultural references, personal experiences, and sociopolitical influences that do not necessarily align with the community's religious worldview.

2.6.2 Music and Emotion

The ability of music to evoke, express, and communicate emotional responses, and how this intersects with the affective dimensions of religious life is key point to note. As Theologian Jeremy Begbie asserts, "Music has a unique power to touch the emotions, to stir the passions, and to shape our religious sensibilities" (Begbie 12). The emotive power of music enables individuals to connect with both their personal spiritual journeys and the collective narrative of their faith community, fostering a sense of belonging and shared identity. However it is essential to recognize that emotional responses to music is highly subjective. Different congregants may interpret and feel music in varying ways based on their personal backgrounds and experiences. This variability challenges the notion of a shared emotional space and invites further examination of how diverse interpretations can coexist within the same worship environment.

Additionally, the integration of secular musical forms into worship raises questions about the theological implications of such practices. While these forms may enrich the emotional experience, there could be tensions between the sacred and secular that merit discussion. How do congregants reconcile the spiritual intentions of their worship with the potentially non-spiritual connotations of secular music? That will be unsuccessful effort.

2.6.3 Symbolic Representation

An essential component in understanding the role of music within religious rituals and practices is the ways in which music can serve as a symbolic medium for the expression and transmission of religious ideas, narratives, and beliefs. Anthropologist of religion Clifford Geertz's work on the role of symbols in religion highlights how "music functions as a symbolic system, capable of conveying and reinforcing religious meaning" (Geertz 91).

In the context of Ethiopian Protestant religious traditions, the use of music as a symbolic container for theological and doctrinal concepts is particularly noticeable. Hymns, chants, and other forms of ritual music often draw directly from scriptural passages, doctrinal tenets, and sacred narratives, serving to embody and amplify these religious themes through their lyrical content and musical structures.

The modal patterns, rhythmic structures, and timbral qualities of the music further fill these lyrical symbols with emotive resonance, fostering a deeper connection between the worshipper and the religious ideas being expressed.

Geertz's assertion that "music functions as a symbolic system, capable of conveying and reinforcing religious meaning" is thus evidenced in the ways in which Ethiopian Protestant ritual music operates

as a multifaceted symbolic medium. By drawing upon and embodying core religious concepts, narratives, and practices, the music becomes a powerful vehicle for the expression, transmission, and internalization of the community's theological and spiritual frameworks. However the problem appears when we evaluate the quality of the communication critically. When we examine the intentionality level of the artistic piece producer and the meaning making process of the audience.

2.7 Cross-Cultural consideration of artistic Engagement

Cross-cultural understanding plays a vital role in artistic engagement, particularly in a globalized world where diverse influences converge. However, in the context of Ethiopian Protestant music, the interaction of cross-cultural elements can exacerbate the alienation experienced by both artists and audiences. This alienation arises not only from the inherent complexities of artistic creation but also from the challenges posed by blending multiple cultural influences.

Art works are inherently difficult to control, and this lack of control can lead to a sense of estrangement for the artist. When artists incorporate cross-cultural elements into their work, they may find themselves navigating a mistaken of expectations and meanings that can distort their original intentions. For instance, while the inclusion of diverse cultural influences can enrich artistic expression, it can also complicate the relationship between the artist’s intent and the audience’s interpretation. This dynamic often results in a disconnection where the artist's original message may become covered or misinterpreted. By blending different cultural elements, art makers can create works that boom with a broader audience for the hedonistic nature of art and its value of sentimentality. This process often results in complex, vague and multifaceted artistic products that reflect the inherent distortion of artistic piece.

Moreover, the process of merging different cultural elements can intensify the estrangement experienced during both the production and consumption of art. As artists draw inspiration from various sources, they may encounter tensions between their own cultural narratives and those they are incorporating. This can create feelings of alienation not only for the artists but also for audiences who may struggle to reconcile the mixed influences presented in the artwork. The resulting artistic products often reflect a complex interplay of meanings that can feel vague or multifaceted, leaving both creators and consumers struggling with a sense of dislocation.

Thus, while cross-cultural interactions can expand artistic horizons, they also have the potential to deepen the estrangement experienced by artists and audiences alike. This alienation underscores the complex nature of artistic engagement in a multicultural landscape, where the interplay of diverse influences can lead to a rich yet often fragmented artistic experience.

The Impact of Technology on Cross-Cultural Engagement

In the digital age, technology plays a crucial role in shaping cross-cultural understanding and artistic engagement. Social media, streaming platforms, and collaborative software facilitate connections between artists and audiences across the globe. These tools allow artists to share their work widely, exploring diverse influences and engaging in dialogues that transcend geographical barriers. However, this increased accessibility does not eliminate the complexities of alienation, rather, it can amplify them.

For Ethiopian Protestant musicians, technology provides a valuable platform to showcase their music to a wider audience. By sharing their art online, they can engage with listeners from various cultural backgrounds, fostering an appreciation for that tradition while simultaneously exploring

contemporary influences. This digital engagement creates a broader conversation about faith, culture, and identity, facilitating cross-cultural dialogue. Yet, the very act of sharing work in a global context can lead to misinterpretations and loss of completeness, thereby intensifying feelings of alienation.

Moreover, technology enables virtual collaborations, allowing artists to work together irrespective of their physical locations. While this flexibility enriches the creative process through the exchange of ideas and techniques, it also introduces new challenges. Artists may find their original messages diluted as they incorporate a diverse array of influences, potentially leading to a loss of authenticity. The resulting artistic products, while innovative, may further alienate audiences who struggle to connect with the hybridized forms of expression that emerge.

Generally, in my thesis, I argue that artworks are inherently difficult to control, which contributes to a fundamental sense of alienation experienced by both artists and audiences. This alienation arises from the nature of art itself, where the creative process often transcends the artist's intentions, leading to interpretations and emotional responses that can deviate significantly from the original vision.

Moreover, the incorporation of cross-cultural elements in artistic production and consumption further intensifies this estrangement. As artists draw inspiration from diverse cultural backgrounds, the resulting artworks become complex and multifaceted, reflecting a blend of influences that may not always resonate with their intended audience. This cross-cultural exchange can create additional layers of meaning, but it also risks alienating individuals who may feel disconnected from the unfamiliar elements. The interplay between different cultural narratives may dilute the original

message or introduce new interpretations that the artist did not foresee. The inherent difficulty of controlling artistic expression, combined with the complexities introduced by cross-cultural interactions, amplifies the sense of alienation in both the production and consumption of art and music. As artists navigate these challenges, they may find it increasingly difficult to maintain a clear connection with their original idea, leading to a profound and often painful estrangement.

2.8 Speech act theory

Speech act theory, developed by philosophers such as J.L. Austin and John Searle, examines how language functions not only to convey information but also to perform actions and create meaning (Nordquist). This theory is relevant to the discussion of alienation in artistic expression, as it discuss the complexities of communication between creators and audiences. Language is dynamic, and the way it is used in artistic contexts can significantly affect how meaning is perceived and understood.

Essentially, speech act theory emphasizes the importance of the speaker's intention, known as the illocutionary act, and how this intention can be easily misinterpreted in the communicative process. For instance, when an artist conveys a specific message through their work, whether in poetry, music, or visual art—their intended meaning may not vibrate with all audience members due to differing cultural backgrounds, personal experiences, or social contexts. This misalignment can lead to feelings of estrangement, as audiences may perceive the work in ways that deviate from the creator’s original intent (Austin 1962).

Moreover, the performative aspect of language in speech act theory suggests that utterances can invoke change or provoke responses in the audience. In artistic contexts, when creators use language, be it in song lyrics, spoken word, or narrative storytelling, they are not simply sharing

ideas; they are inviting interpretations and emotional responses. However, if these responses are rooted in misunderstandings or lack of context, alienation can deepen, leaving both the artist and the audience feeling disconnected and isolated (Searle 1969).

Additionally, the theory emphasizes the role of social context in shaping meaning. In artistic environments, both creators and audiences often engage in passive roles, which can lead to a grand vacuum where effective communication is hindered. This vacuum can be filled with ambiguity and miscommunication, escalating the estrangement experienced in artistic production and consumption

Overall, speech act theory provides fundamental insights into the complexities of communication in artistic expression. It explains how the intentions of artists can be lost or transformed during interpretation, stressing the inherent challenges that contribute to feelings of alienation.

2.9 Cognitive Linguistics

Cognitive linguistics offers a valuable debate for examining the relationship between language and artistic expression, particularly in the context of alienation as discussed in this thesis. This branch of linguistics asserts that language is not merely a communication tool but is deeply linked with cognitive processes, reflecting how we perceive and conceptualize the world (Lakoff and Johnson 3). Arguing to this relationship is crucial for exploring the alienation experienced by both creators and audiences in artistic contexts.

One of the key principles of cognitive linguistics is that language structure and usage are influenced by human cognition. According to this principle artistic process whether in poetry or music should reflects the cognitive frameworks of its creators. When artists produce work that align with their own experiences, they utilize language and forms that embody their thoughts, emotions, and cultural

contexts (Langacker 7). However, when audiences engage with these works, their interpretations may differ based on their own cognitive frameworks, leading to potential misinterpretations and feelings of alienation.

The other elements of the theory, principle of embodiment further highlights how our understanding of language is grounded in physical experiences (Johnson 45). Artistic expressions, especially in music and poetry, often draw on sensory and emotional experiences that are universally shared yet individually interpreted. As a result, the disconnect between the creator's intent and the audience's perception can intensify feelings of alienation, as the embodied experiences that inform the work may not be fully accessible to all listeners.

Other aspects of the principle, Conceptual Metaphor Theory, which suggests that abstract concepts are understood through metaphorical mappings from concrete experiences, also plays a significant role in this discussion (Lakoff and Johnson 10). For instance, metaphors used in Ethiopian Protestant music may be deeply rooted in specific cultural and spiritual experiences. If an audience lacks familiarity with these metaphors, they may miss the intended meanings, leading to estrangement from the artistic work.

Moreover, the usage-based approach in cognitive linguistics emphasizes that language evolves through social interaction and actual use (Tomasello 15). In artistic contexts, this dynamic nature of language means that the meanings of songs and poems can shift over time, influenced by changing cultural contexts. This evolution contributes to alienation, as both creators and audiences may struggle to maintain a coherent understanding of the work among evolving interpretations.

Generally, cognitive linguistics provides critical insights into the relationship between language, thought, and artistic expression, enriching the thesis's exploration of alienation. By recognizing how cognitive processes shape language use and how this, in turn, affects artistic production and reception, we gain a deeper understanding of the complexities involved in meaning-making within the arts.

2.10 Ludwig Wittgenstein's philosophy of language

Ludwig Wittgenstein's philosophy of language offers profound insights relevant to the exploration of alienation in artistic expression. His evolution from the logical atomism of the Tractatus Logico-Philosophicus to the contextual, practice-oriented approach of Philosophical Investigations illustrates a significant shift in understanding how language functions, which can be applied to the relationship between artists and their audiences.

In his early work, Wittgenstein said that language mirrors the structure of the world, with simple sentences corresponding to atomic facts. He viewed language primarily as a tool for objective representation (Wittgenstein 1921). This perspective aligns with a rational and intentional view of artistic creation, where the artist's intention is assumed to be directly translatable to the audience through their work. However, this model falls short when considering the complexities of artistic expression, where meanings can diverge significantly based on individual interpretation.

Wittgenstein's later work marks a essential transformation in his thinking, emphasizing that language is not merely about representation but is deeply embedded in human activities and practices. He introduced the concept of "language games," which suggests that the meaning of words is determined by their use in specific contexts (Wittgenstein 1953). This idea matches with the

argument of alienation in artistic contexts, where the intended meaning of a piece can be hidden by the varied contexts in which it is interpreted. When an artist creates a work, they engage in a particular language game, but audiences may approach the same work from entirely different perspectives, leading to potential misunderstandings and feelings of estrangement.

Key themes in Wittgenstein's philosophy further illuminate the dynamics of artistic communication. His notion of the usefulness of language suggests that meaning is not fixed but fluid, arising from practical applications in specific contexts (Wittgenstein 1953). This fluidity can lead to alienation when audience interpret artistic works in ways that diverge from the creator's intentions. Moreover, his concept of "family resemblance," which suggests that concepts relate through a network of similarities rather than fixed definitions, this imply the idea that artistic expressions may resonate differently across cultural and individual lines, complicating the communicative process (Wittgenstein 1953).

Wittgenstein's "private language argument" challenges the notion of purely subjective interpretations, emphasizing that language is inherently social and cannot exist in isolation (Wittgenstein 1953). This insight is crucial for understanding how both creators and audiences engage with art. While singers may create with specific meanings in mind, the reception of their work is always mediated by the collective language practices of the audience, which can lead to alienation when interpretations lost far from the intended message.

Generally, Wittgenstein's philosophy of language sheds light on the contextual and practical aspects of meaning-making, which is vital for understanding alienation in artistic expression. His emphasis on the fluidity of language and the importance of context reveals the details of communication between

artists and audiences. This dynamic often leads to feelings of estrangement, as the intended meanings of artistic works can become hidden, introducing the grand vacuum that exists between creators and consumers. By acknowledging these complexities, we can better grasp how the interplay of language and interpretation contributes to the alienation experienced within the realms of poetic literature and music.

Chapter three: alienation and its impact

The concept of alienation is central to the thesis's analysis of the disconnections and estrangements inherent within artistic engagement, both for the artist and the audience. Drawing on a range of philosophical perspectives, the thesis explores how various forms of alienation manifest and shape the creative and receptive processes.

Alienation can have profound negative impacts on both creators and audiences, leading to a range of psychological and epistemological crises. For artists, the experience of alienation can result in a disconnection from their own creative intentions. This estrangement may lead to feelings of inadequacy or frustration, as they grapple with the realization that their work may not convey the meanings they intended (Sartre 34). When artists produce work that is perceived as detached or inaccessible, they may experience a loss of agency over their works, which can weaken their understanding of reality and life in general.

For the audience, alienation can manifest as a sense of disconnection from the artform communication. When individuals encounter expressions that feel alien or unintelligible, they may struggle to find personal relevance or meaning in the work. This disconnection can foster feelings of meaninglessness, as the audience subject might perceive itself as outsiders to the communication experience (Hegel 87). Such alienation can inhibit a deeper emotional connection, leaving audience community feeling disengaged and unfulfilled.

Moreover, the impact of alienation can extend beyond individual experiences to affect the broader cultural landscape. When audiences are unable to engage with art form communication meaningfully, it can lead to a reduced appreciation for reality and life as a whole. This disengagement risks creating a feedback loop: as art form communication becomes more alienating, audiences

withdraw further, resulting in a cultural environment where artistic expression loses its vitality and relevance (Marx 120).

The thesis posits that understanding alienation is crucial for fostering a more inclusive and engaging artistic environment. By addressing the roots of alienation in both the creation and reception of art, we can work towards bridging the gaps that hinder genuine connection between artists and audiences. This approach not only enhances the artistic experience but also promotes a more cohesive and empathetic society, where art serves as a powerful vehicle for communication and understanding rather than a source of estrangement.

3. 1The grand vacuum in authentic communication

The phrase of the "grand vacuum" refers to the significant and persistent gaps that exist within the artistic communication. This vacuum encompasses the disconnections between artists and their creations, audiences and the artwork, as well as the messages carried by the creators and their interpretations by the audience. These gaps can be understood as a natural consequence of the complexities involved in artistic communication, where multiple variables contribute to a fragmented understanding.

In the realm of artistic and literary expression, these communication challenges are particularly manifest. Unlike more straightforward forms of communication, art often embodies hedonistic elements, requiring a detailed understanding of cultural, emotional, and intellectual contexts. The inherent subjectivity of artistic interpretation adds another layer of complexity, as it demands not just technical skill but also a deep engagement with the underlying themes and emotions presented in the work.

Moreover, the grand vacuum is intensified by the informal nature of artistic language and presentation. Artistic expressions often deviate from conventional linguistic protocols, leading to interpretations that can feel inaccessible. This detachment can alienate audiences, who may struggle to find personal significance in works that feel overly abstract or disconnected from their lived experiences. In this way, the grand vacuum not only indicate the gaps in communication but also emphasizes the potential for misinterpretation, estrangement and creation uncontrolled reality.

This phenomenon is further complicated by the emotional weight carried by artistic works. Art is frequently filled with personal and societal significance, leading audiences to struggle with their own experiences and emotions when engaging with a piece. However, when the gaps between creators and audiences remain unaddressed, the potential for genuine connection reduces, leaving individuals feeling isolated in their understanding of reality.

Ultimately, the grand vacuum serves as a critical framework for understanding the challenges inherent in artistic engagement. By recognizing the complexities of communication within art, we can begin to explore strategies for bridging these gaps. This approach not only enhances the understanding of artistic expression but also fosters a more inclusive environment where both creators and audiences can engage meaningfully with the art form communication.

3.2 psychological alienation as psychological crises

Psychological alienation, a profound state of disconnection from oneself and one's surroundings, serves as a significant theme in the exploration of artistic engagement. This phenomenon manifests in various forms, often leading to a crisis that affects both creators and audiences. Understanding psychological

alienation as a crisis involves delving into the emotional and cognitive dissonances that arise when individuals feel estranged from their own experiences, emotions, and creative expressions.

At its core, psychological alienation refers to a sense of separation from one's identity, beliefs, and values. This separation can result from various factors, including societal pressures, cultural expectations, and personal experiences. When artists create works that do not resonate with their authentic selves, they may experience a profound disconnect, leading to feelings of inadequacy and uncertainty (Sartre 45). This disconnection not only hinders the creative process but also raises questions about the authenticity of communication by the artistic expression. When creators produce work that feels inauthentic or disconnected from their true selves, it can trigger a psychological crisis, characterized by self-doubt and existential questioning. Audiences, too, experience psychological alienation in their engagement with artistic works. When individuals encounter too much art that feels distant or unrelatable, they may struggle to find meaning in the experience. This disconnect can lead to feelings of meaninglessness and frustration, as audiences deal with their inability to connect with the emotional or thematic content of the work. The experience of alienation is compounded when audiences perceive artistic expressions as overly abstract or esoteric, further distancing them from the intended message (Hegel 92). Consequently, this alienation manifests as a psychological crisis, as individuals confront the dissonance between their expectations and the realities of their communication encounters.

The psychological crisis originating from alienation is not merely a personal issue; it reflects broader societal trends. In contemporary society, where rapid changes and technological advancements often overshadow authentic human connections, the risk of alienation is should be seen sensitive. The digital age, while providing huge access to artistic content, can also lead to superficial engagement and

emotional detachment. Audiences consume art in fragmented ways, often through screens, which can strip away the depth and detail of the experience (Fromm 67). As a result, individuals may find themselves trapped in a cycle of consumption that fails to foster meaningful connections with the art and, by extension, with themselves as well as reality in general.

Moreover, the impact of psychological alienation extends beyond the individual to influence collective experiences within communities. When artists feel alienated from their own creations, it can lead to a diminished sense of purpose and engagement in their work. This disengagement can hinder the development to be a vibrant community, as creators grapple with their own crises of identity and meaning. The resulting disconnect can interrupt collaboration and dialogue, further perpetuating a cycle of alienation both within the artistic community and among its audiences (Marx 115).

To illustrate the implications of psychological alienation in artistic contexts, let's consider the case of musicians who struggle with the pressures of commercial success. Many musicians face the challenge of balancing their artistic integrity with the demands of the music industry. When artists compromise their creative vision to appease commercial interests, they may experience a profound sense of alienation from their own work. This disconnection can manifest as a psychological crisis, leading to burnout, depression, and a loss of motivation to create (Sartre 54). The struggle to reconcile artistic authenticity with societal expectations underscores the complex dynamics of psychological alienation and its impact on creative expression.

The audience's experience of psychological alienation is equally significant. When individuals engage with music or art that feels disconnected from their lived experiences, they may encounter a sense of emptiness or disillusionment. This emotional detachment can lead to a crisis of identity, as audiences

fight with the realization that the art they consume does not resonate with their personal narratives. The resulting alienation can foster feelings of isolation and despair, as individuals confront the disconnection between their inner lives and the external artistic expressions they encounter (Fromm 74).

In light of these challenges, addressing psychological alienation becomes essential for fostering a more inclusive and empathetic art form communication. Both creators and audiences must recognize the importance of authentic engagement in the artistic process. For artists, this may involve a commitment to self-exploration and introspection, allowing them to create work that genuinely reflects their experiences and emotions. By embracing vulnerability and authenticity, artists can bridge the gap between their inner selves and their creations, fostering a deeper connection with their audiences.

For audiences, cultivating mindfulness and awareness in the engagement with art can help mitigate feelings of alienation. By approaching artistic experiences with an open mind and a willingness to explore personal connections, individuals can navigate the complexities of artistic expression more effectively. This process may involve seeking out art that resonates deeply with their experiences or engaging in discussions that foster a shared understanding of the thematic and emotional content presented in artistic works.

In conclusion, psychological alienation represents a significant crisis within the realm of artistic engagement. The disconnection between creators and their work, as well as between audiences and the art they consume, has far-reaching implications for individual well-being and the vibrancy of artistic communities. By acknowledging and addressing the complexities of psychological alienation, both artists and audiences can work towards fostering authentic connections that enhance the richness of

the artistic experience. Embracing a more mindful and introspective approach to art can ultimately lead to a deeper understanding of oneself and a greater appreciation for the transformative power of creative expression.

3.3 Epistemological alienation as epistemological crises

Epistemological alienation refers to a state of estrangement from knowledge, truth, and understanding, often resulting in a crisis that profoundly impacts both creators and audiences in artistic contexts. This form of alienation highlights the disconnect individuals experience when they are unable to access or engage meaningfully with the knowledge embedded in artistic works. By examining epistemological alienation as a crisis, we can better understand the complexities of knowledge production and reception within the realm of art.

At its core, epistemological alienation occurs when individuals feel detached from the processes of knowing and understanding. For artists, this can manifest in the creation of work that feels disconnected from their own experiences or from broader societal knowledge. When creators produce art without a clear understanding of the themes, contexts, or messages they are addressing, they risk alienating themselves from their own intentions (Sartre 67). This disconnect can lead to a crisis of confidence, as artists deal with doubts about their ability to convey meaningful messages, thereby impacting the quality and depth of their communication.

Moreover, the challenges of epistemological alienation are often intensified by societal and cultural dynamics. In a world where information is abundant yet often superficial, creators may struggle to navigate the complexities of knowledge production. This struggle can result in artistic expressions that lack depth or coherence, leaving both artists and audiences feeling unfulfilled. For instance,

when an artist engages with social or political issues without a comprehensive understanding, their work may come across as distorted or reductive, leading to a profound sense of alienation from their subject matter (Hegel 102). The resulting crisis can create a feedback loop; as creators feel disconnected from their own work, audiences may also find it difficult to engage meaningfully with the art communication.

For audiences, epistemological alienation can manifest as a sense of confusion or detachment when engaging with realities in artistic works. When viewers encounter art that feels vague or overly complex, they may struggle to interpret its meaning or relevance. This disconnect can lead to frustration and disengagement, as audiences deal with their inability to connect with the knowledge and themes presented in the work (Fromm 89). The experience of alienation is particularly pronounced when audiences perceive artistic expressions as inaccessible or overly superficial, which can increase feelings of estrangement from the realities of the art communication process.

The psychological ramifications of epistemological alienation are significant. Individuals may internalize feelings of inadequacy or incompetence when they cannot grasp the knowledge embedded in artistic expressions. This internalized alienation can result in a crisis of identity, as individuals question their own capacity to understand and engage with art meaningfully. The resulting feelings of confusion and frustration can contribute to broader social issues, such as disconnection from realties in cultural narratives.(Marx 130).

The implications of epistemological alienation extend beyond individual experiences to influence collective cultural understandings. When audiences struggle to connect with artistic works on an epistemological level, it can lead to a broader disengagement from reality, consequently failure to

authentic knowledge production. This phenomenon risks creating a cultural environment where art loses its potential to foster critical dialogue and understanding, further alienating individuals from both the art and the knowledge it seeks to convey.

One illustrative example of epistemological alienation can be found in the experiences of contemporary poets and writers who engage with complex themes such as identity, race, and social justice. When these writers address complex issues without a clear framework or understanding of the relevant discourse, their work may come across as superficial or lacking depth. This disconnect not only alienates the writers from their own creative process but also leaves audiences struggling to engage with the material meaningfully (Sartre 72). The resulting crisis can suppress the potential for transformative dialogue, as both creators and audiences face with the limitations of their knowledge.

Furthermore, the digital age has amplified the challenges of epistemological alienation. With the proliferation of information and competing narratives, individuals often find themselves overwhelmed by the huge volume of content available. This saturation can result in a shallow engagement with artistic works, as audiences scan through material without fully absorbing or understanding it. The rapid consumption of art in digital formats can worsen feelings of alienation, as individuals lack the time and space to process and reflect on the knowledge presented (Fromm 91).

Several factors contribute to this phenomenon:

Cultural Context: The cultural background and experiences of the audience significantly shape their interpretations. When an artwork is rooted in a specific cultural context that is unfamiliar to the viewer, it may lead to misunderstandings or a complete lack of resonance. This cultural gap can make the work feel foreign, inhibiting a deeper engagement with its themes and messages (Bourdieu 112).

Language and Symbolism: Artistic expression often relies on language, symbols, and metaphors that may not translate universally. If the symbols used in a piece are specific to a certain cultural or historical context, the viewer may struggle to grasp their significance, resulting in a sense of alienation. This is particularly evident in visual arts, literature, and music, where nuanced meanings can be obscured by unfamiliarity (Barthes 15).

Subjectivity of Interpretation: Each viewer brings their own experiences, biases, and emotional states to the process of interpretation. This subjectivity can lead to vastly different understandings of the same artwork. When an audience member's interpretation diverges significantly from the artist's intent, it can produce a feeling of epistemological alienation, as the work fails to communicate its intended message (Ricoeur 45).

Philosophical Frameworks: Theories of knowledge and understanding emphasize the importance of dialogue and historical context in interpretation. Gadamer argues that understanding is always influenced by the viewer's preconceptions and contexts, which can create a dissonance between the artist's voice and the audience's perception (Gadamer 268-275). This epistemological gap can lead to a sense of estrangement from the artwork (Ricoeur 45).

Complexity of Experience: The multifaceted nature of art means that it can evoke a range of responses and interpretations. When viewers encounter complexity that exceeds their capacity to engage, they may feel overwhelmed or disconnected. This complexity can contribute to a sense of alienation, particularly if the audience feels unprepared to grapple with the depth of the work (Bourdieu 112).

Generally, epistemological alienation highlights the challenges inherent in the communication of meaning through art. The disconnection between the creator's intentions and the audience's interpretations can result in a profound sense of estrangement, limiting the potential for genuine engagement and understanding.

3.4 Freedom and Self-Consciousness:

Sartre's existentialist philosophy implies that the audience's freedom and responsibility in making meaning from artwork can itself be a source of alienation. The burden of choice and the awareness of one's own subjectivity can stimulate a sense of anxiety and disconnection (Sartre 34-39). This self-consciousness and the recognition of one's role in the meaning-making process contribute significantly to the audience's experience of alienation. Sartre posits that freedom is both a gift and a burden; when confronted with an artwork, the viewer is not merely a passive recipient but an active participant who must engage with the piece's ambiguity and complexity. This active engagement can provoke anxiety, as the viewer faces with the responsibility to interpret meaning. The realization that their understanding is shaped by personal experiences and biases may lead to feelings of inadequacy or disconnection from the truth in the communication. Moreover, the awareness of one's subjectivity creates a paradox: while it allows for a deeper, personalized connection to the artwork, it can also result in alienation as the viewer recognizes that their interpretation may deviate significantly from objectivity. This deviation features a sense of isolation, where the individual feels estranged not only from the artwork but also from the collective experience of reality test as well as epistemological development. The act of interpreting art involves navigating a complex web of meanings, where each choice reflects one's values and beliefs. This navigation can bring existential anxiety, as viewers confront the implications of their interpretations, questioning the validity of their

insights and feeling uncertain about their ability to connect with the artist's intent as well as in failure to have objectivity with fellow audience. Furthermore, excessive focus on subjective experiences may hinder the viewer's capacity for empathy, making it difficult to engage with the emotional or contextual hints intended by the artist. Sartre's emphasis on authenticity complicates this dynamic, as the search for authentic engagement can aggravate feelings of alienation, leading viewers to struggle with societal expectations while trying to connect with the artwork. Ultimately, Sartre's exploration of freedom and self-consciousness reveals the complexities of audience engagement with art, highlighting how the interplay of choice, subjectivity, and existential anxiety can lead to profound experiences of alienation. Understanding these dynamics is essential for fostering a detailed appreciation of art as both a medium for expression and a catalyst for existential reflection and potential disconnection. On the other side alienation of the artist or art maker is a critical dimension of the artistic experience that parallels the audience's engagement. As creators, artists often find themselves caught between their intrinsic impulses to express and the external demands of the market, societal expectations, and critical reception. This tension can lead to a profound sense of disconnection from their own work, as commercial pressures may force them to prioritize accessibility over authenticity. Artists may also experience separation in their creative processes, feeling that their unique visions are not understood or appreciated by the broader public. This disconnection might arise from the very nature of psychological and biological subjectivity as well as intrinsic landscape of artwork. This disconnect can foster a sense of alienation, where the artist faces with the fear that their intentions and emotions will be lost or misinterpreted by viewers. Moreover, the existential burden of creating art, coupled with the awareness that their work will be subject to

diverse interpretations, can provoke anxiety and self-doubt, further alienating them from both their creations and their audience.

3.5 Cultural dynamism and alienation

Alienation often originates from frequent and coercive practice of something. In doing artistic work both meaning making and art form content creation is frequent and eventually the practice will be coercive. With this normal condition cultural dynamism will add extra complexity to the nature of alienation. Alienation occurs when abstract misrepresentation happens while conventional coherency is perceived. But with that the appearance of cultural variables are additional factor in aggravating different misrepresentation, that what we call alienation in this thesis. Cultural dynamism is the constant and complex change in values system, language and other aspect of culture. The role of this change on the nature of alienation should be considered when talking to psychological and epistemological alienation. As cultures evolve, they undergo transformations influenced by social, political, and technological factors. These changes create a fluid environment where artistic expressions must navigate shifting interpretations and expectations. Cultural variables, such as language, social norms, and historical context, play a crucial role in shaping the experience of alienation. As cultures dynamically evolve, these variables can influence how artistic expressions are received and understood. The introduction of new terminologies, idioms, or stylistic elements can create barriers to understanding, particularly for audiences unfamiliar with the cultural context from which the art emerges.

Additionally, globalization can intensify these challenges. As artists engage with global influences, they may adopt elements from foreign cultures, leading to a blending of styles that can confuse traditional meanings. This hybridity can result in misinterpretations, where audiences perceive a work through their own cultural lenses rather than the artist's original intent.

The role of technology in cultural dynamism should be remarked. Digital platforms have revolutionized the way culture is produced and consumed, enabling individuals to engage with a vast

array of cultural artifacts from around the world. While this accessibility can foster cross-cultural connections, it can also lead to a sense of dislocation. The constant arrival of information and cultural expressions can overwhelm individuals, making it difficult to form coherent identities and relationships (Turkle 112). The paradox of digital engagement is that while individuals may feel more connected than ever, they can simultaneously experience profound feelings of isolation and alienation.

One of the most significant impacts of cultural dynamism is the emergence of hybrid identities. As individuals are exposed to diverse cultural influences, they often find themselves navigating multiple identities that reflect various aspects of their backgrounds and experiences. While this hybridity can enrich personal expression and creativity, it can also create a sense of fragmentation and disconnection. For example, a second-generation immigrant may feel uncertain between the cultural expectations of their heritage and the dominant culture of their new environment. This internal conflict can lead to a profound sense of alienation, as individuals face with the complexities of their identities in a rapidly changing cultural landscape (Bhabha 54).

Generally speaking cultural dynamism is extra factor for the phenomenon of audience's meaning making process and artists content creation procedure.

Chapter Four: Implications of the Argument and counter defense

4.1 Examination of the assumption

In examining Ethiopian Protestant songs and music, it is important to challenge several assumptions that underpin the prevailing view of art form work creation and reception.

Assumption 1: While it may be tempting to view artistic and musical expressions as products of intentional, rational creative processes, this perspective overlooks the spontaneous and organic nature of artistic creation. Many songs emerge from intersection of cultural influences, personal experiences, and communal practices, often resulting in an artistic product that transcends the initial intentions of the creator. This aligns with the concept of generative grammar, where language and artistic forms develop through an involved blending of elements that may not adhere to a singular rational framework.

Assumption 2: The belief that singers exercise a high degree of agency over their work is often sentimentalized. In reality, creators may find themselves influenced by external factors—cultural expectations, audience reception, and even subconscious impulses—that limit their control over the final form and content of their music. The notion of an artist possessing a clear vision can hide the complexities and unpredictability inherent in the creative process.

Assumption 3: The assumption that the relationship between a creator's subjective experience and the objective nature of the artistic product is not one of alienation fails to account for the disconnection that frequently arises. Singers may create with intention, yet the resulting work often evolves independently, leading to meanings that depart from the original intent. This alienation can manifest as a loss of control over how their work is interpreted and appropriated by audiences.

Assumption 4: Furthermore, while audiences are often regarded as rational and discerning, this perspective neglects the fragmented and dynamic nature of audience interpretation. Listeners bring their own experiences and biases to the reception of song, which can lead to a wide range of interpretations that may not align with the creator's vision. As such, audiences often engage with art in ways that are influenced by personal and cultural contexts, rather than through a purely rational lens.

Assumption 5: Lastly, the belief that both creators and audiences perceive Ethiopian Protestant music as purely spiritual and functional fails to recognize the hedonistic elements that can coexist within these expressions. While there may be an intention to convey profound spiritual messages, the enjoyment and emotional resonance of music often arise from its aesthetic qualities and cultural significance. This duality complicates the assertion that these artistic works are entirely separate from entertainment value.

Overall, these assumptions about Ethiopian Protestant songs and music are challengedby the idea that favors several discrepancy in art form works, concerning to rationality and intentionality. By acknowledging the spontaneous, organic nature of artistic expression, along with the realities of audience interpretation and the multifaceted roles of the artist, we can better seethe gap and the unknown relationship between intention, meaning, and experience in this context. This aligns with the thesis's argument that artistic works often develop independently, revealing a grand vacuum that features the alienation experienced by both creators and audiences.

4.2 Consideration of Ethical, Epistemological, or Metaphysical Dimensions

In examining the artistic expressions found in Ethiopian Protestant songs and music, it is key to consider the ethical, epistemological, and metaphysical dimensions that underlie these works. *Ethically,* the creation and consumption of music can reflect broader societal and religious values and responsibilities. Singers may struggle with the implications of their messages, especially when addressing sensitive social or religious themes. This creates a moral landscape where the intent versus the impact of their work must be navigated carefully.

Epistemologically, the relationship between the creator and the audience reveals significant insights into how knowledge and meaning are constructed. The potential for psychological and epistemological alienation suggests that while singers may aim to convey specific truths, these truths can become distorted in the process of interpretation. The audience's understanding is often mediated by personal experiences and cultural contexts, leading to varying interpretations that may depart from the singer'soriginal intent. This fragmentation of meaning highlights the challenges of achieving genuine understanding in artistic expression.

Metaphysically, the existence of artistic works as independent entities raises questions about their essence and reality. Once created, songs and poems can take on lives of their own, evolving beyond the control of their creators. This autonomy challenges traditional notions of authorship and invites a deeper inquiry into the nature of art itself, whether it serves as a reflection of human experience or as a self-sustaining reality that exists apart from its creator.

Ultimately, considering these ethical, epistemological, and metaphysical dimensions enhances our understanding of Ethiopian Protestant songs and music. It requires us to recognize the complexities involved in artistic production and reception, reinforcing the thesis's central argument about the

alienation experienced by both creators and audiences. By recognizing these dimensions, we can appreciate the profound impact that art has on individual and collective consciousness, as well as the sophisticatedback-and-forth between intention, interpretation, and meaning in the realm of artistic expression.

Conclusion

In light of the complexities discussed, it becomes evident that psychological and epistemological alienation are inherent in the experience of both creators and audiences within the context of Ethiopian Protestant songs and music. Artists, despite their intentions, often find that their works evolve into entities with meanings that diverge significantly from their original vision, leading to a sense of disconnection from their own creations. This psychological alienation manifests as artists deal with the unintended interpretations of their work, feeling estranged from the very messages they required to convey. Concurrently, audiences experience epistemological alienation as they engage with artistic expressions that may not fully ring with or reflect their own understanding and beliefs. The grand vacuum that exists between creators and consumers stresses this dual alienation, revealing how the involved interplay of artistic expression and interpretation fosters a profound disconnect. Ultimately, this thesis argues that acknowledging these layers of alienation improves our understanding of the dynamics in Ethiopian Protestant music.

Works cited

Adorno, Theodor. Aesthetic Theory. Continuum, 1997.

Appadurai, Arjun. Modernity at Large: Cultural Dimensions of Globalization. University of Minnesota Press, 1996.

Austin, J.L. How to Do Things with Words. Harvard University Press, 1962.

Barthes, Roland. "The Death of the Author." Image-Music-Text, translated by Stephen Heath, Hill and Wang, 1977.

Begbie, Jeremy. Resounding Truth: Christian Wisdom in the World of Music. Baker Academic, 2007.

Begbie, Jeremy. Theology, Music and Time. Cambridge University Press, 2000.

Bell, Catherine. Ritual Theory, Ritual Practice. Oxford University Press, 1992.

Bhabha, Homi K. The Location of Culture. Routledge, 1994.

Bohlman, Philip V. World Music: A Very Short Introduction. Oxford University Press, 2002.

Bohlman, Philip V. World Music: A Very Short Introduction. Oxford University Press, 2002.

Bourdieu, Pierre. Outline of a Theory of Practice. Cambridge University Press, 1977.

Buchanan, R. (2010). Wicked problems in design thinking. Design Issues, 8(2), 5-21.

Chomsky, Noam. Aspects of the Theory of Syntax. MIT Press, 1965.

Croft, William. Cognitive Linguistics. Cambridge University Press, 2001.

Croft, William. Explaining Language Change: An Evolutionary Approach. Pearson, 2000.

Descartes, René. Meditations on First Philosophy. Translated by John Smith, Cambridge University Press, 1996.

Ellis, Nick C. How We Learn Languages: A Cognitive Approach. Oxford University Press, 2008.

Fromm, Erich. The Art of Loving. Harper & Row, 1956.

Fromm, Erich. The Sane Society. Rinehart, 1955.

Gadamer, Hans-Georg. Truth and Method. Bloomsbury Academic, 2013.

Geertz, Clifford. The Interpretation of Cultures. Basic Books, 1973.

Hall, Stuart. Cultural Identity and Diaspora. In Identity: Community, Culture, Difference, edited by Jonathan Rutherford, 222-237. Lawrence & Wishart, 1990.

Hegel, G. W. F. (1977). Phenomenology of spirit (A. V. Miller, Trans.). Oxford University Press.

Ingalls, Monique M. "Singing Heaven Down to Earth: Spiritual Journeys, Eschatalogical Sounds, and Community Formation in Evangelical Christian Worship." Ethnomusicology, vol. 55, no. 2, 2011, pp. 255-279.

Jauss, Hans Robert. Toward an Aesthetic of Reception. University of Minnesota Press, 1982.

Johnson, Mark. The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason. University of Chicago Press, 1987.

Lakoff, George, and Mark Johnson. Metaphors We Live By. University of Chicago Press, 1980.

Langacker, Ronald W. Cognitive Grammar: A Basic Introduction. Oxford University Press, 2008.

Locke, John. An Essay Concerning Human Understanding. Edited by Peter H. Nidditch, Oxford University Press, 1975.

Lukács, Georg. History and Class Consciousness. The MIT Press, 1971.

Mäkinen, E. (2019). Philosophical problems as practical problems. Metaphilosophy, 50(1-2), 27-48.

Marx, Karl. Economic and Philosophic Manuscripts of 1844. Progress Publishers, 1977.

Merleau-Ponty, Maurice. Phenomenology of Perception. Routledge, 2012.

Moltmann, Jürgen. The Trinity and the Kingdom. Fortress Press, 1993.

Muller, R. (2011). Music and identity in Ethiopia. International Review of the Aesthetics and Sociology of Music, 42(1), 189-222.

Nordquist, Richard. "Speech Act Theory." ThoughtCo., Dotdash Meredith, 25 Jan. 2020, www.thoughtco.com/speech-act-theory-1692035.

Philosophical Investigations. Translated by G.E.M. Anscombe, Blackwell Publishing, 1953.

Rescher, N. (2001). Philosophical problems and problems of philosophy. University Press of America.

Ricoeur, Paul. Interpretation Theory: Discourse and the Surplus of Meaning. Texas Christian University Press, 1976.

Rosch, Eleanor. Cognitive Psychology. Holt, Rinehart, and Winston, 1978.

Sartre, Jean-Paul. Being and Nothingness: A Phenomenological Essay on Ontology. Translated by Hazel E. Barnes, Washington Square Press, 1993.

Sartre, Jean-Paul. Existentialism Is a Humanism. Yale University Press, 2007.

Scruton, R. (2016). Fools, frauds and firebrands: Thinkers of the new left. Bloomsbury Publishing.

Searle, John R. Intentionality: An Essay in the Philosophy of Mind. Cambridge University Press, 1983.

Shelemay, K. K. (1986). Music, Ritual, and Falasha History. The Journal of the Society for Ethnomusicology, 30(3), 449-471.

Smith, J. (2021). The Intersection of Art, Religion, and the Human Condition. Journal of Religious Studies, 15(2), 45-67.

Smith, James K.A. Desiring the Kingdom: Worship, Worldview, and Cultural Formation. Baker Academic, 2009.

Tomasello, Michael. Constructing a Language: A Usage-Based Theory of Language Acquisition. Harvard University Press, 2003.

Turkle, Sherry. Alone Together: Why We Expect More from Technology and Less from Each Other. Basic Books, 2011.

van Eemeren, Frans H., and Rob Grootendorst. Speech Acts in Argumentative Discussions: A Theoretical Model for Analyzing Discourse. Foris Publications, 1989.

Vygotsky, Lev. Mind in Society: The Development of Higher Psychological Processes. Harvard University Press, 1978.

Wittgenstein, Ludwig. Tractatus Logico-Philosophicus. Translated by D.F. Pears and B.F. McGuinness, Routledge, 1921.

Wuthnow, Robert. All in Sync: How Music and Art Are Revitalizing American Religion. University of California Press, 2003.