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Original Research

Investigating how cultural attitudes contribute to gender disparity through radio serial drama

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Abstract

This study intends to investigate the ways in which cultural ideas underpin gender inequality in Ethiopia by presenting evidence from intercultural communication regarding the role that radio serial drama plays in educating and entertaining the public about gender issues. Using a qualitative study methodology, the researcher investigates some of the major topics of the once popular serial radio drama Yeken Kiginit. The serial drama has depicted the real problems that Ethiopian women confront by emphasising their disadvantages in many areas, especially when it comes to control and resource availability, as well as their involvement in decision-making in general, including at home. The focus of the intercultural communication-based radio series is gender inequality and how it impacts women's ability to contribute to the development of their nation. Ten episodes were selected by a systematic random selection approach for in-depth investigation in order to guarantee diversity in content and message. Qualitative content analysis and qualitative interviews were combined to get more understanding of the intended messages of the serial play. The main area of discussion was Hofstede's "masculinity versus femininity" (intercultural communication dimension), which focuses on the dynamics between men and women and what behaviours are appropriate for each gender. According to Hofstede, this dimension is more about expected emotional gender roles than it is about specific people. In communities that are viewed as masculine, biological sex is usually perceived as the basis for distinct obligations for men and women. As such, men are expected to be powerful, ambitious, and competitive, and women to fulfil roles of support, nurturing, and submissiveness. The results of the study imply that cultural stereotypes that are reinforced by society could increase women's susceptibility to male chauvinism.

Key words: intercultural communication, gender inequality, radio serial drama, cultural values

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Introduction

In modern Ethiopia, gender-related issues continue to be a major concern. Numerous researches have revealed that gender inequality is a feature of Ethiopian society and that women in Ethiopia face numerous disadvantages in life (Bogaletch, 2005; Assefa, 2006). In rural areas, the situation is even more challenging for women, according to a UNDP assessment from 2001. Scholars feel that one way to address these issues is by educating the public through the media and increasing public awareness of the importance of fostering gender equality and women's empowerment (Singhal & Rogers, 1999; Real, 1996). One example of an educationally entertaining media programme is the once-popular Yeken Kiginit serial radio drama, which addressed the pressing subject of discrimination and gender inequality in modern Ethiopia.

Yeken Kiginit, which translates as "Looking over One's Daily Life," aired in Amharic in 257 episodes on Radio Ethiopia and FM Addis 97.1 between June 2, 2002, and November 27, 2004. After gathering a significant number of proverbs and sayings from the local population to use in the play, Population Media Centre (PMC), the drama's producer, attributed the success of the production to the programmes' consideration of local values and traditions in their structure and writing (Negussie, 2004). In fact, most academics concur that without first researching and comprehending a people's intercultural communication; it would be pointless to try to present a story that may inspire strong demands for change.

The main ideas of Yeken Kiginit are examined in this research paper, along with the ways in which the serial illustrated the topic of gender inequality by illustrating the long-standing cultural norms in Ethiopian society, which is ruled by men. In light of an intercultural communication approach, the researcher thinks it's necessary to examine how PMC-Ethiopia employs radio entertainment programming to spread particular socio-cultural values among the target population. This study intends to investigate the ways in which cultural ideas underpin gender inequality in Ethiopia by presenting evidence from intercultural communication regarding the role that radio serial drama plays in educating and entertaining the public about gender issues.

Conceptual framework

The gap

The media may be very important in creating or promoting beneficial cultural values in contemporary society, especially when it comes to advancing gender equality (Barker, 2005). Although PMC describes Yeken Kiginit as a story that addresses a wide range of socio-cultural concerns through its message, the researcher solely looks at the ways in which a one-way radio programme has educated its audience about accepted practices and conventions that affect women and how it has communicated. Therefore, the researcher's efforts to

investigate the tendency of constructing cultural values associated with gender inequality as observed in one of the most well-liked dramas broadcast on Radio Ethiopia.

Many thought that the drama was crucial in bringing attention to issues facing women (Assefa, 2006). From the perspective of social responsibility, the media ought to cover topics that are pertinent to people's daily lives. And this can primarily occur when media programmes that are meant to develop the cultural values of the society in different ways are given the attention they need.

If our everyday lives are shaped by the media landscape, as Real (1996) contends, since we discuss and think about it frequently, then it can also influence how we think and behave towards women, particularly when we live in a patriarchal culture that oppresses them. In a culture that tolerates male dominance and discriminates against women, the media can draw attention to these problems by expressing the opinions and conversations that the public is having on the subject.

Cultural values versus gender issues

Every community has a set of guiding principles, a collection of connected notions, customs, and ideals to which people have strong feelings. For example, Brown (1963) claims that we are aware of no civilization in which people are solely focused on achieving material goals. However, there are values that are frequently so strong that people will sacrifice their comfort, well-being, or even their life itself: pride, familial loyalty, status, religion, and love of nation. Naturally, there isn't a single agreed-upon definition of "value" in the social sciences. Wilson defines values, for example, as preferences that seem justified; they are norms or rules that endure across time and have an undercurrent of the desirable rather than just the desired. Wilson offers another definition of a value that is among the most well-known:

A conception, explicit or implicit, distinctive of an individual or characteristic of a group of the desirable which influences the selection from available modes, means and ends of action. (1979, p.2)

Wilson (1979) explains that although the concept of values occupies a critical position in analysis of human behavior, it is by no means a standalone concept but is surrounded by other concepts of attitude, need, norm, and belief. He pointed out that people can acquire new values and related behavioral dispositions through trial and error, through personal observation and understanding of a situation, by perception of another's response, by observation of the outcome of another's actions, by verbal instruction, or by a combination or sequence of such learned experiences. In short, culture is the way we collectively express ourselves, while cultural values are the governing ideas and guiding principles for thought and action upon our culture.

The majority of the facts listed on acquiring value can be found in the television series *Yeken Kignit*, if we were to base our understanding of culture

and cultural values on the aforementioned reasons. The coordinator, Mesfin Assefa, states that one of the main objectives of this serial drama is to ensure women's equality by enlightening and entertaining the public. In order to make sure of this, PMC has carried out earlier research projects on how 'Yeken Kiginit' can use the values they provide their culture to bring about the desired outcome for the community.

The researcher has attempted to examine how cultural values are reflected in the lives of the characters and how the drama introduces them to the listener in an effort to affect certain cultural attitudes regarding gender views in the message analysis of the radio serial drama.

The role of the media (radio) in tackling the burden of women

Today, the media, especially the radio, is believed to play a paramount role in ensuring the rights and privileges of women in developing countries, including Ethiopia. This role is expected to be more effective through the use of entertainment media, as it has proved to be a better mechanism in influencing public attitudes and bringing about a meaningful change among a society. This role for entertainment media was also recognized at the landmark International Conference on Population and Development (ICPD) in Cairo in 1994.

It is no wonder why the PMC chose the radio as an effective tool to transmit its serial drama, as this means of communication is the best way to reach the mass at large. Although radio could play a paramount role in sensitizing the public particularly in relation to the gender issue, some journalists and program producers have been criticized for letting their opinions or biases become part of the reportage or the program they produce. That is why PMC claimed to be very concerned in undertaking a formative study on the choice of medium and its program preparation as women in the developing countries are underprivileged in having equal access to air their voice to men. In this respect, Real says that the muteness of women in the media, their lack of voice, and the dominance of male gaze have risen from and provided crucial support for men's privilege in the patriarchal culture (1996).

A recently published article in a UNFPA publication also shares the same view with Real with regard to media bias, especially in the affairs of women, stating that the gender biases of journalists and editors creep into the way they gather information, interview sources and report on news and issues. Thus, journalists and media personnel must be trained to be aware of the gender biases inherent in their work and in the final media product and to work towards the objective of being balanced in their coverage of news and issues (2005).

One way of addressing women's issues using the media is by tackling the negative cultural beliefs that exist in women by providing educational and entertainment programs. Higgens (1989) explains that the media shapes people's self-schemas, extending their basis of experience, establishing alternative ideals and enabling reflection based on situations and ideals that they do not meet in

everyday life. In this way, the media affects people's image of themselves the way they are, the way they would like to be, as well as the way they should be. At present, the media throughout the world are expected to act as a cultural force in terms of gender relations, rather than merely reflecting simple social reality. In this sense, the important role of radio in giving women and men equal opportunities and opportunities to address gender disparities and discrimination is currently being witnessed in Ethiopia, especially in its entertaining and educating programs.

Theoretical grounding

This research is theoretically informed by one of the six dimensions of culture identified by Hofstede (Hofstede, 2001) that pertains to intercultural communication: the "masculinity versus femininity" paradigm. According to Hofstede's thesis, feminine characteristics are caring for others, fostering connections, and having a high quality of life, while masculine attributes are assertiveness, competitiveness, power, and material achievement.

As was already said in the opening statement, men predominate in Ethiopian society, particularly in the Amhara regions where *Yeken Kiginit*, a serial play, is set. The researcher has also identified Miguel Sabido's theory of entertainment education—that is, a theory created to write and produce a serial drama based on a culture of a specific group of people using the media—for analysis purposes within the larger framework of cultural and media studies (Barker, 2004). This theory was also developed by integrating previous theoretical elements of communication mainly from Albert Bandura, Eric Bentley, Carl Jung and other scholars in the field.

The Sabido Methodology is an approach used in the development of mass-media serial dramas. Even though his methodology was drawn basically from five theories of communication and behaviour change, this researcher would only focus on the first two theories here, as they are most relevant in the Ethiopian context. These two theories are: Eric Bentley's Dramatic Theory and Carl Jung's Theory of Archetypes and Stereotypes (Singhal, 2004).

The dramatic theory of Bentley describes the structure and effects of five genres of theatre: tragedy, comedy, tragicomedy, farce, and melodrama (Sabido, 2004). Among these genres, melodrama presents reality in a slightly exaggerated sense in which the moral universes of good and evil are in discord. Sabido employed Bentley's structure of the melodrama genre as a basis from which to design plots and characters. 'Good' characters in Sabido-style serial dramas accept the proposed social behaviour, and 'evil' characters reject it. Plots are then constructed around the relationships between good and evil characters as they move closer to or farther away from the proposed social behaviour (Barker, 2004). Based on the adoption of Sabido's methodology, this researcher will attempt to analyse how the good and evil characters in *Yeken Kiginit* battle in

gender relations in analysis. Additionally, this theory will be used to illustrate how cultural attitudes can create gender disparities within a community.

Carl Jung's Theory of the Unconscious was one of the communication ideas incorporated into Sabido's methodology. The primary subjects of this philosophy are stereotypes and archetypes. Characters that mimic a myth in any serial drama are archetypes, while characters that mimic real life are stereotypes. Character design for instructional and entertaining dramas benefited greatly from this classification, which was based on Jung's methodology (Sabido, 2004). Sabido depicted these archetypes as either good or negative stereotypes, signifying the target audience's cultural norms.

Methodology

The main purpose of this research is to assess how the radio serial drama, Yeken Kiginit's messages conveyed gender issues and attempted to modify already established cultural values. Therefore, qualitative content analysis, which can be used both as a methodology and as a method in qualitative research, is the main instrument applied to carry out the study. By definition, content analysis is a technique used for gathering and analyzing the content of texts and how they are combined. Content refers to words, meanings, pictures, symbols, ideas, themes, or any message that can be communicated (Deacon et al., 1999).

Data collection procedures

The researcher employed a range of procedures, including document analysis, observations, and interviews, as part of the qualitative data collection procedure to get non-numerical data. Understanding people's or groups' perspectives, experiences, and behaviours is the goal of this type of data collecting (Creswell, 2013).

Of the several techniques available for gathering data for a qualitative study, the researcher has employed two distinct approaches. Interviews and document analysis are these. Document analysis is the process of collecting data by looking through textual or visual resources like letters, diaries, photos, or films. With time, this approach can shed light on people's or groups' experiences, sentiments, and ideas. Conversely, interviews entail posing a series of questions to people or organisations in order to learn more about their backgrounds, viewpoints, and experiences. Depending on the degree of flexibility and control the researcher desires over the discourse, interviews can be conducted in an unstructured manner (Creswell, 2013).

Sampling method

The data collection methods are to collect episode scripts of the serial drama using systematic random sampling, as well as in-depth interviews with the producers. To systematically sample Yeken Kiginit episodes for inclusion in this study, systematic random sampling was employed. This sampling method is often used to 'obtaining a representative sample' in any media coverage based on issues, dates or periods that should be analyzed. (Hansen & Cottle, 1998) This

depends, according to these scholars, on whether the subject of analysis relates to a specific event, or whether it concerns the mapping of some general dimension of coverage such as the portrayal of women, race, violence, etc. in a media.

On the other hand, as systematic random sampling provides a less laborious method for random selection of sample units (Deacon, 1999) the researcher employed it to analyze the message in the 10 of 257 episodes of the Yeken Kiginit serial drama. Therefore, the researcher divides 257 episodes (the sampling-frame total) by 10 (the required sample number) to have a sampling interval. Then the researcher selects a random number, i.e., the first episode of the drama, and the next value, which is the 25th – the starting point for the selection of the rest, of the serial to be analyzed and ends at the 225th episode of Yeken Kiginit.

The sampling frame was based on understanding how the gender issue was entertained in the serial drama by looking at how our male dominating culture is denying the rights and privileges of women in the society. The researcher also used the sampling method to show how cultural values were depicted in the drama through characters at various times and in different settings.

Data analysis methods

Qualitative content analysis

Qualitative content analysis, in this research study, is adopted as an interpretative approach that seeks to explore the ways in which messages are presented in the drama and the meanings that are embedded as opposed to looking at the frequency of particular themes as a reflection of phenomena which is characteristic of quantitative content analysis. Because the analysis of texts is concerned with their meanings, the ten episodes were analyzed in terms of their representations and contextualization of women in the serial drama, and in terms of the producers and writers ideas, what the stories highlight or ignore. Qualitative content analysis is not only enough to depict fully how the messages were portrayed in a media program, as Fairclough (1995) argues, the analysis should also identify what is included and what is excluded, what is thematicised, and what processes and types are drawn upon to represent events.

Qualitative in-depth interviews

The researcher employed a second study method in addition to text analysis based on theme categorization. To that end, in-depth qualitative interviews were conducted. Unstructured interviews were held with the writers and producers of the serial drama. This indicates that in a somewhat openly prepared interview setting as opposed to a standardised interview or questionnaire, the interviewees' viewpoints are more likely to be communicated.

Lindolf (1995) proposed that these kinds of interviews are more appropriately referred to as "conversations with a purpose" because of this. Additionally, given its qualitative nature, Fontana and Frey stated that

unstructured interviewing offers a wider range of information than the other methods. ... [It] is employed in an effort to comprehend the nuanced behaviour of people in society without imposing any preconceived classifications that would restrict the scope of the investigation (1991).

The interview conducted with the producers and writers of the serial drama mainly focuses on how gender issues in the drama were raised, and the technique or the methodology applied to write and produce the drama in order to be effective in delivering the intended message. All interviews were conducted in Amharic, the official Ethiopian language, and two journalists carried out the transcription and translation process. Therefore, all audio taped interview data were transcribed. The important parts of the verbal transcripts that can show the focus of this study were translated into English and included in the analysis part. The interview questions and the replies given by the interviewees are included in the appendix of this research study.

Discussion

This researcher believes that by exposing the difficulties faced by women in modern Ethiopia, the Yeken Kiginit serial drama has demonstrated to be a potent tool for entertainment education that can affect particular human behaviours as well as associated cultures and social conventions. Throughout its 2.5 years of radio broadcast, the drama has endeavoured to portray the ways in which women are disadvantaged in their pursuits, their ability to make decisions, their control over their lives, and the ways in which their male counterparts' prevailing cultural attitudes deny them equal opportunities.

Yeken Kiginit in its long serial not only attempted to exhibit how women are maltreated by men, but it has also depicted men's strong attachment to their cultural upbringing. Most of the men's characters developed as enthusiastic proponents of their culture and tradition in the drama. These cultural attachments that most male characters exhibited have helped the serial drama to discuss the social problems faced by women in the rural parts of the country. In short, culturally sensitive issues that appeal to audiences' needs were raised in Yeken Kiginit by portraying male characters, which are strongly attached to their cultural upbringing. The drama has also addressed gender disparities and discrimination. Based on these facts, the following are the findings of the researcher while analyzing the message of the Yeken Kiginit serial drama.

Manifestation of men's strong attachment to their culture

To address the issue of societal problems facing women in Ethiopia today, it is vital to consider the value that members of society, especially men, give to their culture. By doing this, media programs such as Yeken Kiginit can play their role by showing how those values can have a negative impact on women's daily life. These negative impacts could be early marriage, marriage by abduction, rape, sexual harassment, and other issues that affect the rights and privileges of

women. And these problems, directly or indirectly, are seen as the manifestation of our culture or cultural attitude.

The researcher believes that any culture has its own value to those who practice it, as long as it dictates them to think and believe the same way. Catton (1993) defines cultural values as 'conceptions of the desirable' and in acquiring these cultural values, the media can play an important role:

Values are acquired in the socializing process. To the extent that the mass media are involved in socializing human personalities, there is an inherent possibility that these media can affect the way people acquire values and the kinds of values they acquire (p.335).

A significant component of this research study demonstrates how the status and dignity of women in Ethiopia are impacted by men's strong connection to their traditional values, as portrayed in the serial drama *Yeken Kiginit*. Producers of serial dramas have taken this approach, creating cultural value grids and attempting to demonstrate through their messaging how these efforts affect women's rights, particularly with regard to how their cultural attachment keeps them from competing on an equal footing with men.

The Ethiopian culture has made men biased towards women and their important role in the development of the nation. For instance, such a strong attachment of men to their culture is practiced in their preference of having a baby boy than a girl in their family. Most men are not happy when their wives give birth to a baby girl, and are usually consoled by their friends for encountering such 'a misfortune'. The researcher believes that the whole issue of women's inequality starts right from parental desire of having a baby boy rather than a girl. And it is common to see in many Ethiopian families, especially in the rural areas, that a father would be congratulated if he had a baby boy and he would be consoled if he were blessed with a baby girl. That is why boys are privileged for every right that girls are denied in many Ethiopian families. Unless and otherwise such a strong attachment to culture is changed and a man starts to believe in having a baby girl as a blessing, there is no chance of bringing girls in to equality when they grew up.

Benedict (1960) argues that the problem of social value is intimately involved in the fact of different patterning of cultures, and each individual is the product of that culture he grew up with. In reality, society and the individual are not antagonists. His culture provides the raw material for which the individual makes his life (1960).

As Benedict argues, (1960:219) no individual can arrive even at the threshold of his potentialities without a culture in which he participates. That is what the researcher witnessed in most of the male characters of *Yeken Kiginit* as they manifest the strong cultural attachment they have with their culture. A manifestation of such a strong cultural attitude of men was depicted in the serial drama *Yeken Kiginit* through the life of Merne, a man who considers himself as

an unfortunate person for being 'blessed' with four daughters. (Merne has been married for many years.

But he considered himself as an unfortunate person for having four girls in a few years, and he blames his wife for this incident in the family. Even his friends mocked him by saying 'Merne, father of many girls'. The following dialogue between Merne and his friend Worotaw depicts how men manifest a wrong attitude towards having a baby girl due to their cultural upbringing. They were attending a marriage ceremony in their village and as everyone sang, drank and shouted, Merne sat on his chair depressed. And this bothers his friend Worotaw, who asked him to relax.)

Worotaw: You look so sad.

Merne: Ahh! Don't worry... I am enjoying it.

Worotaw: I know you very well (laughing at him) ... Ever since you heard about Ayal's death, you look very disturbed.

Merne: How could you talk about death while we are in the middle of such joy? But I am again worried about my future fate. My wife is nine months pregnant and I am happy to have a baby boy. That happiness makes me sad.

Worotaw: How could you know that she will give birth to a boy?

Merne: I know... She was 'hatching' so many girls in previous years... If she did that again there must be something that has been done behind my back.

Worotaw: Ah! What are you saying?

Merne: She knew that there is someone in our area who plotted to kill me. I need a boy who can protect me as a shield. If she gave birth again to a baby girl, she is also my enemy.

Worotaw: At least it is better to be a father of girls than sitting idle.

Merne: Don't try to comfort me.

The above dialogue between Merne and Worotaw shows that having a baby girl in the family is not desirable for a man in the house, as he does not give equal value to girls and boys. The strong attachment to his culture has already led Merne to believe that by becoming a father to a boy, everyone in the community would respect and fear him. That is why he also considers himself an unfortunate person for not having such respect and admiration from his surroundings. Even his neighbours did not pay him the proper regard as they gave to other men in the area because of the cultural attitude of disrespecting 'a father of girls'. Such types of strong attachment to culture and beliefs aggravate the problem of inequality between men and women in our society.

Opposition of cultural and modern values to seeking the 'missing voice'

Most of the people in rural and sometime seven urban areas of Ethiopia believe that if married couples cannot have a child, the reason for their

misfortune will be the woman, not the man. One of the episodes of *Yeken Kiginit* focused on exhibiting on how this traditional value in the society clashes with the modern value, i.e., men could also be infertile. The cultural belief that women are the sole cause of infertility has resulted in the breaking of many marriages throughout the nation. The break-up of marriages have usually a devastating impact on the lives of women due to their economic dependency on men. Previous research on this issue has also confirmed the fact that one of the reasons that we notice so many rural girls practicing prostitution in many urban centres is due to such kind of cultural beliefs valued by the society and that results breaking up of marriages (Bogaletch, 2005; Assefa, 2006). Script writer Mesfin Getachew also agrees that men's attitude of looking at women as inferior beings is the result of their understanding of the culture they grew up with, and that was one of the intended messages in the serial drama *Yeken Kiginit*.

Mesfin Getachew: Of the many issues addressed by serial drama, the biased attitude of our societies and its impact on women's lives was exhibited quite apparent in many episodes of serial drama.

When we look at the life of Wubalem, despite the fact that she has someone who she loves and adores, she was abducted by Chane. But people like Fikerte and her lover Mekuria have fought that culture as well as the people who supports the actions of Chane as justifiable. Even Irgete, Wubalem's father, has supported Chane's action when his daughter was abducted. That was one instance of the serial drama to depict the clash between the old and modern tradition and culture through its characters like Chane, Irgete and Damtew on one side, and Fikerte, Wubalem, and Mekuria on the other.

Indeed, *Yeken Kiginit* gave quite a considerable space and time in its episodes to depict the impact of the negative cultural attitude of men in the life of many woman characters such as Anguatch, Tariqua and Wubalem. The following scene of *Yeken Kiginit* shows how our culture doesn't easily accept the idea that a man could also be infertile, and the clash between the two polarized ideas of the old and modern cultures.

The thinking of being barren has traumatized Anguatch as she takes all the blame for the misfortune. Her trauma has been aggravated as her mother-in-law, Imagela, frequently criticized her as 'a disrupting factor in the continuation of the family line'. Anguatch has been suffering for three years and has started to consider herself 'a cursed woman' who brings such misfortune to the family of the man she loves in her entire life. She had never had the slightest suspicion that her husband Demlew might be the reason for their misfortune.

As usual, one afternoon Imagela came to the house of Anguatch and started conversation by indirectly attacking her. She also suggested the idea of bringing another woman to her son who can bring a child to Demlew. The following dialogue can reveal the fact that, due to culturally biased thinking among society, family life is being disrupted and women exposed to become victims of HIV or flee urban areas and engage in sex work.

Anguatch: You better sit on the 'Medeb*'. The stool is not comfortable. (*'Medeb' is a place made of mud and stone and serves as a sofa in rural homes)

Imagela: You better worry about yourself... I am comfortable here.

Anguatch: /tries to swallow her anger/ please forgive me. I thought you were tired and needed a good rest.

Imagela: How could I get rest when my mind is burning down due to my unfortunate circumstance?

Anguatch: Shall I bring you some food?

Imagela: Ayal served me nice food at her house. I am very thirsty and I need 'Tela *' if you have it at home. (Ayal is the lady that Imageless wished to sleep with Demlew and blessed her with a grand child), (*Tela is a local beer made in the rural parts of the country).

Anguatch: (pouring the 'Tela' in her glass) I have baked a bread... I also have it.

Imagela: (she seems to ignore Anguatch and started enjoying her own fantasy) Ayal is indeed a blessed woman. In fact, the Virgin blessed her with a handsome boy.

Anguatch: (murmuring to herself) Oh! Angel Michael! Please shut the mouth of this lady at least for this moment.

Imagela: I am desperate to have a child now. I always cry when I look at someone's child on the street.

Anguatch: Why don't you try to ignore it?

Imagela: When are you going to show me my grandchild's eyes? I don't want to go to my grave with tears in my eyes.

Anguatch: I never had tired of trying to have a child. I prayed to God since I married your son to fulfill our desire.

Imagela: If God could not answer your prayer, why don't you try something else? My son married you to raise his child, not to envy the blessings of other families.

Angatch: I am a poor woman who has no helper except God.

Imagela: / rising from her stool with anger/ Then I will help my son in my own way. (She leaves the house murmuring)

This dialogue simply shows the fact that in Ethiopian culture, being barren is a curse from God that befalls women only. And the solution is entirely left to the man. He either divorces his wife or conducts sexual intercourse with another woman and has a child. In the developed world, this could be considered as

committing adultery or having an infidel character. But in Ethiopia, the man would be encouraged to have another sex partner not only to get a child, but also to be admired as a 'man'. In the next episodes of the drama, Imagela has encouraged her son Demlew to sleep with Ayal. Ayal is a woman who buried her husband after a prolonged illness.

Although Demlew slept with this lady, he and his mother could not get what they wanted. Instead, he got infected with the HIV virus and became bedridden. The drama finally punished the cultured character Demlew and Imagela for their undesirable act over Anguatch by rewarding her for promoting the modern way of cultural attitude in the society. In general, Yeken Kiginit has played an important role in seeking 'missing voices' by depicting the clash between old and modern cultural attitudes through its message. In fact, the researcher believes that the Yeken Kiginit serial drama attempts to address at least most issues that affect the rights and privileges of women in this country.

Modification of established cultural values

Yeken Kiginit has tried not only to expose but also to modify established cultural values that result in women's inequality by blending messages into the story. Women have suffered long due to the prevailing cultural values of inequality and imposition in Ethiopia. These values, which were exhibited in serial drama as a manifestation of our culture, are still considered by most men in rural areas as invaluable. This researcher has learnt that the serial drama writers have received a proper training on how it was important to be familiarized with the culture and norms of the characters as well as the settings in the drama before starting the writing job. Based on the training they received, the writers have indulged themselves in modifying the already established cultural values that have a negative impact on the rights and privileges of women through the positive characters such as Fikerte and the transitional characters such as Sereke, Shashe and the health officer.

Yeken Kiginit was designed and produced using the Sabido style, a style which has been accepted in many countries as an effective method in bringing about behavior change among different audiences through cultural modification (Sabido & Barker, 2005). The post-intervention survey conducted by Birhan Research and Development Consultancy, an organization subcontracted by PMC-Ethiopia to evaluate the implementation of the radio serial drama, has verified the fact that the drama achieved its target by bringing behavioral change among a large portion of audience members. And the researcher believes that one of the reasons that the serial drama was able to influence the beliefs and emotions of its audience was because its message was based on their culture and traditions.

The drama has developed positive characters to embody positive values on the value grids and to be an ideal to which the audience could aspire. The aim of creating such aspirations among the audience is bringing behavioral changes in real life situations that encourage them to accept gender equality and also impede them practicing antisocial values that could result unequal gender relations.

To examine this fact in Yeken Kiginit, the researcher analyzes two episodes of Yeken Kiginit that focus on how the chauvinistic attitude of men resulted from their cultural outlook affects the lives of women and how it was attempted by the producers to modify such attitude to the culture. One of the issues that Yeken Kiginit is intended to bring cultural modification among the society through its message is by exposing the grim facts of wife-beating. Wife beating has been witnessed in Ethiopia, causing long-term physical and psychological damage to women's lives. And one of the manifestations of the prevailing unhealthy attitude (in most areas it is taken as an accepted norm) that belittle women in Ethiopia is wife beating (Assefa, 2005). But such practice, according to the drama producers, is not regarded as wrong act in many parts of the country, especially in rural areas.

Serial drama writer Mesfin Getachew says that wife-beating has been a common phenomenon in our culture, especially in places where abduction and rape are rampant. 'After all, the aim of such serial dramas is to expose how our culture dominates the rights and privileges of women, and we have attempted to exhibit the grim facts of wife beating and rape through Shashe and Sereke.' he told the researcher in an interview. Such kinds of attitude and behaviour were frequently reflected in serial dramas. In the following episode, the serial writers probably attempt to show how the life of millions of women in Ethiopia is affected by rape, a crime which is out of control in the rural parts of the country. (Shashe is the owner of a local bar in Tena Adam, a place that has no development infrastructure, and harmful traditional practices like abduction and rape are widespread.

Sereke is an elementary school teacher who is always disappointed in the attitude of local men who consider themselves superior to women and commit rape and abduction on a regular basis. The physical damage seen on Wubalem's body, resulting from the beating and rape of her husband Chane, was not regarded by other local men as a wrong action, and even most of them justified him as a husband who has the full right to do it. If a woman left her husband due to his harassment and beating, they would blame her as a failure in marriage. By then, Shashe and Sereke start discussing the grim fact of how women are abused in the area.)

Shashe: Is it fair to say such things to a woman? Is she not the creation of God like them? Because she couldn't defend herself, how could she incur all those physical damages?

Sereke: Ignore them!

Shashe: How could I ignore them, teacher! ...At least they have a mother, a sister, or at least a relative. Abduction, rape, marriage without the consent of the two partners, early marriage... could happen to their sisters, daughters, and even to their mothers.

Sereke: That is their ignorance!

Shashe: Teacher! ... I don't know why a man becomes shy of using the condom when committing adultery. I don't even know why a man, who raped a woman, ignores that that would also one day be the fate of his sister.

Sereke: I can understand your anger, and we should try our best with a sober mind at least.

Shashe: How can I be sober looking at all these tragic events?

Sereke: Don't get desperate. Until those who commit these crimes become desperate, we shouldn't be either.

Women can be beaten by their husband for different reasons, says Dr. Assefa Haile-Mariam of AAU in his post-intervention survey on the effect of Yeken Kiginit and Dhimbiba serial dramas among listeners. According to Dr. Assefa, the reason that most husbands beat their wives is: 'if she goes out without telling him; if she neglects the children, if she argues with him; or if she refuses to have sex with him.' (PMC Publication, 2005:118) What was exhibited in the lives of different characters of Yeken Kiginit, such as Shashe and Sereke, seems to emanate from a prior understanding of the culture of the people by the script writers. In the above episode, even if Sereke tried to encourage Shashe, she could not hide her desperate feeling of getting a solution for male dominance in the society. What she has been left with was the blame for the culture that exposed her for all the bad happenings that surrounded her.

In Ethiopia, especially in rural areas, girls have been taught since childhood not to discuss or even think about sex or whom to marry. Therefore, for girls and young women, having a life partner of their own choice is unthinkable. Rather, they consider themselves as a sex object made to please the man.

In this respect, the Yeken Kiginit serial drama has attempted to exhibit this fact through the life of Wubalem and modify the existing cultural values among the society. (Wublaem, a 16-year-old girl, who highly desires to pursue her education and later marry her lover Mekuria. But her father, Irgete, put pressure and even forced her to marry Chane, a wealthy farmer in their surroundings. Chane, who is old enough to be Wubalem's father, has six children from two previous marriages. Chane promised to offer me a plot of land if he agreed to give me Wubalem's hand.

Even the priest of the family was involved in this case and urged Irgete to fulfill Chane's desire or a curse would fall upon the family. Wubalem discussed the issue with her mother Minda, as the mother has no knowledge of what was going on between her husband and Chane. Even if she knew the fact, she has no power to save her daughter from being taken by Chane.)

Wubalem: My father has decided to give me to Chane. (She is crying)

Minda: /shocked/ how do you know?

Wubalem: The priest was here a moment ago.

Minda: What did he say?

Wubalem: He has sent a message.

Minda: Whose message has he sent?

Wubalem: It was Chanes.

Minda: This will never happen!

Wubalem: He already told the priest that I will marry him.

(Irgete enters the house in the middle of the discussion.)

Irgete: /in an angry voice/ Wubalem!

Wubalem: Yes, father.

Irgete: Go and bring the children.

Irgete: Why is she lamenting?

Minda: What was the reason for the priest's visit today?

Irgete: You better serve me food first before asking questions that are not your concern.

Minda: But you asked me why she cried.

Irgete: I know the reason. It is the joy of marrying Chane.

Minda: Why do you want to offer your daughter to a man like Chane, who is so rude and manner less than his previous wives?

Irgete: He is notless mannerly as you think. He proved himself as my good friend when I was in trouble.

Minda: So you gave him Wubalem as a favor.

Irgete: Can you find a better husband for him in terms of wealth and family background?

Minda: What about his bad manners... you know how many times he married and divorced.

Although Wubalem's mother tried to pursue her husband to change his mind, he became furious and warned her not to mention the issue again. He has already made up his mind to give his daughter the hand to Chane. But before a marriage ceremony took place, Chane abducted Wubalem and put her in his house as a prisoner. Abduction is one of the issues addressed by Yeken Kiginit in its different episodes to show how women's rights are violated in Ethiopia. After being abducted by Chane, Wubalem was severely beaten and exposed to long-term physical and psychological abuse. However, fortunately, she managed to escape Chane's house and returned home. But her father Irgete resisted, letting her into the house, fearing that Chane would be disappointed if he did. Wubalem also suffered in her marriage with Chane as the decision about when a daughter

should marry or not is best left to the man of the family alone. She was given to Chane without her will simply to fulfill her father's ambition. He desired to gain from his marriage, and he also fears that the curse of the priest would come up on him.

We are today witnessing that in most rural parts of Ethiopia women's life partners are chosen by their family. Due to this fact, a woman who enters into wedlock with a man, without knowledge of his past life experience, often suffers a lot. Simply by fear of curse from her parents or for being rejected by her family, she would enter into such a relationship and suffer the consequence. Sabido argues that most girls in developing countries suffer in their marriage because the father is the sole decision maker in the life of his daughter. (Sabido & Barker, 2005).

According to the World Health Organization (WHO) report (2003), the grave consequence of early marriages by women and the denial of choosing their life partners are witnessed today in many developing countries:

Social expectations often put pressure on girls to marry and begin to have children before they are ready. Despite a shift toward later marriage in many parts of the world, 82 million girls in developing countries are now between the ages of 10 and 17 will be married before their 18th birthday. Early marriage jeopardizes the health and limits the opportunities afforded to women, usually disrupts their education, and often violates their human rights. (2003, p.65)

And due to this fact, many girls and young women in Ethiopia die of early pregnancy or fled to urban areas and became prostitutes. This problem is also being witnessed in the lives of women characters in the Yeken Kiginit serial drama. Sabido argues that in order to bring a desirable change in the lives of women, entertainment-education programs such as Yeken Kiginit, has a paramount role in exposing the deprived situation of girls especially in developing countries such as Ethiopia and modify the existing norm and tradition by bringing behavioral change among the target audience. (Sabido & Barker, 2005).

Mesfin Getachew, one of the serial drama script writers, also argued that such a culture of marriage is exposing the lives of millions of women to underage pregnancy, HIV/AIDS, pregnancy-related diseases, and even death, and that was the reason for emphasizing the topic in the serial drama, as it needs to be altered forever.

Mesfin Getachew: Currently, in many parts of the country, the traditions and cultures of marriage by abduction are being considered as crime. And Yeken Kiginit has played its own role to bring such attitudinal change in every community by exhibiting the impact of abduction on the lives of girls and young women.

This researcher, from the message of the above episode, have come to realize that even priests may play a role in fixing such a marriage, which could

bring a devastating result on the life of the woman. In Ethiopian culture, if a girl resists accepting the request of a clergy man, she will be considered as an inviter of a curse upon herself. It also seems to this researcher that Yeken Kiginit is calling religious organizations to be involved in modifying the cultural attitude manifested by men, which negatively affects the lives of millions of women in Ethiopia.

In general, the researcher believes that men often are the sole 'beneficiary' of Ethiopian culture, and showing the negative impact of our culture on the daily lives of women means that the culture has to be modified or even sometimes changed forever.

Role models of Yeken Kiginit in depicting cultural values

Yeken Kiginit characters are designed based on the value grids that emanates from the culture, norm, and traditions of the society. The story emerges from the likely interactions of the different characters with regard to those values. The producers claim that Yeken Kiginit relied on extensive formative research to identify the culture of a specific group of people in order to develop an archetype in the drama. Then, those archetypes that represent the cultural and social values (or the antithesis of these values) will be addressed in the serial drama. Sabido says that if the formative research upon which the serial drama is based is done properly, the scriptwriters will be able to develop archetypical characters with which audience members will be able to identify. (Sabido, 2005).

Any media entertainment program has role models portrayed as bad or good men and women (positively vs. negatively valued), or sometimes they can even be both. These role models in the drama have a great impact on the audience by playing a motivating or discouraging role. In this respect, Yeken Kiginit has developed the three kinds of character - the positive, the negative, and the transitional – in order to convey its messages through them. Throughout the analysis of the selected episodes of Yeken Kiginit serial drama, three kinds of character appear, the positive, Fikerte and Anguach, the negative, Damte and Irgete, and the transitional, Demelew and Minda in Yeken Kiginit serial drama. These characters play an important role in familiarizing the audience with the story – the positive by their good impressions, the negative by their evil deeds, and the transitional by their patience to learn the truth.

Each of the above three groups of characters will move during the course of the serial drama towards or away from the pro-social behavior and be appropriately rewarded or punished. According to Barker, these movements, rewards, and punishments are carefully plotted according to the number of episodes in the serial drama in order to sustain the drama and to tell the story. Of course, all the characters are aimed to serve their purpose and create among audience members change of behaviors.

In the following, the researcher attempts to look at some of the characters from different episodes of Yeken Kiginit and how they manage to appear as role

models of the society using the following categorization of characters on the role they are expected to demonstrate in the serial drama.

Positive characters

According to Sabido, positive characters exhibit admirable or pro-social behavior – perhaps promoting the education of girls, delaying marriage, or planning the spacing of their children. (Sabido & Barker, 2005) In addition, they are expected to manifest positive values that are to be more human, caring, and sensitive than the ordinary person, and to be humble people who care for the world around them to be rewarded consistently for their positive deeds.

In this category, the researcher finds that Fikerte is one of the main positive characters who embodied positive values in Yeken Kiginit serial drama. Fikerte serves the purpose of demonstrating positive behavior in Yeken Kiginit that could account her as an icon to the audience. All parts of the drama that transmit the message of the issue of women's equality were mainly demonstrated by their firm belief in the cause. In most rural parts of Ethiopia, girls are expected to be housewives. Therefore, they are not allowed to go to school and manage their own lives using the knowledge they acquire at school. They are expected to be dependent on men economically, socially, and even in family affairs.

Fikerte's name, too, defined her role in the Yeken Kiginit serial drama as a woman who represents the right and privileges of a woman in every sphere. She fights abduction, rape, and marriage without the consent of the other partner and men who have a chauvinistic attitude. She promotes girls' education and general empowerment. In most rural parts of the country, and sometimes even in urban centers, too, parents do not provide education equally to both girls and boys. Some parents do not allow their daughters to go to school because of the cultural belief that women are not as intelligent as their male counterparts.

Fikerte are used to promote good values, such as girls' education, in Yeken Kiginit. (Fikerte is a strong proponent of girls' education, as she is also well educated and advised Wublaem to go to school. In contrast, Wubalem hesitates to accept Fikerte's advice because of fear of being considered a rude and indecent girl by her father and even by the community, too. The following dialogue between Fikerte and Wubalm could reveal how women such as Fikerte could stand and fight for their rights.)

Fikerte: Why are you crying?

Wubalem: Do I have any other alternative? [Father] is not always happy when I go to school. I have been absent for several days now.

Fikerte: I know... (She takes a long breath)

Wubalem: I have decided not to go again as long as it makes him unhappy.

Fikerte: That would not be a wise decision.

Wubalem: What shall I do then? Whenever he sees me reading a book, he rebukes me. I am fed up with his harassing words.

Fikerte: I have decided now to take you home and you will go to school there.

Wubalem: It would be a great opportunity for me, but my father will not allow you to do so.

Fikerte: Leave it to me.

We can see from this dialogue that many girls are denied the rights to go to school and to become self-reliant economically and psychologically. In most societies such as ours, the place of a woman is considered to be in the kitchen, and nowhere else. Such types of beliefs by society were strongly resisted by the positive character Fikerte as she decidedly expressed her idea of taking Wubalem with her to enroll her into school. The researcher has an opinion that Fikerte in the serial drama became instrumental in challenging the existing cultural scenario of male resistance to change their attitude towards their culture. She fights for unequal gender relations and values in society in terms of educating girls and young women. Later she strongly argued with her father that educating Wubalem means not only changing her life to better, but also having a help support for himself in times of need.

Fikerte, in this sense, played a crucial role in helping shape, rather than merely reflecting, the social reality of men and women. Sabido says the following in developing positive characters such as Fikerte in a serial drama intended to entertain as well as educate the society: Positive characters exhibit admirable, or pro-social, behavior – perhaps promoting the education of girls, delaying marriage, or planning the spacing of their children. (2002).

Indeed, Fikerte has exhibited all those pro-social values to the cause of gender equality by becoming more human, caring, and sensitive than an ordinary person in real life. The message that blends seamlessly into her was so strong and can motivate the member of the target audience to recognize and accept the vital role of women in society. Script writer Mesfin Getachew, too, agrees on this fact and believes in showing the real scenario that women are facing today through the life of Fikerte.

Mesfin Getachew: When we first discussed on the formative research study, the writers and the producers came to consensus that the drama should manifest, as far as possible, all the problems of women in the country. And the best option that we find to show the severity of the problem is to divide it according to the role that the characters were given in the drama. And there was no exaggerated fact in Yeken Kiginit with regard to what women are facing today especially in rural areas. But we also manage to make women victorious in their struggle for gender equality, some by themselves and some with the help of Fikerte.

According to the Social Learning Theory, which was developed by Albert Bandura and applied in the Sabido methodology, positive characters in a radio serial drama serve as a model to the audience members and may have a great effect in motivating their listeners to follow their path.

Positive rewards have a vicarious effect on the observer (in this case, the audience) and can motivate audience members to practice similar behavior (s). Punishing a role model for practicing a socially undesirable behavior likewise provides a vicarious experience for the observer and can inhibit his or her practice of the same behavior. This adoption is called modeling because it is based on the behavior of the role model. (Bandura, 1977, p.79)

Fikerte represents the positive character role in the audience by exhibiting a socially desirable behavior in the Yeken Kiginit serial drama. Although Fikerte grew up in her uncle's home in Addis Ababa, she became an archetype that represents the positive cultural and social values, and fights the negative cultural attitude of men in rural areas. The analysis of the selected episodes shows how Fikerte's life not only demonstrates positive values on the value grids, but also indicates the existence of a relatively better opportunity and freedom for women who live in cities than in rural areas in Ethiopia.

Negative characters

Negative characters can also be archetypes, embodying antisocial values and receiving appropriate punishment for their behavior. According to Sabido, (Sabido & Barker, 2005, pp.48-49) negative characters manifest the following characteristics in the serial drama: demonstrate behavior that illustrate the negative values in the values grid have negative behavior which is slightly exaggerated, are regularly punished for their bad behavior occasionally suffer internally and regret their actions, but do not change. By adopting the Sabido methodology, Yeken Kiginit serial drama attempts to show the chauvinistic attitude of men by exhibiting negative characters such as Irgete and Damte. The next episode from Yeken Kiginit attempts to show how women are underprivileged in their societies, and also how those responsible for their misery are punished accordingly. (Irgete treats his wife Minda as his servant. Minda has no right to speak about her siblings or any other family affairs, as we have seen in the engagement of Wubalem to Chane. Here also Minda appears to be the sole decision maker in the life of his son Ababu.)

Minda: Please! Let him stop his cattle herding job and continue his education.

Irgete: (He laughs) the tail of a goat cannot cover anything. Who is advising you such a rubbish idea? And don't forget that I am the man in the house, the decision is mine.

Minda: Is not my child as well?

Irgete: Keep quiet! You don't have a business doing such things. Your place is in the kitchen, and I know that Fikerte is the one who instigates you to talk like that to me.

This dialogue is intended to show that the right of women to participate in the decision-making process is denied even at the household level. One of the issues addressed by the Yeken Kiginit serial drama was promoting women's

equality at every level, including decision making from elementary (such as small purchases) to major household decisions that affect the lives of the members of the household. Dr. Negussie Tefferra claims that one of the fundamental aspects of Yeken Kiginit is bringing into light how women suffered for long in their marriage life, and that was successfully conveyed to the target audience using characters that reject the pro-social values.

This researcher believes that negative characters such as Irgete have an equal role to positive characters in depicting some of the main gender issues that were widely advocated and addressed by the drama, such as education for girls, improving the status of women, equal job opportunities and equal participation in all aspects of developmental activities, spousal communication, and respect for women's reproductive health rights. Sabido says that the negative characters that reject the pro-social behavior embody social stereotypes that are likely to impede people in the target audience from practicing the proposed behavior. (Sabido & Barker, 2005:48) Indeed, the negative characters in Yeken Kiginit such as Irgete, Damtew, and Chane have exhibited behaviors that illustrate the negative values in the value grids of PMC such as rape, abduction, belittling women, and philandering.

From the demonstrated behavior of the negative character Irgete, it appears that unless and otherwise women's access to sources of income through employment and other income-generating programs is improved, they would remain to be considered by male chauvinists as beings fit only for the kitchen.

Transitional Characters

Transitional characters, according to the Sabido methodology, demonstrate movements from negative to positive values during the course of the serial drama. By doing so, they become role models of attitude and behavior change for members of the audience to emulate. According to Sabido characteristics who are expected to be manifested by transitional characters of the serial drama oscillate between good and bad values have interests, ideas and tendencies that are in conflict with those of others are the ones closest to the audience, ordinary people struggling through life are rewarded and punished appropriately.

A good example of exhibiting such transitional character behavior in Yeken Kiginit is Wubalem's husband Mekuria. Mekuria tried to impose his idea first on the basis of his cultural background, but he later surrendered himself to the idea of the positive character Wubalem. One of the cultural value grids of PMC that was intended to be promoted in this serial drama was that: 'It's good that mothers limit the number of children they have to bear.'

As the burden of the child's bearing is mostly the sole responsibility of the woman, her decision to carry or not carrying a child is also very important. But our culture would not allow her to have the opportunity of limiting the number of offspring's in the family. It is a fact that women in most rural parts of Ethiopia have no right to space or limit the number of their children they give birth to. As long as the man wants to have a child, she has to bear one. The following scene is

a typical example of how women in rural Ethiopia are denied their status in the family due to the cultural attitude of men.

After getting her father's consent to leave her tyrannical husband Chane, Wubalem married her lover Mekuria. Soon after their marriage, Wubalem becomes pregnant and gives birth to a baby girl. Wubalem's older sister, Fikerte, encourages Wubalem to use family planning to postpone having her next child. But Wubalem was facing the same trend of male dominance again by her husband Mekuria. Fikerte's advice incites the following conversation between Wubalem and Mekuria.

Mekuria: You pay too much attention to the crazy words of your sister,

Fikerte. You listen more to her advice than to mine. You give less weight to my position as the head of the household. You received the order from your sister to limit the number of our children.

Wubalem: Let's live according to our means...that's what I say. I know what having many children is like. It results in suffering, and I don't like that.

Mekuria: I am a hard-working farmer. I have all the energy in the world. I can feed others' children, not to mention my own... There is no reason for me to hold myself back from having as many children as I like.

Wubalem: Listen to me, Mekuria. My father was as strong as you when he started to have so many children, but what legacy did he leave behind for us? What did he gain from it himself in the first place?

Mekuria: Don't compare me to your father.

Wubalem: Many brave men in our area produce numerous children and leave because they have nothing to feed them. They cannot stand their suffering. They cannot listen to their cries. What I am saying is that we have to take the necessary precautions. Why don't you learn some lessons from your friend Awgichew, who lives a good life? Look at his home.

Mekuria: Stop, I say stop!

As a transitional character in the drama, Mekuria first resists the idea of Wubalem, who wants to limit the number of their children in the family. But, based on the Sabido-style serial dramas, Mekuria demonstrates behavior of a transitional character who finally surrenders himself to the idea of the positive character.

In analyzing the message of this serial drama, the researcher has reached to an understanding that all the three types of characters formulated by Sabido were developed in the Yeken Kiginet serial drama. Among those, this researcher has come across in its message analysis: positive (Fikerte and Anguatch) exhibit admirable prosocial values such as promoting girls' education; the negative (Irgete and Damte) embodied antisocial values that emanated mainly from the culture and tradition of the society such as denying equal rights

to the wife in family affairs; and transitional (Mekuria and Gezmu) oscillate and finally overcome barriers to change themselves from believing bad cultural values, such as believing in marriage with the consent of the two couples rather than marriage by abduction, respect of the wife and accepting the role of women in family affairs.

Due to the fact that the cultural upbringing has made most men consider themselves superior to women, men will not allow anyone to interfere with any issue that concerns their belief. Yeken Kiginit serial drama attempts to depict this fact through its transitional characters, Mekuria and Gezmu, in the above episodes. In general, the characters in the Yeken Kiginit radio serial drama developed in their personalities and beliefs, as they are the main transmitters of the intended message to the audience through dialogue. And by developing such characters, the listener may find an archetypical essence of himself or herself that interacts with the social message.

Conclusion

One of the several issues pertinent to Ethiopia that the serial drama dealt with was how the male chauvinistic attitude affects women's equality in every aspect of life. Most male characters in the drama are representatives of the chauvinistic attitude practiced among the society in real-life situations. These attitudes that emanated from the cultural background of men were manifested in the drama resulting in marriage by abduction, rape, female genital mutilation, wife beating, and other antisocial activities. Such practices were given a considerable time in the drama with the intended purpose of manifesting a male-chauvinistic attitude.

This researcher believes that the drama has achieved its intended goal by exposing most of the cultural factors that affect women's status in society through the fictional lives of the characters. The researcher has also observed, in doing the message analysis of Yeken Kiginit that women were denied their right to participate in decision making, including at a house hold level. Decisions such as when and with whom the daughter marries, whether the wife will be allowed to work outside the home, and about family planning were made by men and men only. This is also a reflection of the chauvinistic attitude of men that prevails in society.

This researcher believes that Yeken Kiginit has played a key role in depicting the real picture of the status of women in society. Women were deprived of their rights and privileges for long, and one way of exposing these scenarios is by giving them a chance to speak for themselves how they are maltreated, abused, and suffered at the hands of their male counterparts. Based on this fact, producers of Yeken Kiginit serial drama have succeeded in finding the 'missing voices' by putting the proper emphasis on reflecting the reality facing women today in society.

This research concludes that Yeken Kiginit in terms of using the intercultural communication dimension of masculinity versus femininity largely

succeeded in exposing the real problems of women in Ethiopia by illustrating with familiar examples how many women are disadvantaged in many aspects of life. This researcher recognizes the fact that serial dramas such as Yeken Kiginit can play a paramount role in depicting the various socio-cultural problems that exist in our Ethiopian society.

Recommendations

It is a fact that women's involvement in decision making at different levels will determine their status in the family and in society at large. But it should be supported by all concerned bodies including the government organs, not only by passing laws, but also by helping them achieve their rightful place in the society. For instance, the Constitution of FDRE Article 35: 2 and 8 say the following on the rights of women in marriage and in employment: Women have the same rights as men in marriage as prescribed by this constitution. Women shall have a right to equality in employment, promotion, pay, and transfer of pension entitlements.

Even though the different laws and policies issued by the Ethiopian government encourage women's participation in the country's development efforts, they should be supported by other methods that can create awareness among the community. That is why Sabido argues that serial dramas such as Yeken Kiginit 'should not create values, but reinforce pre-existing pro-social values, attitudes, and behaviors'. The moral framework (for a Sabido-style serial drama) ensures that the social message corresponds to issues that are officially sanctioned and that it is relevant to an agenda articulated by national policy makers (2005).

As this research study has discussed and illustrated, Yeken Kiginit largely succeeded in exposing the real problems of women in Ethiopia, showing in an entertaining but yet educative manner how women often are disadvantaged in many aspects of life. It is assumed that by applying different methodologies that include a local approach to local challenges in their message in the production of serial dramas, such as Sabido's, other NGOs engaged in media related activities can also achieve a satisfactory result. Based on the experiences of the Yeken Kiginit serial drama and its research-based entertainment education, it is believed that this format could serve as a model for other Ethiopian dramas in the future.

Limitations of the research

Due to time and resource constraints only 10 of the 257 occurrences are examined in this study endeavour. Ten episodes may not be sufficient to provide a comprehensive and representative overview of the show, but the researcher is adamant that the samples chosen can accurately portray the drama's intended message as a whole because they were carefully chosen to demonstrate the drama's intended message, which is about how a fun and educational media programme like Yeken Kiginit can support women's rights by highlighting societal attitudes towards gender inequality and cultural stereotyping.

However, as was already indicated, due to time and resource limitations, the research solely looks at the text message of the serial drama from the standpoint of gender and culture. Consequently, this could be this research's additional restriction.

Declarations

Declaration of statement

This researcher declares that this thesis is an original work and that all the sources of materials used for the thesis have been duly acknowledged.

Ethical Considerations

The graduate school of journalism and communications at Addis Ababa University gave its consent to the research, which was also carried out in accordance with university regulations.

Conflict of interest

The author confirms that there is no conflict of interest.

Informed consent

The author has obtained the informed consent of all participants.

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Original Research

Indigenous knowledge practices in danger of extinction due to cultural and environmental changes: The case of Gojjam, Amhara region

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Abstract

Indigenous knowledge has become a popular term throughout the world, referring to the knowledge that indigenous people inherit from their ancestors, most often through oral traditions. It is known as the pinnacle of modern society, particularly in the arts, medicine and conservation. Meanwhile, indigenous knowledge practices are stereotypically labeled as backward and superstitious because of which they face endangerment and eventual extinction. This paper is a case study and explores the indigenous knowledge practices that are endangered at different levels, mainly because of environmental and cultural changes. The changes in people's ways of life and the unfavorable attitude of the younger generation toward local products have contributed to the decline of indigenous knowledge practices. Plastic products that are flooding the market throughout the country, urban and rural, have played a major role in the endangerment of the harmless, durable, and culturally and aesthetically valuable local products. In the same way that indigenous peoples and indigenous knowledge are connected, so are indigenous peoples and their indigenous languages. This paper also examines the youth language, which is believed to be deprived of words and concepts that are strongly tied to local knowledge systems. The author argues that well-managed indigenous knowledge practices leveraged with scientific knowledge can immensely contribute to realizing sustainable development by empowering local communities. It is therefore critical that indigenous peoples and policymakers work together to revitalize useful indigenous knowledge practices so that they can be passed down to future generations. The study was carried out in Finote-Selam and the surrounding areas in West Gojjam, Ethiopia.

Keywords: Indigenous Knowledge, Environmental Changes, Cultural Changes, Gojam, Ethiopia

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Introduction¹

We learn from the literature that indigenous knowledge (also known as traditional knowledge, folk knowledge, or local knowledge) refers to the experiential knowledge of indigenous people developed and continues to develop over a long period of time by playing crucial roles for their survival and development (see Warren, 1991; Mistry, 2009). The World Bank report (1998, p.15) states that, “indigenous knowledge is stored in people’s memories and activities and is expressed in stories, songs, folklore, proverbs, dances, myths, cultural values, beliefs, rituals, community laws, local language and taxonomy, agricultural practices, equipment, materials, plant species, and animal breeds.” UNESCO (2003) reports that indigenous knowledge (IK) is the extended interactions of indigenous peoples with the natural environment and plays a significant role as the foundation for the promotion of scientific knowledge and modernization. Japan's success story of establishing a prosperous modern state by incorporating the IK systems with the western scientific knowledge has been taken as an optimal model to be strictly followed by developing countries like Ethiopia.² Meanwhile, the entrenched misconception about IK that it is unscientific, backward, and change-resistant widely prevails in the modern world. As a result, some of the indispensable IK practices are dying out without leaving their traces (Reyes-Garcia et al., 2013).

In Ethiopia, IK remains vital to satisfy the spiritual, material, and medicinal needs of millions of its indigenous people since time immemorial. It has played a crucial role in the use of traditional medicine and a variety of homemade utensils and other tools to satisfy the material needs of the local people. The World Bank (1998) reports that, although IK is vital and hence of high priority, it is at risk of becoming extinct, especially in developing countries of Africa, Asia, and Latin America. In this study, the IK practices that were once the order of the day but are now endangered are identified. The rapidly depleting environment and changing culture are discerned as the major causes contributing to the serious decline of IK practices. It was also reported that moving away from IK systems and instead relying heavily on scientific knowledge systems may result in the loss of the former (Argawal, 1995; Mistry &

¹ I thank my colleagues Drs. Balew Demisse and Endalew Aseffa for their valuable comments on the first draft of the paper.

² See Kebede Michael's (2007) book entitled, ጃፓን እንደምን ሰለጠነች? lit. “How did Japan civilize?”.

Berardi, 2016). The change in people's way of life, and the mass production of cheap and inorganic polymers are identified as additional factors for the endangerment. In a society where IK is viewed as unmodern and hence not worthy of promotion, unveiling its huge importance is of utmost priority. The alarming loss of IK systems calls for urgent propagation efforts towards preserving them for future generations. Since IK, for the most part, passes on from generation to generation through oral traditions, folk arts, material culture, dances, carvings, paintings, and performances; multimedia documentation efforts play a crucial role (Vivero, 2001; Vivero et al., 2005; World Bank, 1998). IK documentation and recording efforts enable the creation of a knowledge bank, which can then be incorporated into conservation and development projects (Mistry, 2009; Warren, 1991). Since there is no significant protection mechanism in place so far, it is believed that this study would spur the local people and policy makers to take steps to maintain and revitalize those IK practices that are still valuable to society. It would also contribute to keeping concerned individuals, groups or institutions from taking documentation measures as some of the material cultures are facing extinction without being transmitted to the next generation. Through describing the youth language, the paper examines the missing link between the old and the younger generations, who have an unfavorable attitude towards using local materials. Since issues surrounding IK are vast and, in many respects, spatially and/or culturally specific, it is believed that case studies can uncover specific issues in some detail so the lessons learned could be adopted in wider localities and contexts (Mistry, 2009).

Methodology

As mentioned above, IK encompasses a wide array of accumulated knowledge by indigenous peoples of different geographical locations and cultures. Any change in the fabric of culture and ecosystem, increasing mobility, expansion of urban centers, modern education, infrastructure and the unrestricted use of media, cellphone and other digital technologies greatly contribute to the decline of these invaluable knowledge practices (Maffi, 2002; Luz et al., 2015). The aim of this research is primarily to identify the IK that are alarmingly declining from Finote-Selam and the surrounding areas in Gojjam, Ethiopia. According to Bokamba (2008), urban centers are divided into primary and secondary in which the former signifies big cities and the latter towns that allow inhabitants maintain close ties with rural settings where the

ecology of the language is well-preserved. Whereas Finote-Selam represents an urban setting, the surrounding villages represent rural settings. The qualitative data are mainly on the material culture deemed to be widely used by people in Gojjam but no longer in use or rarely used at present. The bulk of data and information were collected through observations in market places, churches, and public gatherings over the years. Since IK is often transmitted orally and has little prestige, critical data were collected through oral communication with key informants and family members. As a native born and raised in the area, I have also used the introspective method. Secondary sources were also used to gather a significant amount of ethnobotanical and ethnozoological data.

There are few works available on different aspects of IK practices in Gojjam. These include the works of Abiyot et al. (2006), Gebeyehu et al. (2014), Manaye et al. (2021), Mesfin (2014) and Nigusse et al. (2018). All of them consider the use and conservation of ethnomedicinal plants. The work of Vivero et al. (2005) entitled, “The Red List of Endemic Trees and Shrubs of Ethiopia and Eritrea” was also used as a valuable resource for this chapter. On the other hand, no data is available that deals with endangered IK systems. This chapter aims to fill this gap, and identifies environmental and cultural changes as major causes of endangerment and possibly eventual extinction of IK practices.

Cultural change and indigenous knowledge

As mentioned, IK is at the core of indigenous identity, culture, language, heritage and livelihoods that must be protected, preserved and transmitted through generations. It is particularly imperative to note that, as there is a strong relationship between culture and IK, the changes witnessed in the culture and people’s way of life are among the factors that adversely affect the IK systems (Maffi, 2002). This study shows that there exists a general feeling that the culture and way of life of people are immensely in a state of change and that the transfer of IK from one generation to the next is at stake. In the following sections, some of the cultural traits that are at risk at the research site are described.

Personal names

The endangerment of IK all starts from the naming tradition, in this case, anthroponyms or personal names. As well known, naming a child in Gojjam is not only a matter of identifying the name bearer, but also conveying a complete message about circumstances surrounding the birth of a child (Zezealem, 2005). The child-father name harmony, conveying a complete message, has been a typical feature of bestowal of personal

names in Gojjam. Such semantically loaded names include male names like አደባባይ ይስማው /addäbabay yəsmaw/ lit. ‘Let the public hear it.’, አንተዬ ግዛቸው /antäyye gəzat[ʃ]äw/ lit. ‘You! govern them!’, ይከበር ድምቡሩ /yəkäbär dämbäru/ ‘Let the border be honored.’, etc. and female names like አገረ ድልነሳ /agäre dälnässa/ lit. ‘My country became victorious.’, ሁሉንቻይ ጌታዬ /hullunʃay getaye/ lit. ‘my tolerant God/Lord’ and ባንቻየሁ ጌትነት /bantʃayyahu getännät/ ‘I behold richness through you.’, etc. expressing circumstances related to publicity, diligence, pride, victory, appreciation, and good wishes. These kinds of names which were once more loved are now considered ‘old-fashioned’ and too burdensome, particularly by the young generation. They are therefore giving way to shorter, biblical, and sometimes non-indigenous names that are considered modern and more acceptable. It seems that the shift from the ‘old-fashioned’ names to the ‘new-fashioned’ names is going on speedily in towns where a limited number of names dominate. The same phenomenon is spreading out in rural areas where there is now strong passion for short and biblical names, especially noticed at schools. The young generation in big towns, with a huge appetite to the so-called ‘modern’ names sometimes goes through legal processes to change their ‘traditional names’ bestowed by their parents (Zealelem, 2005). The negative attitude towards the semantically loaded personal names of Gojjam is caused by the influence of culture contact which is manifested in the expansion of urban life, modern education, media, and internet that promote ‘modern’ city names. Among the abraded trends in this connection are the use of vocatives and addressing a person in a respect form within and outside the family. The most frequently used vocative kinship terms are አባባ /abbabba/ for fathers, እማማ /əmmamma/ for mothers, ወንድማለም /wondəmmäläm/ for brothers, and እ(ሀ)ታለም /ə(hə)taläm/ for sisters. Students were respectful to their teachers who used to address them as ገሼ /gäʃʃe/ (male teacher) and እትዬ /ətəyye/ (female teacher). These family and respectful names and utterances are disappearing because of the spillover effect of addressing family members by their first names and teachers by the English noun ‘teacher’, both phenomena eroding endearment and respect in the community.³

Swearing, pleading, praising, cursing, and greeting expressions

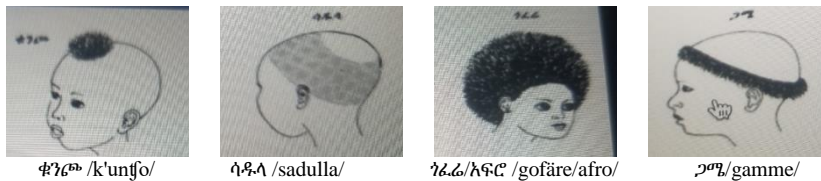
Swearing or personal oath or self-pledge is another impoverished IK that has become endangered. Such expressions as እኔ ልሙት /əne ləmut/ lit. ‘Let me die!’ to mean ‘by my death!’, አባቴ ይሙት /abbate yəmut/ lit.

³ The words and expressions are presented as they are used in the Gojjam variety.

‘Let my father die!’ to mean ‘by my father’s death!’, etc. and begging or pleading expressions like አፈር ስሆን /afär səhon/ lit. ‘please help prior to me becoming reduced to dust’, ስቀበር /səkk’äbbär/ lit. ‘do help me before I am doomed to the tomb’, etc. are among the quickly disappearing expressions. Swearing expressions such as አይኔን ጨለማ ያርገው /aynen f’älläma yargäw/ lit. ‘Let my eye turns to be dark!’ and ትምርቴን ይደምሰው /təmərten yödämässäw/ lit. ‘Let my education be dismissed!’ to mean ‘in the name of my education be dismissed’ are heard rarely perhaps due to less seriousness on the matter or more propensity towards religious swearing expressions. Expressions of deep concern like እኔ ደፋ ልበል /əne däfa ləbäl/ lit. ‘Let me fall face-down in your stead.’, እኔን በርሃው ይብላኝ /ənen bärəhaw yəbləñ/ lit. ‘Let the desert eat me alive for you.’, etc. are limited in the mouths of lenient elderly women concerned about others. Benediction expressions like እንዳባይ ተጋፋ /əndabbay tägafa!/ lit. ‘Become strong like River Nile!’, እንደጣና ስፋ /əndät’ana səfa!/ lit. ‘Become as wide as Lake Tana!’, and cursing expressions like ባጭር ቅር /batʃtʃ’ər k’ər/ lit. ‘May your life be cut short!’, ሃብትህን ለበይ ይስጠው lit. /habtəhən läbäy yəst’äw/ ‘May your wealth be given to looters!’, etc. are becoming less and less common. The extended greetings when meeting and departing ደና ሰነበትህ /dəna sänäbbäth?/ ‘How have you been lately?’, when meeting a person after a few days vs. ደና ሰንብት /dəna sänbət!/ ‘Good bye!’, when departing from a person for few days, ደና ከረምህ /dəna kärrämh?/ ‘How well did you live through the rainy season?’, when meeting a person after the rainy season vs. ደና ከረም /dəna käräm!/ ‘May you survive the rainy season well!’, when departing from a person for the coming rainy season, ደና ባጅህ /dəna badzdzäh?/ ‘How well did you live through the dry season?’, when meeting a person after a dry season and ደና ባጅ /dəna badz!/ ‘May you survive the dry season well!’, when departing from a person for the coming dry season, etc. are all withering away especially from the young generation. The extended time-bound greetings when meeting have now been reduced to ሰላም ነው? /sälam näw?/ lit. ‘Is it peace?’ to mean ‘Is it peaceful for you?’ when meeting and ሰላም ሁን! /sälam hun!/ ‘Have peace ahead!’ and ቻው /ʃaw/ (from the Italian *ciao*) or the English *bye!* even by monolinguals when departing. Participants in the study hold that the influences of the media and urban lifestyle have substantially influenced the ever-declining social bond and the resurgence of individualism, both of which hinder the transmission of IK systems to the next generation.

Hair styles

Indigenous hair styles were among the popular cultures that have gone through rapid changes. Under normal circumstances, women in Gojjam cut their hair short, also called ምድምድ /mədməd/ ‘short and evenly cut hair’. The reason for such a conservative hairstyle is their tight schedule that gives them no chance to take care of long hairs. They also mention that ventilation of hair is possible when it is cut short. On the other hand, research informants reiterate that, traditional hairstyles such as ቃሬ /k'arre/ or ቁንጮ /k'unj'o/ which refer to lock of hair on shaved head of a boy and ሳዱላ /sadulla/ and ጋሜ /gamme/ which refer to the lock of round-shaped hair around the head of girls were common until recently and are unseen in towns, and dying out in rural areas supplanted by the so-called modern hairstyles. The reason for the abandonment of such traditional hairstyles is that they are labelled as a sign of ‘backwardness’. At present, schoolgirls in the countryside mostly follow the pattern of their mothers but are not prohibited to grow their hair and make it ጎፊሬ/አፍሮ /gofäre/afro/ or ሹርባ /šurrəbba/ traditional braids with cornrows sometimes decorated with beads.



Together with the changing hairstyles, the words such as ነቀሰ- /näkk'äs-/ and ከፈከፍ- /käfäkkäf-/ which refer to combing the traditional hair style ጎፊሬ/አፍሮ /gofäre/afro/ are being replaced by the words አበጠር- /abätt'är-/ which refers to the combing of hair, and ሰር- /särr-/ to the making of particularly the ሹርባ /šurrəbba/ hair style. Prior to the imported ማበጠሪያ /mabätt'är'yä/ ‘comb’ made of metal or plastic, people used the homemade comb called ማዲያ /mido/ made of wood that served the same purpose. In this way, the indigenous people’s capacity to make their own utilities has been hampered (Cotton, 1996; Tinsae et al., 2012).

Body adornments and jewelry

Body adornments and jewelry are the other IK practices declining through time. Tattoos, for instance, were among the popular body adornments widely used by women until recently. The widely known tattoo in Finote-Selam and the surrounding areas is known as ጥቁራት /t'əkk'urat/ and it was made with exquisite designs on the neck. Neck

tattooing was practiced sometimes for the purpose of suppressing the development of goiter. Apart from beautification, tattooing on the ደድ /dædd/ ‘gum’, ግንባር /gənbär/ ‘forehead’ and እጅ /ædʒdʒ/ ‘surface of the hand between knuckles and wrist’ were also customary. Gum tattooing was done on men too for an attractive look and well-patterned teeth. During epiphany, it was commonplace to use እንሰሰላ /ənsosəlla/ ‘Impatiens tinctoria’ for decorating the feet and hands of girls. However, it is not widely used these days. Since no one is interested any more, tattoo making has dwindled considerably and tattoo makers are doing something else to support their living. It is to be noted that, whereas tattoo making in the modern world has become a growing and expensive enterprise, its gradual abandonment in the developing world like Ethiopia must be a point of discussion.



የእንጭ ጥቁራት
/yäägäjj' t'əkk'urat/



የእንገት ጥቁራት
/yäängät t'əkk'urat/



የግንባር ጥቁራት
/yägənbär t'əkk'urat/



የደድ ጥቁራት
/yädædd t'əkk'urat/

Another area of IK on the verge of extinction concerns traditional jewelry worn to adorn women. አልቦ /albo/ ‘silver-made chain put on leg’, ጨረቃ ጠልሰም /tʃ'äräk'a t'älsäm/ ‘silver-made necklace with various shapes’, ጠገራ ብር /t'ägära bərr/ ‘flat circular silver wider than a regular coin which once served as currency’, አምባር /ambar/ ‘armlet’ and ደሪ /dəri/ ‘silver-made necklace chain’ are among the well-known jewelry used mostly by brides and women during holidays and weddings. ማርዳ /marda/ ‘blue necklace put on for children’ and ዛጎል /zagol/ ‘white shell-like jewelry often put on as neck attraction’ were arranged in a chain and worn by children on their necks. At present, although they are occasionally used during holidays, most women and young girls are no longer showing interest in these traditional items. They are rather obsessed with the use of cheap imported jewelry purchased from street vendors. Apart from that, silver has become quite expensive and hence blacksmiths doing this jewelry are no longer practicing their traditional trades putting knowledge transfers at risk.



ዛጎል /zagol/



ድሪ /däri/



ጠገራ ብር /t'ägära bərr/



ጨረቃ ጠልሰም /ɣ'äräk'a t'älsäm/

Traditional clothing

The endangerment of local knowledge is also observed in traditional clothes that are being replaced by cheap fabrics in recent decades. ጥልፍ ቀሚስ /t'əlf k'ämis/ and ትፍትፍ ቀሚስ /təftəf k'ämis/ 'designed/decorated/colorful dresses made of cotton' and ጉንፍ ቀሚስ /gunnəf k'ämis/ 'extra-large dress in size made of cotton' and many other traditional costumes used by women are hardly seen. As a result of scarcity of raw materials such as cotton and silk thread and the time-taking labor they take, these items are not continuing in the current generation.⁴ Since the market is nowadays flooded with costumes which combine the modern and the traditional, the original costumes are at risk. Costumes such as ወንጨሬ /wonɣ'ärre/ 'traditional pair of trousers', ባት ተሁለት /bat tähulätt/ 'traditional pair of trousers tight on the legs', ካባ /kabba/ 'traditional overcoat' and እጅ ጠባብ /ədʒdʒä t'äbbab/ lit. 'narrow cuffs' were widely used by the clergy and honored people in old times. They are nowadays supplanted by shorts and ordinary pairs of trousers. In former times, the use of sackcloth ማቅ /mak'/ and wool mantle ቦርኖስ /bärnos/ was common. The former was worn during sad times such as death of a close relative and the latter in ordinary days mostly to dispel cold weather. ባና /bana/ was also a handmade blanket made of wool. All these traditional overwear and the skills to make them from sheep wool are almost extinct in the research area. There is no doubt that the present-day belts and medically prescribed waist bandages are modern versions of the traditional መቀነት /mäk'ännät/ or ድግ /dəg/. With the decline of women and men wearing traditional costumes, sorrowfully and correspondingly, the knowledge of making them is also in decline. Most of these items are now produced sporadically for tourist consumption and hence limited to souvenir and expensive shops. Whereas artists have preserved some of them and use them when performing in traditional shows, many women and men still embellished themselves with traditional costumes during holidays such as New Year, Easter, and Christmas. Informants mentioned the once ubiquitous tradition of

⁴ Producing specially designed cotton-made traditional costumes for women have become a lucrative business in big cities like Addis Ababa though they are quite expensive, afforded by few.

knitting laces, hats, scarfs, towels, and sweaters by young people from colorful threads using the knitting needle called ኪሮቭ /kirof/ and small iron sticks from umbrella stretchers is no longer a common sight. As a result of the flooding of markets by imported new and used fabrics, the knitting skill vanished altogether along with hand-made items.

Traditional schools

Easy access to cheap products and scarcity of raw materials has changed the material culture of young students in the Ethiopian Orthodox Tewahido Church schools. The hand-made objects such as ደበሎ /däbälo/ ‘coat made of sheep-skin with its fur’ worn by church school students together with a piece of underwear in the church yard or outside the church when they go to collect their snack by soliciting from nearby households have gone through tremendous changes. Then, they started to wear ደበሎ /däbälo/ together with ጋቢ /gabi/ ‘cotton toga’. After that, they abandoned ደበሎ /däbälo/ and started to use ጋቢ /gabi/ only. Then, ጋቢ /gabi/ was soon superseded by ጎጃም አዘነ /godzdzam azzänä/ lit. ‘Gojjam saddened.’, a fabric made of wool thread handwoven, or machine made. Informants believe that all these shifts took place in the last couple of decades. They stated that church school students dropped ደበሎ /däbälo/ mostly because it was considered ‘primitive’. They dropped ጋቢ /gabi/ because it is not durable and is not dirt resistant. In contrast, ጎጃም አዘነ /godzdzam azzänä/ is now widely used for its durability, resistance to dirt, lightness, and easiness to wash. Although it is widely accepted as a regular wear especially in the countryside, most people are uncomfortable wearing ጎጃም አዘነ /godzdzam azzänä/ during church services and holidays.



ደበሎ /däbälo/



ደበሎና ጋቢ /däbälo & gabi/



ጋቢ /gabi/



ጎጃም አዘነ /godzdzam azzänä/

Church school students used to carry a handmade bag called አኮፋዳ /akofada/ together with a stick to defend themselves from dogs until it was completely replaced by plastic bags. They live in tiny huts built surrounding the bigger hut of their teacher. The number of traditional church school students named after የቆስ ተማሪ /yäk'es tamari/ lit. ‘student of priest’ or የቆሎ ተማሪ /yäk'olo tamari/ lit. ‘student of roasted wheat/barley/garbanzo’ which has now changed to ያብነት ተማሪ /yabännät

tamari/ lit. ‘student of model church school’ was big in Gojjam. These young church school students are expected to go through long hours of rehearsals and citations notwithstanding the hardships in food, housing, and health. Due to these inescapable hardships, diminishing assistance from parents and weakening support from the community, and above all the narrowing of job opportunities after long years of schooling, most students leave traditional church schools to lead different lives (Mezmur, 2011; Sergew, 1974; Setargew, 2004). Hence, research participants expressed their concern that the current realities would have serious and negative consequences for the future.

That the number of conversant persons in the classical language ግዕዝ /gə'əz/ ‘Ge’ez’ is decreasing means the manifold body of knowledge in the language will be left underexplored. Sumner (1991) underlines that to internalize the Ethiopian Philosophy well, the knowledge of Ge’ez oral traditions including proverbs, songs and folktales is indispensable. Pankhurst (1990) also notes that the Ethiopian medicinal texts were first written in Ge’ez which still requires deeper analyses of these texts in the language. የግዕዝ ቁጥሮች /yägə'əz k'ut'rotʃtʃ/ ‘Ge’ez numerals’, namely ፩ ‘1’, ፪ ‘2’, ፫ ‘3’, ፬ ‘4’, ፭ ‘5’, ፮ ‘6’, ፯ ‘7’, ፰ ‘8’, ፱ ‘9’, ፲ ‘10’, ፲፩ ‘11’, ፲፪ ‘12’, ... ፳ ‘20’, ... ፳፬ ‘30’ ... ፻ ‘100’, ፪፻ ‘200’ ..., ፲፻ ‘1000’, ፻፹፻ ‘1,000,000’ and so on, ፊደል /fidäl/ (Ge’ez/Ethiopian script): ሀ, ለ, ሐ, መ ... ፐ; ስርዓተ ነጥብ /sərə/atä nät'əb/ ‘punctuation marks’: ፣, ፤, ፡ and so on and የቀን መቁጠሪያ /yäk'an mäk'ut'är'a/ ‘Ethiopian calendar’ are central not only as the nucleus in the Ethiopian indigenous knowledge systems but also the unique cradles of civilization. Handmade መስቀል /mäsk'äl/ ‘cross’ of various sizes and designs were made of wood, nickel, bronze, silver, and gold by local craftsmen. These days, most of these items are sold in Addis Ababa to tourists or local elites at expensive prices. The use of ጥፈት /t'əfät/ ‘amulet’, which contains magic scrolls written in Ge’ez, adorned with black and red colors and rolled up in a leather case tightly sewn and produced by exorcists (däbtära), were worn by almost every child from a Christian family for protection from evil spirits. These are completely disappearing especially in towns (see also Mercier, 1979). It is disconcerting to witness the fading use of these historical items due to strong pressure from imported systems of knowledge. Having realized the importance of Ge’ez, foreign universities like the University of Hamburg, have devoted academic programs and big research projects on the study of the manuscripts and the multitude IK encoded and stored in them. Therefore, promoting the traditional church schools and other tangible and intangible treasures of the Ethiopian Orthodox Church has

the potential to maintain IK and to increase the flow of tourism to the country which has a significant economic impact in the nation (Mezmur, 2011; Abebaw, 2002; Setargew, 2004). Mounting evidence shows that traditional education, particularly church education, played magnificent roles in training students the deeper religious studies beyond the basic reading and writing of Ge'ez prior to the advent of modern education. In future decades, unless a decisive measure is taken, especially in rural Ethiopia, the situation may put knowledge of Ge'ez at stake. Unless addressed directly, we may soon witness the waning of major teachings such as ቅኔ /k'əne/ 'a potent figure of speech for expressing feelings', ዜማ /zema/ 'the art of combining vocal and instrumental sounds to produce beauty of form, harmony and expression of feeling' and አቋቋም /ak'w'ak'w'am/ 'chanting integrated with sistrum, drum and prayer staff' (Mezmur, 2011; Setargew, 2004). At the current rate, the fear is that we may not find a good number of well-versed church scholars who can explore the body of knowledge in the great books of Ethiopia such as መጽሐፈ ሊቃውንት /mä's'əhafä lik'awənt/ 'book of scholars', መጽሐፈ መነሳሳት /mä's'əhafä mänäkosat/ 'book of monks', የመጽሐፍት ትርጓሜ /yämäs'əhaft tərg'ame/ 'translation of books', ፍትሐ ነገስት /fətəha nägäst/ 'the book of the laws of kings which deals with secular and ecclesiastical laws', አቡሻህር /abuʃahər/ 'the book of astronomical concepts', ባህረ ሃሳብ /bahrä hassab/ 'the book of wisdoms related to calendars', and many more theological doctrines of the Ethiopian Orthodox Church.

The popular church paintings (also called folk paintings) that are the unique features of the Ethiopian Orthodox Church are also among the fields of IK facing endangerment. These paintings locally known as የቤተክርስቲያን ስዕሎች /yäbetäkərəst'yan sə'əlotʃtʃ/ 'church paintings' are predominantly portrays of God, Jesus Christ, Virgin Mary, Apostles and the most popular Saints on parchments, icons, cloths, or walls of churches by combining various colors. All these artistic activities including preparing the colors by mixing plants, animal products, soil, and water; along with traditional brushes made of cattle tails, furs, reed, and feather pens were done by self-taught artists. Unfortunately, this stunning IK of traditional painting is not being transmitted to the young generation due to the reduced attention given to it by society in general and the fact that it is being printed using computers and other technologies (see Abebaw, 2002; Sergew, 1974). With the decline of traditional art work and influence of the urban variety of Amharic, local color terms such as ወንዝ አይፈፈ /wonz ayfäre/ 'algae-color', ደማደም /dəmadäm/ (derived from the term 'blood' for 'red'), ቅዘኔ /k'əzäne/

(derived from the term ‘diarrhea’ for ‘yellow’), ቅጠልያ /k'ət'äləyya/ (derived from the term ‘leaf’ for ‘green’), አመዴ /amäde/ (derived from the term ‘ash’ for ‘white-grey’), and so on are not in use today. Thanks to the Ethiopian Orthodox Church, which still has a huge appetite and influence on such art, there is still a good chance to preserve and transfer these paintings to the next generation.

Traditional food and eating habits

Traditional food items and table manners are worth mentioning among endangered IK practices. Home-prepared foods and drinks were quite commonplace practiced in almost every household, until more recent decades where we witnessed gradual decline in some of such items. For instance, the organic nigger seed oil called ቅባ ኑግ /k'əba nug/, the organic traditional cheese called መጣጣ (አይብ) /mät'at'a (ayb)/ and the organic honey-mead called ጠጅ /t'ädzɔɔ/ were served routinely but are not consumed as much now. Except the last one (ጠጅ) which is still found in its corrupt form for commercial purposes, the other two are extremely rare. They are seldom used mostly due to the acute shortage of nigger seed oil and organic honey. Apart from that, the preparation is tiresome, consuming much time and energy. In traditional Gojjam society, the ability to prepare such foods and drinks for home consumption was indicative of the social class of the family in which women play most vital roles.

The later changes surrounding family meals and table manners have drawn attention in recent years. In earlier times, family members used to eat together from the same communal basket table called ሞሰብ /mosäb/ ‘handmade and beautifully woven round basket from grass adorned with colored threads’. There was the tradition of ባርኮ /barko/ ‘a piece of blessed እንጅራ /əndzära/ ‘flat bread from ጤፍ /t'ef/⁵ “Eragrostis tef” offered by the husband to the wife just before attendees forward their hands to the ሞሰብ /mosäb/'. The husband and wife can exchange ጉርጃ /gurja/ ‘handful of rolled injera with stew’, though not frequently observed in rural communities. Formerly, children had to stand up nearby holding lamps particularly at dinner times. The children would be offered ዳረጎት /darägot/ ‘big handful of injera with stew’ by the father as an early sampling until they assume their turn. Table manners were strictly observed. Licking fingers, sending hands into another’s territory, taking unfairly large portions of ጉርጃ /gurja/, starting the meal ahead of the

⁵ It is a cereal with which እንጅራ /əndzära/, the staple food in Ethiopia, is used to scoop up stew and other ingredients and take it to the mouth.

father's blessings, starting to eat before the father does, talking over adults, leaving the eating circle before the blessings from the elderly and without kissing the ሞሳብ /mosäb/, etc. were considered impolite and dishonoring to the family. It was common to extend ጉርሻ /gurša/ to guests even if the guest may be satisfied by pleading በሞቴ /bämote/ lit. 'by my death', ጭቃ ስሆን /tʃ'ək'a səhon/ 'for my sake so I wouldn't turn into mud', etc. to show one's love and extraordinary generosity. Eating meals is considered a dignified affair where both the humble and the rich partake of God's blessings with thankfulness while pleasantly conversing with guests and family. They take the time to properly chew and digest the food and not rush as if food was a side activity. "Food is king", they said. People engaged in the consumption of it must act like one. The eating habit has changed from collective eating sitting around communal round basket tables to individual consumption using small individual plates and picking food from different bowls of stew. There are people critical of this eating habit. They claim that the more recent system encourages individualism at the expense of family ties and communal practices that promote family attachments. At present, more and more families are not practicing the blessing of meals and the tradition in which the father offers the first bite to his wife, ባርኮ /barko/, and to the son ዳረጎት /darägot/. Some complain that the solemn way of eating እንጅራ /ændzära/, has evolved for the worst. The traditional way of making እንጅራ /ændzära/, its size, and the methods and tools used to make it have changed locally and abroad. Some hasten to gorge themselves with large bites in quick successions bereft of the dignified and paced ways of traditional eating. The more recent eating habits consider food as something that must be performed fast. Packing unbearably large portions into the mouth to save time and run has become the unfortunate habits of especially the younger generation. Participants have described some outrageous eating habits where those who experience scarcity of food may take advantage of neighborhood events such as weddings, burials, or holiday celebrations and consume embarrassingly large amounts concerned about where the next meal may come from. They also mentioned the contribution of the current education system which disregarded የግብረገብ ትምህርት /yägbrägab tēmært/ lit. 'ethics education' from the curriculum.

Traditional coffee ceremony

Another compelling change is observed in the practice of coffee ceremony. Beyond the taste of coffee, coffee ceremony is a unique Ethiopian cultural tradition which has a significant social impact in daily personal encounters, hospitality, and mutual respect among neighbors.

The turn of each member of the ceremony is known as ተራቲም /täratim/ and is served using የቡና ገንዳ /yäbunna gända/ ‘wooden flat panel to place the cups’ and ፍንጃል /fəndʒal/ ‘cup’ preferably by spreading ቁጠማ /k'et'äma/ ‘fresh green grass’ on the floor as rug. Since this type of grass has become scarce, people use either the ordinary natural grass or a grass-like plastic product imitating the natural. The wooden flat panel is also being displaced by synthetic or plastic-made panels particularly in towns as the former is scarce and more expensive. The hand-made ceramic coffee pot called ጀብና /dʒäbäna/ is being displaced by metal coffee pots produced in small-scale factories. In the same way, the factory-made mortars or electric coffee grinders are quickly replacing the traditional wooden mortar called የቡና ሙቀጫ /yäbunna muk'ätj'tʃa/.



የአገልግ ገንዳ ቁጠማ
/yänf'it gända & k'et'äma/



የአገልግ ገንዳ ቁጠማ የላብረካ ገብዘ
/yänf'it gända, k'et'äma & yäfabrika guzg'az/



የአገልግ ገንዳ የላብረካ ገብዘ
/yänf'it gända & yäfabrika guzg'az/



የላብረካ ገንዳ ቁጠማ የላብረካ ገብዘ
/yänf'it gända, k'et'äma & yäfabrika guzg'az/



የላብረካ ገንዳ የላብረካ ገብዘ
/yänf'it gända & yäfabrika guzg'az/

The traditional coffee ceremony was accompanied with የቡና ቁርስ ‘coffee snack’ mostly roasted wheat/barley/garbanzo, or boiled peas and beans or እንጆራ /əndzära/ ‘flat bread’ with ብትን ድቁስ /bättən dəkk'us/ ‘chili pepper powder’ or ድቁስ /dəkk'us/ ‘mashed pepper with spices’ or እንጎቻ /əngotʃfa/ or ቁጥ /kitt'a/ ‘mini-sized flat bread’. One of the children in the family is ordered to run around and call all members of the neighborhood to the ተራቲም /täratim/ and guests are served by age, from the older to the younger.⁶ The ritual of conducting ተራቲም /täratim/ has three rounds, namely አቦል /abol/ ‘first round’, ሁለተኛ /hulättäjjna/ ‘second round’ and ቦረካ /bäräka/ ‘third/last round’ served once or twice every day. Participants in the study assert that the daily tradition to conduct the coffee ceremony in three rounds consumes time and has become uneconomical. However, it is also used as a platform for family gossip, the latest news, and problems that need to be resolved. Through it all, friendships and intimacies are built while the social fabric of the neighborhood is strengthened.

Traditional games

There are several indoor and outdoor games that have been fading away over the years. School games are among these declining games.

⁶ Nowadays, neighbors call each other for ተራቲም /täratim/ using their cell-phones.

These include ሰኞ ማክሰኞ /säjɲo maksäjɲo/ lit. ‘Monday-Tuesday’, ሽመለ ቃንድዮሽ /ʃəmälä k'andäyyoʃ/ lit. ‘stick fight’, አገር ሽኝኝቶሽ /agär ʃəjəjɲətoʃ/ lit. ‘seeing off of an area’ and መሐረብ ንጥቆሽ /mäharäb nət'k'oʃ/ lit. ‘snatching handkerchief’ and other enormously competitive games were omnipresent in schools and neighborhood meadows. It was believed that these sport activities were best venues for best athlete recruits, albeit they are minimally practiced today. There were many educational activities done by combined efforts of students, teachers and school administrators like ሽርሽር /ʃərrəʃərr/ ‘excursion’ to rural areas, lakes or mountains, ክርክር /kərəkkər/ ‘debate’, ስነ ጥበብ /sənä t'əbäb/ ‘arts’ and ጥያቄና መልስ /t'əyyak'enna mäls/ ‘question and answer’ competitions, etc. These activities were helpful as teaching aids to appreciate the environment and to have a better future as good writers and confident communicators. Their contribution in creating healthy competitions among student contenders was immense. Among the outdoor games, traditional field hockey and its accompanying ceremonial activities are diminishing. The field hockey instruments include ገና /gänna/ ‘hockey stick’, እሩር /ərur/ ‘hockey ball made of wood’, ጥንግ /t'əng/ ‘hockey ball made of hides’ and እንቁራ /ənk'urra/ ‘hockey ball made of wood’. The term እምቦ /əmbə/ refers to the score point earned by the team. All these words and concepts are well-recalled by adults and elderly. Not only that, the knowledge of making the hockey instruments and applying the rules and regulations of the game is not known by the current generation. Furthermore, the original traditions of celebrating ገና /gänna/ ‘Christmas’ which includes lyrics performed by the youth have changed considerably and it is worrisome that the current generation is more attracted by online games. The traditional hockey could not continue as it was before because of (a) lack of sufficient fields that can accommodate the games, (b) lack of sufficient forest trees and other materials to make the hockey stick and ball, and (c) loss of interest among the youth. ገበግ /gäbät'a/ (a game consisting of a board with a double row of twelve holes and 48 pebbles) was a popular traditional indoor game throughout the nation, may be with different names in different languages. Old and young, women and men, all played this world’s oldest indoor game. Each player is expected to know the rules before starting playing, which requires some time to sit down with senior players to learn and join the club. It was an enjoyable game particularly during holiday and leisure times. In towns, ገበግ /gäbät'a/ was replaced by ዳማ /dama/ ‘checkers’ and rarely by chess. Another well established indoor game was ካርታ /karta/ ‘cards’ prepared from used carton boards and thick papers. Most of these games were

played for fun. Nowadays, imported cards are mostly used for gambling purposes which have spread out into small towns and villages. The youth used to play football and volleyball and compete at schools and neighborhood meadows, thanks to the open spaces close to their homes using handmade balls made of scraps of cloth called ቡትት ኳስ /butətt k^was/ and later factory-made plastic balls overshadowed the scrap balls to extinction. They used to play ball games such as ኳስ አበደች /k^was abbädätʃtʃ/ lit. ‘A ball became mad.’, ኳስ እንቅርቅሶሽ /k^was ənq'ərək'əboʃ/ ‘ball dribbling’, etc. It is noticeable that lack of sufficient public spaces for sports and relaxation has had serious ramifications causing erosion of social bonds and outdoor activities particularly for children and the youth. Equally, the lack of open spaces, particularly in towns, has jeopardized outdoor sports such as running, throwing, and jumping exercises, beside holding sporting events, lowering the chance of success for gifted athletes. This circumstance has affected many young people to become increasingly isolated from social games and other outside activities, which has led them to get obsessed with cellphone-based games and addictions.

Traditional meetings under tree shades

Like in other places, trees play vital roles in providing essential ecological, economic, and cultural services in Gojjam (see section 4 on details of plant life and IK practices). Cultural activities such as under-tree discussions on issues related to development, conservation and reconciliation used to be conducted in assemblies under trees called ሸንጎ /ʃängo/. The major community affairs to be addressed and given solution include ሸምግልና /ʃəmgələnnə/ ‘settling local disputes through አውጫጭኝ /awtʃatʃəpp/ ‘way of identifying the guilty through interrogations and investigations’ (also called አውሰ /əwwəs/). The cases could be አፈላማ /afälama/ ‘case of crop damage by cattle’, ይናፋ /yənafa/ ‘case of seducing a married woman’ or other conflicts caused by land ownership disputes, homicide, denials such as borrowed money, beating, etc. At the beginning and end of each assembly, religious leaders or reputable elders give their prayers and benedictions. All these ingenious community activities take place under prominent trees preferably ዋርካ /warka/ ‘Ficus vasta’, ዋንዛ /wanza/ ‘Cordia africana’, ወይራ /woyra/ ‘Olea europaea’, ሰሳ /säsa/ ‘Albizia gummifera’, etc. These trees are no longer abundantly accessible, making under-tree community discussions obscure, especially for the youth. The tradition of maintaining open spaces with large tree shadows to carry out social activities such as gatherings, festivities, etc.

was an exciting event. It served as the focal point for the community where peacemaking and special celebrations were carried out. More than providing shades, prominent trees served as a symbol of oneness and social cohesion. Absence of such trees with open spaces robs communities of the blessings associated with them. It is noticeable that lack of sufficient public spaces has had serious ramifications causing erosion of social bonds and outdoor activities particularly for children.

Traditional constructions

Traditional construction refers to the construction of traditional houses, water mills, wooden bridges, out-of-home storage facilities such as barns, cattle pens, etc. The most endangered IK among all these are traditional houses and traditional mills. Like in other Ethiopian regions, until recently, mud-plastered (from soil, stones, straw and water) grass-thatched houses were common in rural villages and even in small towns in Gojjam. One of such artistically exquisite, highly textured grass-thatched houses with evenly cut and carefully arranged grass top is known as ክፍክፍ ቤት /kəfkəf bet/. This type of house was constructed most often as church, but it can also be owned by individuals who enjoy a high profile in the community. Nowadays, these grass-thatched houses, well-recognized for regulating the outside temperature, are found only sporadically in rural villages. In towns, these types of houses are especially constructed for traditional attraction in recreational and cultural centers. Overall, several decades have passed since the grass-thatched houses were replaced by tin-roofed and mud-plastered houses which have themselves given way to the emerging modern houses made of concrete blocks, cement, and sand. People believe that it is easier to construct የቆርቆሮ ቤት /yäk'ork'orro bet/ 'tin-roofed house' relative to የሳር ቤት /yäsar bet/ 'grass-thatched house' including ደርብ /därb/ and እሳተ ከላ /əsätä källa/ with one upper floor made of concrete mud and stone to resist fire. Such traditional houses have reached the level of extinction, and with it, the local engineering capacity by and large due to serious shortage of the special type of grass called ዘባ /zäba/ 'Hyparrhenia rufa'. Informants told the researcher that the places where this type of grass used to grow are now agricultural fields and/or settlements. The discontinued traditional house constructions infer the withering away of skills for constructing such houses and the interruption of the transfer of the knowledge. As a tradition, whereas ክፍክፍ ቤት /kəfkəf bet/ or የሳር ቤት /yäsar bet/ 'grass-thatched houses' were constructed collaboratively with the community, የቆርቆሮ ቤት /yäk'ork'orro bet/ 'tin-roofed house' is constructed mainly by paid carpenters. This situation has a negative

impact on the deep-rooted tradition of team spirit and strong social bond among community members. These days, the modern rectangle-shaped churches are replacing the traditional circular churches together with their internal partitions especially in towns.

Traditional mill which is known as የውሃ ወፍጮ /yāwuha wofɿʃo/ lit. ‘water mill’ and its መዘውር /mäzäwwər/ ‘turbine’ have become old words and concepts following the shift from traditional water mills to the new diesel and electric-powered mills. Apparently, the scarcity of all-season rivers that can spin the watermill has contributed to the shift to የሞተር ወፍጮ /yämotär wofɿʃo/ ‘diesel mill’, and in towns where there is electricity, to የኮረንቲ ወፍጮ /yäkorränti wofɿʃo/ ‘electric mill’. Sadly, the traditional engineers’ local knowledge which encompasses selecting the site, producing and molding the barrels and the spinning stone and designing and installing the parts of the water mill, have all vanished. It was also a common practice that women would grind grain by using local grinding stones of different sizes called የድንጋይ ወፍጮ /yädəngay wofɿʃo/ ‘stone grinder’ and የወፍጮ መጅ /yäwofɿʃo mädz/ ‘small stone grinder’. Although the traditional grinding tools are still available in rural areas, people in towns tend to prefer the diesel or electric mills to save time and energy, despite the high charges. The decline in these local products indicates lack of loyalty to local products, and the loss of interest by stone carvers to continue exercising their expertise.



የድንጋይ ወፍጮ
/yädəngay wofɿʃo/



የውሃ ወፍጮ
/yāwuha wofɿʃo/



የሞተር ወፍጮ
/yämotär wofɿʃo/

Traditional utensils

The other seriously endangered items in traditional societies are household utensils and equipment. The hand-made brooms called ሙርጅ /murədz/ is one endangered equipment made of a special grass called ሙሬ /mure/ collected from the wilderness during the rainy season. Due to lack of raw material, no one makes ሙርጅ /murədz/ at present and hence the skill set required to make it is either extinct or near extinct. Whereas people in towns widely use synthetic brooms, in the countryside, other available grass types or branches of shrubs and ferns are used to clean houses, compounds and threshing floors. ጭራ /ɸ'əra/ made of horse tail to

expel flies is produced in low quantity and even then for commercial purposes only. The local ባህላዊ ጥላ /bahəlawi t'əla/ ‘traditional umbrella’ made of palm branches are among the near-extinct local products. From old archives, we learn that this traditional umbrella was widely used in Ethiopia until factory-made umbrellas appeared in the markets. From the study participants’ perspective, except perhaps for a few individuals among the Awi ethnolinguistic group whose culture is more connected with the traditional umbrella, no artisan can be found these days who can make such umbrellas.



ጎሳ /gäsa/



ባህላዊ ጥላ /bahilawi t'əla/



ማዳበሪያ ላስቲክ /yämädabär'a lastik/

Informants reported that a good number of young students in towns do not ascertain ዋገምት /wagämt/ ‘an instrument made of cattle horn used by traditional healers to sack coagulated blood from swollen parts of the body’ to relieve pain. This type of medical treatment is no longer provided frequently by local practitioners. Other disappearing utensils made of horn include የቀንድ መለኪያ /yäk'änd mäläkiya/ ‘small cup for drinking local liquor’ and የቀንድ ዋንጥ /yäk'änd wantʃ'a/ ‘horn-made vessel to drink traditional beer’ carved in various designs, sizes and patterns that are not widely known and used at the present time. የቀንድ ብትር /yäk'änd bəttər/ ‘short stick made of animal horn’ and የቀንድ ማንኪያ /yäk'änd mankiya/ ‘spoon made of animal horn’ are almost out of sight. The main reason for the disappearance of local products made of horn is the absence of the environment that encouraged the skills. With the loss of demand is vanishing the skills of ‘horn artists’ known as ዋንጥ አንጣጭ /wantʃ'a ant'aʃ/ to continue producing horn-made products and transfer their knowledge to the young.

Traditional household equipment

Due to change in the way of life and the disappearance in local tannery, the use of household items such as አንቀልባ /ank'älba/ ‘leather baby sling’ and መጠጊያ /mätt'äg'y'a/ ‘leather straw-packed pillow’ are substituted by foam and garment-made slings and pillows. Other leather materials such as ላመነት /lamänät/ and ጅ/ዠንዲ /dʒ/z/ändi/, processed from hide of cattle which were used to sleep on by spreading them over traditional bed such as የረጥባ አልጋ /yärät'ba alga/ ‘bed made of wooden

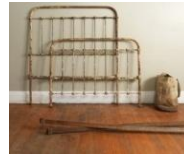
legs and thin metal bars’, የጠፍር አልጋ /yät'äfer alga/ ‘bed made of wooden legs and leather strappings’ and የጎማ አልጋ /yägomma alga/ ‘bed made of wooden legs and rubber strappings’ have disappeared. These types of beds are no longer made and are superseded by የሽቦ አልጋ /yäfäbo alga/ ‘bed made of wires and metal legs’, የፋሊም አልጋ /yäfalim⁷ alga/ ‘bed made of wires and wooden legs’ and የእንጨት አልጋ /yänj'ät alga/ ‘bed made of wood entirely’.



የጠፍር አልጋ /yät'äfer alga/



የላስቲክ አልጋ /yälästik alga/



የሽቦ አልጋ /yäfäbo alga/

The use of ሰሌን /sälen/ ‘local mat made of palm leaves’ and ዳውጃ /dawədzə/ ‘local mat made of special grass’ that were mostly used to sit on by spreading them on መደብ /määdäb/ ‘traditional seat made of mud and straw used to sit or sleep on’ are now rare. The reasons for the decline are scarcity of the raw materials and lack of skilled persons to make them. These days, የላስቲክ ምንጣፍ /yälästik mən'taf/ ‘plastic rug’ is replacing local products which were a means of additional income for rural dwellers who used to make and bring them to the market.



ጄ/ጠጎዳ. /dz/z/ändi/



ሰሌን /sälen/



ዳውጃ /dawədzə/

Furthermore, plastic mats are now more available than the traditional ones at the markets. Mattresses like የሳር ፍራሽ /yäsar fəraj/ ‘grass/straw mattress’ and የጥጥ ፍራሽ /yät'ət' fəraj/⁸ ‘cotton mattress’ were very popular until recently. Since cotton and garment are expensive for the commoners, the most abundant mattress is የማዳብሪያ ፍራሽ /yämädabär⁹ fəraj/ ‘sack from fertilizer bags’ (outer part) and pieces of cloth, inorganic polymer products and straw (inner part).

Traditional handicrafts

⁷ It is the modified form of the English word ‘family’.

⁸ It is also known as /fərnaf/.

Ethiopia is well-known for its widely recognized handicraft traditions of smelting iron ores, tanning hides and skins, weaving clothes, pottery, basketry and carving which were crucial to the livelihood of people, urban or rural (Raymond, 1999). In basketry, knowledgeable people make baskets of different sizes, namely the big size ቅርጫት /k'ərj'at/ made of ሸምቦቆ /šämbäkk'o/ 'reed' or ቅርቀሃ /k'ərək'äha/ used to measure grain and keep and carry things, ቅምባ /k'əmba/ made of reed and medium size to serve the same purpose but sometimes plastered with mud mixed with ash for strength and ኮለል /koläl/ made of the same material to carry things and measure small quantities. These local products are not seen today since hard and soft plastic materials have replaced them. The scarcity of reed and bamboo, resulting from climate change and deforestation, has forced experts to abandon their expertise. A closer look at imperiled IK practices in Gojjam reveals that traditional music instruments cannot escape the situation. There was a time when ከራር /kərar/ 'five-string musical instrument' was widely used in the 1970s when the young generation was obsessed by the instrument and used to sing ፋኖ /fanno/ and ቸ ባለው /tʃä bäläw/ as a way of igniting resistance against the Derg. ከራር /kərar/ then became a popular instrument and was made of local materials. The traditional flute called ስንጥርጥይ /sənt'ər'təy/ (also called ዋሽንት /wəʃənt/) was a product of reed until replaced by plastic and metal conduits. The main reasons for the replacement are the scarcity of reed and easy access to plastic products (see more on this in section 5). Thanks to the Ethiopian Orthodox Church, most of the traditional musical instruments such as ባገና /bägäna/ 'local harp', መለከት /mäläkät/ 'local trumpet', እምቢልታ /əmbilta/ 'local organ', etc. are respectfully preserved being used in psalms and prayers. ጥሩምባ /t'ərumba/ 'traditional blowing instrument' is used to bring the attention of people for meetings and to brighten weddings and religious and non-religious festivals. It was made by everybody using ቅል /k'äl/ 'gourd' with cylindrical shape and by connecting it with a hollow from reed. Through time, ቅል /k'äl/ 'gourd', which was mostly collected from the wilderness, became scarce and calls for the replacement of traditional ጥሩምባ /t'ərumba/ by modern ጥሩምባ /t'ərumba/ made of copper or bronze which is relatively expensive. Similarly, ቃዛ /k'azza/, a use-and-throw knife made from reed, is no longer used due to shortage of reed. The main ingredients of traditional beer, namely corn, wheat, or barley, were roasted using መጋፊያ /mägaf^ya/ 'pelvis bone of cattle' which is now replaced by a spade, which rounds the neighborhood to serve the purpose.

The other endangered handicraft products suffering from high level imperilment are containers of liquids and solid products. The gradual decline of such local products has adversely affected the production and use of storage and measurement facilities. Leather-made sacks of different sizes such as አቆማዳ /ak'omada/, ጭልጌ /tʃ'əlgɛ/, ጀምብ /dʒämb/ and ቀርቢታ /k'ärbätta/ were widely used to store and measure grain, pepper, honey, etc. ቀረጢት /k'ärät'it/ serves the same purpose but is made of textile. All these containers are now replaced by the so-called ማዳበሪያ /madabär'yä/ 'fertilizer sack' and ፌስታል /festal/ 'plastic bag' throughout the regions (see section 5 for more on plastic infestation). Like solid containers, the use of liquid containers made up of clay soil is declining over time. These glazed or unglazed products include the small pots such as ድንጉኝ /dəngunʃ/, ኩስኩስት /kuskust/ and ቶፋ /tofa/ used to cook or to keep a small quantity of flour or liquid; the medium size ሽንክላ /ʃənkəlla/ and ገምቦ /gämbə/ used to keep liquids such as ጠላ /t'älla/ 'traditional beer' and ጠጅ /t'ädʒdʒ/ 'honey mead' and to fetch water from a river, and the big ones such as ማዳጋ /madəgga/, ቢዴ /b^wadde/ and ጋን /gan/ out of which the last two are stationed at home to keep a large amount of liquid. All these local products have given their ways first to ቦርሚል /bärmil/ 'barrel' or ገረወይና /gäräwäyna/ and nowadays to ጀሪካን /dʒärikan/ 'plastic liquid container'. The major reasons mentioned by users for abandoning the local products in favor of the plastic ones are easy access and durability of the latter. Other reasons are the ever-decreasing number of potters due to diminishing demand and the very strenuous labor from mixing mud and ash, to molding and burning with maximum care to produce good ones. ስታቴ /säta/ 'big clay pot for cooking meat stew' and ወጭት /woʃ'ət/ 'small flat clay pot for cooking thick stew from peas and beans flour' are no more plentiful presently. Such pots have all been reduced into the generic name የሽክላ ድስት /yäs'äkla dəst/ 'clay pot' and speedily replaced by የብረት ድስት /yäbärät dəst/ 'metal pot'.

Locally fermented and distilled alcoholic drinks particularly አረቄ /aräk'e/ and ጠጅ /t'ädʒdʒ/ 'honey mead' used to be carried using ኮዳ /kodda/ 'small jar made of metal' and ደምበጃን /dämbädʒan/ 'glass jar'. These materials are now superseded by plastic products of various sizes readily available everywhere. Though their products are invaluable to society, the social status of craftsmen and women in the community was unfortunately belittled and unappreciated. Such stereotypes have challenged the continuity of precious IK from continuing. It should be noted here that, due to the influx of meretricious factory-produced items and the corresponding shortage in raw materials for dexterously

produced local handicrafts, and above all the skills of producing them are now all gradually disappearing.

Weaponry

The production and use of weaponry is also vulnerable to change and endangerment in Gojjam. Until recently, it was a common place to see people carrying pole weapons such as አንካሴ /ankasse/, ጦር /t'or/ and ኩላብ /kullab/, all spears made from iron ores smelted by smiths with varying shapes. Most of these were used to kill wild animals for meat, hide and other useful body parts. Nowadays, as a result of cleared forests, game animals are not available and hence the production and use of such tools appears to be out of date. Aside from that, carrying such silent weapons has become a sign of lawlessness especially in towns. Guns such as ዳንዴ /g^wande/, ዲሞትፊር /dimotfär/, ቤልጂግ /beldzig/, ምኒሽር /mənɪʃər/, አልቢን /albin/, ፊሎብር /filobärr/, ውጂግራ /wəɖzигра/, ረሽ /rəʃ/, መስኬቶ /mäsketto/, etc. were once common and it was a sign of one's bravery. According to the research participants' viewpoint, the number of gun owners in society was decreasing considerably following the change of government in 1991, which demanded people disarm. Whereas the heydays of these firearms have passed, many today prefer to own more automatic weapons, such as Kalashnikov. In those days, children would be trained to be sharpshooters first with ፊሎብር /filobärr/ for which the bullets could be bought for a dime from ordinary shops. Further training was offered for high level guns as required. This kind of tradition could not be sustained primarily because of the high price of bullets and, above all, because of the restrictions imposed in the name of security. It is from the perspective of participants that, with the loss of sporting events with guns, so did gallantry and bravery among the young.

Traditional measurements

Traditional measurements are among the threatened IK practices in Gojjam. Among the above handicraft products, most of them were widely used as measuring tools for solids largely grains and for liquids largely traditional bear and honey mead. Before the advent of the units of measurement and facilities, the local people used to measure their land in terms of ገዝም /gäzəm/, ቀላድ /k'älad/ and ቃዳ /k'ada/. For small plots of land, they used to stretch ገመድ 'traditional rope made of plant peels' and መጫኛ /mäj'äppa/ 'leather rope'. Following the acute shortage of private plots of land, people do not have to worry about the big units of measuring land, and whenever necessary, they use plastic ropes. It was also common to use body parts as in ጋት /gat/ 'the distance between the

little finger and index finger resting’, ስንዝር /sənzər/ ‘stretching distance between thumb and middle finger’ and ከንድ /kənd/ ‘from the elbow to the tip of the middle finger’ to measure small lengths. These traditional units of measurement are being used very seldom and only in the countryside.

Harmful practices

From the author’s point of view, not all IK practices that are endangered are harmless. Shibru (2013 E.C.) advises not to take all IK practices as useful. Instead of taking everything indiscriminately, being skeptical and exerting more efforts to find the truth is one of the foundations of scientific approach. Female genital mutilation and child marriage, for instance, are among the esteemed cultural practices labelled ‘backward’ and harmful by the scientific community. Along with religious doctrines, local communities strongly believe that female circumcision is helpful to control high temptations and early engagement of girls in sexual activities. Parents still believe that “If a girl is not cut, she will break everything in the house.” (Basazineu, 2018; Guday, 2005; Kerebih & Mulunesh, 2014). Although creating awareness on the negative physical, intellectual, psychological, and emotional impacts of such harmful practices is going on, from the group discussions, it was possible to grasp that these harmful traditions are still practiced in rural areas and in some situations in urban areas as well. Circumcision of baby boys is still openly practiced in a traditional way. Likewise, cutting of uvula is widely done by local people. Due to shortage of healthcare providers and its long history in the community, traditional practitioners do all these activities in daylight by applying herbal medicine using unsterilized traditional utensils to heal the wound. Except few irregularities, child marriage is a relatively better controlled harmful culture in rural Gojjam (Guday, 2005). Other unacceptable traditions that are declining and hopefully will soon disappear for good in the foreseeable future include, for instance, ቅምጥ /k’əmmət/ which refers to a ‘reserved wife’ kept in another locality to serve the man shuttling between her and the head wife, and ደም መመለስ /däm mämälläs/ ‘blood feud’, which refers to a retaliation killing for an earlier homicide committed against the family. Excruciatingly, the victim of such retaliation could be a relative of the killer but with no connection to the killing committed. ደረት ድቂ /därät dəkk’i/ ‘beating of the chest with two fists (punches)’ and ፊት መፍጀት /fit mäfdzät/ ‘rubbing and wounding the forehead and cheek’, prolonged grief, etc. are among harmful practices performed by women and still observed in some places in Gojjam.

Gender bias and child labor are other major traditions in Gojjam which still need much attention to ease the burden on women and children.

Environmental degradation and indigenous knowledge

As mentioned in previous sections, the strong link between environment and IK is crystal clear. The environment mainly involves the home and the village, the plant and animal life, water bodies and other geographical landscapes, to which people are strongly attached (Cotton, 1996; Maffi, 2002). We learn from the literature that all the environmental, cultural and spiritual realities of the local people are realized in the IK practices (see Mistry, 2009). Haugen (1972) and Mühlhäusler (2003) also stated that ecolinguistics investigates how people interact with their physical environment and how language, which is at the heart of IK, changes as the environment changes. Deforestation is one of the major crises which refer to the loss of such irreplaceable rich vegetation and the wildlife within. As mentioned, plants and animals play an omnipotent role for human beings as a source of oxygen, food, medicine, construction material and energy. Hence, any environmental catastrophe such as deforestation has a direct effect on all these essentials and on the IK practices that are strongly connected. Unfortunately, the provider (forest) of all these basic needs is being devastated by the provided (human being).

Deforestation and traditional medicine

Ethiopia is one of the crisis areas where deforestation has reached an alarming stage. According to Shibru (2010 E.C.), the major reason for the declining forests in Ethiopia is poverty which can be manifested in the overarching dependence on the forest for firewood and construction, for making tools and expansion of settlements and agriculture. In southern Africa, where there are a plethora of parks and botanical gardens, about one-tenth of the plant species are included in the red list (Golding, 2003). It is not therefore difficult to imagine the level of seriously endangered plant species in Ethiopia, where there are very few parks and almost no botanical gardens. A worthwhile point to ascertain the catastrophic effects on IK and the environment is to consider the flora and fauna. Abiyot et al. (2006, p.88) write the following concerning the forest reserve in West Gojjam:

At present, only patches of secondary scrub and woodland vegetation are restricted to hills and river valleys. Trees of the genus *Ficus* (Moraceae) are the common forms around Geray and Menz districts and Finote Selam Town. They appear in agricultural fields.

The remaining vegetation is found following rivers and streams, rocky spots, hills and around churches. The vegetation is cleared for firewood, charcoal and agriculture.

The scarcity and eventual loss of plant species have contributed to the serious decline of ethnomedicinal plants still widely used in rural areas where modern medicine has not expanded yet. More than 70% of the human and 90% of the livestock medicine are extracted from plant and animal products in low-income countries like Ethiopia (Manaye et al., 2021). From these, medicinal plants take the lion's share (Mesfin, 2014). Abiyot et al. (2006) have identified the following major medicinal plants from Finote-Selam and the surrounding areas.

<i>Local name</i>	<i>Pronunciation</i>	<i>Scientific name</i>	<i>Part</i>	<i>Use</i>
ካፍ ሸኸርት	/nätʃtʃ/ ʃənkurt/	Allium sativum	bulb	treats pneumonia and used as mosquito repellent and anti-malaria
ልግግ	/ləgətt'a/	Calpurnia aurea	seed & leaf	treats rabies and malaria and as insecticide and to repel mosquito
ፓፓያ	/papaya/	Carica papaya	seed	for abortion and to treat malaria
ጉምሮ	/gumäro/	Capparis tomentosa	root & leaf	mosquito repellent & insecticide
ምሳና	/məsanna/	Croton macrostachyus	leaf	treats ringworm & and malaria
ቤቶ	/beto ⁹	Gnidia involucrata	root	treats sexually transmitted diseases, tuberculosis, mental problem, intestinal pain & malaria
ፊሎ	/fet'o/	Lepidium sativum	seed	treats abdominal pain & malaria and used as mosquito repellent
አንዶድ	/əndod/	Phytolaca dodecandra	leaf & root	parasites & used as mosquito repellent
ሚሚ ዛፍ	/mimmi zaf/	Melia azedarach	leaf	treats blood pressure, used as mosquito repellent & insecticide
ጠምበለል	/t'ämbäläl/	Jasminum abyssinicum	seed & leaf	treats rabies, hepatitis and malaria, used as mosquito repellent & insecticide
ክትክታ	/kətkəttə/	Dodonaea angustifolia	fruit	treats malaria
ጥጥ	/t'ət/	Gossypium barbadense	branch	treats malaria
ስሚዛ	/səmisza/	Justicia scimperiana	leaf	treats hepatitis and malaria
አንቁርቆ	/ənk'urəyy/	Momordica foetida	root & leaf	used as mosquito repellent & insecticide
አጸ ዘዌ	/əs'ä zäwwe/	Cyphostemma	root &	used as mosquito repellent &

⁹ It was not known by informants.

adenanthum

leaf

insecticide

Malaria is the most prevalent disease treated by applying medicinal plants that can justify the importance of IK for the survival of people. From the foregoing list of plants, whereas ምሳና /məsanna/ ‘Croton macrostachyus’, ሚሚ ዛፍ /mimmi zaf/ ‘Melia azedarch’, ከትከታ /kətkəttə/ ‘Dodonea angustifolia’ and ልግግ /ləgətt'a/ ‘Calpurnia aurea’ are trees, others are either shrubs or herbs. Most of these trees and other shrubs like አባሎ /abalə/ ‘Lannea schimperi’, climbers like አረግ ሬሳ /aräg resa/ lit. ‘climber of corpse’ ‘Zaharnia scabra’ and አጋም /agam/ ‘Carissa spinarum’, which were widely used for medicinal purposes in the area, have become scarce due to the declining vegetation. The shoots and leaves of መቅመቆ /mäk'mäkk'o/ ‘Rumex Abyssinicus’ are edible, and the flour of its dried root mixed with hot water can be applied to treat high blood pressure. The climber የአይጥ አረግ /yayt' aräg/ lit. ‘climber of rat’ ‘Cissampelos mucronata’ is used mainly for tying and can also be applied to cure itch and arthritis. The interviewed informants told the research team that ዳማ ከሴ /dama käse/ ‘Ocimum tamifolium’, and አረግ ሬሳ /aräg resa/ ‘Zaharnia scabra’ are ideal treatments for flu, headache, breathing trouble and pneumonia. አዞ አረግ /azzo aräg/ lit. ‘climber of crocodile’ ‘Clausena anisate’ is applied for wound and tooth pain. አንዳሁላ /andahulla/ ‘Kalanchoe densiflora’ is used to treat wound and tooth ache. የለንቋግ ዝልግልግ /yälänk^watt'a zələgləg/ ‘viscous from Grewia ferruginea’ can be applied to ease cattle delivery. ቁልቁል /k'ulk^wal/ ‘Euphorbia candelabrum’ is applied for rabies. ሬት /ret/ ‘Aloe’ is used to treat dandruff and sunburn on the face. The sour fruit called እንቆቆ /ənk'ok'o/ obtained from እንቆቆ ተክል /ənk'ok'o təkəl/ ‘Embelia schimperi’ was widely-known for its medicinal value to kill ኮሶ /koso/ ‘tapeworm’. As the name implies, the flower of ኮሶ ዛፍ /koso zaf/ is used to kill the same parasite ኮሶ /koso/ ‘tapeworm’. By administering a juicy mixture from the fruit and leaf of የኮክ ዛፍ /yäkək zaf/ ‘peach tree’ with ጤና አዳም /t'ena addam/ ‘Ruta chalepensis’, sudden illnesses of humans and animals are treated (see also Strelcyn, 1973; Haddis, 1988). Unfortunately, these plants are not easily accessible and hence their utility as food and medicine is not as frequent as it was before. As a result of climate change, the highland tree ነጭ ባህርዛፍ /nätfj bahəzaf/ ‘white Eucalyptus globulus’ (also called አመዴ /amäde/ derived from the word አመድ /amäd/ ‘ash’) whose leaves are boiled and applied as a remedy for flu and breathing problems by way of fumigation has become rare. Instead, the

regular eucalyptus has taken over both the lowland and highland areas (Nigusse et al., 2018). Plants such as ልምጭ /ləmmətʃf/ ‘Clausena anisata’ and ክያ /kəya/ widely used for cleaning teeth have become rare, and to the wonder of informants, they are cut into pieces and brought to towns for sale. Other than its medicinal value, እንዶድ /ændod/ ‘Phytolacca dodecandra’ was widely used to wash clothes. After the introduction of soap and other detergents and due to its shortage as a riverine and wetland plant, the easy application of እንዶድ /ændod/ for both purposes has withered away. On top of that, the knowhow to prepare እንዶድ /ændod/ has also disappeared. We used to play a variety of games using እምቧይ /əmbʷay/ ‘Solanum indicum’ collected from the plant called ዘርጮ /zärtʃo/. Its yellow circular non-edible fruit was also applied to treat wounds from ሙጃሌ /mudjäle/ ‘jigger/Tungiasis’ which is no longer a serious problem in Gojjam. The plant እምቧይ /əmbʷay/ and its fruits are seen rarely these days and hence the games and its medicinal value are fading away all together. Following jigger’s disappearance, the pins, namely መድፌ /mädfə/, መድፌ ቁልፍ /mädfə kulf/ and ወረንጦ /woränt'o/ which were used to remove the tiny flea and its eggs from affected body parts (mostly feet and hands) are no longer serving the same purpose but used to pick out tiny thorns piercing the body part.

Interviewed participants of the research believe that treating ailments takes place either by applying part of the plant (bulb, leaf, seed, fruit, root, branch) on the patient internally or externally. As a tradition, herbal medicines are mostly collected early in the morning empty stomach, before breakfast, and sometimes mixing the parts with fresh water, milk, traditional beer, etc. የቀንድ ካራ /yäk'änd karra/ ‘knife with horn handle’ with which parts of medicinal plants are cut, የወይራ አንካሴ /yäwoyra ankasse/ ‘spear from olive tree’ with which roots of medicinal plants are dug and extracted, የድንጋይ አለሎ /yädəngay alälo/ ‘round stone’ with which medicinal ingredients are dashed and ወፍ ያልቀመሰው ውሃ /wof yalk'ämmäsäw wəha/ ‘fresh water fetched early in the morning before birds touch it’ are highly recommended for the successful application of traditional medicine. The healer is prohibited from having sexual intercourse the night before. Other disciplinary measures include refraining from urination, spitting, meeting a mother in the postpartum period and seeing corpse (Mesfin, 2014). Whether or not herbal practitioners strictly adhere to all these restrictions needs to be well-explored. In few instances, traditional healers are forced to grow plants of small size in their homestead so that they collect their parts from nearby. In most cases, they travel for days to extract ethnomedicinal

plants. This round-trip search taking several days of stocking without applying any preservative may reduce the plant parts' potency.

Deforestation and other plant utilities

As mentioned in Vivero (2001), deforestation affects timber products that are extremely essential for house building, making furniture and agricultural tools and as an energy source in many parts of Ethiopia. Apparently, the high demand for timber has put some of the big trees at high risk of extinction. This includes, for instance, ትላልቅ ዛፎች /təlallək' zafəʃʃ/ 'big trees' which are used as food source, shade, and medicine as well as for beehive hanging. The local people mentioned ዋርካ /warka/ 'Ficus vasta', ዋንዛ /wanza/ 'Cordia africana', ጥድ /t'əd/ 'pine', ዝግባ /zəgba/ 'Podocarpus falctus', ሸላ /ʃola/ 'Ficus sycomoros', ሸነት /ʃənät/ 'Myricasalicifolia', ዛና /zana/ 'Stereospermum kunthianum', ጨባ /ʃ'äbba/ 'Acacia abyssinica', ሰሳ /säsa/ 'Albizia gummifera', ምሳና /mäsanna/ 'Croton macrostachyus', ቁልቁል /k'ulk^wal/ 'Euphorbia candelabrum', ማርቆ /mark'o/ 'Hyphaene thebaika', ውልከፋ /wulkəffa/ 'Dombia tarrida', ብርብራ /bərbərra/ 'Milletia ferruginia', አንፋር /anfar/ 'Buddleja polystachya', ግራር /gərar/ 'Acacia polyachantha', አጣጥ /at'at/ 'Maytenus arbutifolia', ፍየለ ፈጅ /fəyyälä fädzdz/ 'Clutia lanceolata' and many more types of trees and shrubs which were once abundant in the research site but are now rapidly disappearing. The tree known as ብርብራ /bərbərra/ 'Milletia ferruginea', whose fruit was widely used for traditional fishing, is not available at present and hence fishing in such a way has ceased. Thanks to the monasteries and churches, old school compounds and a few protected forests, these endangered trees are to some extent available. Borunda (2019) writes that church forests in Ethiopia are incredible oases of trees with the collaborative efforts of priests and local communities to save less than five percent of forests in the country.

The scarcity of trees has given rise for traditional honey collectors who are forced either to hang multiple beehives in one tree or if possible to use modern beehives. Such unfavorable conditions lead to a decrease in honey production and an increase in price. Moreover, the knowledge of constructing beehives, fumigating, and hanging them, following up the beehive activities, and finally collecting the honey are all fading away among the youth, who by and large, have detached themselves from the IK systems. The serious decline of tall indigenous trees has also made the production of the traditional household materials such as የሙቀጫ ልጅ /yämuk'ätʃtʃa lədz/ 'pestle', ሙቀጫ /muk'ätʃtʃa/ 'mortar', ሳንዱቅ /sanduk/ 'cloth box' and ገንዳ /gända/ 'trough' rare at home and hence alien to the

youth. At the same time, skilled carpenters who make these tools are no longer engaged in the art due to the rarity of timber.

According to Zemedede and Mesfin (2001), there are about 203 species of edible plants in Ethiopia. From these, 37% are herbs, 32% shrubs and 31% trees. They write that, except the domesticated ones, many of these species (including famine foods) are endangered because of erosion and expansion of settlements. In the research area, the edible fruits such as ሸላ /ʃola/ ‘Ficus sycomorus’, በዴሳ/ዶቅማ /bäddessa/dok'ma/ ‘Syzygium guineense’, ሸህ /ʃäh/ ‘Mimusops kummel’, እንኮይ/ሆል /ənkoj/hol/ ‘Ximenia americana’, ኢጋም /agam/ ‘conkerberry’, አሽቃም /aʃk'ammo/, እንጆሪ /əndzori/, ቀጋ /k'äga/ ‘Rosa abyssinica’, etc. were well-known. Enjoying the taste of የወፍ ቆሎ /yäwof k'olo/ ‘Lantana camara’, የአረኛ ቆሎ /yäräräጎጎ k'olo/ ‘Lantana trifolia’, የወፍ ማር /yäwof mar' lit. ‘bird’s honey’ and sacking the various cylindrical flowers such as አስተናግር /astänagər/ ‘Datura stramonium’ (also used to treat fungal diseases on the head) and playing with dried ball-shaped mushroom locally called የአቡሃይ ፈስ /yabbuhay fäs/, have become nostalgic experiences. The weighty reason is deforestation which makes trees and shrubs scarce. The production of ሎሚ /lomi/ ‘lemon’, ሙዝ /muz/ ‘banana’ and ኮከ /kok/ ‘peach’ is heavily decreasing. ትርንጎ /tərəngo/ ‘citrus fruit with a thick rind’, which was one of the most abundant fruits in and around Finote-Selam, turns out to be on its last legs and labeled by the community as ለሞት መዳኒት ነው ቢባል እንኳን አይገኝም /lämot mädanit näw bibbal ənkw an ayəggäጎጎmm/ ‘It cannot be accessed even if it could save one from death’.

There were several grass types such as ሰርዶ /särdö/ ‘Cynodon dactylon’, ዋራት /warat/, አክርማ /akrəmma/ ‘Eleusine’, ጉድይ /gudəyy/, በርቤንዝ /bärbenz/, ፊላ /fīla/ ‘narrow-leaved bulrush or cat’s tail’, ቁጠማ /k'et'äma/, ሙጃ /mudzɔza/, ዘባ /zäba/ ‘Hyparrhenia rufa’, ጃጃባ /dzädzɔzäba/, ጎድር /godər/, ሰበዝ /säbäz/, እንግጫ /əngətʃ'a/, and so on which were used as fodder, floor rug, weaving and roofing. They are not found abundantly nowadays by the mere fact that most of the places covered with savannah grasslands have become agricultural fields or settlements (Tinsae et al. 2012). Like trees and shrubs, the young generation knows only the generic name ሳር /sar/ ‘grass’. This implicates their reduced vocabulary of plants and animals very much associated with IK practices.

As elsewhere, local communities in Gojjam are dependent on plant products for house construction (see also section 3). Peel is one of the key items to tie things together as well as to make ropes and whip. The

well-known peel types in the research area are: የናጫ ልጥ /*(yä)natʃtʃ'a lät'*/ 'peel from *natʃtʃ'a*', የውልክፋ ልጥ /*(yä)wulkəffa lät'*/ 'peel from *Dombia tarrida*', የለንቋጣ ልጥ /*(yä)länk^watt'a/ lät'*/ 'peel from *Grewia ferruginea*', የዋንዛ ልጥ /*(yä)wanza lät'*/ 'peel from *Cordia africana*', የሸገት ልጥ /*(yä)ʃəggät lät'*/ 'peel from *ʃəggät*' and many other kinds of peels. Due to lack of forests, whereas adults and elderly know the different types of peels, the young generation knows only the generic name ልጥ /*lät'*/ 'plant-extracted peel'. The knowledge of rope and whip making has become obsolete as plastic ropes are available at every corner. When there was abundant vegetation, people used to obtain gums, incense, resins, spices, honey and wax for family consumption and income diversification of rural communities (Vivero 2001). Among these, ጥንጁት /*t'əndʒutt'*/ '*Otostegia integrifolia*', አደስ /*adäs'*/ '*Myrtus communis*' and ጠጅ ሳር /*t'ädʒdʒä sar'*/ 'a type of grass with good odor', for instance, are known for their good odor by smoldering them on the traditional charcoal stove, therapeutic value, and as insect repellent widely used in both urban and rural areas. They are however superseded by incenses bought from shops. Before people start using ፋኖስ /*fanos'*/ 'lamp' and nowadays electric bulbs (not in all places), there was the tradition of using ጫቅማ /*tʃ'ak'ma'*/ 'castor bean', ጧፍ /*t^waf'*/ 'candle made from wax' and ኩራዝ /*kuraz'*/ 'kerosene lamp'. Whereas the second and the third items are no longer used due to the inadequacy of castor beans and wax, the fourth is still being used in rural areas. ጧፍ /*t^waf'*/ is used almost exclusively in churches.

Deforestation and animal life

Deforestation affects not only the plant life, but also the animal life including those useful animals mainly for their medicinal value and food source. According to Manaye et al. (2021), a total of 26 animal species were identified and recorded as a source of medicine which can treat 33 types of diseases in parts of Gojjam. The research result shows that from well-recognized insects, የጣዝማ ንብ /*(yä)t'azma nəb'*/ 'stringless bee' and ንብ /*nəb'*/ 'honey bee'; from fish ነጭ አሳ /*nätʃtʃ' asa'*/ 'white fish'; from game birds, ቆቅ /*k'ok'*/ 'partridge'; from domestic animals, ፍየል /*fəyyäl'*/ 'goat' and ዶሮ /*doro'*/ 'chicken'; from wild animals ጅብ /*dʒəb'*/ 'hyena', ከርከሮ /*kärkärro'*/ 'warthog', አሳማ /*asama'*/ 'bush pig', ጃርት /*dʒart'*/ 'porcupine' and እሽኮኩላ /*əʃkokulla'*/ 'woodchuck'; and from flying mammals የሌሊት ወፍ /*yälelit wof'*/ 'bat' are the most often visited animals for their medicinal value. የጥርኝ ዝባድ /*yät'ərəjɲ zəbad'*/ 'musky scent of civet' is extremely scarce as the animal itself has disappeared at present. Honey and meat followed by butter, milk, liver, fatty meat, and cheese

were identified as the most frequently used animal products to treat illnesses such as dry cough, malaria, abdominal pain, swelling, wound, hepatitis and arthritis, rabies, epilepsy, and asthma. Animal by-products such as hooves, skins, bones, feathers, and tusks were also used by traditional healers to treat illnesses. Manaye et al. (2021) mention that የትንኝ ማር /yätənəŋŋ mar/ ‘Liotrigona spp. honey’ and የጣዝማ ማር /yät'azma mar/ ‘Trigona spp. honey’ were most popular and effective medicines to cure malaria (also known as ንዳድ /nədəd/), one of the deadliest diseases in the research area. Unfavorably, these useful insects are not easily accessible at present which means that the special skills of collecting their honey and processing it are almost unfamiliar. Informants believe that traditional healing practices using animal body parts and products are disappearing rapidly largely due to the disappearance of the animals from the research area and the introduction of modern medicine.

Elderly people remember that their surroundings were covered with forests which were used to shelter wildlife of all sorts traditionally classified as ቅዱስ /k'əddus/ ‘holy/edible’ and ርኩስ /ərkus/ ‘taboo/inedible’ but sadly fading away nowadays. The Amhara National Regional State Environment and Forest Protection Authority, in its 2021 issued report, reiterated its grave concern that animals such as አንበሳ /anbässa/ ‘lion’, ነብር /näbər/ ‘leopard’, አነር /anär/ ‘wild cat’, ጎሽ /goŋŋ/ ‘buffalo’, ቡኸር /buhär/ ‘reedbuck’, ከርከር /kärkärro/ ‘warthog’, ደፋሳ /däfasa/ ‘wild beast’, አሳማ /asama/ ‘pig’, ፌቆ /fek'o/ ‘oribi’, የቆላ አጋዘን /yäk'olla agazän/ ‘greater kudu’, ቀበሮ /k'äbäro/ ‘jackal’, ድኩላ /däkkulla/ ‘bushbuck’, ሚዳቋ /midak^wa/ ‘bush duiker’, ዝንጀሮ /zəndzäro/ ‘Anubis baboon’, ላም ላጊ /lam lagi/ ‘genet’, አውጭ /awtʃ/ ‘aardvark’, ጥርኝ /t'ərəŋŋ/ ‘African civet’, ጃርት /dzart/ ‘porcupine’, ሞጨጭላ /motʃ'ätʃ'əlla/ ‘marten’, እሽኩላ /əʃkokulla/ ‘rock hyrax/agouti’, etc. have disappeared or their number decreased significantly. The ever-depleting forest reserve has also disturbed the ecology of big birds such as አርኩም /ərkuṃ/ ‘stork’, ጥንብ አንሳ /t'ənb ansa/ or ጆሬ /dʒoffe/ ‘vulture’, ጭሊሊት /tʃ'əlilit/ ‘kite’, ጋንጋት /gəngat/ ‘thick-billed raven’, etc. that inhabited the forests, towering tree tops and swampy areas. In the same way, small birds like ግንደ ቆርቆር /gəndä k'ork'ur/ ‘Abyssinian woodpecker’, ማማት /mamat/ ‘starling’, ድርጭት /dərʃit/ ‘common quail’, etc. are seen rarely due to the ecological imbalance. All these animals are hence unfamiliar particularly to the young generation who know the bulk of them in (text) books and on television. The dwindling forests have considerably reduced the number of ጉራዝ /gureza/ ‘colobus monkey’, ጦጣ /t'ot'a/ ‘vervet monkey’ and ዝንጀሮ /zəndzäro/ ‘olive baboon’ though these animals adopt a relatively new

habitat on eucalyptus trees in villages and even towns. The young generation has neither experienced the galliform birds ቆቆ /k'ok'/ 'partridge' and ጅግራ /dʒəgra/ 'guinea hen' nor tasted their edible meat. Such animals were present in huge numbers in the once dense forests of Gojjam, for the most part, they have now disappeared from the vicinity. Participants of the group discussion mentioned deforestation, overhunting, expansion of settlements and grazing and agricultural areas and climate change as major causes for the disappearance of wild animal species (see also Abiyot et al., 2006; Fiseha, 2011 E.C.).

In earlier times, it was part of the cultural identity that war heroes and hunters were decorated using animal products such as ያንበሳ ጎፈር/ጋማ /yanbässa gofär/gamma/ 'lion mane' and የነብር ቆዳ /yänäbər k'oda/ 'leopard skin'. Except the old ones preserved until today, there are no such items freshly produced because of change of culture and the disappearance of these animals in the area. That was a sign of brevity, good hunting skills and glory for good hunters to pile up hides of wild animals even if their flesh is not edible. Today, people use fake lion furs and leopard skins from synthetic products to satisfy their passions during festivities. Obviously, the hunting skills and tradition could not be supported basically because most of the wildlife slowly disappeared together with the depleting forests. It goes without saying that the skillful people who process the fur, hide, and skin are no longer available.

Swimming and traditional fishing

As also mentioned in the preceding sections, the inexorable deforestation has affected the size of rivers and lakes and hence dry areas override wetlands. The change in the environment has brought about a disastrous effect not only to plant and animal species, but on rivers, ponds and lakes as well. All-season rivers and lakes have now become rivers and lakes of the rainy season inflicting adverse effect on the skill of ዋና /wana/ 'swimming' and the tradition of fishing. Though the young generation knows the word ዋና /wana/ 'swimming', the overwhelming majority do not know how to swim and do not comprehend words and concepts such as ጥልቂያ /t'älk'iya/ 'drowning', እጅ መጣል /ədʒdʒ mät'al/ 'art of swimming', ጠሊቅ /t'älik'/ 'deep water', ጎጭ /gotʃ/ 'shallow water', ደምበሌ /dämbäle/ 'water cascade', የንግላል ዋና /yängəlal wana/ 'back position swimming', የቁም ዋና /yäk'um wana/ 'upright position swimming' and አዙሪት /azurit/, 'river cyclone'. The tradition of ቅል አዘላ /k'äl azäla/ which refers to carrying gourd at the back to float by new trainees is not known today either. In the same way, due to the drying up of rivers, the

fishing tradition has diminished which could bring about protein deficiencies in the community. Moreover, the making of fishing instruments called መቃጥን /mäk'at'ən/ (also called መንጠቆ /mänt'äkk'o/), መረብ /mä räb/ 'fish-net' and መንቋራሎ /mä nk'w'afillo/ 'hook' as well as the local skill to make them are dying out all together. The decreasing water volume of rivers has caused the declining of aquatic animals like የውሃ እናት /yävəha ənnat/ lit. 'mother of water' 'a type of duck', ካይንት /kayənt/ 'duck', አርጃኖ /ardzəno/ 'type of alligator', አለቅት /aläkt/ 'leech', ጉርጉ /gurt/ 'frog', etc.

Plastic and indigenous knowledge

Under normal circumstances, IK is acknowledged in the developed world as a romantic notion which enables indigenous peoples live in harmony with nature (Mistry, 2009). Hence, change by indigenous people on the material culture could affect the continued existence of the valuable IK practices. Massively produced plastic products are first on the list of harmful industry products causing unprecedented environmental disasters and threatening local knowledge and local products. According to Amref (2018), the ever-changing lifestyle of people has brought about an increased demand for non-decomposable plastic products that harm the environment and challenge the initiative to meaningfully reduce their use especially in towns and cities. With continuing disastrous effects of plastic products, meeting the motto of the 2018 World Environment Day: 'Beat Plastic Pollution' remains to be a nightmare in Ethiopia. Nevertheless, though much work remains to reach places outside Addis Ababa, there are encouraging efforts to recycle plastics and produce useful products like plastic conduits.

Liquid and solid containers are among the most affected local products. Whereas the words and concepts that express local products are losing ground, the word ፌስታል /fəstal/ 'plastic bag' is viral all over the country irrespective of linguistic and cultural differences. Locally made containers such as ቀረጢት /k'ärät'it/ 'small sack made of textile', አኮፈዳ /akofada/ 'bag made of palm tree leaves used by students of church education to contain crumbs of food', ኮረጃ /korädzo/ 'traditional bag to carry food stuff and exercise books', ዘንቢል /zänbil/ 'traditional bag made of palm leaves used to contain different items' are all being replaced by synthetic bags entirely made from inorganic polymers. Grain containers made of hides such as አቆማዳ /ak'omada/ 'big sack made of cattle skin', ስልቻ /səlləʃʃa/ 'sack medium in size made of goat skin' and ቀርቢታ /k'ärbätta/ 'small sack made of goat skin' and ኪቫ /keʃa/ 'sack made of

natural fiber’ are no longer in use. These products from hides and skins are fully replaced by the plastic-made sack called ማዳበሪያ /madabär^ya/, the term which originally means ‘fertilizer’ and extended its meaning to the imported plastic-made fertilizer bag. Along urban areas, rural areas are also being profaned by such plastic containers. The locally handmade food basket አገልግል /agälgəl/ made of special grasses called አክርማ /akrəmma/ and ሰበዝ /säbäz/ with different colors for decoration, sometimes laminated with leather for its durability, is not widely used currently. አጎዛ /agoza/ ‘sheep skin with its fur used to sit on’ has become rare due to easy access to fabrics that can serve the purpose. ሙዳይ /muday/ is a small agälgəl used by women to keep/store their precious items. Whereas all the weaving and decorative activities are done by women, laminating was done by leather experts, namely ቆዳ ሰራተኛ /k'oda särratäjjna/ lit. ‘skin worker’. All these local materials are now produced in very small quantities due to over-produced polymers.



ቀርቢታ /kärbätta/



ቀረጠት /k'ärät't/



ከሻ/keja/

Liquid containers such as ዋርማ /warma/ (made of gourd to drink with water and traditional beer), ፋጋ /faga/ (made of gourd to contain water and dough), ቅምጫና /k'əmq'ana/ (made of gourd to contain water, mostly ጠበል /t'äbäl/ ‘holy water’), ቡሃቃ /buhak'a/ (made of gourd to contain dough); ዋንጫ /wanj'a/ (made of cattle horn to drink water or traditional beer) and ጥዋ /t'əwwa/ ‘made of clay soil to drink milk or traditional beer’ are now used rarely and their production has considerably decreased. Nowadays, the market is full of ጣሳ /t'asa/ ‘drinking vessel made from tin’, ኒኬል /nikel/ ‘drinking vessel made of metal’, ብርጭቆ /bərj'ək'o/ ‘glass’ and more abundantly የላስቲክ መጠጫ /yälästik mät'äjj'a/ ‘drinking vessel made of plastic’, which implies that the local capacity is being hampered. Formerly, traditional beer was served in a well-prepared gourd and then in a /mank'ork'or^ya/ ‘tin-made pitcher’ but today, they use a plastic pitcher known as ጆግ /dʒog/.



ዋርማ /warma/



ዋንጫ /wanj'a/



ጥዋ /t'əwwa/

All the data and information reveal that almost all local products of drinking vessels and containers are being replaced by plastic and synthetic products such as የላስቲክ ጅግ /yälastik dzog/ ‘plastic jar’, የላስቲክ ሰሃን /yälastik sähan/ ‘plastic plate’ and የላስቲክ ማንኪያ /yälastik mankiya/ ‘plastic spoon’. የላስቲክ ምንጣፍ /yälastik mənt'af/ ‘plastic rug’ is replacing ሰሌን /sälen/ ‘local mat made of palm tree leaves’ and ዳውጃ /dawədzə/ ‘local mat made of special grass’. The growing interest in artificial plants and flowers to decorate houses in the presence of natural flowers prevails the change of the material culture in people who are now attracted more by plastic products for their low-price and durability. When it was abundant in the wilderness, flours of various types of food, milk and milk products, chili pepper and various types of spices were stored in gourd containers well-carved into different sizes. Until locally made household items were all replaced by plastic-made devices, a gourd-made utensil called ማዞሪያ /mazoriya/ was used to pour dough on the hot baking pan made of clay to bake እንጅራ /əndzära/ (a pancake-like thin flat bead); ቡሃቃ /buhak'a/ was used to store dough; ቅምጫና /k'əmtʃ'ana/ was used to contain water, mostly ጠበል /t'äbäl/ ‘holy water’; ቅምብቻ /k'əmbəʃʃ'a/ (also woven) was used to contain powder of peas and beans as well as pepper; ጉቸማ /guʃʃəmma/ was used to contain butter and mashed pepper; ግሬራ /gərəra/ (with cover on top and sometimes laminated with leather), was used to contain milk.¹⁰



ቡሃቃ ቅል /buhak'a k'al/



ቅምጫና /k'əmtʃ'ana/



ግሬራ /gərəra/



ማዞሪያ /mazor'ya/

All these traditional containers are speedily being replaced by plastic containers of various sizes mostly for two reasons: easy access to the latter and inaccessibility of raw materials for the former. Whereas the

¹⁰ I couldn't have easy access to ቅምብቻ /k'əmbəʃʃ'a/ and ጉቸማ /guʃʃəmma/ to take pictures which is self-telling of the magnitude of attrition of local household items.

knowledge and skill to make all these instruments is fading away, the number of small-scale factories producing plastic bags and containers is increasing with no control mechanism in place.

There is a deep-rooted tradition of using home-made instruments made of big grass and straw to store, sort out and measure grains. These include ቁና /k'unna/, ቀለምሻሽ /kälämsfaʃ/, ወስከምቢያ /woskämb^ya/, ሰፌድ /säfed/, ላዳን /ladan/, ወራንታ /woranta/ and ወንፊት /wonfit/ made of straw and string; ቀረጢት /k'ärät'it/ made of fabric; ሰልቻ /sälləʃtʃa/, ቀርቦታ /k'ärbäṭta/ and አቆማዳ /ak'omada/ made of hides; ቅምባ /k'əmba/, ቅርጫት /k'ərtʃat/ and ኮለል /koläl/ made of reed and bamboo; ጎታ /gota/ and ጉሽጉሽ /guʃguʃʃ/ made of mud and straw. Young girls were trained by their mothers how to make these and a variety of other containers and food baskets and how to spin to produce cotton clothes for the family. All these traditional storing and measuring devices have now been replaced by plastic products like ጆግ /dʒog/ and ማዳበሪያ /madabär^ya/ 'fertilizer bags'. Plastic containers, be it in small or big sizes, have replaced both the containers and measuring equipment.

The art of making small-sized drum known as አታሞ /atamo/, medium-sized ታምቡር /tambur/ and large-sized ክብር /käbäro/, all made of leather in a special art, have now disappeared. Except for church services, all these drums can be substituted by other ordinary materials for other festivities and their visibility is fading out. As mentioned in section 3, the other local knowledge that has rapidly disappeared is the making of rain protector called ገሳ /gäsa/ made of big grass types known by the local names ቁጠማ /k'et'äma/, በርቤንዝ /bärbenz/ or ፊላ /fila/. Naturally, these grasses grow in swampy areas now hardly found which makes the making of ገሳ /gäsa/ difficult. As a result, it is being substituted by የማዳበሪያ ላስቲክ /yämädabär^ya lastik/ lit. 'fertilizer bag'. Like all other local items, regrettably, the number of knowledgeable individuals who can make ገሳ /gäsa/ at present is almost nil. It is common to see damaged roofs of houses covered using plastic sheets instead of grass or tin. The use of ጎታ /gota/ 'big grain container made of mud, dung and straw' with partitions called ደልገን /dälgän/ especially designed to store grain has dwindled mostly because people do not possess surplus grains to be stored for long. They rather prefer to keep their grain in ማዳበሪያ /madabär^ya/ 'fertilizer sack' even for short duration. Hence, the knowledge of gota-making which was frequently used in rural areas has now diminished. Hand-made wooden photo frames, shelves, cupboards, etc. are all being made from plastics. People adhere to cheap plastic products due to shortage and sometimes unaffordable high prices of local

products made of natural objects. Unfortunately, just like other big cities, the young generation is becoming unfamiliar with traditional practices and products, in particular handmade local products. With the abundance of plastic products, farmers would not be encouraged to grow plants such as gourd, reed, bamboo, etc. and make local products from them. Similarly, potters would not be enticed to develop their pottery skills and make pots of varying sizes. Tanners are being discouraged to do leather products. Such skills are disappearing, and these IK may be lost forever. So are the weaving, iron ore smelting, and carpentry skills.

Other endangered indigenous knowledge practices

It is axiomatic that IK is central in the indigenous identity and culture of indigenous people, and its transmission from one to the next generation must be encouraged (Wendel, 2005; Briggs & Sharp, 2004). UNESCO also underscores that indigenous people should be keen to maintain their IK and transfer it to the next generation through their language, traditional knowledge, beliefs, values, ritual, folklore, crafts, and biodiversity as part of their cultural heritage. As there exists strong ties between language, culture and environment; the change in one affects the others as well-described as early as Sapir (1921) and Whorf (1956). As mentioned in section (1) above, the rapidly changing environment and culture affects the ecology of language which signifies the complex web of relationships that exist between languages, their speakers, and the environment. Environmental and cultural changes are reflected in the loss of words and concepts that are strongly tied with endangered IK practices. This phenomenon is demonstrated particularly in the language of the youth (Moloi, 2013).

The varieties of Amharic, including the Gojjam variety, are losing their grounds because of dialect convergence which is caused for the most part by dialect contact as well as due to the expansion of urban way of life, modern education, mass media and infrastructure (Zealelem, 2021). In this case, a good number of words and concepts attached to IK practices are disappearing due to environmental and cultural changes. This is clearly observed in the language of the youth in contrast to adults. The result of the study shows that the young generation of speakers of the Gojjam dialect knows and uses more generic words than specific words. For instance, most (if not all) specific names of birds are reduced to the generic name ወፍ /wof/ 'bird', most (if not all) specific names of big birds are reduced to አሞራ /amora/ 'big bird'. In the same way, all specific types of trees and grasses are known by the neoteric names ዛፍ /zaf/ and ሳር /sar/, respectively. In the Gojjam dialect, ደባል

/däbbol/ refers to a cub, ውርንጭላ /wərənɣʷəlla/ refers to ‘foal’ and ኪቲላ /kitilla/ refers to ‘puppy’. Informants are aware that most youth reduce all the above specific terms for little animals to the word ግልገል /gəlɣäl/ ‘little animal’. Whereas adults make a distinction between እምቦሳ /əmbossa/ ‘baby calf’ and ጥጃ /t’ədʒdʒa/ ‘calf’, the youth neutralize this distinction and use only the latter. Similarly, the words ወይፈን /woyfän/ ‘bull calf’ vs. ቤሬ /bäre/ ‘ox’, ጊደር /gidär/ ‘heifer’ vs. ላም /lam/ ‘cow’, ባዛራ /bazra/ ‘mare’ vs. ደንጉላ /dəngula/ ‘stallion’, ቁብ ዶሮ /k’eb doro/ ‘pullet’ vs. እናት ዶሮ /ənnat doro/ ‘hen’ are known and used distinctly by adults and elders who dwell in rural areas. The classification of animals based on their edibility as እርኩስ /ərkus/ ‘non-edible/taboo’ and ቅዱስ /kəddus/ ‘edible/holy’ is hardly known by the youth. A pregnant cow, goat, or sheep is known as ከበዶ /kəbäd/, and that of donkey or mare ጥጉብ /t’əgub/ in the Gojjam dialect. At present, most people, particularly the youth, use the term እርጉዝ /ərguz/ which was used exclusively for pregnant women. All these examples show that the young generation of speakers use reduction and simplification as compensatory strategies for the loss of distinctive vocabulary.

That the effect of deforestation and culture change erodes the vocabulary of speakers and influences their linguistic behavior is true among the young generation in Gojjam. As a result, young speakers, who have not experienced the variety of plant and animal life, have not had the chance to create the corresponding images of ውልከፋ /wulkəffa/ ‘*Dombia tarrida*’, ዛና /zana/ ‘*Stereospermum kunthianum*’ and many more from plants and ጎሽ /goʃʃ/ ‘buffalo’ and ከርከሮ /kärkärro/ ‘warthog’ and many more from wild animals. In this situation, they have an incomplete knowledge of the vocabulary of the language they natively speak and the concepts in the real world. When there was abundant forest, the term ካንቻ /kantʃa/ was used to refer to the clearing of vegetation for agricultural purposes. As there are few forests to be cleared, the term is now retained by elderly people who themselves were involved in the clearing activity.

The disappearance of open spaces affects the vocabulary of young speakers. The words ሽሃታ /ʃəhatta/, መስክ /mäsk/ and ስዳጅ /səddadz/, all referring to open spaces of varying sizes where cattle graze, are reduced to the word ሜዳ /meda/ which simply means ‘field’. The words አማጋ /amaga/, ታዛ /taza/ and ተጋን /tägan/, spaces close to the house are simplified to one word, namely ጻሮ /g^waro/. Since the number of cattle owned by individuals is diminishing, the use of ቤረት /bärät/ or ደገሌ /dəgäle/ ‘cattle pen’ has become inessential. The tradition of keeping

cattle in the fields was meant basically to keep soil fertile and to increase yields. According to Shibru (1986 E.C.), at present, all dried dung called ኩብት /kubät/, አገዳ /agäda/ ‘stalk’, ገለባ /gäläba/ ‘straw’, etc., which should have been left in the field as fertilizers, are being used as firewood or brought to the market and sold. Failure to use natural fertilizers, forces the farmer to purchase expensive inorganic fertilizers making their lives even more miserable. Informants mentioned that farmers complain that their farmland has burnt due to excessive use of artificial fertilizers and the so-called ምርጥ ዘር /mört' zär/. People were well-aware of the deadly strikes of ሙብረቅ /mäbräk'/ ‘lightning’ and when it hits, they used to apply their IK to save the life of the struck person by placing the victim into a mud or dung. This knowledge is not being transferred to next generations. The scarcity of cultivable land along with the booming population growth has hampered the communal activities called ደቦ /däbo/ or ወንፈል /wonfäl/, which were crucial to promote group work spirit during harvesting and post-harvest times. Together with the endangered communal activities, accompanying songs and historically old rituals are also endangered. The words and concepts very much connected to the traditional house and its partitions such as ጋጥ /gat'/ ‘stall largely for calves’, ጉልላት /gulləlat/ ‘traditional Dom’, ወጋግራ /wogagra/ ‘side pillar’, ጭጎት /tʃ'əggot/ ‘kind of pigeon hall’, ሰቀላ /säk'äla/ ‘type of shape of a house’, ቆጥ /k'ot'/ ‘kind of perch’ and ጅብ አፍ /dʒəb af/ lit. ‘hyena mouth’ referring to the angle of a traditional house’ are absent from the lexicon of the young generation following the shift from the traditional grass-thatched houses to the modern. The effect of drying waters is being reflected in the loss of words and concepts such as ሊጠን /lit'än/ ‘wide river crossing’; ቸክ /tʃak/, ወልቅ /wolk'/, ጨቀጨቅ /tʃ'äk'ätʃ'äk'/, ገቅገቅ /zäk'zäkk'/ and አረንቋ /aränk^wa/, which all refer to swampy and grassy wetlands, well-remembered only by adults and the elderly. አቆልቋይ /ak'olk^way/ or ሌማት /lemat/ were among the useful traditions of sharing the burden of wedding expenditures among neighbors and relatives which could be one of the venues of strengthening social bonds. The participants of the FDG say that such joint social ventures have seriously declined over the years because people cannot commit to splendid wedding ceremonies due to the unaffordable costly expenses. This situation also affects the vocabulary of the youth who have no exposure to such traditions.

The younger generation of speakers of the Gojjam dialect knows very little about human diseases such as እንወተቴ /ännäwotäte/ and አንከሊስ /ankälis/, ከማን አንሽ /kämänn anəʃʃe/ lit. ‘Who am I inferior to?’

(euphemistic term for elephantiasis), ትልቁ በሽታ /təllək'u bəjjəta/ (euphemistic term for ቁምጥና /k'umt'ənnə/ and ከፍ ገላ /kəfu gəla/ 'leprosy'), and ቁርባ /k'urrəba/ 'anthrax' are not widely-known either. ቡግንጅ /bugəndz/, ጎርምጥ /gormət'/ and ችፍ /ʃəfe/ are the various types of foot wound now known as simply ቁስል /k'usəl/ 'wound' by the generic name. ጓጓት /g^wag^wat/ and ቋቋት /k^wak^wat/ which are both fungal diseases of the head are known as ፎረፎር /foräfor/ 'dandruff'. In the old days, women had a special way of keeping fire of the hearth for the next day through a process called እሳት ማዳፈን /əsət maddafän/ so that neighbors share ambers every morning which enable them to call on each other briefly in the morning. Such social contacts have diminished since the introduction of matchsticks and electric stove making the young ignorant of the vocabulary associated with fire-making. There is mounting evidence that whereas the young generation has more words and concepts connected to technological innovations such as computers, internet, mobile phones, etc., the words and concepts connected to IK systems are wiped out which can be an indicator of a missing link between the traditional and the modern. Furthermore, informants complain about the education and training policy which gives less attention to the IK systems in the curriculum.

Concluding remarks

This paper tries to assess the IK practices that were once popular but are now on the verge of extinction. The rapid environmental and cultural changes as well as the massive production of inorganic polymers are the major culprits for the endangerment of the IK systems which took centuries to accumulate. The expansion of urban centers, modern education and mass media which give little attention to IK systems also contribute to the weakening of IK practices. Deforestation exacerbates the scarcity of raw materials obtained from plants and animal life to produce local products. In this situation, local experts began to abandon producing local items and hence could not transfer their knowledge to the next generation. Apart from the worst effects of deforestation, small-scale factories often produce mass plastic products that threaten local products of all sorts. Whereas several African countries including Kenya and Rwanda have banned or restricted the production and use of plastic products, it is infuriatingly increasing in Ethiopia. Besides their environmental impacts, the mass production of plastic has made handicraft makers like potters, basket makers, blacksmiths, tanners, weavers, and craftsmen go out of business. While there is still high

demand for dexterously made local products, most of them have become very expensive souvenir items. The lack of well-designed mechanisms to preserve and protect the irreplaceable IK practices sadly cause the loss of these systems without being documented. The efforts by the young generation to learn the IK practices is extremely minimal. These situations make further studies on the disappearing IKs extremely vital. There have been magical practices such as አንደርብ /andärəbb/, መስተፋቅር /mästäfak'ər/, የፈስ መድገም /yäsfas mädgäm/, ዓይነ ጥላ /aynä t'əla/, የትምርት መዳኒት /yätəmört mädanit/, etc., but mocked and considered fictitious by the young generation. Such disparities must be seriously explored. An African proverb states that, when a knowledgeable elder dies, a library burns to the ground. Hence, the valuable IK practices in Gojjam will die out following the passing of traditional experts who are unable to transfer their knowledge to the next generation.

In Gojjam, like other regions in Ethiopia, people still widely use traditional medicine to treat ailments. The fact of the matter is that traditional medicine is heavily criticized for lack of proper sanitation and preservation and inaccuracies on dosages. These problems can be alleviated by way of building the capacity of traditional healers through sustainable training, by assisting them form strong associations and by granting them material and financial support. The rapid changes in people's way of life and the flooding of meretricious industry products have influenced our identity in terms of the indigenous material culture. Conversely, it remains extremely perplexing that the use of oxen ploughing, though thousands of years old, is still in practice in Gojjam and elsewhere in the country.

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Original Research

Amharic terminologies development efforts in primary education curriculum materials

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Abstract

The study examined term development approach, and term formation methods of Primary Education Amharic Terminologies. It has been conducted using descriptive design of Descretive research. Qualitative data were collected through a questionnaire from textbook writers of grade five and six Civics and Ethical Education, Integrated Science, Mathematics, and Social Studies subjects. Interview data were gathered from curriculum and concerned government institutions experts of Amhara region and federal government. Besides, textbooks of the aforementioned subjects were reviewed to excerpt terms. Then, the qualitative data were analyzed using thematic techniques, and term formation methods; whereas the quantified qualitative data were computed using percentile. The study revealed that textbook writers and curriculum experts were traditionally tend to use primarily puristic approach in order to coin transparent terms. In relation to the efforts made to develop Amharic terms the study indicated that different term formation methods such as derivation, compounding, and blending, abbreviating, terminologization, semantic transfer within a special language, trans-disciplinary borrowing, direct loan, and loan translation can be used in developing Amharic terms. Among these term formation methods the dominant ones is loan translation. Finally, the study suggested that policy based terminology development and cooperation of stakeholder namely linguists, curriculum experts, textbook writers and subject teachers' in order to have sustainable term cultivation endeavours as well as quality terms.

Keywords: terminology, Amharic terminology development, puristic approach, term formation methods, curriculum materials, quality, mother tongue, primary education

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Introduction

The Ethiopian education and training policy (1994) promotes the use of mother tongue as a medium of instruction (MOI) at primary education level. In this regard, Heugh et al. (2007) and Seidel and Moritz (2009) state that the mother tongue medium schooling promoted by the policy is an important educational system. Besides, research findings show that problems of teaching contents (Spolsky, 2009), students understanding and personality development problems (Seidel & Maritz, 2009; Sure & Ogechi, 2009), as well as educational failure (Pinnock, 2009) are caused by using MOI other than mother tongue or weaker language, especially in primary education.

Therefore, in order to use a language in education, learning and teaching materials like syllabuses, textbooks, teachers' guide, and supplementary reading materials should be produced. In doing so, writing or translating texts of different subjects from the developed languages like English to the local language (Amharic, in this case) is believed to be the primary task of a nation to enhance both access and quality of education.

Terminology development and researches in the field of terminology could have a consequential effect in preparing sound teaching materials. Especially, the preparation of glossaries, and general and special dictionaries can be taken as a prerequisite for quality teaching material production.

Since terminology development mainly focuses on lexical elaboration, it enables researchers to cultivate and adjust a language to the need of the communicative context such as a language of imaginative literature, mass media, education, governance and academic discourses, etc. (Gonzalez, 2002). Likewise, Ferguson (1968) states that term formation is one of the different aspects of language modernization that helps a modern society to form discourses of current realities in different disciplines.

In special language use context, new terminologies can emerge through communication process without conscious efforts of language planning. However, unless such terminologies are managed properly based on research, they can have negative consequences on communication. Concerning this, Fishman (1987, as cited in Antia, 2000) points out that though the investigation of unplanned terminology development is one of the several overlooked or neglected topics in language planning studies, it is an area of fruitful exploration, since it can play an important role in natural language development.

In fact, the role of terminologies is not only to express knowledge but also to create, store, acquire and communicate professional knowledge

(Antia, 2000). This can be achieved through careful development of terminologies. Without having required terminologies, the attempt of raising status of a language or diversifying its function in different domains could be an illusion (Chabata, 2008).

Terminology development accelerates the progress of developing nations like Ethiopia by promoting and implementing mother tongue as a MOI in all fields of learning (Mutasa, 2006). Consequently, the availability of technical terms makes the language capable to use it in education especially for the subjects like mathematics, biology, chemistry and physics that demand several scientific terms. This is because if terms are properly developed, they can facilitate the knowledge transfer process. Therefore, in order to have effective terms, term formation endeavours should be planned and supported by policy.

Terminology policy and terminology planning are two interrelated concepts both of which depend on the language policy of a country. They assist to make a language functional in diverse activities of the language community.

Terminology policy serves as a legal ground to carry out terminological works. Thus, it is defined in the UNESCO's document (2005, p. 4) as follows:

A national terminology policy is a public strategy formulated at the level of political decision making in a country or in a more or less autonomous language community (within a country or a region that spreads across the borders of two or more countries) with the aim of developing or regulating emerging and existing terminologies for an array of purposes.

Even if terminology policies enable people to regulate the use of terminologies in different domains, several countries in the world do not have terminology policies (Antia, 2008). This could have a negative impact on conducting terminology development activities properly, which is one aspect of the implementation of language planning.

In fact, all languages develop following the economic, political and social growth of their users. This natural development of languages can be strengthened by planning them for more advanced use. This conscious and continuous intervention in language development is a terminology planning. As stated in UNESCO's document (2005, p. 8), "...terminology planning consciously and systematically develops special language according to the needs and requirements of domain communication." In addition to addressing the communicative needs of domain specialists, terminology planning responds to socio-cultural needs of a society by

maintaining their languages (Myking, 1997). It makes their language capable of serving in various domains, so the language continues as an identity marker without any danger of extinction.

Terminology planning is an inevitable task to build a knowledgeable society (Matsuda et al., 2008). In order to make its implementation fruitful, it should point out an appropriate term development approach or methodology that helps to harvest terminologies based on the language situation of the country and terminological researches.

Madiba (2001) has forwarded three approaches that can be used for terminology development. They are Puristic approach, Liberal approach and Pragmatic approach. The Puristic approach tries to develop terminologies from indigenous sources, so it considers borrowing from foreign languages as a last option. This approach is criticized for its focus merely on the language forms rather than the communicative needs of the language users. The Liberal approach depends on borrowing of terminologies from developed foreign languages like English and French. It is criticized for avoiding using of internal resources in terminology development works. The last approach is Pragmatic approach which tries to combine the above two approaches. This approach uses indigenous and foreign resources to develop terminologies. It applies borrowing and nativization strategies of terminology elaboration.

Execution of terminology policy and terminology planning requires collective effort. It is teamwork (Felber, 1977). Especially linguists, terminologists, domain experts, terminographers, translators, computer engineers, educators, researchers and others are expected to work together at national and international level (Drame, 2006; Budin, 1992). Moreover, active engagement of the language community is crucial in terminology development process (UNESCO, 2005).

Therefore, since terminologies play an important role in specialized communication, they should be formed in a systematic way. Terms can be single terms or multiword terms with specific morpho-syntactic and morpho-semantic characteristics (UNESCO, 2005). Because of this, the term formation process requires knowledge of these linguistic features.

Term formation method differs from general word formation technique, because it is a conscious undertaking. It enables to form different terminologies; and terms are created knowingly to fill the communication gap. Therefore, the creation of new terms requires knowledge of word formation methods.

Sager (1996, p. 25) defines term formation as follows:

Term formation is the process of naming the concepts required by a particular special language community for the development of cognitive processes and communication. It is a conscious human activity and differs from the arbitrariness of general word formation processes by its greater awareness of pre-existing patterns and models and of its social responsibility for facilitating communication and the transmission of knowledge.

As explained in the above definition, term formation entails knowledge of current lexical items and term formation patterns in the target language. Especially, professionals such as curriculum materials writers, terminologists, translators, technical writers, who work with less developed languages like Amharic, might be forced to form new terminologies to accomplish their tasks. In fact, in these languages there is lack of well-prepared specialized dictionaries and glossaries. Therefore, knowledge of term formation helps the aforementioned expert and other interested governmental and non-governmental institutions to fill in their terminology shortage.

According to ISO 704 (2009) and UNESCO (2005), the formation of terminologies is carried out by three methods, namely, Creating new terms, Using existing forms and translingual borrowing. However, the term formation is expected to respect the norms of the language to be cultivated (Myking, 1997).

The main term formation methods include sub-techniques of term formation (Sager, 1996; ISO, 2009). Under the first method (i.e. creating new terms) techniques such as derivation, compounding, blending and abbreviated forms (like clipped forms, abbreviations, initialisms and acronyms) are included. Under the second method (i.e. using existing forms) sub-term formation techniques like conversion, terminologization, semantic transfer within a special language and transdisciplinary borrowing are included. Moreover, the third term formation method (*translingual borrowing*) incorporates direct loan and loan translation.

The above term formation methods are expected to work in any language, but their applicability should be assessed (UNESCO, 2005). It is less practical to produce an effective guideline that can serve for all languages of the world (Sager, 1990).

Amharic is serving as a MOI starting from 1958/59 in Ethiopia (McNab, 1989). However, its function in professional activities (such as, in teaching of different subjects, researches and academic discourses) has limitation. One of the causes of this deficiency is lack of technical terms (Takkele, 2000; Abera, 2002; Mulugeta, 2008; Mesfin, 2000 E.C.). In fact,

McNab (1989) has indicated that even if much work has been done to develop Amharic so far, still to cope with rapid and dynamic situations terminology development requires a great concern especially in the fields of science, technology, political science and other fields. As David (1990, P. 74) indicates, “Language develops mainly through its purposeful use”. Besides, Mutasa (2006) complements that using a language in different domains of life empowers it and builds a positive image.

Most of the reviewed research works (Hailu 1971; Alemayehu, 1970 E. C.; Beede & Abate, 1972 E. C.; Dagnachew & Amsalu, 1974 E. C.; Mulugeta, 1972 E. C.; Amsalu 1980; Assefa, 1984; Polacek, 1987, 1994; Gankin, 1988; Richter, 1988, 1989; Abraham, 1991; Seifu, 1993; Takkele, 2000; Aragaw, 2009) examined about Amharic term formation efforts in different disciplines like science, technology, mathematics, politics, economics, law, linguistics, folklore, art and other fields. Most of the studies focused on investigation of terms excerpted from bilingual dictionaries, Amharic newspapers, textbooks and other sources. Some of the studies (Leslau, 1957; Abraham, 1963, 1968; Bender, 1972) revealed that Amharic borrowed words from Geez, Afan Oromo, English, Italian, Greece, Arabic, French and Portuguese. Among these languages English, Geez and French are found to be the main sources of the loan terms. Generally, in the reviewed studies stated above, superfluous borrowings, the proliferation of different term candidates for a single concept and unsystematic handling of terminological issues are stated as the main problems of Amharic terminology development.

Furthermore, the need of investigating development aspects of PEATs also arose from informal discussions the researcher had with teachers, parents and colleagues about using Amharic to teach Mathematics, Integrated Science, Civics & Ethical Education, and Social Studies subjects in primary education in Bahir dar city. From these discussions, since the terms were highly criticized for being ambiguous and combersome by the users, the researchers have come to understand that terminology related problems may have negative influence on teaching and learning processes.

Therefore, in order to address the above problems, the present study attempted to answer the following basic questions:

1. What type of approach is used to develop Amharic terminologies in primary education curriculum materials, and why is it used?
2. How are Amharic terminologies formed in contemporary primary school teaching materials, and which term formation method is the dominant one?

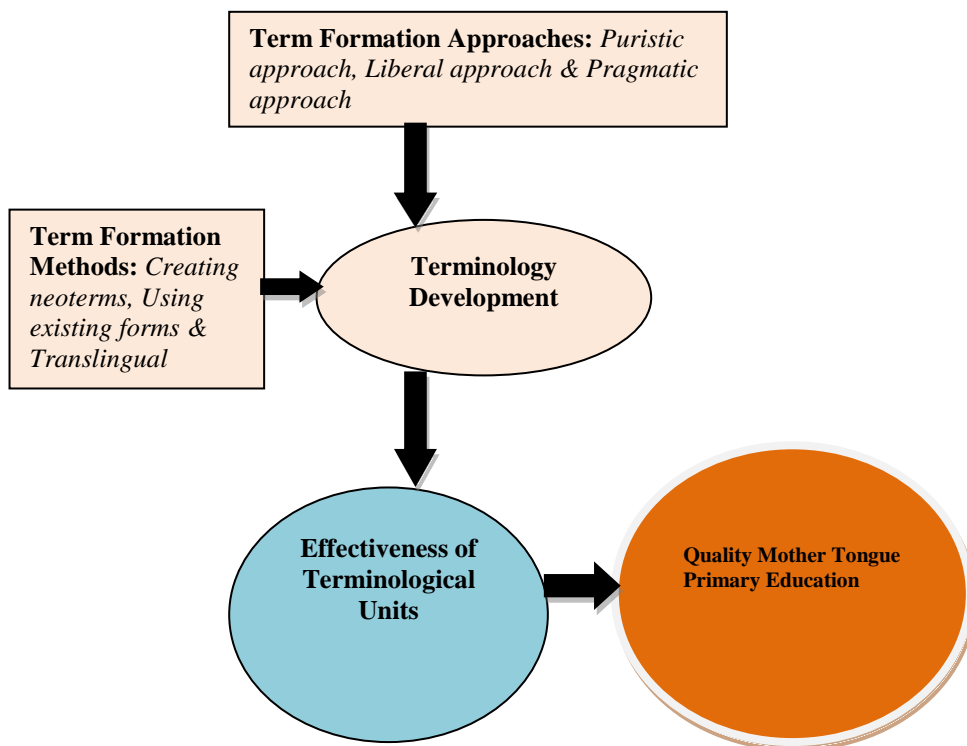
Theoretical and Conceptual Frameworks

Since Communicative Theory of Terminology (CTT) takes “terms” simultaneously as units of knowledge, language and communication, it describes terms by giving due account to cognitive, linguistic and socio-communicative components (Cabre, 2003). This shows the multidimensional nature of the theory that helps to understand and describe terminological units in a complete way. Moreover, as Benitez (2009) and Faber and Lopez (2012) witness the CTT is relatively a feasible working theory because it enabled to conduct researches on different issues of terminology such as conceptual relations, terminological variation, term extraction, and application of various linguistic models to terminology.

CTT helps to accommodate the needs of different professions, including the teaching of special subjects like mathematics, sciences, social studies etc., which require representation and transfer of specialized knowledge. Besides, this theory employs a semasiological or term-driven approach, which is relevant for this research since this research primarily focuses on terms rather than concepts. The terms are already in use in primary education academic written discourses or running texts (textbooks). The definitions of the terms are determined by the context of the special discourse in which they appear.

In sum, the CTT is more comprehensive than other proposed theories of terminology because it includes cognitive, linguistic and socio-communicative components when it describes a terminological unit. It also clearly describes the nature of terminological units (Faber & Lopez, 2012). Terminological units transfer or communicate specialized knowledge, for example in relation to this study, from textbook writers/ textbooks/ teachers to students.

Therefore, based on the Cabre’s (2003) broad framework of CTT, the following language (linguistic) based conceptual framework (model) is prepared and implemented for the present research.



Conceptual Framework of the Study

The above conceptual framework points out two of the variables (i.e., term formation approaches, and term formation methods) that can influence the formation of terminological units as well as their effectiveness in teaching and learning process of mother tongue medium primary education.

Method of the Study

Research design

The main objective of this research was to identify term formation approach and methods implemented to develop primary education Amharic terminologies. In order to accomplish this objective, within a descriptive type of research, the descriptive design was applied. In order to collect necessary data, textbook writers, and curriculum & other experts from relevant institutions participated.

Sampling procedures

Civics & Ethical Education, Mathematics, Integrated Science and Social Studies textbooks of grade five and six were chosen using purposive sampling method. 32 textbooks writers were selected using Comprehensive sampling technique. Besides, purposive sampling method is employed to select 16 experts from relevant government institutions. This research employed document review, questionnaire and semi-structured interview as data collection instruments.

Document review

Document review is used to take excerpts of Amharic terminologies from primary education textbooks of grades five and six Civics & Ethical Education, Mathematics, Integrated Science and Social Studies subjects. The candidate terms were manually detected among content words by the researcher using rating scale approach which is adapted from Chung (2003), and Chung and Nation (2004).

In the pilot study, the inter ratters reliability of the rating scale was tested. The reliability statistic test was made by Coefficient alpha using SPSS 20 version. According to the test, the reliability statistic results of Civics & Ethical Education, Integrated Science, Mathematics and Social Studies subjects' were .948, .982, .975 and .876, respectively. The four subjects' results of the Coefficient alpha statistic are more than .7 at .05 confidence interval, so the rating scale was checked reliable.

The validity of the term excerption methodology, using the rating scale, was checked by searching equivalents for identified Amharic terms from grades five and six Civics and Ethical Education, Mathematics, Integrated science and Social studies syllabuses and textbooks written in English by MoE except Integrated Science textbooks which were prepared by SNNPR Education bureau. Moreover, monolingual dictionaries (i.e., *Addis Yamarĩñña Mäzigäbä qalat*, Desta, 1970; and *Amarĩñña Mäzigäbä qalat*, Ethiopian Languages Research Centre, 1993 E.C.) and English-Amharic bilingual special dictionary (i.e., *Science and Technology Dictionary: English-Amharic*, Academy of Ethiopian Languages, 1996) were also used.

Questionnaire

A questionnaire was administered to collect data from the textbook writers. This questionnaire is prepared based on the relevant literatures from the fields of language planning and educational psychology and was revised based on the comments given by professionals from the fields of linguistics and education. The questionnaire included 3 open ended questions. Totally, 32 valid questionnaires filled in by textbooks writers were employed in the research.

Interviews

Semi-structured interviews were conducted with curriculum and concerned government institutions experts using two different interview guides. The curriculum experts were from Amhara Region Education Bureau and Ministry of Education (MOE). The remaining experts were from concerned regional (i.e. ANRS Culture, Tourism and Parks Bureau) and national (i.e. Ethiopian Languages and Cultures Academy, Ministry of Culture and Tourism, Ethiopian Standards Agency, and Ministry of Science and Technology) government institutions.

The curriculum experts' and concerned government institutions experts' interview guides included 14 and 11 questions, respectively. The questions focused on the approaches used to form primary education Amharic terms. The interview guides were evaluated by the research supervisors, two psychologists, one linguist and one Amharic language teaching expert. Thus, the interview guides were used for the final study after necessary improvements had been made based on the evaluations made and the lessons learnt from the pilot study.

Semi-structured interviews were conducted with 16 experts. To accomplish this task, 13 sessions of individual interviews, and one session of group interview were conducted. The group interview was conducted with three Integrated Science (Biology, Chemistry and Physics) Amhara Region Education Bureau curriculum experts. After securing the consent of the interviewees, the interviews were recorded using tape recorder. Then, the interview data was transcribed in verbatim and translated into English.

Methods of data analysis

This research employed a qualitative data collection and analyses. Therefore, the qualitative data gathered through questionnaire, interview, and document review were analyzed by using thematic and linguistic analyses methods. The qualitative data obtained through the questionnaire

and interviews were analyzed thematically. On the other hand, linguistic analysis was made on document review data. The investigation of term formation methods was mostly done in line with International Organization for Standardization document ISO 704. As an international standard document for terminology work, it provides guiding principles and methods for term development. The term formation techniques that are explained in this document are applicable in English as well as in other languages (ISO 704, 2009; Valeontis & Mantzari, 2006). Besides, Takkele (2000), Baye (2000 E.C.) and Getahun (1989 E.C.) are also consulted to get a complete picture about Amharic term and word formation methods. Moreover, based on the linguistic form of terms, percentile is used to show to what extent the source language, the target language and the term formation methods were used to develop terms which are excerpted from the textbooks.

Results

Term development approach

The study examined the type of term development approach that is used to develop Amharic terminologies in primary education curriculum materials and the justifications for using it. In order to address this issue, the data collected from concerned government institutions and curriculum experts' interviews, textbooks writers' questionnaire and document review are analyzed in a holistic manner.

Terminology development requires a systematic planning which provides a model that can guide the activities intended to be carried out. Accordingly, Amharic primary education terminology development is expected to follow a specific approach to properly manage the task. Thus, in principle, the term development approach used to develop primary education terminologies is expected to be based on national term development approach. However, concerned government institutions' experts, who are believed to play key roles in term development efforts, gave the following responses about the absence of term development approach at national level:

I didn't observe any policy in my institution regarding the translation of words so far (ANRSCTPBLE10 Interview).

There is no framework that guides the term formation process (AELCSTE11 Interview).

There is no term formation model selected by the institution to do terminological works (ESASTE12 Interview).

We are not involving currently on term development activities, so we are not implementing any term development approach to accomplish the task (MOSTSPE14 Interview).

As the data witnessed, there is no a recognized term development approach that is serving at institutional or national level. The terminological works are not done based on an established system. An expert from the Ministry of Culture and Tourism (MOCTSLE13 Interview) adds that the question of term development approach at national or federal level could get response after ratification of the country's language policy.

Most of the concerned government institutions and the curriculum experts of Amhara regional state and MoE have stated the absence of detailed guideline which deals with Amharic terminologies development. Furthermore, the concerned government institutions' experts (ESASTE12 Interview, MOCTSLE13 Interview and MOSTSPE14 Interview) expressed that there is no terminology guideline which serves at national and/or institutional level. Similarly, the data from the four subjects (i.e. Civics & Ethical Education, Integrated Science, Mathematics, and Social Studies) curriculum experts, who were working in the MoE and ANRS Education Bureau, reiterated the same fact.

However, only the integrated science curriculum experts (ANRSEBIEs2 Group Interview) mentioned a document written in Amharic script entitled, "Guideline for Authors of Primary Education Learning and Teaching Materials, and Criteria or Standard for Measuring quality of Books". This document is not published and it is a first draft presented for discussion at a seminar in 1999 E.C. In fact, according to this draft guideline to keep the standard of a textbook, the language of a textbook should be familiar, interesting, precise, clear and a fit for the students' age and ability, but in the document the issue of terminology development and use is not separately treated.

Some of the concerned government institutions experts have stated the following reasons for the absence of a national term development approach and a terminology guideline at national and/or institutional levels:

- Lack of much attention for terminology development at policy level (ANRSCTPBLE10 Interview);
- Nowadays, mostly terminological works are not done at a project level, but they are executed in a haphazard way (AELCSTE11 Interview);
- Lack of awareness about forming and regulating term development approach (AELCSTE11 Interview);

- Lack of cooperation among stakeholders (AELCSTE11 Interview);
- Absence of a language policy (MOCTSLE13 Interview); and
- Influence of liberal or unregulated language use of educated members of the society (ESASTE12 Interview).

These reasons could be indications that terminology development attempts are not properly regulated. One of the interviewed curriculum experts strengthens this idea as follows:

As far as I know, textbook writers themselves decide the terms that they use in their books. They can use any term that they feel appropriate. There is no guideline about terminology use. The terms will be evaluated, after textbook writers wrote the books. However, since the time of evaluation is very short, it is so difficult to get appropriate feedbacks. (ANRSEBQAE5 Interview)

An expert from the Ministry of Culture and Tourism (MOCTSLE13 Interview) has expressed the urgent need for systematizing term development activities in the following statements;

There are terminology problems; so demands frequently come to our office to get professional support. Many new words enter into indigenous languages, but they do not convey clear meanings. There might be a comment that says it is not known, even how the translation was done. Our office did not offer any support in collaboration with other stakeholders for the preparation of curriculum, because we did not create a system that helps us to accomplish this task so far. However, there is a belief as it should be done, since it is a clearly identified problem.

Likewise, in relation to terminology guideline, textbook writers were asked as to whether they use terminology guideline/s when they write textbook(s). Accordingly, among 30 respondents, ten of them replied ‘yes’ and the rest (20) informants responded ‘No’. Four of the ten informants who responded “Yes”, mentioned that they use documents prepared by MoE and ANRS Education Bureau whereas the rest four indicated that they use *Science and Technology Dictionary (English-Amharic)* prepared by Academy of Ethiopian Languages (1996) . However, these documents and the dictionary do not guide how to develop terminology. While the documents that are prepared by MoE and ANRS Education Bureau provide general ideas about language use in the textbooks, Science and technology

dictionary (English-Amharic) only presents terminologies without showing how to perform the task of term development. These indicate that textbook writers including those who responded “yes” do not use terminology guideline while they involve in the task of terminology development.

Despite lack of established terminology guideline, the interview data revealed that textbook writers and curriculum experts are using as a whole about ten criteria to develop terminologies in writing and editing textbooks. The criteria are familiarity, consistency, precision, appropriateness, cultural acceptance, priority for target Language, simplicity, transparency, acceptability in relation to word formation rules of Amharic, and fitness for the students’ age, ability and grade level. Among these criteria, “familiarity” and “transparency” were indicated as they are used by seven and six respondents, respectively, out of 16 informants. As to the rest of the criteria, no criterion was found to be used by more than three respondents. However, in principle, textbook writers and editors are expected to apply those criteria consciously in developing terms while they are writing and editing textbooks. This indicates that the work of terminology development is not handled in a systematic manner. This is further supported by the following two textbook writers:

Respondent Code 01, “Since Amharic is my first language, I didn’t bother much about terminology principles.”

Respondent Code 05, “As far as I know, terminology principles, so far are unknown in our country context in textbook preparation.”

The above two replies witness that principles of terminology development are given little attention in the preparation of textbooks. Besides, as the replies indicate, textbooks writers are not aware enough about the role of terminology in achieving quality primary education.

The textbook writers, the curriculum and concerned government institutions experts have also indicated that direct loan, loan translation, documents, mass media, consulting professionals and creating new forms are sources of terminologies. As to the experts, direct loan words are used only when equivalent Amharic term is not available. Besides, textbook writers are not encouraged to use borrowed terms, if they have opportunities to use local (target language) terms. The curriculum and concerned institutions’ experts have stated the following reasons for using equivalent terms rather than direct loan terms:

- Equivalent terms develop/ enrich Amharic;
- Equivalent terms strengthen users ability to use Amharic;

- Since equivalent terms serve as a bed rock to offer mother tongue education, they help students to understand the lesson/concept clearly and avoid confusion; widen students' chance of mastering/ understanding the contents of the lesson; they help students to get their families academic support, enable them to move from simple to complex and to relate the lesson with their experiences.
- Since the textbook is to be prepared in Amharic, the language's words should be used in principle;
- Equivalent terms help to make the MOI localized or indigenous.

Therefore, direct loan is considered as a last option to fill terminology gaps. However, if equivalent terms are not available in Amharic, borrowing terms directly from other languages is taken as a viable option in the four subjects. Most of the terms were borrowed from English. Besides, from the local languages, mainly Geez serves as a source of borrowing for Amharic. The informants further confirmed that since Amharic lacks equivalent terms to translate some of the concepts of the subjects, using loan words is the best option. In this regard, a curriculum expert of mathematics (ANRSEBMCE3 Interview) expressed a compelling situation as follows:

If you want to express the term 'rectangle' in Amharic, you have to use long expression. Its two parallel sides are equal. How can you express it in Amharic? If you name it as 'gonnä aratt', it cannot express it. The local equivalent term indicates only the number of sides. Therefore, if you call it 'tämäsasay gonnočču ikkul yähonu gonnä arat misil', it extends to a sentence. It is not an equivalent term, but it is a description of a rectangle. In this case, Amharic is not competent enough to provide an equivalent term, so that the English term will be used in the compelling conditions.

There are also other difficult situations, which force one to use loan terms during the preparation of the four subjects' textbooks. For example, familiar loan words like "television" are directly used without translation or modification. Besides, according to the Integrated Science curriculum expert (ANRSEBISCEs2 Group Interview), the textbook writers and editors may face challenges to translate several science and technology English terms into Amharic.

In the interviews, the curriculum experts were asked to reflect on the way they control the quality of terminologies used in the textbooks. Accordingly, they stated that the following term development activities are implemented to keep the quality of terminologies during the curriculum development:

- Giving orientation for the textbook writers about the terms to be used in the textbooks;
- Editing and evaluating terminologies before publishing the textbook;
- The institution advises textbook writers to use the terminologies included in *Science and Technology Dictionary (English-Amharic)* published by Academy of Ethiopian Languages for its preparation several language and subject matter experts had participated;
- Checking whether the terminologies used in the textbooks are familiar (Consistent) with the regional language use or not, before their publication; and
- Evaluating terms by comparing their use in different grade levels.

However, as curriculum experts witnessed, contribution of language experts (i.e. terminologists and linguists) in curriculum development is insignificant. The Integrated Science curriculum expert (ANRSEBISCEs2 Group Interview) adds that only subject specialists currently participate in writing and editing textbooks. Thus, language experts did not get a chance to comment on newly created terms in particular or language use in general in the textbooks.

Moreover, the curriculum experts stated that the task of controlling quality of terms is being done based on common sense. This is because there is no clear system that enables them to keep the quality of terminologies. This idea is further expressed by a mathematics curriculum expert (ANRSEBMCE3 Interview) as follows:

As far as I know, there is no a system established to accomplish this task. However, during the textbook preparation and evaluation, we always argue seriously with each other. We evaluate the terms by comparing their use in different grade levels. Nevertheless, we are not implementing this as an established system.

Moreover, as stated above, documents, mass media, consulting professionals and creating new forms also served as sources of terminologies for textbook writers. The informants mentioned that *Science and Technology Dictionary (English-Amharic)*, which is published by Academy of Ethiopian Languages, served as an important terminological resource for Integrated Science, Mathematics and Social Studies subjects. Besides, previous textbooks, dictionaries, literary works and texts are also used as sources of terminologies. Especially, Civics & Ethical Education, Integrated Science, and Mathematics textbook writers mentioned previous

textbooks as their sources. Civics & Ethical Education textbook writers also use terms that are used in the mass media. Besides, while some textbooks writers have consulted curriculum experts and language professionals to search for Amharic equivalents for English terms, few of them have reported that they sometimes create their own terms to solve terminological problems.

As to the document review data, totally 2579 terms were identified. These include 441 Civics & Ethical Education, 1028 Integrated Science, 403 Mathematics, and 707 Social Studies terminologies. The following table shows the sources of the terms in each subject:

Table 1

Sources of terminologies for the four subjects

S. No	Type of the Subject	Sources of Amharic terminologies			Total
		Local Languages	Source Language	Mixing Local & Source languages	
1.	Civics & Ethical Education	395	20	26	441
2.	Integrated Science	700	201	127	1028
3.	Mathematics	313	38	52	403
4.	Social Studies	624	42	41	707
	Total	2032	301	246	2579

Table 1 shows that the sources for 78.79% of the identified terms are local languages (especially, Amharic and Geez) while the source for 11.67% of the terms are the source language (English), and the source for 9.54% of the terms is combination of local and the source languages. Furthermore, as it is indicated in Table 1, Integrated Science textbooks have more direct loan and mixed terms than textbooks of any other subjects.

Regarding terminology development, the cultural policy of Ethiopia in article 6.6 states that “Scientific and technological terminologies that could help in promoting the capacity of the languages of the country shall be developed; translation works that could assist in sharing the experience and knowledge of the world shall be widely practiced” (1997, p. 35).

The policy does not indicate any thing about the how of language development and translation rather it only puts the general intention of the current government regarding the development of the local languages.

Overall, even though there is no clear policy that guides the how of foreign terms inclusion into Amharic, most of the sample data presented above indicated that loan terms are used if equivalent terms in Amharic are not found. This is the most preferred approach as it was repeatedly reported by the informants during the interview sessions because they believe that this approach enables students understand the lesson easily.

Term formation methods

The methods that had been employed to form PEATs were identified by analyzing the terms excerpted from the textbooks. Besides, the definitions that are given below for each sub-technique of term formation methods are mostly based on ISO 704 (2009), because it is an international term development document that serves to create new terms for different disciplines as well as other specialized communications.

Creating neoterms

This is the process of creating new terms. The sub-term formation techniques like derivation, compounding, blending and abbreviation (such as short form, clipped form, abbreviation, initialism and acronym) can be employed to create new terms.

Derivation: It is a process of deriving a new term by adding one or more affixes to a base. The following terms are taken from the textbooks as examples:

(1) *Civics & ethical education:*

<i>Terms</i>	<i>Gloss</i>
šibbir-tāñña-nnät	terrorism
tä-mokir-o	experience
ʿis-ät	violation
wägan-tāñña-nnät	partiality
jimmar-o	start

Mathematics:

<i>Terms</i>	<i>Gloss</i>
hulätt-awi	binomial
liʿtatʿ-e	extension
mitʿn-ät	rate
ikkul-ta	equation
yaw-it	constant

Integrated science:

<i>Terms</i>	<i>Gloss</i>
mugid-ät	resistance
mä-rrab-o	reproduction
iffigi-ta	density
mig-at	inhalation
qärär-a	decantation

Social studies:

<i>Terms</i>	<i>Gloss</i>
hulätti-yoš	bilateral
qilim-ät	colour
qimibbib-amma	coniferous
zur-it	revolution
dinn-äna	afforestation

As presented in the above examples the morphemes *-nnät*, *tä - o*, *-ät*, *-o*, *mä - o*, *-ta*, *-at*, *-a*, *-e* and *-it* are used to form nouns. Besides, the morphemes *-awi*, *-yoš* and *-amma* are used to form adjectives. The suffixes *-o*, *-ät*, *-at*, *-e*, *-a* and *-äna* are added to bound bases to form nouns, as in *ḵimmar-o*, *mugid-ät*, *mig-at*, *liṭṭat'-e*, *qärär-a* and *dinn-äna*, respectively. Likewise, the suffixes *-nnät*, *-ta* and *-it* are added to free bases to form nouns, as in *šibbir-tännä-nnät*, *iffigi-ta* and *yaw-it*. Moreover, the suffixes *-awi*, and *-yoš* are separately added to free morpheme *hulätt-* to form two different adjectives (i.e. *hulätt-awi* and *hulätti-yoš*). Besides, an adjective term can be coined by adding the suffixes *-amma* to an adjective and *-tännä* to a noun, as in *qimibbib-amma*, *šibbir-tännä* and *wägan-tännä*.

On the other hand, the noun formation pattern of the terms *tä-mokir-o* and *mä-rrab-o* differs from the others. The affixes *tä - o* and *mä - o* are added to the free base *-mokir-* and bound base *-rrab-*, respectively, to form the terms. They are discontinuous morphemes.

Compounding: It is a process of forming a new term by combining existing two or more words, and the term represents a concept that differs from its constitute parts (Sager, 1996). Compound terms include *Complex terms and phrases*. Look at the following examples from the textbooks:

(2) *Civics & ethical education:*

<i>Terms</i>	<i>Gloss</i>
h ^w alaqärinnät*	backwardness
mikr bet***	council
sira amärar***	leadership
betä-ḵiminnät**	religious center
qirs'ä-mängist**	system of government
afä-gubaḵe**	spokesperson

Mathematics:

<i>Terms</i>	<i>Gloss</i>
sänt'äräž	magic square
č'awäta***	
sir'ätä-wiqir**	coordinate system
qät'e am ^w ay***	complement
gonä-sost**	triangle
aqrab sälet***	approximate value

Integrated science:

<i>Terms</i>	<i>Gloss</i>
balla b ^w anb ^w a***	y-tube
qolät'ä gäbär**	epidermis
zärä migb***	endosperm
gäbälo astäne***	reptile
gillä rikbä binnañ	self pollination
s'insä-ḵinqulal **	egg

Social studies:

<i>Terms</i>	<i>Gloss</i>
mäkanä-hiywät**	habitat
sirä-hiwa**	troposphere
amibamidir*	plateau
betä arawit**	zoo
bäynä mängistat**	inter-governmental

The complex Amharic terms in (2) are added to the language through compounding process. The elements of a term are fused* or hyphenated**

or stand apart***. On one hand, the constituents of a complex term can be linked by a compounding morphem -ä-, as in *sir-ä-hiwa* and *bet-ä-arawit*. On the other hand, complex terms can be formed without linking element, as in *h^walaqärinnät*, *balla b^wanb^wa* and *sänt'äräž č'awäta*. As shown in (2), in most cases, complex terms could have two constituents, as in *qirs'ä-mängist* which includes two elements (i.e. *qirs'* and *mängist*). However, the compound pattern of the complex term *gillä rikbä binnañ* show that a complex term might have more than two constituents.

Moreover, there are some cases where terms of the target language and the source language are combined or hybridized to form complex terms, as in *akalä fängäs* “hypha”. In the example, the first constituent *akal* is an Amharic term whereas the second element *fängäs* is borrowed from English.

The following *phrases* are formed by joining Amharic words to substitute English terms.

(3) ***Civics & ethical education:***

<i>Terms</i>	<i>Gloss</i>
yä-gara simimminnät	consensus
yä-?assärar sir?at	procedure
t'änkara yä-sira bahil	industriousness

Integrated science:

<i>Terms</i>	<i>Gloss</i>
Wust'awi yä-qoda kifil	dermis
yä-kihlot liyunnät	voltage
yä-dur insisa mät'äläya	sanctuary
yä-?ayär qärät'it	alveoli

Mathematics:

<i>Terms</i>	<i>Gloss</i>
hisabawi sillet	operation
yä-sillet bahiriyat	properties
yä-quit'ir hohe	digit
yä-mäftihe sibsib	solution set
yä-gara männäša nätib	vertex

Social studies:

<i>Terms</i>	<i>Gloss</i>
qiritä akalat-inna	archaeologist
qiritä qus tämaramari	
yä-giniññunnät märäb	network
yä-hiddag märijja	key
t'amra yä-dänn iriša	agroforestry

Most of the phrases in (3) begin with possessive prefix *yä-*, as in *yä-?assärar sir?at*, *yä-kihlot liyunnät*, *yä-quit'ir hohe* and *yä-giniññunnät märäb*. In this case, the genitive morphem *yä-* links the heads with their constituents. For example, in the phrase *yä-quit'ir hohe*, the head “*hohe*” joined with its predecessor “*quit'ir*” by “*yä-*”. Besides, adjectives are used as a constituent of phrases, as in *t'änkara yäsira bahil*, *wust'awi yäqoda kifil*, *hisabawi sillet* and *t'amra yädän iriša*. In these terms, the first

constituents are adjectives. These show that phrases could have two or more constituents. For instance, the compound pattern of the term *qiritä akalatinna qiritä qus tämāramari* indicates that a phrase may have five elements.

Blending is a process of clipping two or more words in order to form a term that represents a single concept. The following blends are identified from Integrated Science and Social Studies textbooks:

(4) **Integrated science:**

<i>Terms</i>	<i>Gloss</i>	<i>Terms</i>	<i>Gloss</i>
muqäläki (muqät + läki)	thermometer	bīranfi (bīrhan + asalafi)	cornea
rāqibās (rāqīq + bīs)	microphyle	tīnbārr (tīnfaš + bārr)	glottis
tīnmāz (tīnfaš + māzīgīya)	glottis	tīnkārät (tīnīfaš + kārät'it)	alveoli
tīnb ^w a (tīnfaš + b ^w anīb ^w a)	trachea	īnqulit'i (īnqulal + it'i)	ovary
akizänīg (akībabi + zänīg)	radius	gīnbaniddät (gīnbata + niddät)	metabolism
waqlami (wuha + aqilami)	algae		

Social studies:

<i>Terms</i>	<i>Gloss</i>
mākahiwa (mākakkälāñña + hīwa)	mesosphere
muqāhiwa (muqät + hīwa)	thermosphere
zīqāhiwa (zīqqītāñña + hīwa)	stratosphere

Examples of blending are not found in Civics and Ethical Education, and Mathematics textbooks. However, as the above examples show, in other subjects, blended terms are formed through the processes of clipping by shortening of longer words. For instance, the long forms of the blended terms *gīnbaniddät* and *mākahiwa* are formed from *gīnbata + niddät* and *mākakkälāñña + hīwa*, respectively. In the clipping process, in the first term the syllable *-ta* and in the second term the syllables *-käl* and *-āñña* are deleted. Therefore, as indicated in (4) the constituents of a long form are shortened by deletion to form blended terms.

Abbreviated forms: They usually enable to form concise and manageable (user-friendly) terms. According to ISO 704 (2009), abbreviated forms consist of *short form*, *clipped form*, *abbreviation*, *initialism* and *acronym*. Among these abbreviated forms very few instances of initialism are identified from the Mathematics and Social Studies subjects' textbooks.

Besides, an acronym is only discovered from Social Studies textbooks. However, in Civics and Ethical Education and Integrated Science textbooks any abbreviated form is not observed.

Initialisms are formed by taking the initial letters of the constituents in a compound, and they are read by naming the letters. The following data show examples of initialisms:

(5) **Mathematics:**

Terms	Gloss
t.ga.b (tiniššu yägara bizzet)	L.C.M (least common multiple)
t.ga.a (tilliqu yägara akkafay)	G.C.F (greatest common factor)
a.go.a täga'aminnät (angil gon angil täga'aminnät)	ASA postulate (Angle Side Angle postulate)
go.a.go täga'aminnät (gon angil gon täga'aminnät)	SAS postulate (Side Angle Side postulate)
go.go.go täga'aminnät (gon gon gon täga'aminnät)	SSS postulate (Side Side Side postulate)

Social studies:

Terms	Gloss
tä.mä.d (yä-täbabäruit mängästat dirijjät)	UN (United Nations)
i.fe.de.ri (ityop'ya federalawi demokrasiyawi ripublik)	Ethiopian Federal Democratic Republic (EFDR)

The examples illustrate that the beginning letters of the constituents of the compound terms are taken to form the Initialisms. Nevertheless, when the possessive prefix appears in a constituent of a phrase term, the prefix is omitted to form the abbreviated term. For instance, as presented above, the shortened form of the compound term *tiniššu yä-gara bizzet* is *t.ga.b*. Therefore, in the process of forming the initialism, the possessive prefix *yä-* is not taken into account. Moreover, there are cases where initialism is combined with another term like, *a.go.a täga'aminnät*, in Mathematics textbooks. This compound term is coined by combining the initialism *a.go.a* with the second constituent abstract noun *täga'aminnät*.

As mentioned before, *acronym* is another type of abbreviated forms. It is created by taking initial letters of the elements in a compound term, and it is pronounced as a term. For instance, the acronym *ʔaduʔid* “WWF/ World Wildlife Fund” is detected from social studies textbook. Its long form is *ʔäläm dur insäsat t'ibäqqa dirijjät*. In order to form *ʔaduʔid*, dots are not used to represent the parts that are omitted from the long form.

Using existing forms

Existing forms can also be used to express new concepts in the target language. This term formation method includes: *conversion*, *terminologization*, *semantic transfer within a special language* and *Transdisciplinary borrowing*. In this study, an attempt has been made to check whether these term formation methods are implemented in the textbooks of the four subjects. Therefore, except conversion, the other term formation methods were found to be used to coin terms in the textbooks.

Terminologization: This term formation method is the process of using a general language word or expression in a special language to express a different concept. The following examples illustrate terms that are formed using this method in the four subjects' textbooks:

(6) Civics & ethical education:

<i>Terms</i>	<i>Basic</i>	<i>Gloss</i>	<i>Extended</i>
mäččačal	patience		tolerance
mäffäqäqäd	care for each other		will and interest
mirič'a	choice		election
killil	boundary		region, state
tisissir	to be chained together		interconnection
gils'innät	clarity		penness

Integrated Science:

likkiift	adverse affect of a malign spirit on health	infection
qirrafi	thing peeled off	crust
qob	hat worn by monks and nuns	cap (botany)
wäna	deserted (house)	vacuum
käy	omething that protects	opaque
kulkul	placed in a row or line	electric series

Mathematics:

sifir	measured out	measurement
qiliqqil	mixed	union
imun	something that convinces	postulate
gilbit'	overturned	reciprocal
bet	house	place value

Social studies:

mäqqämäč'a	sitting place	seat (capital city)
mäqqäbäl	receive	conversion
mäfča	spanner, key	map legend
qore	wooden bowl	crater
täfasäs	gutter	basin

As shown in (6), for instance in Civics and Ethical Education, the general language word *killil* “boundary”, is used to mean “region or state”. Likewise, in Integrated Science, the word *likkiſt* “adverse effect of a malign spirit on health” is used to designate the concept “infection”, which is the attack of an organism’s body by disease causing bacteria. In Mathematics, the general language word *qiliqqil* “mixed” is used to denote “union”, which means a set of all elements in a collection. Moreover, in Social Studies, the word *qore* “wooden bowl”, is used to mean “crater”, which refers to a cup-shaped depression that marks the mouth of a volcano. Therefore, terms that are created through terminologization are described as polysemous words because they have different meanings in general and special languages.

Semantic transfer within a special language: One of the rarely used term formation methods in the textbooks is semantic transfer within a special language. This method employs the use of one term for another concept in the same domain based on logical extension. The following data display formation of terms using this method:

(7) *Integrated science:*

hayl = compression	astälalifoš = conduction
= power	= current
tän = gas	sirč’č’it = distribution
= evaporation	= mass

Civics & ethical education and social studies (Social science):

liyunnät = diversity	täli’iko = mission
= variation/ difference	= distance
mäggäläč’a = manifestation	tägaläč’ = vulnerable
= element	= victim
sir’at = discipline	= endangered
= system	

The examples in (7) point out that a term might have more than one meaning within a specific field. For instance, in Integrated Science, the term *hayl* refers to two concepts (i.e. compression and power). Moreover, since Civics and Ethical Education and Social Studies subjects are related Social Science fields, they share several concepts. As a result, as shown in

the above examples, a term can serve in both subjects to refer to similar concepts. Hence, the term *liyunnät* refers to ‘diversity’ and ‘difference’.

Transdisciplinary borrowing: Since it is a process of borrowing a term from a specific domain to another domain to express a new concept within the same language; it is also referred as internal borrowing. Even if the concepts are part of different subjects (domains), they share related or comparable meaning. In the textbooks, few terms are created using this method; e.g.,

(8) hohe = syllabary symbol (Linguistics)	irkän = scale (Integrated science)
= digit (Maths)	= terracing (Social studies)
riäbi = exponent (Mathematics)	č'ärär = radiation (Integrates science, Social studies)
= cattle breeding (Integrated science)	= ray (Mathematics)
dähinännät = safety (Integrated science)	č'ana = burden (Civics & Ethical education)
= security (Social studies)	= pressure (Social studies)
sirrit = composition (Integrated science)	= compression (Integrated science)
= law (Social studies)	
= land ownership law (Social studies)	
t'imrät = combination (Integrated science)	
= ratio (Social studies)	

As shown in (7 & 8), the terms that are created *through semantic transfer within a special language* and *transdisciplinary borrowing* methods are polysemous, which designate two or more concepts.

Translingual borrowing

This is a method of term formation through borrowing that includes direct loan and loan translation from other languages.

Direct Loan: a term is borrowed with its all morphological and semantic features if there is no equivalent term that designates the concept in the target language. For example, the following nouns are adopted from the source language (i.e. English) and used in Amharic without any modification:

(9) *Civics & ethical education:* *Integrated science:*

<i>Terms</i>	<i>Gloss</i>	<i>Terms</i>	<i>Gloss</i>
sivic	civic	haypotalamäs	hypothalamus
ripäblik	republic	metaloyd	metalloid
kawnisl	council	ametr	ammeter
federešn	federation	itanol	ethanol
parti	party	oksayd	oxide

Mathematics:

<i>Terms</i>	<i>Gloss</i>
beta	beta
teräm	theorem
arithmetic	arithmetic
delta	delta
gamma	gamma
pirizim	prism

Social studies:

<i>Terms</i>	<i>Gloss</i>
seliſš	celsius
tiropopoz	tropopause
awıstralopitäkäs anamänsis	Australopithecus anamnesis
oſiniya	oceania
ozon	ozone
wayıld bist	wild beast

As indicated in (9), names of chemicals, minerals, air, measurements, equipments and other basic concepts of Integrated Science, Mathematics, Social Studies and Civics and Ethical Education subjects are borrowed from the source language using direct loan.

Initialisms and acronyms are also borrowed from the source language using direct loan method as the following examples are cases in point:

(10) *Integrated science:*

ečč.ay.vi = HIV (initialism)
edıs = Aids (acronym)

Social studies:

igad = IGAD (acronym)
yunisef = UNISEF (acronym)
yunesko = UNESCO (acronym)

The initialism and acronyms, which are stated above, are borrowed without any phonological or morphological changes.

Furthermore, the forms of some terms that are borrowed from the source language (English) are modified in order to adjust them to the phonological and morphological features of the target language (Amharic). The following data illustrate examples of this kind from the four subjects:

(11) *Civics & ethical education:*

<i>Terms</i>	<i>Gloss</i>
demokirasiyawi (demokirasi-y-awi)	democratic
polätika (polätik-a)	politics

Social studies:

<i>Terms</i>	<i>Gloss</i>
sulit’anet (sult-i-anet)	sultanate
kubaniya (kubaniy-a)	company
posta (post-a)	post

Integrated science:

<i>Terms</i>	<i>Gloss</i>
seri	series
bezamma (bez-amma)	basal
turbina (turbin-a)	turbine

Mathematics:

<i>Term</i>	<i>Gloss</i>
kub	cube

In the above data, the adjective makers (-*awi*, -*amma*) and the nouns creator (-*a*) are used to conform the terms to the structure of the target language as in *demokirasiy-awi*, *bez-amma* and *posit-a*, respectively. Phonological processes such as assimilation, deletion and sound change took place on the terms *kubaniy-a*, *seri*, *turbin-a* and *kub*. Following the phonological processes, the noun maker -*a* is added to the terms *kubaniy-a* and *turbin-a*. Sound change is involved on the formation of the term *kub* from the term *cube* (kyoob). Besides, in the borrowing process of the noun “sultanate”, the voiceless alveolar stop /*t*/ is changed to its ejective counterpart /*tʼ*/.

In addition, new terms are borrowed from the local languages (mostly from Geez) to provide equivalents for foreign terms. The following examples witness this experience:

(12) *Integrated science:*

<i>Terms</i>	<i>Gloss</i>
kärbeza	vagina
zäʔakal	organism
iskit	penis

Mathematics:

<i>Terms</i>	<i>Gloss</i>
laʔilay/ laʔil	numerator
qädamay	predecessor
tahitay/ tahit	denominator
ahad	unit

Social studies:

<i>Terms</i>	<i>Gloss</i>
hagay	winter
mäs’äw	autumn

As the above data show, Amharic borrows terms from Geez to represent the English concepts which are parts of the academic subjects. All the above terms are nouns except *laʔilay*, *qädamay* and *tahitay* which are adjectives.

Loan Translation: It involves translation of morphological elements of a source language term into a target language to form a new term based on lexical rules and word order of the target language (Sager, 1990). It is also referred to as calque. In this type of term formation method, phrases and complex terms are translated literally, partially or totally into the target language. The following data reveal that loan translation is one of the common term formation methods that are found in this study:

(13) Civics & ethical education:

<i>Amharic equivalent</i>	<i>Source (English term)</i>
higgawi silitʼan	legal authority
mälkam asitädadär	good governance
mäsärätawi mäbit	basic right
mahibärawi tʼigännannät	social dependency
yäyismulla higg	nominal law
gülbät bizbäza	labour exploitation

Integrated science:

<i>Amharic equivalent</i>	<i>Source (English term)</i>
qürret nädaḅ	residual petroleum
baläbzu hiwas	multi-cellular
täfätʼroʼawi dänbi	natural factor
tänq ^w as läwačʼ	catalytic converter
bäri akalat	luminous bodies
iwre nätb	blind spot

Mathematics:

<i>Amharic equivalent</i>	<i>Source (English term)</i>
higgännä kiflifay	proper fraction
likikk wissin mäsmäročč	congruent segments
mäsmärawi ikkulta	linear equation
rituʼ wädärännä	directly proportional
täq ^w aračʼ qätʼtita mäsmäročč	intersecting lines
qiliqqil quʼir	mixed number
gülbät sillet	reciprocal operation

Social studies:

<i>Amharic equivalent</i>	<i>Source (English term)</i>
yäʼisʼ wat šifan	vegetation cover
yähizib tʼigiggit	population density
fissät mäsmär	flow line
mäläya bahiry	distinguishing character
mahbärawi limat	social development
taddaš hayl	renewable energy
yagadälä qirsʼ	spherical shape

All the Amharic data in (13) indicate that most of the terms are phrases (e.g., *mälkam asitädadär*, *baläbzu hiwas*, *higgännä kiflifay* and *fissät mäsmär*) and some of them are complex terms (e.g., *iwre nätb*, *gülbät sillet* and *qiliqqil quʼir*). Every element of a term in the source language is translated into local language, especially Amharic or in some cases into Geez. Among the constituents of the above Amharic equivalents, the words like *hiwas*, *rituʼ*, *ʼisʼ wat* and *bahiry* are Geez words.

In some cases, constituents of borrowed terms are not entirely translated into the target language. Therefore, there are hybrids- terms that are created by combining the source and target languages' words as the following examples illustrate:

(14) *Civics & ethical education:*

Terms	Gloss
federalawi siriʔat	federal system
sivic mahibär	civic association
ikononiyawi märho	economic principle

Mathematics:

Terms	Gloss
aksis miʔiʔiʔin	axial symmetry
qätʔe pürizim	perpendicular prism
ven mišl	Venn diagram
ʔirikotomi bahriy	trichotomy property
negative diʔn qutʔir	negative integer

Social studies:

Term	Gloss
agär aqäf parik	national park

Integrated science:

Terms	Gloss
litmäš amälkač wäräqät	litmus paper indicator
šälid isatä gämora	shield volcano
bürät astäne oksayid	iron oxide
asid zänab	acid rain
faranayt irkän	Fahrenheit scale
i-karbonamma wihid	non-carbonic compound
elektirostatikawi qüntʔatʔit	electrostatic particle
kemikalawi gulbät	chemical energy
diññ kiltoʔoksayid	sulphur dioxide
Term	Gloss
tilliqu meridiyan	prime meridian

The Amharic terms in (14) are created by hybridization process whereby terms are coined by combining linguistic elements from Amharic, Geez and English. For instance, while the first constituents of the terms *sivic mahibär*, *asid zänab* and *aksis miʔiʔiʔin* are English, the second elements of the terms are Amharic. Furthermore, nativization process of the foreign terms takes place using the adjective makers *-awi* and *-amma*, the Geez negative marker *i-* and the prefix *kilto-* as in *federal-awi* “federal”, *i-karbon-amma* “non-carbon-ic”, and *kilto-ʔoksayid* “di-oxide”. As these examples witness, the affixes are translated, but the bases of the constituents/terms remained as they are.

The following table illustrates to which extent the term formation methods were implemented to form new terms:

Table 2*Frequency of Term Formation Methods that are used in the textbooks*

S.No	Term Formation Methods	Civic & E.	Integ. Science	Mathe- matics	Social Studies	Total	
		Freq- uency	Freq- uency	Freq- uency	Freq- uency	Frequency	%
1.	Creating Neoterms						
	1.1 Derivation	24	63	22	28	137	5.31
	1.2 Compounding	40	120	22	63	245	12.95
	Complex Phrases	13	30	14	32	89	334
	1.3 Blending	-	15		3	18	0.70
	1.4 Abbreviating	-	-	2	2	4	
	Initialisms	-	-	-	1	1	5
	Acronyms	-	-	-	-	-	0.19
	Sub total	77	228	60	129	494	19.16
2.	Using Existing Forms						
	2.1. Terminologization	42	32	59	52	185	7.17
	2.2. Semantic transfer within a special	6	2	1	7	16	0.62
	2.3. Trans-disciplinary borrowing	5	16	14	9	44	1.71
	Sub total	53	50	74	68	245	9.50
3.	Translingual borrowing						
	3.1. Direct loan	22	204	44	47	317	12.29
	3.2. Loan Translation	207	407	192	328	1,134	43.97
	Sub total	229	611	236	375	1,451	56.26
	Total	359	889	370	572	2190	84.92
4.	Common terms in general and special languages		139	33	135	389	15.08
	Grand total	441	1028	403	707	2579	100

As Table 2 shows, the term formation methods were used in different degrees to form primary education terminologies. Hence, translingual borrowing (56.26%) is the most frequently used term formation method, in the data under consideration. Of the two trans-lingual borrowing methods, the loan translation (43.97%) is the widely used method followed by compounding (12.95%) and direct loan (12.29%). Besides, loan translation, direct loan, compounding and derivation methods were employed more frequently in the formation of terminologies in Integrated Science than other subjects. On the contrary, as the table indicates, abbreviating (0.19%), semantic transfer within a special language (0.62%), blending (0.7%) and trans-disciplinary borrowing (1.71%) are rarely used term formation methods.

Moreover, Table 2 demonstrated that 15.08% of the excerpted terms from the textbooks are serving in general language. Many of these terms are used in Integrated Science, Social studies and Civics and Ethical Education subjects, but only some of the general language terms are used to express mathematical concepts.

Discussions

The first specific objective of the research was examining the term development approach used to develop PEATs and the reasons behind implementing it. The results of this study reveal that, even if there is no clear language policy and/ or terminology development guideline at institutional, regional and national levels, in most cases, puristic approach is used to form PEATs. This finding is consistent with the results of Taddese (n.d, as cited in Madiba, 2001), Richter (1988, 1989) and Amsalu (1980). All of which indicate that much emphasis was given for internal sources instead of borrowing for modernization of Amharic.

The second part of the first specific objective of the research, has tried to elucidate why a specific term formation approach was promoted to develop PEATs. Accordingly, the results demonstrate that the cultural and pedagogical advantages are the main reasons that underlie the intention of implementing puristic approach for terminology development. Since it gives priority for Amharic equivalents of source language terms, it enables to maintain the language and assists students to grasp the concepts of the lessons that they have learnt. These ideas are in line with Myking (1977), Ferguson (1977), UNESCO (2005) Drame (2008) and Alberts (2010) that state the role of terminology elaboration in language development and maintenance as well as in the society's all round development in different domains like education, science and technology etc. Moreover, the findings related to the stated reasons of implementing chiefly puristic approach (giving priority for target language sources) are generally compatible with those researchers such as Matsuda et al. (2008) that state the implementation of semantic adoption or target language equivalents of the source language terms is relatively easy (transparent) to guess the meanings of new terms. However, puristic approach is criticized for its focus on language rather than communicative needs of the language users (Bugarski, 1983; Fishman, 1983, as cited in Madiba, 2001).

Likewise, indentifying all and dominant term formation methods that are applied to coin terms in the four subjects' textbooks was the second specific objective of this research. In this regard, the results of the study revealed that three main and eight specific term formation methods namely,

creating new terms (derivation, compounding, blending, abbreviating), using existing terms (terminologization, semantic transfer within a special language, transdisciplinary borrowing) and translingual borrowing (direct loan, loan translation) are implemented to coin terminologies. These findings broadly confirm the results reported by Amsalu (1980), Assefa (1984) Richter (1988), Takkele (2000) and Aragaw (2009). The findings of the study also demonstrate that hybridization is used to create compound terms, which is consistent with findings of Assefa (1984), Richter (1988), Takkele (2000) and Aragaw (2009). However, the present study somehow differs from the studies mentioned above because it has shown the term formation methods, namely, abbreviating (Initialisms, acronyms), semantic transfer within a special language and transdisciplinary borrowing.

Moreover, the results of the study witnessed that all term formation methods that are proposed in ISO 704 (2009), except short forms, clipped terms, abbreviations and conversion, are used to form various terms in Amharic.

In addition, according to the findings of the study, the dominantly used term formation method is *loan translation*. It is followed by *compounding* and *direct loan*, consecutively. These findings to some extent seem to be in agreement with findings of Richter (1989) and Aragaw (2009) that pointed out coinage and compounding are the most frequent term formation methods, respectively. Although compounding and loan translation are separate term formation methods, loan translations are formed by compounding target language words. Besides, Richter's (1989) definition of coinage or creation of coinage includes loan translation. Therefore, the difference between the present and previous studies possibly comes from the definitions given for the term formation methods. Since *loan translation* requires term for term replacement of source language constituents of compound terms with target language terms. During the implementation of this method the appropriateness of the patterns and meanings of the terms should be given due attention.

Conclusions

The following conclusions are drawn from the results of this study:

- Textbook writers, curriculum experts and other concerned bodies largely use puristic approach to develop PEATs. The main reasons behind using this approach are to develop Amharic, to make the lesson clear for the students, to provide the lesson from simple to complex by relating with the learners experience and to enable students to get academic support from their home environment

including their parents. Nonetheless, since there is no terminology policy or guideline that points out the term development approach that has to be used at national level, the term development endeavours are not conducted in a systematic way. They are mostly executed in a haphazard manner by the decision of individuals like dictionary makers, textbook writers, editors, translators etc.

- Possibly, eight term formation methods can be used to form PEATs, namely, derivation, compounding, blending, abbreviated forms (Initialism, Acronym), terminologization, semantic transfer within a special language, trans-disciplinary borrowing, direct loan, and loan translation. All term formation methods that are provided in ISO 704 (2009) are used to form terms except parts of abbreviated forms (i.e., short form, clipped form and abbreviation) and conversion. This shows that applying various term formation methods to develop Amharic terms is practically possible.

In addition, the frequently used term formation methods are loan translation, compounding and direct loan. Among these term formation methods, loan translation is used to form most of PEATs. Since it offers half or full translation of constituents of a term; it is relatively more transparent than direct loan. Therefore, it facilitates understanding because it expresses the concept using a local word. Moreover, among the main term formation methods, the widely used one is translingual borrowing, under which loan translation is categorized.

Recommendations

Based on the conclusions, the following recommendations are forwarded:

- Effective terminology development endeavours require planned intervention, but there is not a clearly stated term development approach to conduct Amharic terminological works. As a result, terminological works are not being done in a systematic manner. Therefore, the Federal Government may work in collaboration with ANRS and other regions and the two chartered cities that use Amharic as a working language and MOI at primary education to fix the term development approach to be used across the country. In doing this, in the first place, the country needs to have language and terminology policies that show the elaboration of the country's modern languages. Otherwise, it would be difficult to establish strong language

development institutions that facilitate the development of Amharic, which is the working language of the country, and other regional languages' terminologies. In order to have workable Amharic language terminology development plan that incorporates terminological activities like research, standardization, dissemination, implementation, evaluation, training, maintenance as well as term development approach and its proper execution, there needs to be an institution that manage Amharic language terminology development at national level. Concerned regional states and the two federal government cities need to have supportive Amharic language development institutions.

- Various term formation methods can be used to form PEATs. These terms, as much as possible, should fulfil term formation principles. As the findings of the present study show, there are controversial, difficult and time taking. Besides, there is problem of translation and localization of concepts since translingual borrowing is used as main source of terminologies. Therefore, ANRS Education Bureau and MOE in cooperation with Academy of Ethiopian Languages and Cultures, Linguistic departments of universities and Ministry of Culture and Tourism shall offer trainings on term formation methods and principles for textbook writers, editors and other curriculum experts who involve in textbook preparation and evaluation, before they take the duty.

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Symbols

The following symbols were used to transliterate Amharic terminologies, especially in the data analysis part:

Vowels

Vowel	Example	Vowel	Example
ä = ä	ጫረር ሻ'ärär "ray"	e = e	ዜጋ zega "citizen"
u = u	ሉል lul "globe"	ï = ï	ህዝብ hüz b "people"
i = i	ሚዛን mizan "balance"	o = o	ሆድ hod "stomach"
a = a	ዋጋ waga "value"		

Consonants and other symbols

Consonant	Example	Complex sounds	Example
š = š	ሽፋን šifan "coverage"	l ^w a = l ^w a	ሎትሊታ lotl ^w atta "withered"
q = q "dissolved"	ቀሪ qäri "remainder"	m ^w a = m ^w a	ማማ m ^w amm ^w a
č = č	ችግር čiggir "problem"	r ^w a = r ^w a	ሯጭ r ^w ac' "runner"
ñ = ñ	ብናኝ binnañ "particle"	q ^w a = q ^w a	ቋንቋ q ^w anq ^w a "language"
ž = ž	ገሻጽ gāž "ruler"	b ^w a = b ^w a	ቧንቧ b ^w anb ^w a "pipe"
y = y	የብስ yäbs "land"	n ^w a = n ^w a	ናሪ n ^w ari "inhabitant"
š = š	ዓለም šalām "world"	k ^w a = k ^w a	ካተነ k ^w attänä "exhausted"
ž = ž	ጆግና jägna "hero"	z ^w a = z ^w a	ዚሪ z ^w ari "vagabond"
t' = t'	ጡንቻ t'unča "muscle"	g ^w a = g ^w a	ጓል ግል g ^w al "large"
č' = č'	ጭቆና ሻ'iqona "oppression"	t ^w a = t ^w a	ጧት t ^w at "morning"
p' = p'	ጳጳስ p'ap'as "pope"		
s' = s'	ጸጥታ s'ät'tita "security"		

All the above symbols, except ጥ, are adopted from Journal of Ethiopian Studies (XLVIII, p. 126-127, 2015). Besides, the symbol ጥ is taken from Takkele (2000). Since these linguistic symbols are serving in domestic well known reputable journal, they are expected to be familiar with readers.

Abbreviations used to refer Interviewees

AELCTE	Academy of Ethiopian Languages and Cultures Terminology Expert
ANRSCTPBLE	Amhara National Regional State Culture, Tourism and Parks Bureau Language Expert
ANRSEBQAE	Amhara National Regional State Education Bureau Quality Assurance Expert
ANRSEBISCEs	Amhara National Regional State Education Bureau Integrated Science Curriculum Experts
ANRSEBMCE	Amhara National Regional State Education Bureau Mathematics Curriculum Expert
ESASTE	Ethiopian Standards Agency Senior Translation Expert
MOCTSLE	Ministry of Culture and Tourism Senior Language Expert
MOEMCE	Ministry of Education Mathematics Curriculum Expert
MOSTSPE	Ministry of Science and Technology Senior Physics Expert

Original Research

Examining journalists' practice since March 2018 of the political reform of Ethiopia

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Abstract

The study was carried out to determine how Ethiopia's political reform directly affected Amhara Media Corporation journalistic practices. The study explored and analyzed the opportunities and challenges of political reform on television through qualitative research. The data was mainly collected using in-depth interviews and observation. The participants were selected purposefully. Samples were selected from journalists, content editors, and management members. A total of 18 key informants participated in the study. The data was analyzed thematically. The findings indicate that in the first year of the reform, which began in April 2018, some changes were made; however, the station plays a limited role in addressing the needs of the community. Moreover, the reform does not make the station free from government and political interference. It has done better by expanding the institution and strengthening its manpower since the change, but in content, it is following a pattern out of the journalism system. The findings still indicate that the political system governs the practice of journalism. We suggest that journalists should be the hallmarks of free media and society. Journalists and the media should not be used as tools by their employers. Broadcasts should refrain from waving towards the ruling party's ideologies.

Keywords: political reform, journalism practice, press independence, Ethiopia

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Introduction

In Africa, the mass media have evolved into instruments for furthering the black race's subjugation. This essay examines how African culture can be promoted by the media, instead of being disparaged by foreign shows (Weaver & Willnat, 2012; Coronel, 2010; Prathipati & Guthala, 2015; Acholonu, 2011). Today, however, African journalism continues to face a number of significant challenges. Even though the state's authority, especially its direct control over the media, may have been weakened by the new political order, numerous governments throughout the continent have developed new strategies to stymie their nascent media. Across the continent, new legal regimes are being implemented to frustrate African journalists. African journalism has navigated most of these challenges in pursuit of its normative roles, but the quality of journalism in some emerging media outfits on the continent has been the subject of much debate and criticism (Ogola, 2015).

The unstable conditions caused by official measures against the media and, in certain countries, also against journalism education institutes, albeit in more covert methods, present a serious problem for journalists in the Horn of Africa (Skjerdal & Ngugi, 2007). Ethiopia, which has over 40 newspapers, is the most diverse country in eastern Africa in terms of print media, whereas Kenya is the most advanced in terms of media sophistication and journalism education programs. Ethiopia is the most populous country in eastern Africa, and the media sector is feeling the benefits of political changes and media deregulation after the Marxist junta regime, although the number of newspapers is lower today than before the 2005 national elections (Skjerdal & Ngugi, 2007; Dibu & Ahadu, 2020) state that since 1991, the Ethiopian People's Democratic Revolution Front (EPDRF) has come to power, and media practices have been a little bit reformed. Article 29 of the 1991 Ethiopian Constitution provides citizens with the right to have opinions, thoughts, and free expressions. In 2017, Ethiopia ranked among the most censored countries in the world and one of the worst journalists jailed in sub-Saharan Africa. The ruling coalition governed with an iron fist, cracked down on free speech, and regularly persecuted critical journalists and bloggers (Wiseman, 2019). Since taking office in April 2018, Prime Minister Abiy Ahmed has led Ethiopia through significant reforms. The yearly census conducted by the Committee to Protect Journalists (CPJ) revealed that there were no journalists incarcerated for the first time in fourteen years. Additionally, the nation lifted its restriction on media outlets compelled to operate in exile and blocked over 260 websites (Mumo, 2019).

One-and-a-half years after the start of the reforms, Ethiopian journalists face a new set of challenges and growing pains, including ethnic division, lack of professionalism, self-censorship, and a restrictive legal environment. Even if most people still agree that the nation is headed in the right direction, the honeymoon period is over, and Abiy's reform program is starting to show signs of weakness that could reverse the gains won thus far (Wiseman, 2019). For

emerging nations like Ethiopia, the media is a fundamental source of information. In a big nation, broadcast media like television and radio are the most crucial. People's daily lives are influenced by the information they receive from the media. The low prestige of their profession, professional limitations, a lack of common journalistic ideals, a lack of confidence, plotting with corrupt elites, and outside factors including socioeconomic and political pressures are only a few of the issues that journalists face on the job (Negeri, 2013; Skjerdal, 2010).

One of Ethiopia's regional state media outlets is the Amhara Mass Media Agency (AMMA), now known as AMC (AMC). The regional administration founded AMC in 1991 with the intention of disseminating fair information on both local and national matters. It broadcasts content in five languages with the intention of advancing democratization, sustainable peace, and development. AMC distributes its news and programming throughout the region and the entire nation via radio, television, newspapers, and internet channels (Initiative Africa, 2019).

In the meanwhile, following three years of unrest, Ethiopia saw political transition in 2018. The fall of the pre-Abiy Ahmed administration was significantly influenced by the emergence of social media, citizen journalism, and television broadcasts. Prior to the new political reform's adoption, there was a more general assertion that the democratic system, freedom of expression, information, and the press, as well as human rights, were all significantly more oppressed. Following the political reform in Ethiopia, freedom of expression, freedom of the press, and preservation of human rights were given special emphasis, and journalists and politicians incarcerated were released.

As a result, the post-2018 political transition has been entangled with many hopes, along with dramatic and unexpected changes like the normalization of the Horn of Africa, the rapprochement between Ethiopia and Eritrea, the release of citizens arbitrarily detained by the previous system, and the acceptance of various Ethiopian political parties and diaspora media labeled as terrorists (Dibu & Ahadu, 2020; Ewunetie, 2019). This study tries to address three questions: Q1: How does Amhara television enforce press freedom? Q2: To what extent does Amhara television implement media censorship? Q3: What is Amhara Television's experience with hosting ideas of diversity?

Conceptual framework

The conceptual framework provides a solid basis by grounding the study in established media theory and contextualizing it within Ethiopia's political climate. However, the study focuses on media practice contexts and links media practice with the Ethiopian media scenario.

Media practice

Mass media is the sole informant of people about current events and human activities, natural phenomena and other items of public interest. It can also be

considered a "watchdog" of democracy, society, national integration, personal information of people, and the ideology of the country. As watchdogs, the news media have a responsibility to help guard the public interest by ensuring the accountability of powerful decision makers by highlighting cases of malfeasance, misadministration, and corruption, thus strengthening the transparency and effectiveness of governance (McQuail, 2005). Media as gatekeeper has been widely used to describe the general process of selection in media work, whether the micro-level editorial decisions about the choice of headline topics, images, and specific stories, or the broader macro-level balance of voices, parties, and interests that are represented as sources, authoritative spokespersons, or leaders in news coverage (Shabir & Safdar, 2015; Soroka & McAdams, 2015; Shoemaker & Vos, 2009). The surveillance or monitoring of the political system consolidates journalistic control (Casero et al., 2014).

Media as a public domain consisted of a space for the development of shared culture and ideas, located between the realm of 'public authority' (government) and the private realm of 'civil society' which encapsulated commercial relations and the domestic sphere. According to Magalhes (2012), public opinion is primarily influenced by factors that give some discourses more weight and influence than others. A society of privatized and dispersed individuals is being produced by the media, making it challenging for them to develop a critical and logical viewpoint that could challenge the status quo (Habermas, 1989; Livingstone, 1994).

Media and political reform in Ethiopia

Ethiopia's political change was largely brought about by the country's official media and social media platforms. Politicians, activists, and those who refused using the conventional media found a home on the social media site. During national political demonstrations against the Ethiopian People's Revolutionary Democratic Front government, social media platforms have been used as an alternate information source (Fekede, 2019).

Ethiopian journalists face a set of challenges and growing pains, including ethnic division, lack of professionalism, self-censorship, and a restrictive legal environment. After the reform, Abiy loosens the controls on the media, unblocks 260 critical websites and television channels, and releases dozens of journalists from prison (Wimmer et al., 2016; Comstock & Scharrer, 2008; Bhuiyan, 2011; Wiseman, 2019; Gessese, 2019). One and a half years after the start of the reforms, Ethiopian journalists are facing a set of challenges and growing pains, including ethnic division, lack of professionalism, self-censorship, and a restrictive legal environment. ,(Fekede, 2019; Gessese, 2019; Dibu, & Ahadu, 2020)

Methods

An exploratory qualitative research design was used to investigate the effects of the country's current political reforms on the journalistic practice of Amhara

television. It can be used to better comprehend a subject, determine how or why a certain phenomenon is happening, and forecast future events. Human beings construct an individual and personal view of the world based on their specific interactions with their environments. Because of this, a lot of what people—including researchers—consider to be reality is actually just a collection of their own perceptions, conclusions, and opinions (Cropley, 2019). A qualitative method concerned with the quality of information gains an understanding of the underlying reasons and motivations for actions and establishes how people interpret and describe their experiences and the world around them. Methods provide insight into the setting of a problem and generate ideas (MacDonald & Headlam, 2015). The reason for choosing a qualitative research approach is that qualitative data were used to obtain detailed information about the situation and to provide extensive explanations of the research questions raised in the study area (Creswell, 2003). Furthermore, because qualitative methods are typically so adaptable, they allow greater freedom and adaptation of the researcher-study participant interaction.

Purposive sampling was the method used to choose participants. According to Abate (2018), Pandey and Mishra (2015), the fundamental premise of purpose sampling is that by exercising sound judgment regarding the purpose of an investigation, researchers can strategically select adequate cases for a study and analyze the information effectively; this is picking cases that are typical of a problem in focus.

The study case was chosen on purpose because the researcher is familiar with the study area, having worked there for a long time. In addition, the researcher uses purposive sampling to select interviewees. In this study, journalists and content editors who work on Amhara TV are included as part of the interview and group discussion; some of the management members are also included in the interview. To collect valuable and credible data, the researchers carefully select professionals from Amhara television based on seniority and proximity. According to these requirements, the researchers purposefully selected participants, that is, reporters from the newsroom and program department (eight), editors (two from all departments), members of the media management team (two), and practitioners from the two departments for the focus group discussion (six), due to their seniority and proximity to the case. A total of 18 participants are included in the study.

Results and Discussion

The political agenda guided journalism practice

The practice of Amhara television journalism has been highly influenced by the political situation in Ethiopia. Study participants confirmed that the medium was influenced by national and regional circumstances that prohibited freedom of journalism practice. Thus, Amhara television is influenced by the political agenda set by the Ethiopian government. The media tend to be the mouthpieces of the political agenda of the government. In terms of journalism practice

concepts, practitioners had different levels of awareness and understanding based on their year of experience. To better understand their perspectives, the participants were asked how journalism was practiced in Amhara television before and after the reform. The study participants explained the concepts in terms of moral and ethical journalistic perspectives in terms of responsibility, accountability, independence, and harm minimization roles. Some of the awareness and understandings given by study participants are as follows:

In terms of freedom of expression of the media, I did not see any difference before and after the change. We are moving in the usual way. Before the change, Amhara television was under intense pressure to address issues that could not be resolved. It is still picking up. In fact, after two or three years of the change, I think the television station has stopped criticizing the government (I2, June 18, 2021). National and regional circumstances often dominate the media. And it did not pose its agenda. We often rely on government issues instead of publics. The political situation in the country has had a profound effect on us and has helped shape our agendas. We often cover political agendas. The media is always following politics. We are not working on a report that will have an impact on the planning policy. In fact, we seem to be the spokespersons for the politician (I3, June 18, 2021). In our media, political issues get more attention than any other issues. The 15 June case, citizen displacement in Benishangul-Gumuz and Oromia, and public protests to avoid the former regime: all have controlled the media since the change. Almost all of these reports are covered by government and party intervention. The journalist does not have the right to investigate matters and report the facts in his own way. We do not publish in-depth reports on why so many political issues have occurred and what to expect next. The journalist is working as a spokesperson for the party (I4, June 10, 2021).

As the participant responds sometimes they talk to the victims when Amharas are attacked. Citizens speak out against intimidation. But the media are afraid to hold the responsible party accountable. Even if Amhara television tries to act right, no government official is accountable for his/her actions. Journalists are also forced to give up on the issue that makes officials responsible. The participants emphasize that when they produce political matters it is an obligation to follow the politicians' rules, not the media editorial. Thus, the Amhara television journalism practice at least did not obey the editorial guidelines.

We have previously reported on issues that contradict the ruling party. Since March 2010, we have been holding discussions on various issues that will challenge the government for the next three to four months. We make reports based on political issues that can bring the country together (I5, June 14, 2021). When we look at the operation of Amhara television, as the institution is owned by the government, we look at government policies, procedures, plans, and needs. After this political change, before we produce the news or program, the information will be edited and reviewed by the editorial board.

At this point, I do not believe that we are practicing journalism properly. We have to move on to the public question, but our focus is more on the activities of the government and the ruling party. By just quoting the word "change," they say that the proposed plan is a stumbling block to change; this idea is said to be out of date and will not be reported. As a result, it is difficult to say that we are practicing journalism properly. We did not properly raise community agendas (FGD1, June 24, 2021). Before the change, Amhara TV was in need of regional leadership and fought a fierce battle with the then government, raising relevant ideas. It was also the leading media outlet in the country. But after the change, the change leaders want to be supported, not criticized. They have taken away the freedom of the media that they use to promote their own ideas. They make the station do the propaganda work for their own sake. We could not repeat our journalistic struggles of the previous years. Sometime before and after the change, the way we sought the truth has been reversed by the change today. I think for this reason our followers are leaving us (I6, June 18, 2021).

In terms of the above concept, most of the participants have relatively similar responses. The statements given above by practitioners and editors explain that there is not a great difference in journalism practices since the country's political reform. According to the participants, In fact, before the political change, the Amhara television was doing better. It was a media that stood for people and truth, rather than for politicians and their political agendas. Public concern of the media decreased after the reform. Journalists' gatekeeping and agenda setting were influenced by political scenarios that challenged the media and the citizens in general.

The participants also explained that it was a media outlet that resisted government interference. According to the participants, Amhara television had made a significant contribution to the country's political transformation. Participants also noted that in some months after the reform, the media was given the opportunity to operate freely, but after some time things changed.

As the participants explain, this is mainly due to the fact that the state and federal governments have started using the Television to promote their own agenda. Participants say that the journalist was not only worked on the principle of journalism, but also pursued to fulfill the political interests of the government. On the other hand, the management members did not agree with those statements. A management member who was asked the same question responded as follows.

Before the change, Amhara TV started to broadcast for 18 hours a day. At the time, the people of the Amhara region raised serious concerns about good governance. We wondered how to handle this question and how to answer it. Then we began to work harder on our programs, such as 'yeketemochmedirek' and 'anidleanind'. At the 'yeketemochmedirek', we were able to get people and leadership to meet face-to-face and discuss. Before 2008, leaders and people were far apart, and so-called leaders were

unquestionable. At our ‘anidleainind’ program, we also raised the public awareness that leaders must be held accountable (I7, June; 14, 2021). When the Wolkait issue was raised in various parts of the region, Amhara television aired a public question. We boldly raised the issue of constitutional reform and the need for a federal system reform. As a result, for example, the ruling party changed its name and form. And before that, Amhara TV was a major contributor to the change. Now we are covering the atrocities and killings that are happening in the area. But we could not do some of it on the spot. There are times when we try to cover it with the phone. When we first report the issues, we will measure the impact. It is because the media has to be the voice of the people. If we do not address the issue, we will not be a voice for the citizens (I8, June; 13, 2021)

Participants claim that Amhara television is a channel that is heading in the same direction before and after the reform. In the past, Amhara television used to convey public grievances through programs such as Yeketemoch Mederek and ‘anidleainind’, and he explained that they are still doing the same thing. Yeketemoch Mederek is a radio and television program produced based on the forum held between city administrators and citizens. The forum is organized and presided over by journalists in the media. In the forum, issues related to lack of good governance and infrastructure development problems were most frequently raised.

Researchers observe that those programs are currently discontinued. In addition to the questions raised by the public, reports that the journalists used to work from their own ideas have now been significantly reduced. Also, the researchers noted that after the political reform of the country the focus on social and economic issues has shifted to politics, and even those issues were not being properly reported.

Most of the explanations given by the interviewees in terms of the practice of Amhara television journalism before and after the political reform indicated that nothing changed and that the television station is following the same pattern as it did in previous years. Lack of conditions to follow the principles of journalism also hindered their work. The media, in turn, should be aware of their authority and social responsibility, and they must do their best to serve the community and answer the crucial questions of the people. Finally, there are differences in understanding Amhara TV journalism practices between journalists and media managers. The journalists reflect on what is really going on in the field. However, the media managers still sided with the political concerns of the elites.

Factors Influencing Journalism Practice in Amhara Television

Internal factors

The journalists make some of the decisions in collaboration with coworkers and management, but they also make these decisions alone, using their experience, education, and sense of journalistic norms as a guide. At times, reporters will face an ethical situation wherein their choice of what to cover and

how to cover it will conflict with the desires of people inside and outside the organization.

The participants were explained about the main internal and external factors that influence the journalism practice in Amhara television, some are listed below.

When you want to do something special, you will be forced to stay ordinary. For example, we need to be balanced in dealing with grievances. But sometimes there are those who find it difficult to be balanced or to include all ideas. And it can also be difficult to get the idea out and get people to discuss it. I think Amhara television's lack of consistent media approach is a challenge for the station (I2, June; 18, 2021). We choose the issues to make news or programs. But in the end, there are processes that go through the management members. The topic must be reviewed at an editorial meeting. It keeps us dependent on the managements demand. That is not the right way to practice journalism (I3, June; 18, 2021).

If the media, which is the voice of the people, is not free and independent, it will deviate from the purpose for which it was established. According to the participants, the biggest internal problem at Amhara TV is the interference of the managers. The journalist lost his freedom to do his job according to his professional ethics. It is difficult for them to report because they are the management members who make decisions about reports. Even if the system does not allow it, they follow orders from above in order not to lose their jobs. As a journalistic profession, this practice is not correct. Leaders can follow the editorial policy of the media and give leadership, but their responsibility does not lead them to decide the work of the journalist. As a result, by not implementing this, the journalists said that it is an obstacle for them to do their professional duties flawlessly.

Journalists are the practitioners of news gathering and editing. The quality of news gathering and editing depends on their professional ability. In the era of financial media, many journalists have the problem of insufficient professional ability (Wang, 2019). They do not pay attention to improving their professional ability. Some people try to find the number of news hits in their work but do not pay attention to the authenticity of the news.

One of the problems with journalists in Amhara television is the lack of capacity. The lack of professionalism is one of the problems. I think there is a gap in learning new things, as well as in trying to gain knowledge through training and in dealing with current issues. The problem is that our institution has little interest in training and education. Furthermore, the lack of knowledge between the journalist and the editor is also a challenge for better reporting. In our media, we follow a traditional journalist practice. Among the external challenges, as our media is state-owned the intervention of ruling party politicians exists. There are many who oppose freedom. The legitimacy of a journalist's reporting will depend on the current state of affairs in the government (I4, June 10, 2021).

Before an article is created, an idea or story pitch is delegated by the newsroom and whether it has any importance to their audience is considered. The participants noted that the journalist's inability to improve his knowledge was another problem. Failure to keep up with the demands of modern journalism can itself hinder the success of the practice. Developing self-knowledge through reading or regular training will help the journalist to carry out his or her work smoothly. With the current shift in journalism, where online media outlets dominate readership, journalists are influenced by many factors when creating news content for the public and content that will engage their audience. Journalists are academically trained to keep personal biases out of the newsroom and facilitate the news objectively. There are many internal and external influences that affect a journalist's view on what content should be reported. On the other hand, practitioners mentioned that the interference of the content editors' management and board members is another problem for them. When the journalist makes activities to prepare reports, they will not be able to gather information as they intended and will not be able to do on their own way.

There is editing in journalism. Our reports will be reviewed from the beginning of the planning. We talk to the editor about how to do it. The idea of the editor is influential. They also determine what ideas should be included and what not. Sometimes the news you make is influenced and you do not have the freedom to practice journalism the way you want it. In particular, there is interference from the board members and government officials of our organization. Occasionally, you will need the approval of these individuals to cover a topic. (FGD: 2, June; 24, 2021). In journalism, the role of the editor is to control the work being done. We mentored reporters to not produce reports that can cause ethnic cleansing. Although the editor is the last person to decide occasionally, people at the leadership level also interfere with the relevance of the news coverage and challenge professional liberties of the editor. If the news is passed without these people seeing it and if it is not good for them, it will not be transmitted again. Or they reduce the idea and re-edited it then they allow us to transmit it. So, the editor is completely free (I6, June; 18, 2021).

Editors should pay attention to empathy, think about the audience of the news, dig out the news information they like and are interested in, and then better meet the needs of the audience. Participants noted that the failure of Amhara television content editors to adhere to the principles of journalism is creating a gap in their work. As mentioned above, content editors need to pay attention to emotion, think of news audiences, dig into the news they want, and better meet the needs of the viewer. However, they are unfairly interfering with the work of a journalist. According to the research participants, this issue is preventing them from doing their work freely and independently.

The current political structure and alignment pose a major challenge to journalism. When a political issue is reported, it is often associated with one political party or ideology. The report itself can either support or oppose it.

This is one of the temptations. The presence of social networks is also a treat. In 2012 and 2013, in particular, our journalists feared reprisals from social networks. The proliferation and pervasiveness of ideas on social networks jeopardize journalism. To address this, we have provided leadership training, especially on media freedom and access to information. But the political agenda does not give us enough opportunity to do so (I8, June 13, 2021).

The government and the media have symbiotic relationships, but in Ethiopia, it is more than that government officials influence the media. Public official pressures, amateurism and burden of living cost are main factor influencing journalists to act unethically (Chekol, 2018). It is widely recognized that governments hold information not for themselves, but rather on behalf of the public, and that, as a result, public bodies must provide access to that information. This recognition is reflected in the widespread adoption of access to information laws by countries around the world, as well as the numerous authoritative international agreements and statements on the issue.

External factors

The participants stated that they had to deal with a variety of problems, both internal and external, in the course of their reporting. Primarily, the public's view of the media as government advocate has made it difficult for them to access information that could be used as a source of information. The reason given for this is the one mentioned earlier that the media is being used as a propaganda tool for the ruling party, rather than raising the voice of the people and being the voice of the voiceless citizens.

As the participants explained, the reluctance of political leaders and party officials to provide the required information to journalists hampers the work. Although they know that they will be held responsible for not answering their questions, they will simply ignore it. Researchers have also repeatedly observed this.

The lack of access to information from outside sources and the lack of consent are also a problem for the journalist. Government officials refused to provide information. Individuals are afraid to be interviewed. Whatever your idea, there are a number of factors that can affect your reporting, both inside and outside the organization (I3, June 18, 2021). Amhara TV has its own identity in the field of journalism. The television station deals with the most serious issues. As a result, people do not want to provide information on violent issues. The biggest challenge for our journalists is access to information. The low level of accountability has been a challenge, especially when officials in government structures have been told not to provide information (I7, 14 June 2021). There is a situation where the community does not see Amhara television separately from the government and the ruling party. That, in turn, prevents him/her from giving information clearly. When we come to the internal influence, there are already some common practices (I2, June 18, 2021)

For a time, there was a one-on-one confrontation program between political officials and journalists, which held the officials accountable for their actions and took responsibility for the destruction. But now they are no longer. There are occasionally investigative journalism activities that are not effective because they are not consistent.

In turn, the FDRE constitution explicitly provides that everyone has the right to seek and receive information. The freedom of mass media and access to information proclamation number 590/2008 gives effect to this constitutional guarantee. According to this proclamation, the public and also journalists have the right to receive information from anywhere from any who. Officials who are required to provide information must also comply with this provision. However, the participants stated that their inability to do so and their lack of accountability and responsibility were a problem for the journalism profession.

Balance and objectivity before and after the reform

The uniquely influential role of television and radio in electoral politics was recognized from the beginning of the radio age. In the sense of providing equal time, radio and television broadcast stations must provide an equivalent opportunity to anyone who requests it. This means that if a station gives a given amount of time to a candidate in prime time, it must do the same for another candidate who requests it, at the same price if applicable. For every functioning democracy, the existence of opposition is vital. They have the right to use the medium and be treated accordingly. Ethiopian media representation of opposition parties depends mainly on who owns the media (Ayana, 2020). If the media is owned by the government, opposition parties are represented as enemy. Privately owned media, however, represent opposition parties as more than partners. The participants explained how Amhara television accommodates or balances different ideologies and points of view. They answer as follows:

In terms of idea diversity, our site tries to accommodate the views of different parties. But knowingly or unknowingly, more than 90 percent of the ruling party's work and ideas are circulating just because the management decides to do so. Even if they are involved, sometimes it is difficult to say that political parties are adequately accommodated. We have created opportunities for individuals to express themselves on economic and political issues. However, the majority are those who express and support the ruling party's interests. We do not present people who criticize government policy. It is not because we cannot get one, it is because we don't allow them to speak. (I1, May 8, 2021). There are gaps in Amhara television in terms of accommodating different opinions and views at the individual and institutional levels. Individuals and parties have often complained that we did not provide fair coverage and that the institution is the voice of the ruling party. In particular, our media did not provide coverage when an opposite political parties joint statement on the damage done to the public. At the same time, people who are actively involved on social media will not be interested when we invite them. Their

failure to take advantage of this opportunity has hampered the work of the media. When the media itself facilitates the situation, people are reluctant to participate because they portray it as only a government voice (I2, June 18, 2021).

From the above texts, the researcher noted that the Amhara television mainly treated the opposition parties and individuals as if they had no a right to use the media. The media do less positively cover the protesters, condemning their actions, and misreporting their voices. The justification Ballinger gave for such negative treatment of protesters was that protests by their nature challenge the dominant political system. This is because protests are usually held for social and political changes. Thus, in order to culminate such threats, the media, which is owned by the government, acts as one protector of the interests of the government.

According to the participant's testimony, before and after the reform, the Amhara television eye towards opposition parties and individuals did not change significantly due to the reform. Before the reform, the oppositions were seen as neutral; similarly after the reform, the majority of its report considered them as neutral. From this information, the researcher understood that the Amhara television never saw a considerable difference in its tone for oppositions due to the new reform (Bent, 2018).

According to the point of view of other participants, Amhara TV only broadcasts pluralism during the election season.

In the current election season, the parties' questions to get air time on Amhara television are being accepted. But I cannot say that they were given a fair chance on Amhara television before the election campaign and the support rally started. As our site is funded by the government, much of the time is devoted to the ruling party and the government. Opposition parties did not have time. From the journalist's work plan to the production, it depends on the needs of the government (I4, June 10, 2021). We are not providing opportunities for parties and individuals to present their options on good governance or development issues. Even after the change, we have eliminated all programs that the public can challenge and demand leadership, instead of treating ideas that are outside the realm of government. Questions to ask and differences of opinion are limited by said change is fraught with many challenges. Only in the previous election was this given a chance. But for the time being, no air time is provided to accommodate variations in the system. Pluralism and diversity of thinking are not broadcast on Amhara TV as it was before the change (I5, June 14, 2021). The challenges to diversify ideas have increased since the change. Due to the political views of the individual who wanted to express his views on our media, the programs that were on air were stopped. This shows that neither the government nor the media leadership has opened Amhara television to diversity. It is a one-sided media. We always reflect only the interests of the government and the party in power, and nothing has changed despite the change (FGD 2, June 24, 2021).

Reform in the media has a double goal. One is to make the media vibrant and professional. The second is those in which the media are organized in a way that can ethically and professionally practice their duty; they can play a decisive role in the nation-building process. To achieve this, the media must treat everyone equally. As long as it is a national or state based media, it must accommodate idea diversity. According to the participant, Amhara television is serving as the propaganda machine of the government. It is operating in the interest of the ruling elite. As a result, we have come to realize that viewers have lost faith in the media. They do not dare to express themselves freely because they think that Amhara television is a media institution that works only for the leaders of the ruling party. It is noted that there was a north-south dichotomy in the press; some of the private presses were serving as a mouthpiece for certain opposition political parties, while the government press was also serving as a conduit to the government propaganda (Seifu, 2008).

According to the participants, individuals and institutions opposed to the regime have access to the media during the election season and when the opposition shares ideas with the government. This practice restricts freedom of expression and prevents the public or the audience from having different ideas from different parties. Citizens who support or oppose the government will be forced to listen only to the propaganda of the ruling party. Konvitz (2003) also endorses the importance of the free press and notes that freedom of press is vital to a " free government and to a society that values differences of points of view, intellectual and artistic ferment, originality, the cultivation of a critical faculty, and an open mind on the part of its citizens" (p. 145).

There are also additional manifestations that Amhara television was not giving equal chances to different parties. According to the participants and the researcher, Amhara TV has previously banned some musicians and their work from airing because of their political ideology. The works of Tewodros Kassahun (Teddy Afro) and Fasil Demoz, who are well known in Ethiopia by criticizing the government through their music, have been banned from broadcasting on television. However, following the recent political reform in the country, their music has gained the opportunity to be aired.

Sometime after the change, the program of those who criticized the government and complained about the current political process was suspended. For example, a program which involves journalist and activist Temesgen Desalegn was not edited in an appropriate way. That has caused a great deal of controversy among viewers. In addition to these, members of the Amhara National Movement (ANM) and the Amhara Democratic People's Movement (ADD), who have been asked for airtime to share their views with the public, have repeatedly complained that their request has been rejected (Hailegiorgis, 2023). This is an indication that Amhara television does not pay enough attention to dissidents.

On the contrary, there are participants in the study who say that after the political transition, Amhara television has begun to create opportunities for parties and individuals with different views and opinions to express their views.

Amhara Television is a multifaceted broadcaster. After the change, political issues dominated news coverage. And I think that Amhara TV has provided an opportunity for individuals and groups to express their views on various issues. Since the change of government, various points of view have been widely covered in our reports. I have invited many thoughtful people to my program. In fact, invited guests are required to argue. But people do not want to participate in the idea because of their assumption that the media belong to the government and that it is the mouth of the government. The door is open for political parties to express their views. But they do not take advantage of the opportunity (FGD 3, June 24, 2021). Amhara television has been very supportive of pluralism. We want our site to accommodate a diversity of ideas. We think our society also learns to respect other people's ideas as it practices diversity. Our purpose is not to reflect the views of one party. Previous suspicions were that the media was a servant of the ruling party. However, we have limited our relations with the ruling party since 2008. We have enacted a law that says that our journalists should not be members of any political party. This is done to ensure that the journalist does not discriminate against the party in which he is registered. This makes us the first in the country. We are also ready to make political parties use our site at any time. We can say that we are trying to treat everyone equally on our television (FGD4, June 24, 2021).

Based on those explanations, even though Amhara television has gaps in implementing idea pluralism before the change, there have been improvements since the political reform. Management members who participated in the study attribute that efforts are being made to give parties and individuals with different political views better access to the media and to express their views to the public (Kasoma, 1997; Kruger, 2004).

The legal limitations it allows concern "the honor and reputation of individuals" and "propaganda for war". However, according to the respondent's explanation, this is not entirely practice in Amhara TV.

According to our media, in the early years of reform there was freedom. We were discussing all the issues that could not be touched on. This later changed. We were brought back as party advocates. Amhara TV, especially in recent times, has been able to report on strong ideas with the interest of the Prosperity Party. Reports are being reviewed to support the change, not in terms of identifying the gaps in society. This has to do with the limits of the journalist's activities. The limitation is not only in space, but also in thought. There were times when even on-air programs were discontinued. Due to interference from the media, the journalist was unable to work freely (I2, June 18, 2021). Before the change, Amhara TV had more freedom. Our work focused on social change, and as our motto states, we were striving for

societal change. It was also one of the first media outlets in the country to raise intangible political issues. It has been a major media outlet since 2008 until the change. After the change, I couldn't say that we have the freedom to perform. Now we are not even able to report what we are supposed to do. As a result, the audience boldly told us that we were not providing accurate information. Efforts to respect the profession are good, but after the change, especially in political matters, our institution has not taken the opportunity to lead the government as it has in the past. We are under the control of the prosperity party (I3, June 18, 2021).

From the above points, the researchers understands that, prior to the political reform in the country, the media could freely cover most of the subjects independently. The Amhara television has done a great job in terms of independence and has gained popularity before the change. Amhara television also plays a vital role and was instrumental in bringing about the change. The participants noted that Amhara television was a partner of the community by boldly asking and interviewing government officials about their wrong doing. In addition, they attribute that before the change takes place the Amhara television also called on the concerned parties to respond to the issue of border enforcement and ethnic-based issues, which has been the question of the people of Amhara for years. Participants reported that most journalists working for the government and media outlets close to the government did not plan for themselves, but only on suggestions from the 'governing body' or on topics that the government wanted.

Art. 29 (2) (b) of the Ethiopian Constitution states: 'Freedom of the press shall specifically include the following elements... access to information of public interest'. Art. 8 (1) of Procl. No. 34/1992 further states: 'Any press and its agents shall, without prejudice to the rights regulated by other laws, have the right to seek, obtain, and report news and information from any government source of news and information.' One of the participants said that since the reform, journalists do not have a right to gather information from government officials.

The freedom of the media has undergone a relative change. Today, as in the past, professionals in the private media are not being persecuted and imprisoned. But there are still unresolved issues with professional freedom and access to information. It is difficult for the media to answer the questions of identity, ethnicity, and issues that must be addressed by the government. Journalists working privately or in the state media could not ask questions and receive answers from top government officials (I4, June 10, 2021).

There have been numerous cases of journalists arrested for criticizing government policies, harassment of the opposition, and abuse of power or corruption by government officials or particular government actions. Some were held for stories that may have been untrue or were speculative or difficult to substantiate. Fearing this, the Amhara television journalists did not dare to report freely in the face of orders from the authorities. Even if they do the reporting work, they will not be able to get airtime for broadcasting.

To fulfill its constitutional responsibilities and its treaty obligations under the International Covenant on Civil and Political Rights (ICCPR), in this regard, laws regulating the exercise of freedom of expression must be clearly and explicitly framed with respect to what is permitted and what is criminalized. Some participants, on the other hand, believe that there have been relative improvements in press freedom since the political transition.

Of course, there are improvements. But we have a long way to go in terms of international media. Violations of the right to freedom of movement were particularly prevalent. The media was moving freely. All of that is gradually being curtailed. The change is not like the first few months. There are gaps, especially in terms of information. (FGD 5, June 24, 2021). With the change of government, freedom of expression began to take hold. But because of the problems that remain in the country with the emergence of a skeptical society, our reporters are losing volunteers who are willing for interviews. Scholars' interviews will also cut short to suit the program, which will make them skeptical. They always complain about it. For example, when we talk to a senior government official, we may not be able to get answers for some questions, and they even force us to leave the agenda (FGD 6, June 24, 2021). We have provided press freedom in our institution both before and after the change. Especially after the change, we have created an opportunity for our journalists to freely express their thoughts and opinions. The fact that the AMC is led by journalists and professionals from top to bottom gives us this opportunity. We suppressed the pressure, threats, and grievances of our journalists. That is, to avoid being too strict with themselves (FGD 3, June 24, 2021)

According to the participants, even though after the change there was still a slight glimmer of freedom the government has direct control over the news outlet. The freedom of the press and the development of a well-informed society where the right to information is respected are closely connected to the enjoyment of the full range of human rights civil, political, social, economic, and cultural. That is why freedom of the press is so essential. Based on the above explanation, the researcher realized that in the early months of the political change, the journalist had better freedom to report on the Amhara television, but there is still leadership intervention.

As Amhara television is part of the state-run media, when there are important and sensitive political issues, journalists will report it on the orders of the top leadership. For example, the Wolkait issue, the Sudan border dispute, the genocide of innocent Amharas in the Benishangul-Gumuz and Oromia regions and other issues were not made public as they were supposed to report. This will happen at the behest of the political leaders.

Challenges of hate speech and misinformation in Amhara television

According to the European Institute of Peace 2021, fake news, misinformation, and hate speech have thrived in the Ethiopian media ecosystem,

and particularly online. This is strongly correlated with significant, tragic, real-world consequences, exacerbated preexisting tensions, and contributed to violence and conflict. To date, Ethiopia's response to combating the spread of fake news, misinformation, and hate speech has been, by necessity, heavy handed, with the go-to response to escalation being to turn off the Internet for the entire country.

As stressed earlier, most ethno-religious conflicts are politically motivated, and, coincidentally, politics happens to be the bridge that brings fake news and hate speech together. Furthermore, no political game can be devoid of propaganda, which characteristically embodies deliberate and strategic manipulation of untruth and hateful comments such as name calling (Malaolu, 2012).

Fake news and hate speech can be used to cause political instability in society. Some of the respondents states that after the political reform there is a hate speech in the Amhara television in some circumstances:

I think the ways in which we have gone about criticizing the late regime, especially after the change, have led us to classify one party. I think we have linked the ruling government to one nation and made the nation itself exploiters and thieves. This opened the door for the indigenous community to be skeptical (I2, June 18, 2021). I believe hate speech is very common. In all our reports on the eve of the political transition, we have used all the information that could have tainted tplf. This information may be good for the benefit of the region, but it is unethical in terms of journalistic ethics. We hate the tplf because it opposes the interests of our region and offends our people.

We should report this in a balanced and appropriate way. But hate speeches have still been made and are being made on Amhara TV. (I5, June 14, 2021)

History has shown that the media can incite people to violence. Hitler used the media to create an entire worldview of hatred for Jews and other minority groups. Rwanda's radio RTLM urged listeners to pick up machetes and take to the streets to kill what they called 'cockroaches'. From the points of the participants, the researcher noted that during the pre-revolutionary period and in the post-political reform, reports were made on Amhara television, blaming some individuals and parties. According to the study participants, just because of the EPRDF, which governed the country for the past three decades, came from the Tigray region, many of the region's indigenous people were criminalized in bulk.

As the participant mentioned, hate speech has been heard on various news and programs on Amhara television since the departure of the previous EPRDF administration. At the time being, even though it is a wrong doing, it is common for hate speech to be disseminated in Amhara television otherwise. Professionally, media companies are expected to aspire to calm the dispute between people; however, different interests are observed through their framing. In the Amhara television, the news and program framing emphasized on blaming the late ruling party members without including their respond to balance. One of the participants said:

After the change, hate speeches and false information were reported on Amhara TV. The institution serves primarily the people of Amhara. However, we did not give professional advice about how to co-exist with Tigray, Oromia, and other peoples and how to deal with bad threats and hate speech from others. Instead, we blame others for the country's political instability. The journalist does not practice his profession. Political issues are covered according to the wishes of the party. In particular, we were involved in a competition with the Tigray media. The interest-based work of the TV station was not done after the change. In fact, we are having an unbalanced time (I4, June 10, 2021).

Accuses TPLF for the instabilities and conflicts in Ethiopia and Amhara, in particular, propaganda and bias are rife in Amhara television coverage, says the participant. These ethno-political conflicts are among the news beats the media report that challenge the journalist's professional detachment. Similar to the federalism structure of the country, the media are highly ethnocentric. Most of the journalists and editors the researcher asked view hate speech as growing and a major problem for Amhara TV. Shortly after the conflict in Tigray began in November 2020, the Government, recognizing the risks of fake news and misinformation, launched a State of Emergency Fact Check Social Media Account. But it works only for social media, so other national and regional media were free to do whatever they wanted regarding TPLF. Hateful expressions are mostly motivated and carried out on grounds of race, prejudice, and national, tribal, or faith-based discrimination, in addition to sexual alignment. However, the media sometimes take sides. Media professionals frequently use the Rwanda case to demonstrate the negative consequence of biased and partisan journalism. It signifies the role that the media can play for the needy societies. Amhara television can present alternative mechanisms available that can dry the conflict and focus on constructing win-win strategies.

As the station follows the development and peace journalism frame, it could tries to hide events related to destruction, death, and causalities and exposes cultural or structural violence like hate speech, words of war, social injustice that may have a connection with the norms and cultures of a society. This makes the station more responsible for the political stability of the country. As the respondents mention on the issue, bearing in mind the negative effects of fake news and hate speech, coupled with their potential to unleash chaos and violence which may affect the security and welfare of individuals and states alike. Amhara television must take the right path to realize its own vision through peace journalism.

On the other hand, there are those who say that Amhara TV is a media institution that does not spread hate speech or false information.

Following the change, Amhara TV did not broadcast fake news. No individual, institution, or group has been falsely accused (FGD 2, June 24, 2021). The reputation of Amhara television is that it will not rise by hate speech and false reports. Amhara TV has a better experience in assessing the

impact of broadcast. The Amhara people have gone through various hardships in the country. Our media had the opportunity to incite hatred and fabricate false accusations more than any other regional media outlet. But because of professionals and leaders who stand for the truth and the principle of journalism, reports that deviate from professional ethics are by no means acceptable. We will only focus on the facts because the results of the reports are well-evaluated. Therefore, Amhara TV focuses on solutions (I3, June 18, 2021).

Having a culturally and ethnically diverse society, conflict is expected in Ethiopia. The unfair allocation of resources, ethnically motivated politics, and wrongly narrated historical relationships remain the cause of different ethnically motivated conflicts (Mulatu, 2019). Under Proclamation no. 1185 In February 2020, the Ethiopian parliament passed a proclamation aimed at countering hate speech and defines 'hate speech' as any speech that deliberately promotes hatred, discrimination, or attack against a person or group based on protected status. It is because it has become necessary to prevent and suppress by law the deliberate dissemination of hate speech and disinformation.

Ethiopia has been undergoing a massive legal reform project since April 2018. Different state and private media use their institution as a tool to fight with the then leading party of the country. In contrast, Amhara television, they refrained from such activities, the participants said. The respondents attribute that the fact that the media is run by people who know the profession very well and are knowledgeable about the profession has prevented the institution from engaging in unethical activities.

Challenges of media censorship in Amhara TV

As journalism is supposed to be a public service, it should be guided by a code of ethics. Otherwise, journalists face a variety of conflicts of interest including their own self-interest, as well as the interest of their relatives that affect their integrity, independence, and credibility (Kruger, 2004). Censorship has been used to monitor public morals, to control public awareness, and to silence opposition. Self-censorship is a type of free speech restriction or 'opinion expression inhibition' (Hayes et al., 2005) that is not carried out by official actors, but applied by a person or entity responsible for producing a piece of creative expression, to prevent any perceived negative reaction to that expression. The response to media censorship in Amhara television is as follows:

The censorship comes from three parties. The first is that the journalist himself distances himself from the idea of reporting, the second is the media character and practice, and the third is related to the source of the information. Top-down reporting plans within the site are restricted. It can only be poured into the opening. Second, if the reporter is repeatedly rejected by the editor, he will refrain from reporting on various issues. The interference of the government bodies and the growth of social networks will also lead to

editorship. The unwillingness of our reporting sources is creating censorship in itself (FGD5, June 24, 2021).

This obviously showed that the editors and management members had worked for the interests of their parties, as most of them take their responsibility out of the professional aspects and this could force the reporters to censor themselves and break out of any of the challenges. Self-censorship is widely regarded as a threat to media freedom and has been described as 'the most corrosive and insidious form of censorship' for journalists (Cronau, 1995).

The way journalists are transmitting information is quite different due to self-censorship, and the interviewees related the practice of self-censorship with largely political atmospheres of Ethiopia. They believe that freedom of expression is not properly implemented, and they referred to measures taken by the government in the past years. Many media institution leaders and journalists were jailed due to their reporting and attitudes so; journalists of AMC censor themselves to far from such penalty as the researcher understood from the above data facts.

Editors are often said to be the ultimate accountants for news or programs. But in our practice, there is interference from management and administration. When the reporter and the editor need to talk and plan, the management and other politicians will interfere in various ways and claim that this idea does not keep pace with the times, does not support the change, and this is not the case for the Amhara people (FGD 3, June 24, 2021).

The respondents explained that the AMC management members are ordering the content editors to censor themselves for the sake of their job security and survival. In the minds of practitioners, there is also the question of warranty on their daily news production. They doubt that no one takes responsibility for their news due to this reason, they frustrate not to practice peace and development journalism with its guiding principles and they are forced to censor themselves even the ground facts and the real societal stories.

The political environment also appears to have an impact on journalists' perception of self-censorship. In Amhara television, as elsewhere, self-censorship is usually associated with societies that have strong tendencies to exert state control over the media. Based on the respondents answer the Amhara television has been criticised for fostering self-censorship in newsrooms. The critique in this regard is particularly aimed at the public broadcaster, which has been accused of being a tool for the ruling party. This is perhaps only to be expected given that official outlets are customarily framed as mouthpieces for the authorities rather than public service media channels proper.

Other informants affirm that the self-censorship practices are not an exceptional activity but belong to the daily routines of news production.

There is censorship from the beginning, not directly but indirectly. Even if the government said that media freedom has been guaranteed, in Amhara television it has been censorship, and it has been implemented in a number of ways (I4, June 10, 2021). To collect, organize, and deliver information to the

audience, the needs of the reporter, the editor, the management, and the institution create problems. Many facts remain hidden as the ruling party refuses to provide anti-government reports to the public. Since our media is state-based, Facts that do not benefit the region do not come out. These issues hinder the delivery of accurate information to the audience (I5, June 14, 2021)

The practitioner was emphatic: "As a state media, they cannot say a lot of terrible things about the government. There are many gaps. They cannot also be extremely critical of the government.' The self-censorship practices that the journalists refer to are almost always seen in relation to the government or government offices. Although the informant mentions the 'ruling party', it is the 'government' that stands out as the authority that provokes self-censorship.

Self-censorship also comes to the fore with issues concerning ethnicity. These are sensitive questions in Ethiopia with its history of ethnic conflicts.

There is a conflict of interest in our reporting process. The first is our tribe. I went to the meeting and made a report. Hearing that Amhara had been killed and displaced from the village forced me to focus on my work to prevent this. The other is money. If a journalist earns inappropriate money when he or she goes out to report, there will be no accountability, they just cover up the fact (I4, June 10, 2021). Our media serves the people of the Amhara region. The people of Amhara are currently the most oppressed people in the country. I and the other journalist are more interested in the tribe from which we came. Therefore, we do reports to support and promote regional interests. That action creates a conflict of interest (I3, June 18, 2021)

Self-censorship is particularly prevalent in sensitive political stories, especially regarding ethnicity. The now political chaos is a case in point. According to the informants, the media management, which usually keeps out of the daily news production, got directly involved in the news-making process. The state media system, by its very structure, overrides the dominant ethical norms of the professional community. It is therefore regarded as useless to strive for more professional standards as long as the government has a firm grip over the media organization. This view is explained by the Amhara television reporter:

The government has promised freedom to the media after the political change, but the reality is different. The officials will contact our bosses, not us directly. Fearing this, we self-censor. You cannot write against the ruling party. You do not criticize the government policy. As a result, when it comes to sensitive areas like political issues, we are not providing complete information to the audience (I1, 8 May 2021).

The government has promised media freedom after the political change, but the reality is different, said the participant. In a country that claims to follow a free media system, such government interference not only violates the freedom of the press, but also deprives the public of access to accurate information. According to the informant, the journalist began to censor himself out of fear. It is very difficult to be a voice for the people in this way. The freedom of the press in Amhara television is still not safe.

Unlike official censorship, self-censorship is considered more 'insidious' because of its invisibility (Cronau, 1995), which would make audiences none the wiser about withheld or manipulated information. Dictatorships and struggling democracies disguise media censorship as a tool for maintaining law and order; their real motive, however, is to maintain public ignorance. In addition to the government's censorship of the media, there were also allegations that the journalist's ethnicity, religion, and identity were factors in his or her work as a journalist.

As a journalist, we must leave our identities behind wherever we go. We must forget about religion, race, and the environment. We need to be careful that we do not discriminate in any way. We need to forget ourselves. Even if there is a conflict of interest in the current reality of journalism, I think we should be careful (FGD 4, June 24, 2021). Conflicts of interest confront the journalist. Sometimes I see reports based on the interests of the journalist. It takes precedence over your community or ethnic group. We have also seen conflicts of interest in the environment and in the interests of individuals affect our reporting (I2, June 18, 2021).

Based on the above explanation, just like there are journalists who censor themselves by just thinking that the government will be angry with them and refrain from covering certain topics, there are also Journalists who are active in discriminating on the basis of race, religion, and political affiliation. In general, blind support, blind opposition, and fear are major problems. This has put the media environment and the profession of journalism at risk. The state-run media, which are directly or indirectly funded by the government, are run by government appointees, and they report only on what the government wants. Precensorship is forbidden in any form, which means that you cannot prevent it from happening again. The media is free to do as they please, but will be held accountable for their actions if they engage in hate speech or incitement to war.

Impacts of political reform in Amhara television

Different political changes have occurred in Ethiopia at different times. These changes were largely due to the ongoing social, economic, and political problems in the country and were aimed at a better life. Since taking office, Prime Minister Abiy Ahimed has taken a number of steps, including the entry of political parties with different political views, the signing of a peace agreement with Eritrea, the launch of institutional reforms in institutions such as the Electoral Board and the Supreme Court, and various restrictions on human rights are considered to be major steps in the change. Journalism, which has been plagued by political, repressive, and income-related problems, has not been able to recover from previous government pressures.

In the current context of the country, it is difficult for a journalist or the media to follow the ethics of journalism as the audience is a victim of political extremism. The Amhara television played a great role for the ongoing political

reform says the participant, but the reform does not make the station free from government interference.

We have been contributing to the change as a voice of the people, reaching places that we have not been before. After the change, there is a dynamic and unpredictable pressure, especially when it comes to controlling the work. We are busy here and there due to the political instability in the country. Amhara TV is not living up to its original purpose. Because of the circumstances of our nation, the journalist is not talking to his own experts and making reports that can change the society. Even the so-called Leadership of Change got the right to produce contents by themselves. We live in a time when information is often hidden and untrue. Even our leaders are supportive of the change and the problems created by the change are being suppressed (FGD 5, June 24, 2021).

From 2010 until the removal of the previous EPRDF administration in March 2010, Amhara television has done a great job of holding government officials accountable and echoing basic public demands. According to the Journalists covered the protests and demonstrations at various times places. For example, in August 2010 Amhara TV reported on protests in Bahir Dar, Gondar, and other towns in the region, and it did its part to end the oppression of the people and to establish a new democratic system in the country. In the first year of the political reform there was a fundamental change in Amhara television. There was perhaps a removal of fear mechanisms in the newsroom.

But after a year things have been changed. The situation in the press in the country is deeply disturbing. The reason for this is that the media landscape is as polarized as never before and that parts of the media are being blamed for playing a pivotal role in the turbulence that has erupted in various parts of the country since 2019 (Skjerdal & Moges, 2020). The suspicion of many people is that the media are being exploited to propagate an ethnic agenda.

Furthermore, as the participant explained the AMC's individuals, instead of focusing on the mistakes and gaps of the transition period, who claim to be part of the political transition, have focused on blaming the previous government. As a result, the wrongdoings of the regime have not been made public on Amhara television. This has provoked public outrage. There have been repeated complaints that Amhara television could not be a voice for attacks on Amhara natives within and outside the region.

Amhara TV has done better in terms of expanding the institution and strengthening its manpower since the change, but on the content it is following a pattern out of the journalism system, said another participant.

After the change, we were able to have branches in different parts of the country. However, in terms of content, we are not guided by the agenda. The media has a power to make a change in government policy, but after the change Amhara TV got twisted in his arm and started doing propaganda work. Journalism is not doing as well as it should. (FGD 6, June 24, 2021)

AMC opened its own branch in Addis Ababa, from where ‘correspondents’ will report back to Bahir Dar and the rest of the Amhara region about national issues. The Addis Ababa branch of AMC views itself as a conduit for Amhara perspectives in the capital city, and invites persons of their ethnicity, particularly politicians and other elites, to comment on important issues and to present alternative solutions and reflections (Skjerdal & Moges, 2019). AMC has also opened additional branches in Gondar, Debre Markos, and other parts of the region. It is well-known that capacity building contributes significantly to the growth of the media. However, the media did not use the proliferation of branches to raise basic questions of the people of the region, said the participant. It makes the audience go away, said other participants.

Before the change, Amhara television was the main media in the country. But after the change, the leaders want only to support the reform; they did not tend to criticize it. They make the station do a propaganda work for their own sake. We could not repeat our journalistic struggles as we have done in recent years. After the change, the way we sought the truth has been reversed by the change today. I think by this reason our followers are leave us (I1, May 8, 2021). Due to the change, Amhara television could not control its own way. The change and its consequences are forcing our media to shift its procedure. Either it did not carry its own editorial policy and do the job in a professional way, or it did not speak for society. It is in a confused situation (I6, June 18, 2021).

The main purpose of the media is to educate, inform, and entertain audience. There is no point in having a media without a viewer. In particular, non-profit television stations such as the Amhara television, their primary function should be the voice for voiceless citizen. Participants said it was difficult to do so due to the intervention of politicians and leaders. It is important that the leaders of the station and the region, who do not understand that losing the audience is a bad temptation for the media, refrain from their actions and allow the media to operate freely. It is also important to create an environment in which both journalists and editors can work without interference for the sake of the audience.

Conclusions

The study sought to critically investigate how the political reforms of the country changed the journalistic practice of Amhara television. The findings indicate that Amhara television serves as a propaganda machine for the government. It is operating in accordance with the interests of the ruling elite. It is a hard fact that Amhara TV is doing its best to please the people at the power. It could be said that the first year of the reform, which started in April 2018, saw some changes in Amhara television. The study shows that the station is playing a limited role in addressing the needs of its audience, since the scope and focus areas, both in terms of issues and place, are limited enough to bring some unattended differences to its audience.

Amhara TV played a great role in the ongoing political reform. But the reform does not free the station from government interference. It has done better in terms

of expanding the institution and strengthening its manpower since the change, but on the content side, it is following a pattern outside the journalism profession. Self-censorship has also been highly associated with Amhara television; the reporters are often reported to have put constraints on themselves for fear of legal or political reactions as well.

In terms of hate speech, Amhara television has been involved in hate speech since the departure of the previous EPRDF administration. Based on the understanding of Amhara television journalists, at the time being, even though it is a wrong thing, it is common for hate speech to be disseminated in Amhara television otherwise. On the other hand, before the reform, Amhara television mainly threatened the opposition parties and individuals as if they did not have a right to use the media. However, after the political transition, Amhara television has begun to create opportunities for parties and individuals with different views and opinions to express their views.

In general, Amhara television journalists have faced a variety of problems, both internal and external, in the course of their reporting over the years. Therefore, the political system governs the practice of journalism. Primarily, the public's view of the media as government advocates has made it difficult for them to access information that could be used as a source of information. The reason given for this is the one mentioned earlier: the media is being used as a propaganda tool for the ruling party rather than raising the voice of the people and being the voice of the voiceless citizens.

It is recommended that a journalist be loyal to the profession. They shouldn't be the material of their employers. Instead of waving towards or against the ruling party's ideologies, Amhara TV should have a clear ideology. To solve the problems in the media environment, extremist politics must be able to come to the fore and be corrected. To create a free and accurate media environment, government-funded media like Amhara Television should be allowed to maintain their editorial independence. Professionals, journalists, editors, and media owners must meet on their own initiative; they create a platform for criticism.

Declarations

Conflict of interest

The authors declare that there is no conflict of interest at this level.

Data Availability

The data can be obtained from the main author up on reasonable request.

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Declaration of consent

The authors obtained oral consent from the participants and Amhara Media Corporation has granted access to the data.

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Original Research

የታሪክ ፈጽላተቃርኖ በየሰንበት ቀለማት፤ ድኅረዘመናዊ ንባብ

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Abstract

This study investigates the deconstruction of historical truth in *Yesenibit Kelemat*, literally translated as *Farewell Colors*. Employing a postmodern framework, the analysis utilizes concepts of textuality, historical metafiction, fabulation, and irrealism to demonstrate the novel's multifaceted depiction of history. *Farewell Colors* is positioned as a text that recontextualizes the past, weaving together elements of myth, legend, and diverse historical narratives (pre-modern and modern). Through this approach, the “grand narratives” of traditional history are fractured, privileging the emergence of “small narratives” and emphasizing the active interpretation between “events” and “epistemes” within specific ideological and cultural contexts. The study concludes that *Farewell Colors* dismantles the idea of a singular, objective historical truth, instead presenting a dynamic interplay between historical fact, fiction, and individual interpretations.

Keywords: deconstruction, textuality, historical metafiction, fabulation, irrealism, *Yesenibit*

Kelemat

የዚህ ጥናት ዓላማ የታሪክን ዕውነት ፈጽላተቃርኖ ጠባይ በየሰንበት ቀለማት ውስጥ ተንትኖ ማሳየት ነው። በዘዴነት ፈጽላተቃርኖን ተጠቅሞ የድኅረዘመናዊነትን የአተያይ ብዝሃነት (multiple perspective) እየታገገ በልዩልዩ ውስጥ የታሪክን አስተማሪ ለማስተንተን ተሞክሯል። በድኅረዘመናዊ ልዩልዩ ውስጥ ታሪክን ለማስተንተን የሚያስችሉ እንደ ቴክስታዊነት፣ የታሪክ ዲቦልዳዊነት (Historical Metafiction)፣ የታሪክ ፍጥርነት (historical fabulation) እና ብዝሃዊነት (Irrealism) እንደመነሻ መታገዚያነት አገልግለዋል። በጥናቱ የሰንበት ቀለማት ታሪክን እንደ አሃድ ወስዶ በተለያዩ ክፍሎች ከድኅረዘመናዊነት አንጻር እንዳቀረበው ለመመልከት ተችሏል። በዚህም ታሪክ ከሚኒና አፈ-ታሪክ ጋር በአቻዊነት እንደሚዋደድ፣ የቅድመዘመናዊና ጊዜ ዘመናዊ የታሪክ ሐቲቶች በትይዩነት እየተስተጋዎሩ ከሁለቱም ቅርንጫፍ አዲስ ታሪካዊ ሐቲት እንደሚዋለዱበት፣ ምስል ግሁድ ገጸባህርያት በአዳዲስ ታሪካዊ ሐቲቶች እንደሚከሰቱበት፣ የ3000 ዘመን የነጻነትና የቅኝ ግዛት በሚል የፖለቲካ ፈጽላተቃርኖዎች እንደሚካተቱበት፣ በዚህም ታሪክ ብዝሃዊነት፣ ፍጥር፣ ለትርጓሜ ክፍት የሆነና በአውድ የሚገራ “ቴክስት” እንደሆነ ለመመልከት ተሞክሯል። ስለሆነም፣ በየሰንበት ቀለማት ውስጥ ታሪክ በየዘመኑ የሚገራና ከታላቅ ሐተታ ተናጥቦ የትንንሽ ተረኮች ጣጣ በ“events” እና “epistemes” መካከል በሚነቃ የተረከ ትርጓሜ (narrative interpretation) ጎልው እንደሚሆን ለመገንዘብ ተችሏል። የየዘመኑ ሐቲት ይዘት የሚነሳው ርእዮተዓለማዊና ባህላዊ ቁመናዎች ታሪክን ሲገሩትም ተስተውሏል።

ቁልፍ ቃላት፡- ፈጽላተቃርኖ፣ የታሪክ ዲቦልዳዊነት፣ የታሪክ ፍጥርነት፣ ብዝሃዊነት፣ የሰንበት ቀለማት

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መግቢያ

The ground of intellectual argument shifts continually.

David Goodman (1993, p. 17)

ከላይ ከዴቪድ ጉድማን የተወሰደው ጥቅስ ልጊቃዊ መከራከርያዎች በማያቋርጥ ሺደት ውስጥ እያለፉ፣ የየመስኩ ዕውቀትና ግንዛቤዎችን የሚለወጡና የሚያሳድጉ ናቸው። በሚል መንፈስ የተቃኘ ነው። የጊዜና የዘመን ለውጥ በአስተሳሰብ፣ በግንዛቤ፣ በርእዮተዓለም፣ በባሕርይ ወዘተ. ላይ አሻራውን የሚያሳርፍ፣ የዕድገት አድማሱን እያሰፋ የሚጓዝ፣ ንጻፊዎችን የሚያስር፣ የሚያነጥብና የሚፈታ ነው። ዘመን የየራሱን መንፈስ (zeitgeist) ይዋጃል፤ ዘመን የራሱን መንፈስ ቃኝቶና አድርቶ በአደባባይ ያውላል። የታሪክ እ/ዕውነት (T/truth) እሳቤም የሚቃኘው በዚህ አውድ ውስጥ ይሆናል። Erickson (2001) “እ/ዕውነት” የሚለው ጽንሰሃሳብ በሦስት የአስተሳሰብ አንጻሮች (perspective paradigms) ተከፍሎ ሊታይ እንደሚችል ይገልጻል። እነዚህ አንጻሮች ቅድመዘመናዊነት፣ ዘመናዊነት እና ድኅረዘመናዊነት ናቸው።

ባገባደድነው 20ኛው ክፍለዘመን የመጨረሻ አሥሮችም ሆነ በዚህ በያዝነው የ21ኛው ክፍለዘመን መባቻ የዕውነት ጎልቶት፣ ሕዝባዊና ማኅበረሰባዊ ግንኙነቶች፣ ልጊቃዊ መልኮችና ሌሎችም በ“አጠራጣሪነት” እና “አንጻራዊነት” አመለካከቶች እየታሹ ነው። “Over the last decades [...] we have entered a kind of post-truth condition where skeptical, relativistic and truth-indifferent attitudes increasingly dominate intellectual, public and social life” (Zackariasson፣ 2018፣ ገጽ 1)። በዚህም የተጨባጭነት (objectivity) ጎልቶት ከተሰቀለበት ወርዶ የሚጠየቅበት የድኅረዘመናዊነት አስተሳሰብ ውስጥ እንገኛለን። ታሪክም የዚህ አካል ሆኗል። የዳረኞችን ድምጽ መስማት፣ ወደማዕከል ማምጣት፣ የሌሎችን አተያዮች ማካተት፣ ጎበራዊ አንጻሮችን መሸመን የዘመናችን ልማድ ሆኗል።

ዛሬ ላይ የታሪክ ዕውነት በምልዓተቁመትና ወርዶ ተቀንብቦ ያደረ ጎልቶ አይደለም። ተለጣጭና ውስብስብ ነው። በርግጥ ማጠቃለያዎች በመረጃ ላይ ተመስርተው ይሠጣሉ። መረጃ ደግሞ ሁልጊዜ በመቼት ተገርቶና ተሟልቶ የሚሰናዳ አይደለም፤ “Historical conclusions must accord with the evidence; but evidence, too, is not something which is fixed, finished, and uncontroversial in its meaning and implications” (Walsh፣ 1977፣ ገጽ 54)። በተለይም ድኅረዘመናዊያን በነባሩ የታሪክ ጽሕፈት ላይ ያስከተሉት ትችትና “ፊሎሎጂስቶች” ሐዲስታሪካዊነትን በታሪክ ጥናት ውስጥ ማስረጋቸው አዲስ የጥናት አካሄድ መሻትንና እውነት የሚባለው እሳቤ ከማዕከላዊ መርኅነትና ጠቅላይነት እንዲናጠብ አድርጎታል። በአንጻር የሚገራና የሚተረጎም ሆኗል። የትናንት ኩነትም ሆነ ታሪካዊ ሐቲት በሚኖረን አንጻር ይቀረጻል፤ “The world does not speak. Only we do” (Rorty፣ 1989፣ ገጽ 5)። ባሉን ጽንሰሃሳቦች፣ ንድፈሃሳቦች፣ ትረካዎችና ርእዮተዓለሞች የምንገራው ይሆናል። ስለሆነም፣ የታሪክ ዕውነት የውስጠቴክስት አስተማሪ እና ኢማዕከላዊነት እና/ወይም ኅዳጋዊነት ጣጣ ሆኗል። በአሁን መንፈስ የአምናውን መተርጎም፣ ከከረመው ጋር በጊዜ ሥፍራዊነት መጫዎትም ዕውነት ሆኗል (Hartog፣ 2015)። እንዲያውም ልዩታርድ (1988) አይሁድ በ“gas chamber” ደረሰባቸው የተባለውን “ግፍ” ምሳሌ አድርጎ ባቀረበው አተያዩ ፍጹም የንጻፊና የአሁናዊ ኑባሬ ጉዳይ ያደርገዋል፤ “አንድ ቦታ ጋዝ ክፍል ስለመኖሩ የምቀበለው ብቸኛው የዳይን ምስክር የዚህ ጋዝ ክፍል ተጠቅን ነው። የጋዝ ክፍሉን ተጠቅ በማስረጃነት ማየት ይኖርብኛል። እንደተከራከረሪዬ ደግሞ ማስረጃ የሚሆን ያልሞተ

ተጠቂ የለም። አለበለዚያ ይህ የጋዜ ክፍል እሱ ወይም እሷ እንደሚሉት አይሆንም። ስለሆነም ምንም የጋዜ ክፍል አልነበረም፤ የለም” (ገጽ 3-4)።

ዕውነት በዛሬ መነጽራችን በእያንዳንዱ አውዶቻችን የምንተረጉመው፤ ከወጥነት፤ ከምንጨታዊ (deductive) አካሄዶች፤ ከጠቅላይና ገናን ታሪኮችና ኅልዮቶች ተናጥቦ የ“ትንንሽ” ትንተናዎች፤ ሕዝባዊ ታሪኮች፤ የበይነዲሲፕሊናዊ እና የውስጠ-ቴክስት አስተማሪአዊ ትርጓሜ ሆኗል። የጥቃቅን ኩነቶችና የ“ተገፉ” ጉዳዮች ድራዊ መስተጋብሮች የሚፈጥሩት ሽኩታዊ ኑባሬ ሆኗል (Saveilieva፣ 2011)። ታሪካዊ ሁነቶችን የሚጠራ እያንዳንዱ ልቦለድ በሚደረስበት ቅጽበት የሚገራ፤ ልቦለዱም ቢሆን የሚደረስበትን ቅጽበት የሚገራ እንደመሆኑ ድኅረዘመናዊ ልቦለድ ከጠራው ታሪክ አንጻር ሲነበብ ትይዩ ንባብን የሚጠይቅ፤ በአንጻሩም የሥነሰብዕ ሊቃውንት “thick description” የሚሉት¹ (የታሪክና የልቦለድ ኢተዋረዳዊ ግንኙነት) ንባብ የሚያስፈልገው ሆኗል። ማዕከሎች ከተሰቀሉበት ሥፍራ ተንጠው የሚጠየቁበት፤ ዳረኞችና የተገፉት ሥፍራ እየተሰጣቸው ተነጻጻሪ የሚሆኑበት ንባብ -- በዚህ ሺዶትም አያሌ ቅርን አተያዮች እየተስተጋወሩ (juxtaposed እየተደረጉ) የሚተነተኑበት፤ ትንታኔዎቹም የልቦለዱ አውድ በሚፈቅደው አንጻር እየተቃኙ ሌሎችን ቅርፎች የሚፈለፈሉበት፤ ብዙ አንጻራዊ ዕውነቶች የሚረቁበት ንባብ ነው -- ድኅረዘመናዊ ልቦለድ ንባብ።

የጥናቱ መነሻ ሃሳብ

በሥነጽሑፍ ጥናት ውስጥ በድህረዘመናዊነት ዘመንና አንጻር ስለእውነት (Truth) መከራከር አስቸጋሪ ነው። ምክንያቱም ድኅረዘመናዊ አንጻር ጥርጣሬ ስለሆነ እውነትን ይገፋል። በድኅረዘመናዊነት አንጻር ውስጥ ሆነን የምንመለከተው “ዕውነት”ን (truth) ነው። “T/t” በተመለከተ የ45^{ኛው} የአሜሪካ ፕሬዚዳንት ዶናልድ ትራምፕ የህግ አማካሪ የነበሩት ሩዲ ጉሊያኒ ፕሬዚዳንቱ በምርጫ ሰብብ ከሩሲያ ጋር በተገናኘ ለተከሰሱበት ክርክር ሲያደርጉ እንዲህ አሉ፤ “Truth isn’t truth”። ቀጥሎም Chuck Todd ጋር NBC Meet the Press መርሐግብር ላይ ሲከራከሩ የሚከተለውን አሉ፤ “When you tell me that, you know, he [Trump] should testify because he’s going to tell the truth and he shouldn’t worry, well that’s so silly because it’s somebody’s version of the truth. Not the truth”።² በፖለቲካዊ ሐቲቱ ውስጥ የተስተዋለው የድኅረዘመናዊ አንጻር ትንታኔ ነው። ጉሊያኒ ለቶድ ሲመልስለት ዕውነት በተለያዩ አውዶችና አካላት ዘንድ የራሱ መልክ መኖሩን በማጠየቅ ነው። በተለያዩ ምልክታዎችና ምልክታዎች በሚያስከትሏቸው የተለያዩ ንባቦች የዕውነት ኅልዮት ይረቃል።

¹ Geertz, C. (1973). Thick Description: Toward an Interpretive Theory of Culture. *The Interpretation of Cultures: Selected Essays*. New York: Basic Books.

² <https://www.bbc.com/news/world-us-canada-45241838>.

በሥነጽሑፍ ጥናት ውስጥ ዕውነት የፍች፣ የትርጓሜ ጉዳይ ነው-- በአውድ የሚገራ። ይህ የፍች ጣጣ ላይ ተመስርተን የምናጣጥመው ዕውነት በትርጓሜ ሺደቶች የምንደርስበት የድሪያና የማያቋርጥ መራራት እንጅ ተቋቋሞቹ በፍች ሳጥን ውስጥ የተከዘነ አይደለም። ጋዳመር (2004) ዕውነት የሚለውን ጽንሰሃሳብና ከጽንሰሃሳቡ ጋር ተያይዞ የሚኖረውን ጥናት ከጥበብ፣ ታሪክና ሥነልሳን ጋር እያገናኘ ያስተነትናል። አስቀድሞ የሥነዘዴንና የፍችን ጉዳይ በሁለት ትልልቅ አምዶች ወድሮ ያናጽራል -- ነገረሰብእን እና ሳይንስን። ዕውነት ሳይንሳዊ ዘዴዎችን ተከትለን የምንገልጸው አይደለም። የቋንቋ ፍች የሥነዘዴ ፍካሬ ወሰኖችን ያልፋል። በነገረሰብእን የፍካሬ ሳይንስ (hermeneutics) ዕውነታን የመበየንና የመወሰን “ብቻዊ” ዐቅም የለውም፤ ይልቁንም ወደ ዕውነታ የምንደርስባቸውን እና/ወይም ዕውነትን እውን ሊያደርጉ የሚችሉ ሁኔታዎችን እንድንረዳ የሚያስችለን ነው። በነገረሰብእን ሳይንሶች እንደ ተፈጥሮ/ቀመር ሳይንሶች ወደ ዕውነታ የሚወስድ ዘዴ የለም።

እንደ ጋዳመር (2004) ዕውነትን በጥበብ ልምምድ ልንቀምረው (observe ልናደርገው) እንችላለን። የጥበብ ዕውነት (truth of art) ደግሞ የትኛውንም ውሱን የግንዛቤ ዘዴ የሚንቅ ነው። ዕውነት የሥነውበት፣ ሥነልሳን አሊያም ሳይንሳዊ ጎልዮት ሊሆን ይችላል። በየፈርጁ ስንወስደው ለጥበብ ሥራ፣ ለሳይንሳዊ ንድፈሃሳብ ወይም ለአመክንዮአዊ ነጠላሃሳብ (logical proposition) ሊሆን ይችላል። የጥበብ ዕውነትን ደግሞ የምንቀምረው በነገረኪን ጎሊና ተሐዝቦት ይሆናል። በልቦለድም ሆነ በአጠቃላይ በጥበብ ዐቢዩ ዓላማ ተሐዝቦትን ትርጓሜያዊና ፍቻዊ መልክ ባለው ሁኔታ ማስተማሰል ነው። የልቦለዱም ሆነ የጥበቡ ባጠቃላይ ኑባሬ ውክልናና አስተማሰሎ እንደመሆኑ፣ ዕውነት በነገረኪን ጎሊና ውክልናውንና አስተማሰሎውን የሚያፍታታ ይሆናል። ልቦለዱ ወይም የጥበብ ሥራው ንባብ በድርጊቶችና ሁኔታዎች ላይ ሳይሆን ጎልዮት ላይ -- በነገረኪናዊ ትባቶች ላይ ያተኩራል።

በአዳም ረታ ቴክስቶች ውስጥ የምንመለከተው፣ እንደዚህ ባሉ፣ በልቦለዱ አውድ ውስጥ የተሠሩ የዕውነት ኪነቶችን ነው። ደራሲው በርካታ ልቦለዶችን ለንባብ አብቅቷል። አዳም የጻፋቸው አጭርና ረጅም ልቦለዶች አባ ደፋር እና ሌሎች ታሪኮች (1977) በጋራ፣ (“ድብድብ”፣ “ዕብዱ ሺበሺ”፣ “ሲሮኮ” እና “ሲፊንክስ”)፣ ማሕሌት እና ሌሎች አጭር ታሪኮች (1981)፣ (“ዘላን”) ጭጋግና ጠል እና ሌሎች (1990)፣ ግራጫ ቃጭሎች (1997)፣ አለንጋና ምስር (2001)፣ እቴጌት ሎሚሽታ (2001)፣ ከሰማይ የወረደ ፍርፍር (2002)፣ ይወስዳል መንገድ ያመጣል መንገድ (2003)፣ ሕመማትና በገና (2004)፣ መረቅ (2007)፣ የሰንበት ቀለማት (2008) እና አፍ (2010) ናቸው። በእነዚህ ልቦለዶች ላይ የተመሠረቱ በርካታ ጥናቶች ተደርገዋል። ከፍልስፍና፣ ከሥነልቦና፣ ከማኅበረሰባዊ እይታዎች፣ ከሚቶሎጂ፣ ከአተራረክ ብልጋት፣ ከድኅረዘመናዊነት ወዘተ. አንጻር ጠብሰቅ ያሉ ጥናቶች ለሁለተኛና ሦስተኛ ዲግሪ ማሟያነት ብሎም በታዋቂ የሕትመት መጽሔቶች (Journals) የታተሙ የምርምር መጣጥፎች ተሠርተዋል። የዕውነትን አውጭ ቅመራና ፈድለተቃርኗዊ መልክ ከታሪክ አንጻር ለይተው ያስተነተኑ ጥናቶችን ግን አላስተዋልኩም።

አዳም ራሱ ከብራናው የ“አንድ አፍታ” “Tv” መርሐግብር ጋር በነበረው ቃለምልልስ ስለ ሥነጽሑፍ ያለውን አመለካከት ገልጾ ነበር። እንዲህም አለ፤ “ሥነጽሑፍ ከትንንሽ ነገሮች ተነስቶ ሸርቸዋል የሆነ ነገር፣ ዕውነት መገንባት አለበት እንጅ ከትልልቁ ነገር ተነስቶ የሚወርድ አይደለም። ከትልልቁ የሚነሱት ፈላስፎች ናቸው። ህይወት ምንድን ነው? ሳይሆን ህይወትን ከገነቡት ነገሮች ላይ ተነስቼ ህይወትን ማሳየት ነው የምፈልገው። ስለሆነም፣ ሥነጽሑፍ

<inductive> [መስተጋብዳዊ] ነው።”³ ከአዳም ቃለመጠይቆች እንደምንረዳው ህይወትና በዙሪያው ያሉ ክስተቶች የሚያበቁ አይደሉም። ይጠራሉ፤ ይሳሳባሉ። አለቀ የምንለው በአዲስ ይጀምራል። ዕውነትም በልቦለድ ሥራዎቹ በየራሳቸው አውድ የሚመነጭና የሚሠራ ነው። ፀደይ (2007) ስለ ግራጫ ቃጭሎች ይህን ትላለች፤ “... በዚህ አኳኋን አጫጭሮቹ የመጽሐፉ ምዕራፎች ሲታዩ፣ አንዳንዶቹ በተለያዩ ጊዜ እና ቦታ፣ ሌሎቹ በአንድ አይነት ጊዜ የተለያዩ ቦታ፣ ሌሎቹ ደግሞ አንዱ ትረካ በሌላው ውስጥ ሆነው ይገኛሉ። እንዲህ እያደረገ ደራሲው የድርሰቱን ዓለም እውነት ጋግሮ ያሳየናል፤ እውነት ጋገራ ነው የሚል በሚመስል ሁኔታ” (ፀደይ፣ 2007፣ ገጽ 11) [አጽንኦቱ የእኔ ነው]። ዕውነት ከልቦለድ ኪናዊ አውድ የሚነቃና በአንባቢው የሚሠራ ይሆናል። ይህንን ሃሳብ በየሰንብት ቀለማት በታሪክ ማናበቢያነት እያነሱ ማስተንተን የዚህ ጥናት መነሻ ሃሳብ ነው። ታሪክ በዲቦልቦለዳዊ፣ ፍጥራዊና ብዝሃነት ውክልና ቀርቧል የሚል ሙግት አለኝ። በዚህም ይህ ጥናት የሚመልሰው መሪ ጥያቄ በየሰንብት ቀለማት ውስጥ ታሪካዊ ሁኔታዎች ክስተቶች እንዴት ፈድለተቃርኖ ተደርገዋል? የሚል ነው።

የጥናቱ ዓላማ

የዚህ ጥናት ዋና ዓላማ የታሪክን ዕውነት ፈድለተቃርኖ ጠባይ በየሰንብት ቀለማት ውስጥ ተርጉሞ ማሳየት ነው። የታሪክ ዲቦልቦለዳዊነትን መተርጎም፣ የታሪክ ፍጥርነት (historical fabulation) ለይቶ ማሳየት እና ብዝሃነት (Irrealism) ተንትኖ መግለጥ የዚህ ጥናት ዝርዝር ዓላማዎች ናቸው።

የጥናቱ ሥነዘዴ

ይህ ጥናት ሃሳቦችንና በቋንቋ የተገለጹ ጎልቶችን ከተመረጠው ልቦለድ እየወሰደ የሚተነትን እንደመሆኑ አይነታዊ ነው። መረጃዎችን በቀጥታ ከልቦለዱና ከካልዳይ ምንጮች -- ከጥናታዊ መጣጥፎች፣ የንድፈሃሳብ ቴክኒኮችና ናሙናዎች -- በዓላማዊ የንጥፍ ዘዴ ወስዶ አደራጅቷል፤ አስተንትኗል። የቴክኒኮች ምርጫም ሆነ ከቴክኒኮች የሚወሰዱ ማስተንተኛ ጥቅሶች በዓላማዊ የንጥፍ ዘዴ የተወሰዱ ናቸው። በመተንተኛ ማህቀፍነት የድኅረዘመናዊነት አንጻርን ታግጓል። ጥናቱ ፈድለተቃርኖን በማስተንተኛ ዘዴነት ተጠቅሟል። በዚህ ጥናት ፈድለተቃርኖ የ“deconstruction” አቻ ሆኖ ያገለግላል። የእንግሊዝኛው ጽንሰሃሳብ “deconstruction” በየትኛውም ንድፈሃሳባዊ ሥርዓት ተመርቶ የሚደረግን የማጠቃለያ ፍች በ“ማኮስስ” በሌላ ጎንና በሌሎች ዐይን የማየት ብልጋት ነው። አንድን ቴክኒኮች በወሳኝ (determinate)፣ በዖኝ (definitive)ና ሥረመሠረታዊ መርኖች ተመርቶ አለመተንተን ነው። ቴክኒኮች በራሱ ውስጣዊ ተቃርኖዎች የተሞላ፣ ገዢ ብይን የሌለው፣ ፍች በአውድ የሚቀናበት፣ የቋንቋ ጨዋታ በሚያመጣው የራሱ ሐቲትና በድራዊ ባህርይው የማያልቅ ሜታፈራዊ ፍች የሚረቅበት ነው የሚል የድኅረመዋቅራዊነት/ድኅረዘመናዊነት ብልጋት ነው (ደራዳ፣ 2016፣ ሮይሌ፣ 2003)። በተለይም ሥነጽሑፍን ስናነብ ዓላማው የሚሆነው “...the impossibility of pure presence, the impossibility of absolute plenitude of meaning or intention” የሚል ነው (ሮይሌ፣ 2003፣ ገጽ 68)። ፍችን ከፍች ሊቀመሪ (authority) ማውረድ፣ “መበተን” (dislocate)፣ “ማፋለስ” (displace)፣ ከተራ ትስስሮሽ አናጥቦ ከአመክንዮ ውስጠት የማፋታት (disarticulate)፣ “ማለያየት” (disjoin) ወዘተ. ነው። በአጠቃላይ የአንድን ቴክኒኮች አለመለጣጠቅና ውስጣዊ ሽኩቻ -- “out of joint” መሆንን -- ይመለከታል። ፣ ከውስጥ የሚመነጭ እንጅ ከውጭ ወደ ቴክኒኮች የሚገባም አይደለም (ደራዳ፣ 2016፣ ሉሲ፣

³ <https://www.youtube.com/watch?v=x9PRaCYVySo>.

2004)::⁴ ይህንን በተመለከተ ሚሊር (1976) “Deconstruction is not a dismantling of the structure of a text, but a demonstration that it has already dismantled itself. Its apparently solid ground is no rock but thin air” በሚል ይገልጻል (ገጽ 341)::

በአንጻሩ ኪዳነወልድ (1948) “ፊደል” የሚለውን ቃል “በዛ፤ ተረፈ፤ ከልክ፡ አለፈ” በሚል ይተረጎሙታል (ገጽ 717):: ቃሉ በአንድ በኩል “ፊደል” አንድ ቴክስት ሊኖረው የሚችለውን ከውስጥ የሚመነጭ ብዝሃዊ ፍች፤ በሌላ በኩል “ተቃርኖ” ደግሞ ፍችዎች በራሳቸውና ቴክስቱም እርስ በእርስ በሚተጋገሉ ሃሳቦች ወይም ድራቂና በማይቋረጥ “ዲያሌክቲካዊ” ኪደት የሚተረጎም እንደመሆኑ፤ በዚህ ጥናት ሁለቱን ቃላት አዋዶ “ፊደልተቃርኖ” በሚል የእንግሊዝኛውን ጽንሰሃሳብ ወደ አማርኛ (ግዕዝ ቅብ አማርኛ) በማልመድ ጥቅም ላይ ውሏል።⁵

ንድፈሃሳባዊ ዳራ

ሥነጽሑፍና ታሪክ፤ ድኅረዘመናዊ ንባብ

ዛሬ ላይ ድኅረዘመናዊነት “ረግቶ” የባጀውን የማኅበረሰብና ነገረሰብ እሴትን “እየነቀነቀ” ይገኛል። ላለፉት አሥርት ዓመታት መደበኛ የማኅበራዊ ሳይንሶችንና የምርምር ሥራዎቻቸውን መሠረታዊ የቢሆኖች አመክንዮን “እያደቀቀ” የትየለሌ ተግዳሮቶችን እየቀሰቀሰ ይገኛል። የነገሪዕውቀት ቢሆኖችን (epistemological assumptions) ያናጥባል፤ የሥነዘዴ ልማዶችንና ክራሞቶችን (conventions) ይሸራል፤ የከረሙና የደለቡ (prevalaged የተደረጉ) ዕውቀቶችን ጫና ይቋቋማል፤ ሁሉም አይነት የእውነት መልኮችን አሻሚ ያደርጋል (Rosenau፣ 1991)::

ድኅረዘመናዊነት እንደ አንጻር ከዘመናዊነት የ“paradigm” ቅንብብ ውጭ የሚያደርግ እንጅ የዘመናዊነትን የተለኩ መሥፈርያዎች አርቅቆ የሚገመገምና የሚወስን አይደለም። ይልቁንም ስለዘመናዊነት የሚቆዝም -- “contemplate” የሚያደርግ -- እና እሱንም ፈድለተቃርኖ ለማድረግ የሚተጋ ነው። በማኅበረሰብ ሳይንስም “ተረጋገጡ” የተባላቸውን እውነቶች ነቁሮ ለተጨማሪ እይታ የሚገልጥ ነው። ድኅረዘመናዊውን ፖለቲካዊ፣ ኃይማኖታዊ፣ ኢኮኖሚያዊ፣ ማኅበራዊ ወዘተ. ላይ የተመሠረቱ ሁሉንም አይነት ሁለንታዊ ንጽረተዓለምን ይተቻሉ። ማርክሲዝም፣ ክርስቲያናዊነት፣ ፋሺስታዊነት፣ ስታሊናዊነት፣ እንስታዊነት፣ እስላማዊነት፣ ዘመናዊ ሳይንስ እና የመሳሰሉትን የአንድ ሥርዓት ውጤት በሚል “ለማድከም” ይተጋል። ሁሉም የ“logocentric” ጠቅላይ ኢአድማሳዊ (transcendent) ዐቢይ ተረኮች እንደሆኑና የሚጫሩ ጥያቄዎቻቸውም አስቀድመው የተቀመሩ መልሶች እንዳሏቸው ይከራከራል። የድኅረዘመናዊነት ዓላማም አማራጭ ቢሆኖችን መቀመር ሳይሆን ሥራዊ መዋቅር ወይም ሥረመሠረታዊ ሥሪት ያላቸውን ዕውቀቶች (underpinning knowledge) **አይሆኑት** ገልጦ ማሳየት ነው (Rosenau፣ 1991):: ስለሆነም፣ Hassan (1987) በልዩታርድ በመታገግ እንደሚለው ድኅረዘመናዊነት እንደአንጻር ተግባሩና ባህርይው “massive ‘delegitimation’ of the mastercodes in society” ነው (ገጽ 169)::

⁴ ብዙዎቹ ዘዴ አይደለም የሚሉት በዚህ ባህርይው ነው--ከውስጥ የሚመነጭ የንባብ ሥልጣን በመሆኑ። “There is nothing outside the text” (ደራዳ፣ 2016፣ ገጽ 158)::

⁵ ቢያንስ የምንስማማበት ወካይ እስኪገኝ ድረስ በዚህ ጥናት ይህ ስያሜ ዘላቂነት ይኖረዋል።

የጠበቀ ትስስር ካላቸው የነገረሰብዕ ሳይንሶች መካከል ሥነጽሑፍ እና ታሪክ በጉልህነት ይጠቀሳሉ። ታሪክ በሠፊው ቅርጹ ያለፉ ክስተቶችና ሁኔታዎች ጥናት ወይም ሳይንስ ነው። ታሪክና እና ሥነጽሑፍ የሚኖራቸው ዝምድና ደግሞ እንደየዘመኑ አንጻር የሚዋጅ ጉዳይ ነው። ዛሬ ላይ የዘመኑ “ዋጅ” የድኅረዘመናዊነት አንጻር ነው ብለን ልንወስድ እንችላለን። ዛሬ ላይ ታሪክ እንደ ሙያና ታሪክ በተለያዩ አውዶች (በፍልስፍና፣ በሥነልቦናና ሥነማኅበረሰብ ጥናቶች፣ በሥነጽሑፍ ኪንና ጥናት) ውስጥ ሲቀና ወይም መባያና “ተባይ” ሲሆን በዚህ አንጻር ማሟላት የተለመደ ሆኗል። ድኅረዘመናዊነት ለፍች ብዝሃነት የተከፈተ በር ሲኖረው፣ ገዥ ድምጻቶችንና ፍችዎችን በገነኑ ንድፈሃሳቦችና ተረኮች መስርቶ ዐቢይነትን ለማርቀቅ ደግሞ ሥፍራ የለውም (Goodman፣ 1993፣ ገጽ 20)። ታሪክ በሥነጽሑፍ ውስጥ ጉዳይ ሲሆን በዚህ እይታ ውስጥ ያልፋል። ገናን ታሪኮችን መሥራትና አንድን ነጠላ ፍች ወይም ድምጻት ማርቀቅ ብኪሉ አይደለም። Hutcheon (1988) ይህን እንደሚከተለው ትገልጻለች፤ “To move from the desire and expectation of sure and single meaning, to a recognition of the value of differences and even contradictions. ... We could begin to study the implications of both our *making* and our *making sense* of our culture” (ገጽ 21)። ስለሆነም ዛሬ ባለው የድኅረዘመናዊነት አንጻር ታሪክ በቀጥታና በአሃዳዊ መልኩ ተንትነን ልናገኘውና ልናጸድቀው የምንችለው አይደለም። ይልቁንም ከአሁናዊ ዓላማና ፍላጎት አንጻር በብዙሃዊ መልኩ የሚቃኝ፣ በቀጣይነት እየተሰራ የሚኼድ “ልውጥውጥ” ባሕርይ ያለው ነው (Cox እና Reynolds፣ 1993)። በሥነጽሑፍ ውስጥ ሲጠራም ከኪነቱ ቅርጽ፣ ዓላማና ባሕርይ አንጻር ተዋዶና ተሟሽቶ ይሆናል። የሚከተሉት ነጥቦችን እንደመገለጫዎቹ ወስደን መመልከት እንችላለን።

ቴክስትና ቴክስታዊነት

የታሪክና የሥነጽሑፍ ተዋዶ ከድኅረዘመናዊነት አንጻር ዛሬያዊ መልክ በሁለት ነጥቦች ሊገለጽ ይችላል። አንደኛው “ቴክስት” ሲሆን ሁለተኛው “ቴክስታዊነት” ነው። ቴክስት በባህል ጥናቶች ውስጥ ማንኛውም ፍች ሊገኝበት የሚችልን ሁኔታ፣ ክስተት፣ ኑባሬ ወዘተ. ቁስም ሆነ መንፈስ ይመለከታል። በሪኮርና ጊርዝ ብሎም በበርካታ የባህል ጥናት ሊቃውንት ዘንድ ማኅበራዊ ህይወት እንደ ቴክስት ይወሰዳል (Goodman፣ 1993)። ታሪክ የዚህ ማኅበራዊ ህይወት “ሰነድ” መሆኑ እንደ ቴክስት እንዲወሰድ ያደርገዋል። ይህ የቴክስት እይታ እንደሙያ ታሪክን የቀደምት ጉዳዮች ዘገባ ሳይሆን እንደ አውዳዊና ፍካሬ ኹደት፣ ታሪክኞችን ደግሞ “ትረካ ስሪዎች” የሚወስድ ነው (Goodman፣ 1993፣ ገጽ 21)። Rosenau (1992) እንደሚለው ሁሉም ሰብዓዊ ኅልዮትና ተግባራት እንደቴክስት ከተወሰዱ ታሪክም ብቻ ሳይሆን ሁሉም የማኅበራዊ ሳይንሶች በድኅረዘመናዊነት አንጻር ለመተንተንና ለመተርጎም ደንበኛ ዕጩዎች ይሆናሉ።

በዚህ ኹደት ውስጥ ታሪክ በድኅረዘመናዊነት አንጻር በይነዲሲፕሊናዊ ቴክስት ሲሆን፣ Norris (1997) እንደሚለው፣ በርካታ አማራጭ መልኮችን የሚያረቅ ብዙሃዊ ሐቲቶችን፣ የንግግር ጥበቦችን ወይም የትረካ ብልሃቶችን የሚያደራ መስክ ነው። በዚህ ንጹህ ታሪክ በርካታ የዕውነት መልኮችን የሚያማትር፣ ገናንነትን ሳይሆን ጥርጣሬን አስከትሎ ፍካሬን የሚያደራ፣ ኪናዊ መልክ ኖሮት በአንጻራዊነት ሃሳብን በሚፈጠር አውድና ሐቲት የሚሸምን ነው። በሥነጽሑፍ ጥናቶችና በነገረሰብእ የተለመዱት ድኅረዘመናዊ እሳቤዎች ወደ ማኅበራዊ ሳይንስም ዘልቀው ደራሲ የ“agent”፣ ቴክስት የማንኛውም ሁኔታ እንዲሁም አንባቢና ተደራሲ የተመልካች ትይዩ ሊሆኑ ይችላሉ። በዚህም ኃይልን ከደራሲው የብቻነት አርቆ ለፈካርያን የማሰራጨት እሳቤ የማኅበራዊ ሳይንስ አስኳል ነጥብ ሆኗል ማለት ይቻላል (Rosenau፣

1992):: ስለሆነም፣ እያንዳንዱ የታሪክ መልክ በየራሱ አውድ ፍችን የሚሠራ የማያልቅ ኪዳት -
- ቴክስት -- ይሆናል። White (1973) እንደሚለውም ቀደምት የታሪክ ሊቃውንት ታሪክን
ትናንት የነበረ ሁኔታ፣ ድኅረዘመናዊውን ታሪክኞች ደግሞ ዛሬ ያለ ቴክስት አድርገው
ይወስዱታል። በድኅረዘመናዊነት ሁሉም ነገር የ“discursive artifact” ጣጣ ነውና ነው
(McHale፣ 1987፣ ገጽ 4)::

ቴክስታዊነት የታሪክን አስተማሪዎች ይመለከታል። የታሪክና የሥነጽሑፍ ግነኙነት አስኳልም
ይኼው ነው። ሥነጽሑፍ እንደየዘመኑ መንፈስ የሚታወጅ ባሕርይ እንዳለው ትናንቱን፣
ዛሬውንና መጪውን በተመሳሳይ ቅጽበት አንባ (ምናብ መስጠት) የሚገራ ቴክስት ነው። በዚህ
ምናባዊ ኃይል ተገርተው የታሪክ አሃዶች መልኮች ሥነጽሑፋዊ ቴክስት ሲደረጉ ተተርጉሙ
የሚቀርቡ እንጂ የወረዱ ገቢሮች አይሆኑም። የሚተረጎሙ፣ በሥነጽሑፋዊው አውድ ኪን
ተደርገው ሌላ አዲስ ዓለም የሚሠሩ፣ ዘመናዊ አሳቤነት ካለው “ብቁና ምርጥ” ታሪክነት
የሚናጠቡ፣ ከታሪካዊ “ገቢሮች”ና ምናባዊነት የሚዋለዱ ብሎም በአዲሱ ሥነጽሑፋዊ አውድ
ሲገቡም ያልተቋቋሙ ኪዳታዊ የሚሆኑ ናቸው (Chalise፣ 2021):: የታሪክ ቴክስታዊነት
ብኪሉ ይኼው ነው፤ “The textuality of history emphasizes that history itself
can be apprehended only as a collection of representations, open to
multiple mediations, renarrations, and interpretations” (Taylor፣ 2010፣ ገጽ
485):: በሥነጽሑፍ ውስጥ ታሪክ በቴክስታዊነቱ ሲገለጥ ዕውነትም እንደየታሪኮቹ አገባብ
የሚገራ (conditioned የሚደረግ) ተለጣጭ፣ አውዳዊና አንጻራዊ ይሆናል።

የታሪክ ዲቦልቦላዊነት (Historical Metafiction)

የታሪክ ዲቦልቦላዊነት በድኅረዘመናዊነት አንጻር የታሪክና የልቦለድ እኔነት (self-
reflexivity) ዝምድና የሚቃኝበት ብልኃት ነው። እንደ Hutcheon (1988) ሆቺዮን
ድኅረዘመናዊ ልቦለዶች የባጀ የታሪክ አስተማሪዎች ምንባ⁶ ላይ ጥርጣሬ አላቸው። የዘመናዊነት
“notions of singularity and originality” በሚል መርኅ ታሪክን በልቦለድ ውስጥ
ማስተማሪያን ይተቻሉ (ገጽ 172):: ምክንያቱም ታሪክ ፍጹም፣ ቋሚ፣ መስመራዊና አሃዳዊ
አይደለም። ታሪክ ከውሱን አንጻሮች ወይም ግለሰቦች አተያይ አኳያ የሚተረክ በመሆኑ ዕቅጫዊ
ተፈጥሮ የለውም። ዳረኛ ታሪኮች የሚፈጠሩትም ከተወሰኑ አንጻሮች አኳያ ስለሚጻፍ ነው
(ፉኮ፣ 1998):: ሥነጽሑፍ በራሱ አውድ ነቅቶ ታሪክን ሲቃኝ በዚህ አንጻር ነው። በመሆኑም
ሁለቱም፣ ሥነጽሑፍና ታሪክ፣ ቴክስታዊና በይነቴክስታዊ ተደርገው ይነበባሉ። በዚህም፣
Hutcheon (1988)፣ ታሪክና ልቦለድ እንደ “discourses, human constructs,
signifying systems” ተወስደው ይተነተናሉ (ገጽ 93)::

በአንድ በኩል Hutcheon (1988) “historiographic” ስትል፣ ከWhite (1984)
በማልመድ፣ ታሪክ አንጻራዊና ለብዝሃ ፍካሬ ክፍት መሆኑን የሚያጠይቅ (history writing
as narrativization of the past) ሲሆን፤ በሌላ በኩል ሙሉ ጽንሰሃሳቡ የታሪክና ልቦለድ
መቃለጥ፣ የበይነቴክስታዊነት ብዝሃ ድምጻቶችን የመፍጠር ልማድ ይሆናል (128-9):: ከዚህ
አንጻር ታሪካዊው ትናንት በበይነቴክስታዊነት ቅጥ ከአሁን ቴክስታዊ ትንተና ጋር በአቻነት
የሚስተጋወርበት (coexistence) ጠባይ ነው። አንድም ታሪካዊ ጊዜ ከመስመራዊነቱ

⁶ ምንባ:- አንድም ምናብ፣ በምናባዊነት ከባቢን ወደ አዕምሮ ማስረግን፣ ልባዊ ማድረግን
ይመለከታል። አንድም ደግሞ መያዝ፣ ማልመድ፣ መግራትን ይመለከታል -- “ንብ እነበ”
እንዲሉ።

ይናጠባል። አንድም የተለያዩ ዘመናት በፍች ይዋሃዳሉ። በዚህም ታሪካዊ ጊዜ የሥፍራዊነት ሚናን ይገልጣል። ይህንን በሚመለከት Smethurst (2000) ጊዜን በሁለት መልኩ ያነጽራል። አንደኛው ታሪካዊ ጊዜ (historical time) ሲሆን ታሪክን የቅደምተከተል (chronology) ጣጣ አድርጎ የሚወስድበት ነው። ሁለተኛው “historiographic time” ሲሆን ታሪክን እንደተረከ (narrative) የሚወስድ ነው (ገጽ 176)። የድንገዘመናዊነት ጉዳይ ሁለተኛው አንጻሮች ሲሆን፣ አንድ የታሪክልቦላዳዊ ቴክስትን ክፍት፣ ያልተቋጨ፣ ለብዝሃ ፍች የተጋለጠ፣ ያልታሰረ ብትን፣ እንዲሁም “the temporal logic of causality and the timing chain of grand narratives” የሚናጠብብበት እንደመሆኑ እንደባለብዙ መልክ (heterogeneous character) የሚወስድ ነው (ገጽ 145)። በዚህም ድንገዘመናዊ ልቦለድ የታሪክ ክስተቶችንና ሁነቶችን ከአሁናዊው ራስጽብርቅ ኪኑ ጋር በማዋሃድ ታሪክ ለየትየለሌ ትርጓሜዎች ክፍት መሆኑን ያሳያል።

ዲበልቦላዳዊነት በአንጻሩ ልቦለድ በራሱ ቴክስታዊነት የሚቀና፣ በራሱ አደራረስና ገጸባሕርያት ላይ አስተውሎቱን የሚያንጸባርቅ፣ በልቦለዱና በገሃዱ መካከል ሥልታዊ ጥያቄዎችንና ጥርጣሬዎችን በማጫር ፍጥር መሆኑን የሚያመለክትበት ሥልት ነው (Waugh፣ 1984)። እንደ Hutcheon (1988) የታሪክ ዲበልቦላዳዊነት (የሁለቱ ጽንሰሃሳቦች ውህደት) በታሪክና በልቦለድ ኪን መካከል ያለውን ድንበር አቅልጦ የማዋሃድና አዲስ መነጻጽሮችን የማዋለድ ዘይቤ ነው። ከዚህ አኳያ፣ እንደ Hutcheon (1988) የታሪክ ዲበልቦላዳዊነት የሚመለከታቸው “those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages” የሆኑ ድንገዘመናዊ ቴክስቶችን ነው (ገጽ 5)። እነዚህ ቴክስቶች ብዝሃ ተረኮችን እና/ወይም አተያዮችን፣ ራስ-ጽብርቃዊነትን እንዲሁም በይነቴክስታዊነትን ከስላቅ ጋር አዋደው የሚያቀርቡ ናቸው። አስተማሪው ፍጹም አፍአዊ አይደለም -- ከቴክስቱ ኪናዊ ዓላማ አንጻር የሚቃኝ ውስጠነቅፅ ነው። ስለሆነም በቴክስቱ ውስጥ የሚቀርበው አስተማሪውና ምነባ “is not that representation now dominates or effaces the referent, but that it now self-consciously acknowledges its existence as representation—that is, as interpreting (and indeed, as creating) its referent, not as offering direct and immediate access to it” (ገጽ 116)። ከዚህ አኳያ ድንገዘመናዊ ቴክስቶች በተመሳሳይ ቅጽበት ራስጽብርቅ እና ታሪካዊ አሃዶችን ይዘው አዲስ ኪነት የሚፈጥሩ “time-spatial” ናቸው። የሁለቱ ጽንሰሃሳቦች ጥምረትም፣ የታሪክ ዲበልቦላዳዊነት፣ የሚያመለክተው የሁለቱ ዘውጎች በአንድ አውድና በተመሳሳይ ቅጽበት ውህደት የሚፈጥሩበትን ሁነትና የታሪክ እውነትና የደለበ ዕውቀት ተጠርቶ የሚጠየቅበትን ኪነት የሚመለከት ነው (Hutcheon፣ 1988፣ ገጽ 227 እና 285-6)። ስለሆነም አያምነት የቴክስቶች ባሕርይ ይሆናል፤ “a mixture of the paradox of self-reflexivity and historical reality” (ገጽ 110)። በኪደቱም የታሪክ ዲበልቦላዳዊነት የቴክስታዊ ጨዋታ፣ ስላቅና የታሪክ “re-conceptualisation” ጣጣ ይሆናል። በመሆኑም የታሪክ ዲበልቦላዳዊነት ሦስት አሃዶች ይዋደዱበታል፤ ታሪክ፣ ልቦለድና ጎልዮት። እነዚህ አሃዶች እንደ ትሪካ፣ አስተማሪው/ምነባ፣ ቴክስታዊነት፣ እኔያዊነት፣ ርእዮተኛም ወዘተ. ባሉ አሃዶች ይሰናሳሉ (ገጽ 17)።

የታሪክ ፍጥርነት (historical fabulation)

“Fabulation” ከላቲን “fabulat” ወይም “fabulari” ሥርዎቃል በ17ኛው ክፍለዘመን የተሳበ ቃል ሲሆን “narrate as a fable” የሚል ፍቺ አለው።⁷ ራስ-ገር (self-conscious) ፈጠራዊ ኪነነትን የሚከተል መሆኑን የሚያመለክት ነው። በዚህም ከገሃዳዊነት መርኖቸ የሚያፈነግጥ ነው (Baldick፣ 2001፣ ገጽ 93)። እንደፈጠራ የመተረክ እሳቤን የሚወክል በመሆኑ ከአዋዳጁ ታሪክ ጋር ለአገባብ ይመች ዘንድ “ፍጥርነት” የሚለው ሥያሜ ተገቢነት ይኖረዋል። ከዘመናዊነት አንጻር Scholes (1967)፣ “fabulation”ን ሲያፍታታ የሮማንስ ቅርጾችን በማልመድ “ኮሚክ”ና አሊጎሪያዊ የልቦለድ ሥልቶችን የሚጠቀም ነው ይላል (በባልዲክ፣ 2001፣ ገጽ 93 ውስጥ)። ጽንሰሃሳቡን Bogue (2006) ተግባራዊና መዘርዘራዊ በሆነ ማፍታቻው እንደሚከተለው ይገልጻል።

Fabulation... is closely associated with fiction, invention and the ‘power of the false’... [it] comes from the Latin *fabula*, which may be rendered as ‘talk’, ‘conversation’, or ‘small talk’, but also as ‘story’, ‘tale’, ‘myth’, or ‘legend’. In this regard, *fabula* resembles its Greek counterpart, *mythos*, which may be translated as ‘word’, ‘speech’, ‘story’, or ‘legend’... *La Fable*, according to the Robert dictionary, may refer to ‘the set of mythological stories as a whole’. (Bogue, 2006, p. 214)

በኋላ ራሱ Scholes (1979) እንደአዲስ በማሟሸትና ድኅረዘመናዊ መልክ “በመስጠት” ገርቶታል። በዚህም፣ ፍጥርነት፣ እንደ ፈንጠዚያ፣ ወለፈንዲነት፣ አስማት፣ ሚት እንዲሁም ልዕለተፈጥሯዊ አሃዶችን በተረክ ውስጥ ማስረግን የሚመለከት ነው። Abrams (1999) ይህን በዝርዝር እንደሚከተለው ይገልጻል፤

Scholes has also popularized the term fabulation for a current mode of free-wheeling narrative invention. Fabulative novels violate, in various ways, standard novelistic expectations by drastic and sometimes highly effective—experiments with subject matter, form, style, temporal sequence, and fusions of the everyday, the fantastic, the mythical, and the nightmarish, in renderings that blur traditional distinctions between what is serious or trivial, horrible or ludicrous, tragic or comic. (Abrams, 1999, p. 196)

በድኅረዘመናዊ ልቦለድ ውስጥ የሚደረግ የታሪክ ክየና በፈጠራ የታሸ ነው። በእነዚህ ቴክኖች የፍጥርነት ዓላማም “ordinary” እና “extraordinary” ጣጣዎችን በማዋሃድ “የቃዠ” ተረክ መፍጠር፤ በዚህ ሺደት ፍጥር ትረካዎች ስለሚኖሩ በገሃድና በምናብ መካከል ያሉ ድንበሮችን በመናድ አዳዲስ ሐቲቶችን ማራባት -- በዚህም አንባቢው የሚያውቀውን ታሪክ እንደገና እንዲጠይቅ፣ እንዲጠራጠርና የውስጠቴክስት አስተማሰሎዎችን በፍቸነት እንዲተረጉም ማድረግ ነው። ስለሆነም፣ የታሪክ ፍጥርነት ገነው በባጁ፣ “ዕውቅ” በሚባሉ ታሪኮች ከፍ ብለው የተጠቀሱትን የፍጥርነት መከሰቻዎች ማስረግና አላምዶ ማዋሃድ ነው። በዚህም፣ ከፍ ብለን በታሪክ ዲባልባላዳዊነት እንደተመለከትነው፣ አዲስ ውስጠ ቴክስት አስተማሰሎ ይቀናል።

⁷ <https://www.studysmarter.co.uk/explanations/english-literature/literary-devices/fabulation/>

ብዝሃነት (Irrealism)

ብዝሃነት የነገረውቀት፣ የዲቦካላዊነትና ሥነውበት የመሳሰሉ ጉዳዮች መካተቻ ሲሆን ጽንሰሃሳቡን አገልግሎት የተጠቀመው Goodman (1978) ነው። የአንድ ነጠላ ዓለም ኑባሬ ጽድቀት፣ በአዕምሮና ቋንቋ ላይ ጥገኛ ያልሆነና በአንድ ዕቅጭ እውነት ሊገለጽ የሚችል ነው የሚሉት እጅግ የተለመዱ የገሃዳዊነት መገለጫዎች ናቸው (Gentile፣ 2016)። Goodman (1978) ይህን በመሞገት በተለያዩ ተቋማትና “ኤጀንሲዎች” አማካኝነት የዓለማት ብዝሃነት እንደሚቀና ይገልጻል። በፍልስፍናዊ ኅልዮቱ ይህ ሃሳብ ኢ-ገሃዳዊነት ወይም ጸረገሃዳዊነት የሚል ሳይሆን፣ ገሃዱ ዓለም አንድ ማዕከላዊ ወይም ዕቅጫዊ መልክ አለው የሚለውን አናጥቦ፣ ሥነክስተታዊነትም ሆነ አካላዊነት አማራጭ የዓለም መልኮች ናቸው የሚል ነው። በዚህም ብዝሃነት ዓለሞች ንቡር ናቸው የሚል ዲቦካላዊ ፍች አለው፤ “we are not speaking interms of multiple possible alternatives to a single actual world but of multiple actual worlds” (Goodman፣ 1978፣ ገጽ 2)። ስለሆነም ብዝሃነት ድኅረዘመናዊ አሊነጋ ሲሆን፣ በሥነክስተታዊነትና አካላዊነት ላይ ተጠግኖ ፍችን ቋሚና አሃዳዊ ለሚያደርገው የዘመናዊነት ገሃዳዊነት እንግዳና ባዕድ መሆንን ይመለከታል። ብዝሃነት የገሃድ አንጻራዊ ምልክታን ያንባል፤ “reality is relative” (Goodman፣ 1978፣ ገጽ 20)።

ስለሆነም፣ አንድም ብዝሃዓለማዊነት (multiple world)፣ አንድም ብዝሃመልካዊነት (plurality of versions) የብዝሃነት መገለጫዎች ይሆናሉ። አንድ ዕቅጭ ዓለም ወይም ከዚህ ዕቅጭ ዓለም የሚጫር አንድ ዕቅጭ መልክ የለም። የትኛውም ጉዳይና ሁነት በቋንቋ፣ በሐቲት የሚሠራ እንጅ ተሠርቶ የሚሠጥ ተፈጥሯዊ አይደለም፤ “we can have words without a world but no world without words or other symbols” (ገጽ 6)።

ወደገሃዱ ዓለም የምንኬደው በምንፈጥረው መንገድ ነው። የትኛውም ተቋም ሆነ ኤጀንሲ “are not ‘found in the world’ but *built into a world*” (ገጽ 14)። Putnam (1992) እንደሚገልጸው ወደዓለም የምንኬደውም ሆነ፣ ዓለም ወደእኛ የሚቀርብልን በሐቲት አማካኝነት ነው። ስለሆነም በድኅረዘመናዊ ልቦለድ ውስጥ የሚጫር የታሪክ ሐቲት ብዝሃነት መገለጫው ነው ማለት እንችላለን። በቴክኖሎጂ ሚና የሚሠራ ውስጠቴክኖሎጂ አስተማሪ ይሆናል። ገሃድ የነገረሐቲት ጉዳይ፣ የትርጓሜ ጣጣ ሆኗል። .

ቀደምት ጥናቶች

በአዳም ሥራዎች ላይ በተለያዩ አንጻሮችና ንድፈሃሳቦች የተቃኙ በርካታ ጥናቶች ተደርገዋል። ፡ በፍልስፍና እሳቤዎች ላይ ተመስርተው ፀደይ ወንድሙ “The Case of Existence In *Faqar Eske Mäqabär, Kä’admas Bashager and Gäracha Qachaloch*: From Existentialist Perspective” እና አክሊሉ ደሳለኝ “Existentialism In The Selected Creative Works Of Adam Reta” የሚሉ ጥናቶችን አከናውነዋል። ከፍልስፍናና ሚቶሎጂ አንጻር ቴዎድሮስ ገብሬ “Mahilet: A Laboratory of Stylistic Experimentation” የሚለውን ሥራውንና ይህንን ሥራውን በሰንበት ቀለማት ውስጥ ባቀረበው “ድኅረቃል” እያጋባ ያቀረበው ትንተና ይጠቀሳል።

ከድኅረዘመናዊነት አንጻር ፀደይ ወንድሙ በግራጫ ቃጭሎች ላይ የሠራችው የሦስተኛ ዲግሪ ጥናት ሁነኛ ተደርጎ የሚጠቀስ ነው።⁸ በጥናቱ እንደሚስተዋለው ግራጫ ቃጭሎች የላላ ሴራ የሚስተዋልበት፣ በራሳቸው የቆሙ/አንዲቆሙ የተደረጉ አጫጭር ትረካዎች የተሰባሰቡበት፣ ሥፍራና በይነቴክስታዊነት (Intertextuality) ሁነኛ የፍች አጋፋሪ የሆኑበት፣ እንጂራን እንደ “ሞዴል ኪት” የአጻጻፍ ብልጋት የተደረገበት ልቦለድ ነው ትላለች። ከሥነልቦና ንድፈሃሳቦችና የአተራረክ ብልጋቶች አንጻር ቴዎድሮስ አለበል “ልጅነት በማህሌትና አለንጋና ምስር፤ ሥነልቦናዊ ንባብ”፣ ሰብላ ወልደኪዳን “የእኔነት ሐተታ በተመረጡ የአማርኛ ረጅም ልቦለዶች”፣ አሰፋ መኮንን “A Study of Narrative Technique In *Adaftris* and *Gracha Kachiloch*: Point Of View and Speech and Thought Presentation in Focus” እና ህይወት ዋለልኝ “Narrative Technique of Adam Reta’s *Gracha Qachiloch*: Stream-of-Consciousness in Focus” የሚሉ ለሁለተኛ ዲግሪ ማሟያነት የቀረቡ ጥናቶች ይጠቀሳሉ።

ይህ ጥናት ታሪክን በማንበቢያነት ወስዶ የታሪክ ዕውነትን ፈድለተቃርኗዊ መልክ ተንትኖ የሚያሳይ በመሆኑ ከተሠሩት ጥናቶች ይለያል።

ትንተና

ቅርን ርዕዮተዓለም፣ ሚት፣ አፈታሪክና ታሪክ

በየሰንበት ቀለማት ውስጥ ታሪክ ከሚገለጥባቸው መልኮች አንዱ ቅርን ርዕዮተዓለማዊ ሐቲቶችን በአቻዊነት አሳይቶ አዲስ ሐቲት ማዋለድ ነው። ሆን ብሎ የታሪክ ህውስታን በመበተን ወይም ረገደነቱን በማወክ በርካታ ክስተቶችን አንዳኝቶ ማምጣት ነው። የድኅረዘመናዊ ታሪክ ህውስታ መልክና አስተማሪ ስራ ቅርንጫፍ ለሆኑ ሐቲቶችን መፈራፈድ ነው። አንድም ርዕዮተዓለሞች የተነገሩበትን ወይም የተባሉበትን አውድ ወይም ወርጅናሌ ነው ከሚባለው ማህቀፍ ሆን ብሎ በማውጣት ብቸኛ እውነትነታቸውን ማጠየቅ ነው። ከእነዚህ ውስጥ በየሰንበት ቀለማት የሚስተዋለው አንደኛው በኢትዮጵያ የታሪክ ትምህርትም ሆነ በአፋዊው ተረክ ገነው የሚታወቁ ታሪኮችን እውነትነታቸውን ማጠየቅ እና/ወይም በአማራጭ ተረኮች ሊተካኩ የሚችሉ ተረኮች እንደሆኑ አድርጎ ከማህቀፋቸው ውጭ መጠቀም ነው። ለምሳሌ፡- የንግስት እሌኔና የግራኝ አህመድ ታሪክ የሚጠቀስ ሲሆን “ፓሮዲካሊ ሪዩክል” ተደርገዋል። ሁለቱም “የንፋስ ሥልክ አፈር ለምን ቀይ ሆነ?” ለሚለው መልስ ይሰጡ ዘንድ የተፈጠሩ ናቸው። ከወርጅናሌው ርቀው እውንአከል ምሥል (“ሲሙሌሽን”) ሲሆኑ እናስተውላለን።

በአጭሩ እዛ የተሰበሰበው በተረትም፣ በታሪክም፣ በታሪካዊ ተረትም³ እንደምናስመስክረው የዘመዶቻችሁ ሂሞግሎቢን ነው።

...[ስርዋፅ ፫ --- በታሪካዊ ተረትም]

ኢሌኔ የምትባል የሃዲያ ንግስት፣ የባስኬቶ እመቤት (በሳዱላነቷ የሰፈሯ ሰዎች ‘ዛን ዘላን’ ይሏት የነበረች) እና ባሏ ልዑል በዕድማርያም ወደ ሰሜን ሲሄዱ የት ያርፋሉ ደክሞአቸው? እዚህ። ኢሌኔ ሙሉ ጨረቃ እያየች በአኩላ ሌሊት ከባልዋ ስትራኩብ ማሕፀንዋ ያልተቀበለው የበዕድማርያም ዘር ስንደዶ ላይ ዘንቧል። ድህረ እሩካቤ ወደ ዘባጣ ቦታ ወረድ ብላ ደርዘው በወርቅ ዘሃ በተጠለፈ የሐር ጨርቅ ተፀዳድታ ወደ ድንኳንዋ ተመለሰች። ጠቀት ላይ ፎጣውን ረስታው እንደመጣች ትዝ ብሏት ከጣለችበት ቦታ እንዲያመጡላት ሞግዚቶቻቸውን ላከች። ያ ጨርቅ አልተገኘም። በመጥፋቱ የቅርብ አልባሽዋ አለቀሰች። ለታሪክ ተብሎ ሀዘኗ በዘፈን ተደርጏል። እስኪ አምጡት የተረን ሸማ እስኪ አምጡት የተረን ሸማ እንደሚሆን ተብሎ። የዛሬ ዘመን ሰው የሰርግ ዘፈን መስሎታል። ‘ሶፍት ፔፕራ’ ማለት እንደሆነ አይገባውም። ማሺኑ ቀይ ሜዳን ሲቆፍር ያገኘው ሸማ የኢሌኔ ነው። የተጣጠበችበት ውሃም እንጥፍጣፊው ሳይደርቅ ለአምስት መቶ አመታት እዚህ

⁸ የሦስተኛ ዲግሪ የመመረቂያ ጽሑፋን ማግኘት ባለመቻሌ የተመለከትኩት በ/ሐ/3 መጽሔት ቅጽ 8 ቁጥር 2 ላይ ከጥናቷ ቀንጭባ ያሳተመችውን ነው።

ነበር። እንደ ጠበል። ታች የሚፈሰው ምንጭ የበዕደማርያም ዘር ነው። የእሌኒ የግብር ውሃ እጣቢ ነው። እመን።

ካመንክ ትድናለህ።ከዛም ቆይቶ.....

ብዙም ባይሆን ቆይቶ.....

ከረምት ውስጥ 1535 አም አካባቢ ወይና ደጋ የሚባለው ሀገር አህመድ ግራኝ አንድ ዛፍ ስር ጥቁር ካባ ለብሶ፣ ግንባሩን አኮሳትሮ እንደተቀመጠ እናቱ ድል ወንበሯ አየችውና ወደ ተቀመጠበት ሄዳ ምነው ልጄ? አለችው። -ምን ልበል እትዬ ('እትዬ' ነበር የሚላት) ይሄው በዚህች በአገሬ ይሄን ሁሉ ጊዜ ወረድኩ ወጣሁ፣ የሚቃጠለውን አቃጠልኩ፣ የሚዘረፈውን ዘረፍኩ፣ ያላደረኩት የለም። እስከ አሁን ይሄውልሽ አንዲት ትንሽ ከተማ እንኩዋን በሰሜ አልሰራሁም። የዘረፍኩትን ወርቁንና ውዱን ነገር ሁሉ ቱርኮች ኢስታምቡል የሚባል ያማረ ከተማ ሰሩበት አሉ። እኔ ታዲያ በምን ገንዘብ ሰራተኛ ቀጥሬ ላሰራ ሰራተኛውን ገደልነው፣ ባንገድለውም እንኩዋን ባርያ አድርገን ሸጥነው። ባርያ ባናደርገውም አሰደድነው። --አይ ልጄ አይዘህ ትንሽ ጊዜ ነው አለችው። የሚያማምሩ ጥርሶቿን እየፋቀች። በወጣትነቷ ግራኝ አራስ እያለ የጦቶቿ ወተት ሲያልቅ ከጥርሶቿ አልባ ታጠባው ነበር ይባላል። በሁዋላ በሁዋላ በአንድ ቱርክ ፓሻ የሚመሩ የካታር ነፍጠኞች እንዲህ ብለው ዘፍነውላታል አሉ።

ጥርሷ ነጭ ዕንቁ ነው፣ ማለለ ልዑል ሲያበራ ይታያል፣ እስከ ኢስታምቡል

--ተባለ እንዲህ.....ውይ ተባለልኝ፣ እንዲህ ለጥርሴ እውይ ተባለ አንዴ? እያለች ትኩራ ነበር አሉ ድል ወንበሯ። ባለ ደልዳላ ወንበሯ፣ ባለ ወንበሯ፣ ወንበር ወዳጇ ባለድሷ። ታዲያ ውለታ አለባት ለጥርሷ አዘፍኖ ቱርክን አትከዳውም--እትዬ ንግስት የአገራችን ሴቶች ወብት እኮ ጥርስና ዐይን ነው። ቱርክ ከመምጣቱ በፊት ዘፍንገሉታል ቢሷት፣ ሌጭ እቴ¹¹ አለች አሉ። ግራኝ ይህን ስትል ሰምቷታል። እስከ መቼም ያ የእናቱ ሌጭ እቴ አልገባውም። ማንም አይገባውም።

ብታበረታታውም እናቱን አልሰማትም።

በቁዘማው መሃል ደብረሊባሻስ እጨጌ የተከዳ አንድ መነኩሴ ተማርኮ ፊቱ ቀርቦ የሆነው ትዝ አለው.....

--ግራኝ ስማ እኔ አልሰልምም። አባትህን አውቀዋለሁ። አንተ ሳትወለድ ከእሱ ጋር ላኮመልዛ አዋሽ ፋፍ አለች አንድ ቦታ ጠጅ አብረን እንጠጣ ነበር። ከንጎህ ልሁንና ቀይ ባሕርን ተሻግረን ሀገር እናስፋ። ያም ድሮ አገራችን ነበር። መነኩሴው ግን ትንሽ አልገባውም። ቱርክ አንድ እሱና አንድ ግራኝ ጅል አይደለም። ታዲያ ይህን የሰማ ከግራኝ ጎን ቆሞ የነበረ አንድ ምስንጅር ሂርሺዝ አቡር¹²! ብሎ ያን መነኩሴ ዐንገቱ ላይ መታው። መነኩሴው በጣተ ወደዛ የቱርክ ወታደር እየጠቆመ መናገር ሳይችል እየተንተባተብ እንደሞተ ትዝ ይለዋል። ሁለጊዜ ያስባል ያ ቅስ ምን ሰፊ ነገር ሊል ነበር? ምን እውነት ሊናገር ነበር? ወይስ ተናግሮ ጨረሰ? አህመድ ይህን እያሰበ ተስፋ በቆረጠ ልቦና ምራቁን ተገመጥምጦ ተፋ። ያ ትፍታ ለወር ያህል በሰማይ እየበረረ እዚህ ሸዋ ዛሬ ንፋስ ስልክ ያለችበት ቦታ አረፈ። ድንጋዮች መሃል ተሰንቅሮ እስከ ቅርብ ጊዜ ድረስ አንድ ባልጨት ይፈልቅ ነበር። ስለ ግራኝ ድንጋይ እንጂ ስለ ግራኝ ትፍ አልሰማንም። የግራኝ የፀፀት ነው። የግራኝ ትፍ አጅማመር አበላሽቶ አጨራረሰ ማሳመር ስላለመቻል ነው። የበለው ከለው ልጆች ሲተፋ ሲበቃቸው ነው።

ግራኝ ከተቀመጠበት ተመድርፎ ተነስቶ ፈረሱ ላይ ተቀመጠና አድርጎት የማያውቀውን ከወታደሮቹ ፊት ፊት በወገራ የየካቲት ጨፌ መሃል ወደ ዘንተራ በር ወጣ። አይናገር አይጋር። ተከታዮቹና ወዳጆቹ መምት አማረህ? ይሉታል። ኢላማ ይሆናል እንዴ? መምት አማረህ? ይባላሉ። አልሰማቸውም። ሊሰማቸው አልፈለገም። እሱ ብቻ ሳይሆን ይህ የተከተለው ሠራዊት ሁሉ ራሱን ሲያጠፋ የኖረ ዘራፊ ቁል መሆኑን ማወቁ አንጀቱን በላው። ማንንም ሊሰማ አልፈለገም። እዛ ከፊት ለፊቱ ከቆመው ተራራ ላይ ከተጎላው ድንጋይና ከእሱም ላይ ከሚጋጠው ሳር የበለጠ ደደብ እንደሆነ ገባው። ለቱርክ ባሪያ ፈንጋይነት ተመለመለ እንጂ እሱም ቀን ታቅዶለት እንደሚፈነገል ተረዳ። ሲበሳጭ አንደሚያደርገው በበለው ከለው አፍ ህግማታ! (ሁላችንም ይብቃን!) ብሎ ጮኸ። በደ ገሌሺያ ጥይት ደረቱን ተመቶ፣ በአዝማች ካልኢት አንገቱ ተቆርጦ ሲጣል ከገላው የተለያየው ቸበቸባው እፉን ሽረመም አድርጎ የፌዝ እየሳቀ ነበር አሉ። ቸብቸባው ለብቻው ከንፈሩን መጠጠ የሚሉ አሉ። ዝም ብሎ ከድካሙ እንዳረፈ ሁሉ ተነፈሰና ከንፈሩን መጠጠ የሚሉ አሉ።.....እዚህ የግራኝ የፀፀት ትፋት አለ። እዚህ የባስኬቶቹ ቆንጆ ልቅላቂ ደሞ የበዕደማርያም ፍስ አለ፣ እዚህ የመነኩሴው ደመ አለ የተባለ ያልተባለ እዩዬውም። ምላስ ላይ ፊዞ የቀረ ያልተባለ እዩዬ፣ ገላ ሲበርድበት እንደ ቅርፊት ይረግፋል። የራሱን ነፍስ ያበጃል። (የሰንበት ቀለማት፣ ገጽ 17-19) [ዝማጫና ድምቀት ከምንጩ]

እዚህ ቅንጫቤ ውስጥ በኢትዮጵያ ታሪክ በጉልህ የሚነሱ ግለሰቦች ተጠቅሰዋል። ንግስት እሌኒ የሃድያ ሥርዎምንግስት ገዢ የጋራድ መሐመድ ልጅ እንደነበረች፣ ጋራድ መሐመድ ለአጼ ዘርዳዖዕቆብ አልገብርም በማለቱ በተነሳ ጦርነት ተሸንፎ እሌኒም ተማርካ እንደተወሰደችና ክርስትናን እንደተቀበለች፣ አጼ ዘርዳዖዕቆብንም አግብታ እንደነበር የታሪክ ድርሳናት ያስረዳሉ

(Henze፣ 2000፤ መሐመድ፣ 1990፤ ታደሰ፣ 1972)። ሌሎች ድርሳናት ደግሞ (ለምሳሌ የሻምበል፣ 2022) ይህንን ተችቶ አጼ ዘርዓዖዕቆብን ሳይሆን ልጁ አጼ በዕደማርያም ቀዳማዊን አግብታ እንደነበር ያትታሉ። በአጠቃላይ ግን ከአጼ ዘርዓዖዕቆብ ጀምሮ በአጼ በዕደማርያም ፩፣ በአጼ ናኦድ እና አጼ ልብነድንግል ዘመን የቤተመንግስቱ ባለሟልና የፍትህ ወንበሩ ቀኝ እጅ እንደነበረች ተጽፏል (Henze፣ 2000)። እንዲያውም በአጼ በዕደማርያም ፩ ዘመን የነበራት ኃላፊነት “co-monarch”ነት እደነበር ይገለጻል (Henze፣ 2000፣ ገጽ 75)።

በአንጻሩ ግራኝ አህመድ ተብሎ የሚታወቀው ኢማም አህመድ ኢብን ኢብራሂም አል-ግሃዚ በአዳል ሱልጣኔት በጎሳዊ ሽኩቻ በ1520 ሱልጣኑን ገድሎ ወንበሩን ከተቆናጠጠ በኋላ የኢትዮጵያ የክርስትና ሥርዎመንግስት ላይ ጦርነት እንደከፈተ፣ ጦርነቱ “ጅሃዳዊ” እንደነበር፣ እንዲሁም የኢትዮጵያን ታሪክ ለመደምሰስ እንደተንቀሳቀሰ፣ የአሌኒን አሻራዎችም እንዳወደመ የታሪክ ድርሳናት ያስረዳሉ (Henze፣ 2000)። እንዲያውም የዚህን ጉዳይ ጥልቀት Henze (2000) ሲገልጽ፣ “Gragh’s armies destroyed much of Ethiopian’s literary, architectural and cultural heritage” ይላል (ገጽ 87)። ከዚህ ከፍ ባለ አገላለጽም ምድሪቱን ወደ ምድረቡዳ (“deseret”) ቀይሯት ነበር (ገጽ 87፣ ሰለሞን፣ 2016)። ከዚህ ጋር ተያይዞ የምትነሳው ድል ወንበሯ የግራኝ ሚስት እንደነበረች፣ በግራኝ ወረራ ዋና የጦር መሐንዲስ ሆና እንደዘመተች፣ በዘመቻ ወቅትም በ1531 እና በ1533 እንደቅደምተከተላቸው አህመድና መሐመድ የተባሉ ልጆችን ለግራኝ እንደወለደች ድርሳናት ይገልጻሉ (ሪታ፣ 2015፣ ምናለ፣ 2001)። ግራኝ አህመድ በአጼ ገላውዴዎስ ከተገደለ በኋላ የመጀመርያ ልጁ አህመድ ተማርኮባት ስለነበር ከአጼ ገላውዴዎስ እናት ንግስት ሰብለወንጌል ጋር ተደራድራ በምርኮ የያዘችውንና በኋላ በንግስና ሥሙ አድማስ ሠገድ ፩ ተብሎ የሚታወቀውን ሚናስን በመመለስ በስምምነት ተቀያይረዋል። ከዚያ በኋላ ወደ ሀረር ከ40 ወታደሮችና 300 ፈረሰኞች ጋር ተመልሰዋል። ከ10 አመት በኋላ ሌላኛውን የአዳል ኢሚር እና የግራኝ ወንድም ኑር አብን ሙጃሂድ እንዳገባች፣ የባሏን መሸነፍ ለመበቀል “ጅሃድ” በማወጅ በ1559 በፈጠረ ስራ ከአጼ ገላውዴዎስ ጋር ዳግም ጦርነት እንደከፈተችና ድል አድርጋ የአጼ ገላውዴዎስን አንገት እንዳስቀላችም ይገለጻል (ምናለ፣ 2001፣ Henze፣ 2000)።

በየሰንብት ቀለማት ውስጥ የቀረበውን ትረካ ስንመለከተው እነዚህን ታሪካዊ “እውነታዎች” ከፈጠራ ጋር አቃይጦ ሌላ “ስቶሪ” የፈጠረ ነው። የመጀመርያው ጉዳይ በቀይ አፈርነት ታሪክ ጉዳይ የተጠሩት ታሪኮች በኢትዮጵያ ታሪክ ውስጥ በተቃርኖ የሚቆሙ ናቸው። ንግስት እሌኒ የክርስትናን አስተምህሮ በማስጠበቅ በኩል -- መጻህፍትንም በማሳተም ከፍተኛ አስተዋጽኦ ያደረገች ሲሆን፣ ግራኝ አህመድ ደግሞ በተለይም በመካከለኛውና የሰማይ (በዛሬዋ ኤርትራ ድረስ) የሀገራችን ክፍል በ“ጥፋት” የሚታወቅ ብሎም ጅሃድ በማወጅ በብዛት ዐብያተክርስቲያናትን፣ ገዳማትንና አድባራትን እስከ ቅርሶቻቸው እንዳወደመ የሚታመን ነው። ቀይ አፈርን ከቦታነት ወደ ሥፍራነት (in motion) በመለወጡ በኩል የእነዚህ ሁለት ተቃራኒ የታሪክ ሐቲቶች ተሳታፊ ይደረጋሉ። ቀይ አፈር የማኅበራዊና ፖለቲካዊ አሻራዎች መካተቻ ናት። ፡ አንድ ቦታ ላይ የሁለቱም አሻራ ይጠቀሳል። “እውን” ተቃርኖዎች ምናባዊ በሆነው ትረካ ውስጥ እርቅ ይፈጥራሉ። እነዚህ ቅሩን የታሪክ ሐቲቶች በልቦለዱ ውስጥ በራሳቸው አዲስ ተቃርኖ ላይ የተመሠረቱ ትረካዎችንም ያዋልዳሉ። ንግስት እሌኒ የምትባል ንግስት እንደነበረች፣ አጼ በዕደማርያምን አግብታ እንደነበር የሚተርከው በታሪክ ትምህርት እውን ተደርጎ የሚወሰድ ሲሆን ቀጥሎ የመጣው የልብወለዱ ትረካ በድርሳናት የሚገኝ አይደለም። እንዲሁም ግራኝ አህመድ ጅሃድ አውጆ ሳለ በፀፀት መነኩሴውን እንዳሰበው፣ በጋራ ከመነኩሴ ጋር ስለሀገር የተደረገ ውይይትም ሆነ፣ ሀገር በማጥፋቱ የተደረገ ፀፀት፣ ስለአሟሟቱ የቀረበው ትረካ ወዘተ.

በታሪክ ድርሰት የሚገኝ አይደለም። በዚህ ኪደት ፈጠራና እውነት ተብሎ የሚወሰደው የታሪክ ሐቲት ድንበር ተናጥበው አንዱን ከአንዱ ለመለየት አስቸጋሪ እስከሚሆኑ ተዳርተዋል። ወርጅናሌነት ሥፍራ ያጣል። በዚህ ኪደት ትረካ አውድ ሰር፣ ቴክስታዊ ሥረታ ይደረጋል። ስለሆነም “evidnece” ብቸኛ ምንጭ ሳይሆን በርዕዮተዓለምና የባህል ሐቲቶች የሚገራና የሚተላለፍ ጉዳይ ይሆናል፤ “Events do not dictate history. History dictates events” (ፉኮ፣ 1977፣ ገጽ 157)። ለዚህም ነው ዲልዝ (Colebrook፣ 2002 ውስጥ) በድኅረዘመናዊነት አንጻር ሥነጽሑፍ ስለቀደመው ያለን ዕውቀት ለታሪካዊ ጊዜ እንደሚገዛ የሚያምን፣ ሁልጊዜም ለክለሳ፣ ለትችትና ለዳግም መዋለድ ክፍት እንደ እንዲሁ የነበረውን በቀጥታ የሚያስተማስል እንዳልሆነ የሚገልጸው፤ “Literature [...] would not be based on representing or expressing some common world-view or shared experience; literature should shock, shatter and provoke experinece” (ገጽ 11)። በድኅረዘመናዊ ሥነጽሑፍ እውነት ተብለው የሚወሰዱ ከመሠረታቸው ይነቀነቃሉ፤ ሥራዊ መሠረታቸው ይበጣጠሳል፤ አዲስ ልማድን -- አዲስ አተያይን የመክፈት ጠባይ አላቸው። : Hutcheon (1989) ይህንን እንደ ተፈጥሯዊ ክስትነት -- አይለወጡነት ሲወሰድ የባጀን የታሪክ እውነት ጠይቆ ከተሰቀለበት ማውረድ የድኅረዘመናዊነት ቀዳሚ ንጽረት፣ የኪነት ፍልስፍናም እንደሆነ ታትታለች፤

... postmodern’s initial concern is to de-naturalize some of the dominant features of our way of life; to point out that those entities that we unthinkingly experience as ‘natural’ (they might even include capitalism, patriarchy, liberal humanism) are in fact ‘cultural’; made by us, not given to us. Even nature, postmodernism might point out, doesn’t grow on trees. (p. 2)

ይህን አይነቱን የታሪክ አቀራረብ (ሆን ተብሎ እውን ተብሎ በሚወሰደው ትረካ ላይ የሚደረግ ፈጠራ፣ የተለያዩ የታሪክ ቅጅዎቹን በአንድነት አዋህዶ የማቅረብ ልማድ) Scholes (1979) “fabulative histories” እያለ ይጠራዋል። ይህን የድኅረዘመናዊ የታሪክ አቀራረብ እንደሚከተለው ያብራራዋል፤

[...] fabulative histories [...] mix fact with fantasy in ways unique to this time. We might speculate endlessly – and fruitlessly – about why this is so. But that it is so, is incontestable. The fabulative impulse has achieved its most impressive results when it has worked most closely with the raw material of history. [...] Yet it is frankly fabulous, delighting in stories for their own sake and outrageously inventing totally implausible “documents” to fill the lacunae in the historical record”. (p. 206)

ድኅረዘመናዊ ትረካ የምንለው ይህ የታሪክ ሐቲት እና የልብወለድ ሐቲት ውህደት ነው። በይናዊነታቸው ነው። ይህ የሚፈጥረው ውህድ ሐቲት የድኅረዘመናዊ ታሪክ ትረካ መገለጫ ይሆናል። አንድም ሆን ተብሎ በባጁ ታሪኮች ላይ የማመጽ ተግባር ነው፤ የታሪክ ዲባልቦሊዳዊነት “plays up on the truth and lies of the historical record. Certain known historical details are deliberately falsified in order to foreground the possible mnemonic failures of recorded history and the constant potential for both deliberate and inadvertent error” (Hutcheon፣ 1988፣ ገጽ 114)። ይህ አይነቱ የታሪክ ህውስታና ፈጠራ በአንጻሩ ከናፍቆት -- በትናንት ብቻ ከመብሰልሰል ልማድ -- የመራቅ ምጻት ነው፤ “is ironic, distanced; it is not nostalgic” (ገጽ 203)።

“ራዲኩል” የተደረገው በተለይም የግራኝና የአሌኒ ታሪክም ሆነ አፈታሪክ ከታምራታዊ ተግባራት ጋር ተዛምዶ የሚታይ ነው። እዚህ ላይ ሲሳለቅ እናስተውላለን። ንግስት አሌኒ በተለይም ከቅድስና ተግባራት ጋር ተያይዞ የምትታወቅ ቢሆንም እሱን እውቀት ከምንጩ አናጥቦ የግብረገብ ፍንገጣ ተደርጎ ሲወሰድ

በነበረው ወሲባዊ ድርጊት ይወክላታል። ጅሃድ አውጆ ቅርስ፣ ሥነጽሑፍና ኪነገንጻዎችን ያወደመው ግራኝ ከመነኩሴ ስለሆነው መካሪ ይሆናል። በአፈታሪኩ ትክል ድንጋዮች የሚሠጣቸው የአህመድ ግራኝነት አሻራ በስላቅ ይጠቀሳሉ። እዚህ ላይ የሚጠየቀው ታሪክና አፈታሪክ ብቻ አይደለም። የዘመን አንጻር ጭምርም ነው። ተግምራታዊ ባሕርይ ያለው ቅድመዘመናዊነት ይጠየቃል። ይህም ብቻ አይደለም ሳይንስም ለቀይአፈርነት የሚሠጠው “በአይረን አካላይድ (FeOH) በሚመጣ ዝገት ነው” (የስንብት ቀለማት፣ ገጽ 15) የሚለው ምላሽም በአማራጭነት የቀረበ እንጅ ብቸኛ መልስ አይደለም። ይህ በዘመናዊነት የነበረውን ሳይንስን የዕውቀት፣ የገቢራዊ እውነትና ሥነአመክንዮ ምንጭ የማድረግ “ሥርወነት” ሚና ነጥቆ በአማራጭ የማቅረብ ድኅረዘመናዊ ሐቲት ነው። በአንጻሩም ይህ የሦስቱ አቀራረብ የሁለቱ የቅድመዘመናዊነት፣ ሳይንሱ ደግሞ የዘመናዊነት ውክሎች ናቸው። እነዚህ ሦስት ተረኮች ላይ የሚታየው ቅደምተከተላዊ ውክልና በራሱ የዘመን ፍልስፍና ነው። ዘመናዊነት ለቅድመዘመናዊነት “ተግምራታዊነት” ገናን ተረኮች አመኔታን የመንፈግ ነበር “Modernism has been described as a movement from *mythos* to *logos*, [...] replacement of myth by logic” (Gier፣ 2000፣ ገጽ 40)። ሳይንሳዊ ገለጻም የዘመኑ አንጻር ተደርጎ አንጻራዊነቱ --- በሚል ይገለጻል። ይህንም ልዩታርድ (1984) በአንጻሩ “Simplifying to the extreme, I define postmodern as incredulity towards metanarratives” የሚለው ነው (ገጽ xxiv)። የሁለቱ ዘመናት ምክንያቶች ጎን ለጎን ተደርገው በአማራጭነት መቅረባቸው ድኅረዘመናዊነት ሁለቱንም በአማራጭነት እንደሚመለከታቸው እንጅ ፍጹም እንዳይደሉ የሚያጠይቅ ነው። ድኅረዘመናዊነትም ሁለንተናዊ ተረክ የሌላቸው በበርካታ ትንንሽ ተረኮች የሚሸሙ ርእዮተዓለማዊ ማንነቶች ጣጣ ነው (ልዩታርድ፣ 1984)። እዚህ ላይ አንድም የታሪክ ህውስታዎች በይዘታቸው አዋኪ ተደርገዋል። ተራኪው የሚያስታውሰው በሥነፍች ደረጃ ረገ አይደለም። አንድም ደግሞ ርእዮተዓለማዊ የሐቲት ማዕከልን የመበተን ብቻ ሳይሆን ተቃርኖን የመፈድፈድ፣ ለነገሮች የሚኖረንን ምልክታ አንጻራዊ የማድረግ ተግባር ነው። እዚህ ላይ የድኅረዘመናዊነትን ኪነ የፈጠራዊ አስተማሰሎ (creative representation) እንታዘባለን። ከታሪካዊ ዕውቀት ወደ ታሪካዊ ሁነቶች የሚደረግ ሽግግር፣ መሠረቱን አጠይቆ የማቃረን ተግባር ሆኗል። እንደዚህ አይነት የታሪክ አጠይቆትና መሠረቱን ጠርቶ አዲስ ሐቲት የማዋለድ ተግባራት በልብወለዱ የተለያዩ ክፍሎች ይስተዋላል። ከእነዚህም መካከል ከተረኩ ዋናው ክፍል ይልቅ በግርጌ ማስታዎሻ የሚመጡ ትረካዎችን መመልከት ይቻላል።

የመንግስቱ ነዋይ መፈንቅለ መንግስት ጊዜ በረብሻው ምንም ሳይደርስብኝ ነው ያለፍኩት። በመፈንቅለ መንግስቱም ጊዜ ይሁን ካለፈ በኋላም ጥያቄዎች ነበሩኝ። መጋደል ያስፈልግ ነበር? መንግስቱ ነዋይ ከአበበ አረጋይ በምኑ ይበልጣል? በዚህ ሰብብ ወታደር ሳልወድ ቆየሁ። [...] አገሪቷ ችግር ቢያጋጥማት የነሲብና የአውቃለሁ ባይነት ውጤቶች ናቸው። የዋሽሁ ከመሰለሽ የንብርሲቲ ሄደሽ የተጠናውን የጥናት መረጃ እይ። ያሉት ጥናቶች ተብዬዎች እርስ በእርሳቸው ግማሽ እውነት፣ ቅጥፈትና ስህተት እንደሚሟዩ የሚቀባበሉ እንደሆኑ መገንዘብ ትቺያለሽ። [...] እንትና የተባለው የዚህ አገር ፕሮፌሰር እንትን በተባለ መፅሐፍ ስለኢትዮጵያ አንትን አለ ማለት ምንም ማለት ነው። ከአንትን እና ከአንትና ብዛት ምን ትጠብቂያለሽ? የተጻፈ አሉባልታ እንጂ። (ገጽ 46-47) [ዝማጫ ከምንጩ]

ከተረኩ ዋናው ክፍል ወደ ግርጌ ማስታዎሻ ወስዶ የባጀ ታሪክን ማጠየቅ በራሱ ከዋናነት የማናጠብ -- የተናጠቡትን ወደ ማዕከል የማምጣት ድኅረዘመናዊ ውክልና ወይም አሊነሪ ነው። የግርጌ ማስታዎሻው አንድም በዋናው ተረክ ላይ የሚሠጥ አስተያየት፣ አንድም አዲስ ተረክ የማርቀቅ፣ አንድም ደግሞ “ተሸማሚ” ትረካዎችን መፍጠር ነው። በሌላ በኩል ደግሞ የተቃርኖ ታሪኮችን ወደ ነቁሳዊ ሐቲት ወስዶ አዲስ ትረካ ማዋለድ ነው። የተዋለደውና ጎዳጋዊ የሆነው ማዕከሉን እየተጋፉ ጎዳጋዊነቱን ይሸራል። ይህንን ተቃርኖ የሚጠራው በልብወለዱ ውስጥ የሥነማኅበረሰብ ሐያሲ የሆነው የሐንስ ወላይሶ ሲሆን በተቃርኖ የቆሙ ታሪኮችን በትይዩነት አጣቅሶ ሁለቱንም ይተቻል። በ1953 የንጉሳዊ ሥርዓት ላይ የተደረገ መፈንቅለመንግስት ላይ

አስተያየት ሲሰጥ መንግስቱ ንዋይና አበበ አረጋይ ተመዘው ይወሰዱና “ኮመንታሪ” ይሠጥባቸዋል። መንግስቱ ንዋይ ንጉሳዊ አስተዳደር አብቅቶ የሲቪል አስተዳደር እንዲመጣ በሚፈልገው፣ በምዕራባውያን ሥርዓተ-ትምህርት ከመጀመሪያ እስከ ድኅረገምረቃ ትምህርት ሰልጥኖ ለተመለሰው ወንድሙ ገርማሜ ንዋይ ወታደራዊ ክንፍ እንደነበር ባሕሩ (1999፣ ገጽ 222-223) ይገልጻል። በዚህም መንግስቱ [ገርማሜ] የዘመናዊነት ውክል ተደርጎ ሊወሰድ ይችላል። ምክንያቱም የመፈንቅለ መንግስቱ ዓላማ ለእነ መንግስቱና ገርማሜ ዘመናዊነትን -- ትምህርትን፣ ሕገመንግስታዊ አስተዳደርን፣ ግብርናን ወዘተ. በኢትዮጵያ የማዘመን እንደነበር ባሕሩ (1999፣ ገጽ 224) አስፍሯልና ነው። በአንጻሩ ራስ አበበ አረጋይ በተለይም በጣሊያን ጦርነት ወቅት የሸዋ አርበኞች መሪ፣ ከድል በኋላ በትግሬ የተከሰተውን የቀዳማይ ወያኔ አመጽ የንጉሳዊ አስተዳደሩን ወታደር በመምራት ያከሸፈ፣ በመፈንቅለ መንግስቱም ለንጉሱ ታማኝ የነበረ አርበኛ ነው (ባሕሩ፣ 1999፣ ገጽ 226፤ ሔንዘ፣ 2000)። ስለሆነም አበበ አረጋይ የንጉሳዊ አስተዳደሩ፣ የ“ወግ አጥባቂው”ና የልማዳዊው ሥርዓት ወይም የቅድመዘመናዊነት ምልክት ተደርጎ ሊወሰድ የሚችል ነው።

ሐያሲው ወላይሶ ሁለቱን የተቃርኖ የታሪክ ክፍሎች ከመሠረታቸው ከጠራ በኋላ የራሱን ነቁሳዊ ሐቲት ይሠራል። ዘመናዊው መንግስቱ [ገርማሜ] ከቅድመዘመናዊው ራስ አበበ አረጋይ በምን ይበልጣል? በሚል የለውጡን አስፈላጊነት ያጠይቃል። በአንጻሩ ጦርነቱ በራሱ በአንድ በኩል “የነሲብ” እና “የአውቃለሁ ባይነት” ውጤት ነው ይላል። እንግዲህ “ነሲባዊነትን” ከትውፊታውያን፣ “አውቃለሁ ባይነትን” በምዕራቡ ዓለም ተምረው ከመጡ ዘመናውያን አንዳችን ሁለቱንም ይተቻል። አውቃለሁ ባዮቹ የንጉሳዊ ዘመኑን ትውፊታዊ አካሄድ ነው በሚል ለውጥ እንደፈለጉ ነቁሳዊ ሐቲቱ ሲያስተነትን፣ ዝቅ ብሎ እራሱ ወላይሶ የዘመናውያንን አካሄድ “አንትና የተባለው የዚህ አገር ፕሮፌሰር እንትን በተባለ መፅሐፍ ስለኢትዮጵያ እንትን አለ ማለት ምንም ማለት ነው።” በሚል ይተቻል። “አሉባልታ” ሲልም ይጠራዋል። ጥናቶችንም ውድቅ ያደርጋቸዋል። ይህም ታሪካዊ ሐቲትን ከመሠረቱ በተቃርኖ መፈጸፊድ (“ዲኮንስትራክት” የማድረግ) ነው። ሌላ ያልተማሰለ ጉዳይ እንዳለ ያስተማሰለ “ዲያሌክቲክስ” ነው ማለት የሚቻል ይመስለኛል (presenting the absence/abscencing the present)። ያልተማሰለውም በሁለቱ መሠረታዊ ቅራኔ ላይ የሚወለድ የሁለቱም የእያንዳንዳቸውም ቅሩን እንደሚሆን -- በቪዲዮም አንጻራዊነት እንደሚስተዋል መመልከት ይቻላል። ለአበበ አረጋይም፣ ለመንግስቱ [ገርማሜ]ም፣ ለዮሐንስ ወላይሶም [የሰንበት ቀለማት] በጦርነቱ መደረግ አለመደረግ ላይ ሦስት የተለያዩ ቅራኔዎች ተዋልደዋል። የትናንቱ ታሪክ ላይ ምናባዊ ትችት የሚሠጠው ደግሞ ዛሬ ነው። ታሪክ በአውድ የሚቃኝ አንጻራዊ ፍች ይሠጠዋል የሚለው የድኅረዘመናዊነት ርእዮት እዚህ ጋር የሚገለጥ ይመስለኛል። ታሪክ በሁነቶች አይገራም፤ ይልቁንም ታሪክ ሁነቶችን ይገራል የሚለው የአንጻራዊነት ሐቲት እዚህ ላይ ይነቃል፤ “Events do not dictate history. History dictates events” (ፉኮ፣ 1977፣ ገጽ 157)።

3000 ዘመን፣ ደረግና ብሔርተኝነት፤ አማራጭ ዕውነቶችና ተረክነት

በኸታም ሊተረክ ይችላል።
 የሰንበት ቀለማት፣ ገጽ 454
 ሰው ታሪክን ፈጥሮ ታሪክ ሰውን ያጠፋል።”
 የሰንበት ቀለማት፣ ገጽ 454

የየሰንበት ቀለማት ጉዳዩ ታሪክ ነው። የኢትዮጵያ የፖለቲካ ታሪክ ቅሩን መልኮች ማሳያ ጥበብቅ ድኅረዘመናዊ የታሪክ ዲበልባሉድ ነው። ለዚህም ነው ቴዎድሮስ ገብሬ በልባሉ ላይ ባቀረበው “ድኅረቃል” ልቦለዱ “የሶሎሞን-ሳባ-ምኒልክ ትውፊት በመንኲብያ-ምትኬ-ማኪታ

ትውፊት” የመተካት ሐተታ ነው የሚለው (የሰንብት ቀለማት፣ 2012፣ ገጽ 1080)። እዚህ ላይ በልቦለዱ ውስጥ የሚስተዋሉትን እንደ የታሪክ ርዕዮተዓለማዊ ሐቲትነት፣ አማራጭ ዕውነቶችና ተረክነት ያሉ ጽንሰሃሳቦችን የምንመለከተው በኢትዮጵያ የሦስት ሺ ዘመን ታሪክ ላይ የሚሠጡ አስተያየቶችን፣ የደርግ እና የኤርትራና የትግራይ ነጻ አውጭ አባላትና ታጋዮች፣ የነጻነትና የ“ቅኝግዛት” እሳቤ ተቃርኖዎችን እየታገግን ይሆናል።

በኢትዮጵያ የሦስት ሺ ዘመን ታሪክ ላይ የሚሰጡ አስተያየቶች እንደየግለሰቦቹና ተቋም መርገላታቸውና ርዕዮተዓለማዊ ዳራ፣ ማኅበራዊና ባህላዊ ቁመናና የየወቅቱ ክስተቶች ከሚያስከትሏቸው አንጻሮች አኳያ የሚዋለዱ፣ ቅሩንነት ጎልቶ የሚስተዋልባቸው ናቸው። የኢትዮጵያ የሦስት ሺ ዘመን ታሪክ ላይ የሚሰጡ አስተያየቶች ውስጥ የሀገራዊ አንድነት፣ የቅኝተገዥነትና ነጻነት እንዲሁም ከነጻነት ማግስት በሚገሩ ሐቲቶች ላይ የተመሠረተ ነው። የ“ኢትዮጵያ” ሀገረመንግስት በመንኲብያ (ሰንዝሮ) አማካኝነት ይገራል። ይህ ሀገረመንግስት የሦስት ሺ ዘመን ብቻም ሳይሆን ቀደም እንደሚል በመኮንብያ በኩል እንመለከታለን። ልቦለዱ ስለኢትዮጵያ የሦስት ሺ ዘመን ታሪክ ጣጣ መሆኑን የሚያመለክተው አንደኛው ከላይ ቴዎድሮስ ገብሬ የሠጠው ሃሳብ ነው። ሁለተኛው በልቦለዱ ውስጥ በተደጋጋሚ ታሪክን፣ ሚትንና ልቦለድን እያሰናሰለ የሚጓዘው ሥንዝሮ ወይም መኮንብያ ነው። እንዲሁም ይላል፤ “ብሰላችም የሺህ አመታት ወጣ ገባ ኖርኩ” (ገጽ 145)፤ “ከተወለድኩ አራት ሺህ አመታት አልፈውኛል” (619፣ 769)። በእነዚህ የኑባሬ ዘመናቱ መኮንብያ የሀገረመንግስቱ ግዛት በተለያዩ ቅርጽ እንደኖረ በምናብ ቀረጸው እንረዳለን። ከቴሲቢያ፣ ኖባ፣ ናፓታ፣ ሱባ፣ ደሸት፣ ሃድያ፣ ሱባ፣ አዜቦ፣ ደብረ ኢዮሃ፣ ከኤውላጥ-ጽዮንጋብር፣ ከአዳል-ቢዛም፣... ምድር (ገጽ 132፣ 137፣ 139-40፣)። ሚትና ልቦለድ እየተፋተሉ አንድም በሰንዝሮ አማካኝነት ከኖባ ጀምሮ በታሪክ ውስጥ የነበሩ የአዘቦ ከተሞችን፣ የአክሱም ሥልጣኔዎችን፣ የሃድያ፣ የቢዛም ታሪካዊ ሥፍራዎችን እየዳሰሰ እስከዛሬዎቹ የፍቼ፣ አዲስአበባና ሌሎች ከተሞችም ይዘልቃል። ሌላው የኢትዮጵያ ሀገረመንግስት “ማሰሪያው” ግዮን ይሆናል። ምክንያቱም ራሱ ሰንዝሮ አባቱ የግዮን አምላክ ሲሆን እናቱ እማ ገነቴ ናት (ገጽ 132-3፣ 145)። እዚህ ላይ ሚቶሎጂ ይጠራል። ከአባቱ አንጻር ገነቴ ማን ናት? የሚል ጥያቄ እናጭራለን። ግዮን የኢትዮጵያን ምድር ሁሉ የሚያጠጣ ሚቶሎጂያዊ ቅርጽ ካለው ገነቴ ወደ “ገነት” የምትሰበን ውክልና ትሆናለች። “ወንዝም ገነትን ያጠጣ ዘንድ ከዔድን ይወጣ ነበር፤ ከዚያም ለአራት ክፍል ይከፈል ነበር” (አራት ዘፍጥረት 2፣ 10)። “የሁለተኛው ወንዝ ስም ግዮን ነው፤ እርሱም የኢትዮጵያን ምድር ሁሉ ይከብባል” (አራት ዘፍጥረት፣ 2፣13)። የጊዜ ሥፍራዊነት ቦታዎችን በመጥቀስ ብቻ የሚጫር ሳይሆን ግዮንን በኑባሬውና በልዕለተፈጥሯዊ አባትነቱ፣ ገነቴ (ገነት) ደግሞ በእናትነቷ ለአጭሩ ሰውና ዘመናትን እየተሻገረ ለኖረው መንኲብያ ይገለጡለታል። ይህ ሀገረመንግስት በግዛት ሥፋትና ጥበት ቅርጹን እንደየዘመኑ እየዋጀ ሺህ አመታትን እንደኖረ በመኮንብያ የአፈታሪክ፣ የታሪክ፣ የሚትና የዛሬ ንቡሮች አማካኝነት ይገልጣል።

ይህ ታሪክ በዛሬ ትርጓሜ የተለያዩ ፍቶች ይሰጡታል። የመጀመሪያው በኤርትራና ትግራይ እንዲሁም አሮሞ ብሔርተኞች የሚሠጠው ተቃርኖ ነው። የመጀመሪያው ታሪክን ከዚህ ቀደም ኃይል ባለው አካል እንደተጻፈ መንገርና ታሪክነቱን ማጠየቅ ብሎም ፈጠራዊ መልክ እንዳለው መንቀስ -- “የነፍጠኞች ታሪክ” እና “የደብተራዎች ጽሕፈት ነው” የሚል ነው። በኤርትራ ብሔረተኛዎ ፊያሜታ “የተሠራው” የአሮሞ ብሔርተኛው አሳምነው⁹ በኩል ከፍ ብሎ የተነሳውን

⁹ አሳምነው ከአሮሞ የመጣ ነው። ዳሩ ግን ታሪክ እንደሚሠራ የሴፍ ሲነግረን “ከፊያሜታ ጋር የደራ ግንኙነት እንዳላቸው (የፖለቲካ) ባውቅም ቃል አልወጣኝም።

የሚት፣ አፈታሪክና ታሪክ ጣጣ የሚስተዋልበትን የመንኲብያን ጉዳይ ከሥሩ ለመናድ ዶክተር የሴፍ በአነሲሞስ ነሲብ የተተረጎመውን መጽሐፍቅዱስ ሲያነብ “--እንዴ ይህ አለህ እንዴ? ምን ሆነ? የቅኝ ገዢዎችን ክራፕ ታነባለህ? የሰለጠነ ነገር ትሸሻለህ:: ይህ የነፍጠኛ ፊደል አለኝ” ይላል (ገጽ 250):: ፊያሜታ በበኩሏ የኢትዮጵያ ታሪክ የነፍጠኞች ጽሕፈት ነው ብላ ታምናለች፤ “ተፅፎ ቢሆን የደብተራዎች ነው እልህ ነበር” (ገጽ 248):: ይህን የምትለው ዶር. የሴፍ ስለአባቱ ኢብሳ፣ ስለዝሆን ጥርስ የሊሙ ምርት፣ ስለጎጃምና ደምቢ ዶሎ ትስስር፣ ስለምኒልክና አያቱ ኢብሳ ትስስር ሲነግራት ነው:: የኢትዮጵያ ታሪክ በ“ነፍጠኞች” ቋንቋና ጸሐፊያን የተጻፈ ነው የሚለው የብሔርተኞቹ ሐተታ በልቦሊዱ ሲዘልቅ እናስተውላለን፤ “[ፊያሜታ] ዘመኑና የማሴር ፍቅር አስገድዷት እንጂ ዐማርኛ መናገር ትጠላለች” (ገጽ 985)፤ “ይቅርታ የአህያ ቋንቋ” ትላለች (ገጽ 987):: ፊያሜታ አዳም ስለተባለ “ነፍጠኛ” ጸሐፊ ስትናገርም “አንድ ደደብ ምን እንደሚሉ የማይገቡ ታሪኮች ጫት እየቃመ ጻፈና ...” (ገጽ 993)፤ “ጠምጣሚ ደብተራ:: እሱን ብሎ ፀሐፊ” (ገጽ 999) ትላለች:: ስለሆነም የኢትዮጵያ ታሪክ በነጻ አውጭዎች ሐተታ የቅኝ ተገዝቻለሁ ተረክ ነው፤ “(የ3000 ዘመን ታሪክ የጭቆና ነው)” (ገጽ 164)::

ዶክተር የሴፍ ከወለጋ የተገኘ አሮሞ ሲሆን ይህን የብሔርተኞች ሐተታ ተቃውሞ ይነሳል፤ “--የአገራችንን ታሪክ ልንገርህ:: ፋክት:: ተረት ሳይሆን:: የሆነ ሽማግሌ ነገረኝ በሚል ሳይሆን፣ ከአፄ ቴዎድሮስ ብንጀምር የቴዎድሮስ ሚስት ተዋበች፣ ሚኒሊክ፣ ኢያሱ፣ ዘውዲቱ ሃይለስላሴ አሮሞ ነበሩ:: ... መደምደሚያው፡ ቅኝ አልተገዛሁም:: ... እንዲህ ዐይነቱን ታሪክህን ለእመቤትህ ለፊያሜታ ብትነግራት ትንሽ መሬት ታገኛለህ” (ገጽ 250):: እንደዚህ አይነቱ የታሪክ ፈድለተቃርኖ በልቦሊዱ የሚዘልቅ ሲሆን አንድ ሰፊ መባደ ወስደን እንመልከት:: ይህም ደርግ፣ የኤርትራ የነጻነት ትግል የፖለቲካ ሮማንስ፣ ነጻነትና ከነጻነት ማግስት የነበሩ የኤርትራ ብሔርተኞች ጉዳይ ነው::

ከፍ ብለን እንዳነሳነው እነፊያሜታ (መአዛ (ቤላ)፣ ሚኬሊ (አለማየሁ)፣ ተስፋዬ ፍሊንት፣ ግርማይ፣ ፀጋ፣ የኢዛና አባት፣ የፊያሜታ አባት ወዘተ.) ኤርትራ በኢትዮጵያ ጥላ ሥር የነበረችበት ዘመን የቅኝ ግዛት ነው ብለው ያምናሉ:: በአንጻሩ ቴክስቱ የኤርትራ ነጻነትና ትግሉ ምንጩ ትዝታና ፖለቲካዊ ሮማንስ የለውም ይላል::

ሚኬሊ በአደባባይ (አለማየሁ) ይባላል:: የአንድ የመንደፍራ ሰውዬ ልጅ ነው:: ሲያወሩ እንደሰማሁት እሳቸው በጣሊያን ጊዜ የጣሊያን አስካሪስ ወታደር ሆነው ሸዋና ወሎ ውስጥ አገሬውን ጎጆ ሲያቃጥሉ የነበሩ ናቸው:: ኃይለስላሴ ከእንግሊዝ ሲመለሱ በምህረት አስገቡዋቸው:: ደርግ ሳይወስድባቸው በፊት መሬትና የሚከራይ ቤት ጎንደርና እዚህ አዲስ አበባ ነበራቸው:: ይኼ በደርግ መዘረፋቸው (ተዘረፍኩ) ይላሉ) ጥሩ ተገንጣይነት ስሜት ውስጥ ከቶአቸዋል:: ባይያያዝም በንጭንጭ ያያይዙታል (ገጽ 522)::

ቤላ ራሷ (በልጅነቷ ከኤርትራ ወደ አዲስ አበባ የመጣች ከኤርትራዊት ካቶሊክ መነኩሴ እናቷና ከጣሊያናዊው አባቷ የምትወለድ) “ለእኔ የኤርትራ ነጻነት እንጂ ትዝታ የለም” ትላለች (ገጽ 666):: የኤርትራን ትዝታና ፖለቲካዊ ሮማንስ ምንጭ አልባነት የምንመለከተው ሌላው ኢዛና በሚባል ኤርትራዊ በኩል ነው:: አባቱ ኢትዮጵያ እንደበደለችውና ኤርትራ ነጻ ሀገር መሆን እንዳለባት፣ ከሪፈረንደም በኋላም ወደ ኤርትራ እንደሚገኘው በሚናገረው እስብ ላይ ኢዛና እንዲህ ይላል፤ “በግልጽ አይባልም እንጂ ጥቁር ሕዝብ የሆነ የገደለው ነገር አለ:: ሂዩማኒስት ላልሆን እችላለሁ:: ግድ የለኝም:: በቃ ሌላ መልስ የለውም:: አባቴን አንገቱን ይዘህ ምን ጎደለብህ? ማን በደለህ? መረጃውን አምጣው ብትለው ሪሲ መልስ የለውም:: እንደ አንድ

የራሱን ሃብት መልሳ ስትሰጠው---ያውም ቆንጥራና ቆንጣጥራ ያስቃል:: እንዲህ አላልኳትም:: ከሃማሴን እዚህ መጥታ ተጨቆንክ ስትለው (አዎ) ብሎ ይሰግዳል::”

አርቲስት ራሴንም የቻልኩ ነኝ፤ መንጋ አልከተልም” (ገጽ 242)። በአንድ በኩል የነጻነት ጥያቄው አንድም ምንጩ የጥቅም፤ “የክህደት” እንደ መሠረታዊ ሮማንስ የለውም። አንድም ኢዛና የኤርትራን ነጻነት ስለተቃወመ በትዝታ አልባ ኤርትራውያን ብሔርተኞች ፊያሜታና ቤላ (ሁለቱም አዲስ አበባ ያደጉ) እንደነፍጠኛ ይወሰዳል (ገጽ 735)። ገናን የሻቢያ ኃይል-ዕውቀት ተረክ ውጤቶች እንደያሜታን ፈጥሮ፤ በእነፊያሜታ በኩል የሚተረከው ሐቲት እንዴት ኤርትራን እንደፈጠረ አስተርጓሚ ነው። “ብዙ ሳይቆይ አብዮት ፈነዳ። ባልጠበቅሁት መልክና ፍጥነት ፊያሜታ ፖለቲከኛ ሆነች። ... አስተሳሰቤ እንዳንቺ ነው እያልኩ እሷን ማስደሰት ጀመርኩና 67 ግማሽ ላይ ከእሷ ባላነሰ መልክ ወታደራዊ መንግስትን ጠላሁ” (ገጽ 307)። ይኼን የሚለው የፊያሜታ አፍቃሪ ምኒልክ ነው። “-- እሷ ሐይለኛ ሻቦ እኮ ናት” ይላል ፍሬምናጦስ (ገጽ 336)። “--ፊያሜታ ሽንኩርት ናት። ሻቢቲ አይደለች እንዴ። አስር ጊዜ ብትልጣት፤ ታች ድረስ አስር ጊዜ ሌላ ናት” ይደግማል ፍሬምናጦስ (ገጽ 337)። እዚህ ላይ የምንመለከተው ሐተታ ፊያሜታ የሻቢያ ርዕሰ-ሰዎች ውጤት መሆኗን ነው። ይህ በዚህ አያባታም። ራሱ ሻቢያ የአሰራሩን ርዕሰ-ሰዎች አቋም አሌክስ ሲገልጽ “ሮናልድ ባርቴስን ታውቁዋለሽ? ... <ሰክንድ አርደር ሚት> የሚለው ነገር አለ። ዋናው በፊት ለፊት የምትናገረውና የምታደርገው አላማህ ሌሎችን ማሰባሰቢያ ሽፋን ይሆንህና ከስር ግን ይህን የሚደመስስ ሌላ ሁለተኛ አጀንዳ ሊኖር ይችላል። ከሁለተኛው ስር ሰስተኛ ሊኖር ይችላል። ሻቦ እንደዛ ነው የሚሰራው” (ገጽ 337)። እዚህ ላይ የእነፊያሜታ የፊት ለፊት ሐተታ ቅኝተገዝተናልና ነጻነት እንፈልጋለን የሚል ነው። ሻቢያም ያሰባሰባቸው በዚህ ሥር ነው። ስለሆነም የኤርትራ ነጻነት ትግል ይህ ፊት ለፊት የሚታየው ታሪካዊ ተቃርኖም ብቻ ላይሆን ይችላል። አንድም ደግሞ የታሪክ ቅሩንነቱ ቅኝተገዝተናል የሚለው ብቻ ላይሆን እንደሚችልም -- በተለይም ትርጉም ኼደታዊ መልክ እንዳለው በሚያትተው የባርዝ ሃሳብ ያጠይቃል።

በርግጥ የኤርትራ ነጻነት የትዝታና የፖለቲካ ሮማንስ እንደሌለው ይህ የሚያሳብቅ ቢሆንም ከነጻነት በኋላ ያሉ ተጨማሪ መረጃዎችን ወስደን እንመልከት። “ከሰማንያ ሚሊዮን አድጊ ተላትም መሬት እንደ ቂጣ ሰብሮ ነጻ ያወጣ የሐማሴን አርበኛ እንዴት በዚህች ገዋ ይመስጣል?” ፀሐይ የተባለ ኤርትራዊ ሮማን ከተባለች ኢትዮጵያዊት ጋር በአዲስ አበባ ሲቀጠጥ (ገጽ 488)። “ስማ ፀሐይ ትንሽ በዛ። ... ነጻ ወጣሁ ብለህ የለም ለምን አትሄድም? ለምን ኮምፎርትቶ ገብተህ የምታደርገውን አታደርግም? ሁልጊዜ እኔ ጀርባ ላይ ተፈናጠህ” በላይ የተባለ ኢትዮጵያዊ የሚናገረው (ገጽ 489)። “አገሪቷ ወይ እኔ አለሁባት ወይ ጉድጓድ ናት” ኤርትራው ፀሐይ ለበላይ ይመልሳል (ገጽ 492)። በእነዚህ ሐተታዎች የተቃረነው የኤርትራ ነጻነትና የነጻነት ውጤቱ ነው። ኤርትራውያን ከነጻነት በኋላም ከኢትዮጵያ የመኼድ፤ በከለሉት መሬት የመኖር ፍላጎት ሲያሳዩ አይስተዋልም። ይባስ ብሎም የነጻነት ሮማንስ የኤርትራውያን ሳይሆን የምዕራባውያን ፍላጎት የተጫነው የፈጠራ ተረክ እንደሆነ ቴክስቱ በተለያዩ ክፍሎቹ ተቃርኖዎችን ይፈጸፋል። በላይ ለፀሐይ “ጣሊያን የሰጠህ አራተኛ ክፍልና ራስን መጥላት ነው..... ቀን ያለፈልህ እዚህ ነው..... አፍህ <ተባደልኩ> ከማለት የማያርፍ..... በሰው ቤት ባለቤት ለመሆን እንቅልፍ የምታጣና የምታሳጣ..... ከሸርህ ጋር ቦታ የምታጣብሽ” (ገጽ 492)። “ሄራክሊቶስ የተባለ ግሪካዊ (በኋላም ኢትዮጵያዊ) የኤርትራን ጥያቄ ምንጭ በሚያመለክት መልኩ “እዚህ ሀገር የመጣሁት በሃያ ዓመቱ ከጣሊያን ወረራ በሁዋላ ነው፤ አገራችሁ ላይ ፋሽስቶች የነሰነሱት የሰናፍጭ መርዝ (መርዝ እዚህ ሀገር ላይ በፈረንጆች እንደተነሰነሰ አላውቅም ነበር።...) ገና ንፋስ አላጠፋውም። ሀገር አልተረጋጋም” (ገጽ 252)። በአንጻሩ ፊያሜታ ኤማሊያ የተባለች ምዕራባዊት መያድ ከደርግ ውድቀት በኋላ አዲስ አበባ ገብታ ድርጅት ያቋቋመችበትን ዓላማ ስትናገር “ይህቺን ሀገር አፍዝዝን ትሪ ላይ አድርገን ከሰጠናት ምን

ትፈልጋለች? አርፋ ስለዲሞክራሲ እያወራች የምትሰራውን አትሰራም? ወይዘሮ ኤሜሊያ ቶቢያስ” (739) ትላለች። ለዘብተኛ ኤርትራዊው ጸጋ ራሱ ለፊያሜታ “ፈረንጅና አረብ ባይረዳሽ እዚህ አትደርሺም” ይላታል (ገጽ 999)። ፊያሜታ ለጸጋ “እስኪ የኢትዮጵያ ወዳጅ የሆኑ ስትቸገር የሚደርሱላት አገሮች ዝርዝር ንገረኝ” (ገጽ 1000)።

ከእዚህ ጋር ተያይዞ የኤርትራ ብሔርተኞችና የኢትዮጵያ ብሔርተኞች ስለደርግ የሚያደርጉት ሐተታ ተቃርኖንም አንስተን መመልከት እንችላለን። የሰላሌው ጉተማ “ይቺ አገሬን፣ ያቺ በሚሰቴና በእንጀራ ልጄ የተካሁዋት የቀረችኝ አገሬን እምትላታለሁ ስል እውነቴን ነበር” (ገጽ 694)። “አገሬን ነክተውብኝ ጮኼ የተነሳሁ ነኝ። ምርምር አላደረኩም። ተማርን እንደሚሉት አገሬን በቃላት ነዝንገጥ በፉክክርና በምቀኝነት ለጠላት አልሰጠሁም። ጠላቷ እንዲደፍራት የእናቴን ቀሚስ ወደ ላይ አልሰበሰብኩም” (ገጽ 698)። ሲኖዳ በበኩሉ “ደርግ ህፃን አባለገ? አላደረግም። ይሄ እውነት ነው። ቀደም ሲል እዛው አካባቢ አንድ ሰው ወንድ ልጁ፣ ልጅ እኮ ነው አስራ አንድ አይሆነውም፣ በካቶሊክ ቄስ ግብረሰዶም ተፈረደበት። አባት ከልጁ ደፋሪ ካሳ ገንዘብ ተቀበለ። አባት የሬብ ካሳ የሚቀበልበት ዘመን መጣብን” (ገጽ 507)። ከዝግቤ የኼደው ደበሌ “--ኢትዮጵያ አንድ ናት! ባንዶች ይወድማሉ! ለከሃዲዎች አንገዛም! ኢትዮጵያ ታሸንፋለች!” ይላል (ገጽ 971)። በአንጻሩ የሻቢያ ጠላትነት ከደርግ ጋር ብቻ ሳይሆን ከኢትዮጵያዊነት ጋር እንደነበር ፊያሜታ “በፕሮፓጋንዳችንም ደርግ ሌላ ኢትዮጵያ ሌላ ነው” ስትል ታትታለች (ገጽ 997)። ወያኔዎችም እንዲሁ በለይኩን በኩል በኢህአዴግ መንግስት የተማረሩ ሰዎች አስተያየት ሲሰጡ “ከፋሺስት ርዝራዞች ምን ትጠብቁያለሽ” ይላል (ገጽ 185)። ሳላይሽ ስለለይኩን “ከሁኔታውና ከወሬው ጥላቻው ደርግ ላይ ብቻ አይደለም። ሐበሻ የሚባል አይወድም” ትላለች (ገጽ 175)። እነ ፊያሜታ ደርግን እንደ ፋሺስት ወስደው ኢትዮጵያን ይጠላሉ (ገጽ 740) ወዘተ። በእነዚህ ሁለት ቅርን የአንድነትና የተገንጣይነት ርእየተዓለሞች የተወናበዱም እንደ ጅግሳ አይነቶቹ አሉ።

ያቺን ዘመን ሲነካኩበኝ ወይም ሲሰድቡበኝ ዶሮና ክትፎ በአንድ ብር የሚበላበት ዘመን እንደነበረ እነግራቸዋለሁ፣ ይህንንም ስል እፈራለሁ። ለምን ታዲያ ፖለቲካ ገብተህ በጠበጥክ? ሲሉኝ የተሻለ ላመጣ እንዳልል፣ <ክትፎ በነጻ ልትበላ?> ቢሉኝስ? <ምን ዐይነት የተሻለ?> ቢሉኝስ? በጥቅሉ <አምባገነን ታግዬአለሁ> ብል <እንዴት?> ቢሉኝስ? ከኋላዬ ያቆራረጠኝ የታሪክ ዘመን የሚያምር ሰበብ ሊሰጠኝ አልቻለም። <ፀረ አብዮት> ተብሎ ከዛ <አብዮተኛ> ሆኜ ያደረኩት ሁሉ በተዘዋዋሪና ባልተሳሳተ መንገድ ለቀይ ወጥ አርባ ብር እንድከፍል ያደረገኝ እንደሆነ አውቃለሁ (ገጽ 718)።

በግርጌ ማስታዎሻ ኅዳግ መሆኑን እየተወ ማዕከሉን የሚጋፋው የማኅበረሰብ አንቀውና ሐያሲው የሐንስ ወላይሶ “<ዲሞክራሲ ጠፋ> ብለው ከደርግ የተሰደዱት ልጆች ዕድሜያቸው ገፍቶ ጎልማሳ ሆነው ተመልሰው ሲመጡ የጠጅ ቤቱን አፍርሰው ለነፍስና ለስጋቸው የሚመጥናቸውን ኩባንያ እያቋቋሙ ነው። ጠጁን ግን ከየሰፈሩ በጠርሙስ እየቀዱ ወደ ሬስቶራንታቸው ወሰዱት። ያ ትውልድ ለሆዱ ያውቅበታል። ድሮ ስድባቸው ጠጅ ጠጪ ነበር። ስድባቸውንም ወሰዱት” ይላል (ገጽ 866)። ከደርግ ጋር የነበረው ትግል የፍትህ፣ የእኩልነትና የነጻነት አለመሆኑን፣ ይልቁንም የቁስ ሽኩቻ እንደነበር ታሪካዊ ሐቲቱን በራሱ ይሠራል። የያ ትውልድ አባላት ከደርግ ውድቀት በኋላ ወደአዲስ አበባ ሲመለሱ የመሬት ሽሚያና ግንባታ ላይ እንደነበሩ በአነተሰፋዬ (አሸናፊ) በኩል መመልከት እንችላለን።

ሮማን “ደርጎችን የምትጠላበት ምክንያት አለባብሳቸው ደስ ስለማይላት ነው። ደርግ ለእኔ ጨቋኝ አይደለም። ደባሪ ነው። <ይታይሽ ያ ደማቅ ሰማያዊ ካኪ ነገር ወተት አያጠቁርም? ድምቀቱ ዐይን አያሳውርም?” (ገጽ 205)። ምኒልክ ደግሞ በፊያሜታ ፍቅር የጀመረው የደርግ ጥላቻ ወደግብራዊ ማንነት ይወስደዋል። “ብዙ ሳይቆይ አብዮት ፈነዳ። ባልጠበቅሁት መልክና

ፍጥነት ፊያሜታ ፖለቲካኛ ሆነች። ... አስተሳሰቤ እንዳንቺ ነው እያልኩ እሷን ማስደሰት ጀመርኩና 67 ግማሽ ላይ ከእሷ ባላነሰ መልክ ወታደራዊ መንግስትን ጠላሁ” (ገጽ 307):: እስካሁን ያነሳናቸውን የሦስት ሺህ ዘመን የኢትዮጵያ ታሪክ፣ የቅኝግዛትና የነጻነት ታሪክ እንዲሁም የደርግ ሐተታዎችን ከድኅረዘመናዊ የታሪክ ዲቦልቦሎዳዊነት አንጻር ብንተረጉመው የምናገኘው ፊደላታቃርና ምልክታዎችን ነው። በአንድ በኩል በኃይል-ዕውቀት ሚዛን የተፈጠሩ ርእዮተዓለም የገራቸው ሐቲቶች ናቸው። በቀደመው የኢትዮጵያ ታሪክ ላይ ያመጹት ከ1960ዎቹ በኋላ የመጡት ብሔርተኞችና ተገንጣዮች መሠረታዊ የትዝታና የፖለቲካ ሮማንስ የላቸውም። ይልቁንም በብዛት የዛሬ ርእዮተዓለማዊና ፖለቲካዊ ሐቲት የሚጭራቸው ናቸው። ትናንትን በዛሬ አውድ፣ ፍላጎትና አንጻር የመተርጎም ጣጣ ነው። Munslow (2006) ይህን ሲገልጽ፣ “we impose stories on the past for a variety of reasons which are explanatory, ideological and political” ይላል (ገጽ 149):: ይህንን የድኅረዘመናዊ ስልት በሆነው ስላቅም ሲገልጽ “የኮስታሮች ነጻ አውጪ ድርጅት (ከነአድ)፣ የቦቅቧቆች ነጻ አውጪ ግንባር (ቦነድ)፣ ... የወይዘሮዎች ነጻ አውጪ ግንባር (ወነግ)፣ ... የብዬ ነበር ግሩፕ (ብነግ)፣ ወዘተ.” ይላል (ገጽ 163):: ይህ ገሃዱና የልቦለድ ዓለሙ በስላቅ በይነቴክስታዊ የሚሆኑበት ስልት በ“black space” በሀገሪቱ የተፈጠሩ ነጻአውጭ ግንባሮችን ያጠቅሳል፤ “አነግ”፣ “ትህነግ”፣ “አብነግ”፣ “ኤህነግ” ...።

ከዚህ አኳያ፣ የታሪክ ጽሕፈት የየዘመኑ “episteme”¹⁰ ጣጣ እንደመሆኑ፣ ያለፈው ነገር ፍጥናት ምናባዊ ይሆናል። ታሪክም ከቀደመው ትረካ ጋር የመዋደድ ግዴታ ውስጥ አይገባም፤ “... because the past is invented or imagined rather than found, history the first time around does not conform or correspond to a preexisting narrative or story (ኋይት በMunslow፣ 2006፣ ገጽ 149 ውስጥ):: ፊያሜታ ከነጻነት በኋላ ኢትዮጵያ ውስጥ ስለተከሉት መርዘም ስትናገር፣ የ100 ዓመት የቤት ስራ ለኢትዮጵያ እንደሰጡ ለጸጋ ትነግረዋለች። አስከትላም “እኔ ቀጥ ብዬ እንድንገዛ ሰማንያ ሚሊዮን አህያ በጠማማ መንገድ መሄድ አለበት” ትላለች (ገጽ 1000):: እነፊያሜታ [ሻቢያ] ታሪካዊ ሐቲታቸው የተመሠረተበትን የፈጠራ ሁናቴነት ሲናገሩ “ይሄን ሀገር የወሰድነው በአብዛኛው በወሬ እኮ ነው”

¹⁰ “By episteme, we mean, in fact, the total set of relations that unite, at a given period, the discursive practices that give rise to epistemological figures, sciences, and possibly formalized systems; the way in which, in each of these discursive formations, the transitions to epistemologization, scientificity, and formalization are situated and operate; the distribution of these thresholds, which may coincide, be subordinated to one another, or be separated by shifts in time; the lateral relations that may exist between epistemological figures or sciences in so far as they belong to neighbouring, but distinct, discursive practices. The episteme is not a form of knowledge (connaissance) or type of rationality which, crossing the boundaries of the most varied sciences, manifests the sovereign unity of a subject, a spirit, or a period; it is the totality of relations that can be discovered, for a given period, between the sciences when one analyses them at the level of discursive regularities.” (Foucault, 2013, p. 211).

(ገጽ 994)፤ “ሰም ያወጣል ሻቢያ፣ ይከተላል አሁን” (ገጽ 996) ይላሉ። ለዚህም ነው የፈጠራ ታሪክ ከነበረው ጋር፣ ቅድመ ሻቢያ በኢትዮጵያ ከነበረው ታሪክ ጋር የማይገናኘው። ለነበረው ታሪክ በተቃርኖ የቆመ ፍጥር ይሆናል። ፍጥርነት የድኅረዘመናዊ ልቦለድ የታሪክ መካተቻ ሁነኛ ባህሪ ነው። በልቦለዱ የተለያዩ ክፍሎች የምናስተውለው ሐቲት ይህንኑ ነው፤ “እውነት እውነት እላችኋለሁ አይነገርም እንጂ ዘመናት ሁሉ የተወለዱት ከወሬ ነው” (ገጽ 141)፤ “ያለፈ ነገር ከወሬ በላይ አይደለም” (ገጽ 449)፤ “እግዜር ሰውን ፈጥሮ ሰው እግዜርን ፈጣሪውን እንደሚያጠፋ፤ ሰው ታሪክን ፈጥሮ ታሪክ ሰውን ያጠፋል። የተፈጣሪ ዘመን ነው” (ገጽ 506) ወዘተ።

በድኅረዘመናዊ ልቦለድ ውስጥ ታሪክ በአሃድነት ሲገባም የድኅረዘመናዊነትን አንጻራዊ ምልክታዊ የሚደገፍ ይሆናል፤ “postmodern history means: a recognition of the relativism of meaning, determined by where one stands and the dissolution of source-derived certainty in historical representation.” (Munslow፣ 2006፣ ገጽ 28)። ይህ ባህሪው ነው ወደልቦለዱም የሚጋባው። ይህ አስተማሪ ደግሞ በአንጻሩ ከፍ ብለን ከልቦለዱ ውስጥ ቅንጫቢዎችን እየወሰድን እንደተመለከትነው ኃይልን ለመጫን የሚደረግ የዕውቀትና የሐቲት ፈጠራ -- ማሳበራዊ-ፖለቲካዊ ሥሪት ነው፤ “... knowledge and discourse are interchangeable, and because both are grounded in the cultural practices of society, they are inextricably related to the exercise of power both intellectual and material” (ፉኮ በMunslow፣ 2006፣ ገጽ 36 ውስጥ)። ስለሆነም፣ “History, as opposed to the past, is a literary creation because it is always interpreted through textualised relics which themselves are only to be understood through layers of interpretation” (Munslow፣ 2006፣ ገጽ 36)። አንድም በራሱ ቴክስቱ ሚቶሎጂን፣ አፈታሪክን፣ “ታሪክን” እያወደደ ማቅረብና በኋላም በብሔርተኞች መገፋቴና የራሳቸውን የቅኝግዛት-ነጻነት ተረክ ለመትከል የሚያደርጉት ትግል ኃይት (1973) እንደሚለው “there is no actual narrative in the past to be discovered and retold” ነው። በዚህም በሁለቱም በኩል የሚቀርቡ መረጃዎች በራሳቸው የቢሆን ገሃዶች እንጅ ፍጹም ገሃዶች እንዳልሆኑ ነው። ይህንን Munslow (2006) ሲገልጽ “...evidence only signposts possible realities and possible interpretations because all contexts are inevitably textualized or narrativized or texts within texts” (ገጽ 28)። በመሆኑም ዘልቆ የሚቆይ የታሪክ ዕውነት አይኖርም። ጊዜ-ሥፍራ ሥፍር ከመሆኑም በላይ በመቼት አውድ ባለው የባህል፣ ፖለቲካና ማሳበራዊ ጉዳዮች የኃይል አሰላለፍ የሚገራና የሚመረጥ ነው። በመሆኑም በየሰንበት ቀለማት ታሪክ በመረጣ የሚጻፍ እንጅ ረጊ ግህደት፣ ወርጅናሌ መልክ የለውም። የታሪክ ጽሕፈት በራሱ መረጣ እንደሆነ በልቦለዱ በተለያዩ መልኮች ይገራል። ለምሳሌ፡-

በሆነ መልክ የዛሬ ሆቴሎች የአቴኔ ሆቴል አብራክ ወዘ ናቸው። ልጆች እንደማሉት። የግለ-ታሪክ አተራሪክ ስልታቸውንም የተበደሩት ከዚህ ሆቴል ነው። ከአዲስ አበባ ሆቴሎች ታሪኩ የተጻፈው የጣይቱ ሆቴል ብቻ ነው። የእሱንም ታሪክ በተለያዩ መጻሕፍቶች ውስጥ እየተቆነጠለ አንብበናል። ይህም ታሪክ ዋና ዓላማው በጣይቱ ንግስትነትና ብልህነት እንደሚደነቅ ይደረገ ነው። ጣይቱ ስለሆቴላቸው ሲጻፍ ቅር የሚላቸው አይመስሉንም። ምናልባት ንግስቲቷ በሕይወት እያሉ የዛ ዘመን የባይ ደብተራዎችና ዲፕሎማቶች የፃፉላቸው ተተርጉም ተነባላቸው ይሆናል። የጣይቱ ሆቴል ሕንፃ ከመሆኑ በፊት ሃሳብ ነበርና ታሪኩ ይፃፍ ሲባል በዛሬው ብዕር ትናንትናን በተወሰኑ ገጾች በቃላት የመዘርዘር ነው። ይህ የመዘርዘር ድርጊት አለመዘርዘርም ነው። ይህ አያናነቱ ብዙ ጊዜ ስሙ አይነሳም። ከምናነበው ገጽ ስር ዐይናችንም ሆነ ልቦናችን የማይደርስበት ዕውቀት አለ። (የሰንበት ቀለማት፣ 2012፣ ገጽ 454 አጽንኦት የራሴ)

እዚህ ላይ ታሪክ አንድም ትናንትና ዛሬ በይነቴክስታዊ ይደረጉበታል። አንድም የታሪክ ጽሕፈት የአቋም፣ የርዕዮተዓለማዊ ሐቲት ጣጣ ይደረጋል። ማዕከላዊ የሚደረጉና የሚገፉ ሁነቶች እንዳሉ ይጠቁማል። አንድም የመጻፍ ሺደቱ በሁለት መልኩ ልንመለከተው እንችላለን፡ ፡ አንደኛው ሆን ብሎ የመሳብና ወደዳር የመግፋት የሚስተዋልበት ያልነው ሲሆን፤ ሁለተኛው የቋንቋ የማስተማሪያ ጣጣ ነው። የቋንቋ የውክልናው ጉዳይ በሚጻፉት አካላት የሚገራ ዘፈቀዳዊ እንጅ ገቢራዊ መልክ የለውም የሚለው ነው። ሁነቶች የሚገለጹት፣ የሚጻፉት በቋንቋ ርዕዮተዓለማዊ ዳራ ውስጥ እንደሆነ የሚያጠይቅ ነው።

በመጨረሻም አንድ ጉዳይ እናንሳ። ግለሰቦች በማኅበራዊና ባህላዊ ህይወት ውስጥ ካላቸው ቁመና አንጻር “ዐቢይ” ሐተታ የሚናጠብበት ነው። በልቦለድ ውስጥ የታሪክን አንጻራዊ ንባብ ለመቋቋም ያስተማሳል ይሆናል። ምሳሌ የምናደርገው “ዐቢይ” ሐተታ ሆኖ የባጀውን የኢትዮጵያ ታሪክ ስለሞናዊ ሥርወመንግስት ምንጩ ላይ መሳለቅን ነው። ይህንን የምናስተውለው በ“ቸቸ” በኩል ነው። “ቸቸ” በሴተኛ አዳሪነት የምትኖር ወጣት የቀይ አፈር ሰፈር ልጅ ናት። እሷ ፈድለተቃርኗዊ ሐቲትን የምትፈጥረው ከእሷ ማሕበራዊ ቁመና አንጻር ተነስታ ነው።

እንግዲህ ንግስተ ሳባ የምትባል አንድ የድሎ ሴትዮ ልዕልትም ንግስት ትሁ አይ ዶንት ከል እኔ ታሊክ አላውክም አንዴ ብቻ ሃይለስላሴ የተባሉ ንጉስ ነበሉ አይደለ? እና ሰለሞን ዘል ናቸው አይደሉ.....አንዴት ምናምን ስል ይህቸ ሳባ ያልኩሽ ሻፋዳ ምናምን አለ አይደለ ድሎ ድሎ ከሺህ ዓመት በፊት ኢየሱሳይም ሄዳ በሰለሞን ጠቢቡ ወይ በጠቢቡ ሰለሞን ዋት ኤሽል ትጠለዛለች። ከዛ በካ ሰለሞናዊ የሚባለው ለዚ ነው አሉ። አገል በዚህ አይነት ታሊክ ይዘል? ምናምን ብዬ በሳክ ጠሽ አልኩ። እኔ አገል ሲልየስ ነገል ይመስለኝ ነበል። አለ አይደለ በካ አንትና አንትናን ከአደለገ እኔ እነግሳለሁ ምናምን ብሎ ነገል አለ? አሁን አሜሊካ ሄጄ ክሊንተንን አውጥቼ ብወልድ ምናምን አለ አይደለ እዚህ መጥቼ ልጁ ስሙ ጆን ይባላል ልበልሽ.....ወይም እማማ ደጅኔ ትለዋለች። እንግዲህ ደጅኔ ዕድሜው ሲደልስአሜሊካ በጎን አለ አይደለ በጣም ዲሞክራሲ እንዲሆን እሱን ፕሊዝዳንት አድልጉ ብትል በካ እንደዛ ሂሂሂ.....እንግዲህ አለ አይደለ መፎለላቸው ነው። በሳባ እንደዛ ተጀመረ ሲሉ። አንጀባ የምናደልግበት ሳባ ሳቢቾ ለመጠለዝ ባህል ምናምን ባህልንም ወይ ሕንድ ውክያናትን ካስነካች እኔ ለምን አፍላለሁ። የተደበለ የአገሌ ልጅ እሳሱን እንዳይገድል ወይ ኮንጀምቻ እዚህ ጅል ሀገል አሉ ተብሎ የመጣ ወዳጃችን ፈለንጅ እንዳይደበል ዲፕሎማሲያዊ ግንኙነትን ለማዳበሊያ እዚሁ አልሰጥም እንዴ? (የሰንብት ቀለማት፣ 390)።

ይህን ረዘም ያለ የቸቸ ንግግር የወሰድኩት በርካታ የታሪክ ሐቲቶችን አጣምሮ የያዘ በመሆኑ ነው። የመጀመርያው የሚያነሳው በአፈታሪክ፣ በብሉይ ሚትና በታሪክ የሚነሳውን የሰለሞን-ሳባ የፖለቲካዊ ዲፕሎማሲና የጥበብ መጋራት ሐተታ ወደ “ተራ” ወሲባዊ ድርጊት ማውረድ ወይም ታሪክን “ridicule” ማድረግ እና “dehistoricize” ትንታኔ መስጠት ነው። ሁለተኛው የሰለሞን-ሳባን ግንኙነት ከእሷና ከክሊንተን የቢሆን ምናባዊ ታሪክ ጋር ታነጻጽርና የሦስት ሺ ዘመን የንጉሳዊ ሥርወመንግስት ፖለቲካዊ ታሪካችንን የውሰት የቅኝግዛት “ታውት” ታደርገዋለች። በዚህም በተራ የሚመስል ወሲባዊ ሐቲት ውስጥ ትልቅ የሚባል ፖለቲካዊ ማንነታችን ላይ ትሳለቃለች። ከዚህ ጋር ተያይዞም ምዕራባዊው የዲሞክራሲ እሳቢም እንዲሁ ስላቅ ውስጥ ይገባል። የምዕራባውያን “ዲሞክራሲ”ን እንድንጠይቅ ለአንባቢያን ጥርጣሬን አጭራ ታልፋለች። “እንዴት ምናምን ስል” ብላ የምትገልጸው በራሱ የታሪክ ተስተላልፎ ጣጣን ይጠራል። መኮንብያ ይህን ጉዳይ ራሱ በሌላ አውድ ነው የሚገልጸው፤ “የሰለሞን ልጅ ምንይልክ አድጎ ከሌላዋውያን ጋር ከዕብራውያን ምድር ኢትዮጵያ ወላይቸህ ፅዮን ታሳዳግሃለች ተብሎ ሲመለስ ... የአፋር ጎልማሶች ከሐዲ ብለው አፈር በረሀ ገደል መርጠው ሲጥሉት ነበርከ” (ገጽ 138)። እዚህ ላይ መኮንብያ የተመለከተውን የገለጸበት መንገድ ከቸቸ ጋር ይስማማል። የሰለሞን-ምንይልክ ሥርወመንግስት በራሱ የውስትና የቅኝግዛት ብቻም ሳይሆን

የከህደትም ጭምር ያደርገዋል። የፖለቲካ ሮማንሱና ታሪካዊ ሐቲቱ ምንጩ ኢትዮጵያዊ እንዳይደለ “ፅዮን ታሳዳግሃለች” በሚል አሊጎሪ ይገለጻል።

ማጠቃለያ

ይህ ጥናት “የታሪክ ፈድለተቃርኖ በየሰንብት ቀለማት፤ ድኅረዘመናዊ ንባብ” በሚል ርዕስ የተከናወነ ነው። ልቦለዱ የድኅረዘመናዊነት ብልጋትና አቀራረብ በሆኑት የታሪክ ዲብልቦላዳዊነት፣ ቴክስትና ቴክስታዊነት እንዲሁም ብዝሃማህደት “ተብቶ” የቀረበ እንደሆነ እምነት በመያዝ የተከናወነ ነው። ጥናቱ በዘዴነት ፈድለተቃርኖን ተጠቅሞ የድኅረዘመናዊነትን የአተያይ ብዝሃነት (multiple perspective) እየታገገ በልቦለዱ ውስጥ የታሪክን አስተማሰሎ ለማስተንተን ተሞክሯል። በዓላማዊ የንጥና ዘዴ ከልቦለዱ ቅንጫቢዎችን እየወሰዱ ለማስተንተን እንደተሞከረው የሰንብት ቀለማት ታሪክን እንደ አሃድ ወሰዶ በተለያዩ ክፍሎቹ ከድኅረዘመናዊነት አንጻር እንዳቀረበው ለመመልከት ተችሏል። በዚህም ታሪክ ከሚትና አፈታሪክ ጋር በአቻዊነት እንደሚዋደድ -- በዚህ ውዴታ ውስጥ የተለያዩ ቅሩንና ብዝሃ ሐቲቶች እንደሚዋለዱ፣ የቅድመዘመናዊና ጊዜ ዘመናዊ የታሪክ ሐቲቶች በትይዩነት እየተስተጋዎሩ ከሁለቱም ቅሩንነት አዲስ ታሪካዊ ሐቲት እንደሚዋለዱበት፣ የ3000 ዘመን የነጻነትና የቅኝ ግዛት በሚል የፖለቲካ ፈድለተቃርኖዎች እንደሚካተቱበት፣ በዚህም ታሪክ ብዝሃማሁድ፣ ፍጥር፣ ለትርጓሜ ክፍት የሆነና በአውድ የሚገራ “ቴክስት” እንደሆነ ለመመልከት ተሞክሯል። ስለሆነም፣ በየሰንብት ቀለማት ውስጥ ታሪክ በየዘመኑ የሚገራና ከታላቅ ሐተታ ተናጥቦ የትንንሽ ተረኮች ጣጣ እንደተደረገ፣ ፉኮ (1977) እንደሚለው በ በሁነቶች (events) እና ዘመን በሚጠይቀው የዕውቀት “መሪ” (epistememes) መካከል በሚነቃ የተረከ ትርጓሜ (narrative interpretation) ጎልው እንደሚሆን ለመገንዘብ ተችሏል። የዘመኑ ሐቲት ይዘት የሚነሳው ርእዮተዓለማዊና ባህላዊ ቁመናዎች ታሪክን ሲገሩትም ተስተውሏል። ትናንት “አለሁ” የሚለው መረጃ ከተሰቀለበት እየተናጠበ፣ የርዕዮተዓለማዊና የዘመኑ ባሕርይ ነጸብራቅ፣ “የመጠራትና የመገፋት” ምርጫ ጉዳይ እንደሆነ ለመመልከት ተሞክሯል።

Conflict of interest

The author(s) declare that there is no conflict of interest.

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Original Research

ተረቶችን ተጠቅሞ መጻፍን ማስተማር የተማሪዎችን የመጻፍ ክህሎት ለማዳበር ያለው ሚና በደቡብ ወሎ ዞን ደሴ ከተማ የ2016 ዓ.ም የአምስተኛ ክፍል ተማሪዎች ተተኪሪነት

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Abstract

This study investigated the effectiveness of using tales to enhance the writing skills of Grade 5 Amharic first language students. A quasi-experimental design was employed with two groups (experimental and control) of 47 students each, randomly selected from among 246 Grade 5 students attending Karagutu Primary School in Desse City, South Wollo Zone, in 2016 E.C. The experimental group received instruction using tales, while the control group followed conventional teaching methods. Pre- and post-test writing assessments were administered to both groups. The analysis of the pretest results $t(92) = 0.400, p < 0.690$ showed that there was no significant difference between the experimental and control groups. However, after the intervention, the analysis of the post-test results revealed a significant difference in writing skills between the experimental and control groups $t(92) = 4.686, p < 0.05$. These findings suggest that incorporating tales into writing instruction can be a valuable strategy for improving the writing skills of Grade 5 Amharic first language students. Therefore, it would be good for the concerned parties to use the method of teaching writing through stories to improve the writing skills of the students.

Key words: tale, teaching writing, writing skill, role

የጥናቱ ዓላማ ተረትን ተጠቅሞ መጻፍን ማስተማር የመጻፍ ክህሎትን ለማዳበር ያለውን አስተዋጽኦ መመርመር ነበር። ለዚህ የሚረዱ መረጃዎች በቅድመ እና ድንገት ትምህርት ፈተናዎች ተሰብስበዋል። ከፊል ፍትነታዊ የምርምር ዘዴን ነው። ጥናቱ የተካሄደው በካራጉቱ አንደኛ ደረጃ ትምህርት ቤት በ2016 ዓ.ም በአምስተኛ ክፍል ይማሩ ከነበሩ 246 ተማሪዎች በተራ እጣ ናሙና የተመረጡ 94 (በሙከራ ቡድን 47 በቁጥጥር ቡድን 47) ተማሪዎችን በማሳተፍ ነው። የቅድመ ትምህርት መረጃዎች ከተሰበሰቡ በኋላ፣ ለሙከራ ቡድኑ ተረትን በመጠቀም፣ ለቁጥጥር ቡድኑ በመደበኛው መማሪያ መጽሐፍ በተለመደው መንገድ የመጻፍ ክህሎት ተሰጥቶ በመጨረሻም የድንገት ትምህርት መረጃዎች ተሰብስበዋል። የቅድመ ትምህርት ፈተናው የባእድ ናሙና ስሌት $t(92) = 0.400, P < 0.690$ መሆን በሙከራ እና በቁጥጥር ቡድኖቹ የመጻፍ ክህሎት መካከል ልዩነት የሌለ መሆኑን አሳይቷል። በአንጻሩ የድህረ ፈተናው መረጃ የባዕድ ናሙና (Independent Samples T-test) ስሌት $t(92) = 4.686, P < 0.05 (.000)$ ውጤት በሙከራ እና በቁጥጥር ቡድኑ መካከል የመጻፍ ክህሎት ልዩነት መኖሩን አመለክቷል። የጥናቱ ግኝትም ተረትን በመጠቀም መጻፍን ማስተማር ከተለመደው መጻፍን የማስተማሪያ ዘዴ በተሻለ የአምስተኛ ክፍል ተማሪዎችን የመጻፍ ክህሎት ማሻሻሉን አሳይቷል። ስለሆነም የሚመለከታቸው አካላት የተማሪዎቹን የመጻፍ ክህሎት ለማሳልበት መጻፍን በተረቶች የማስተማር ዘዴን ቢጠቀሙ መልካም ይሆናል።

ቁልፍ ቃላት:- ተረት፣ መጻፍን ማስተማር፣ የመጻፍ ክህሎት፣ ሚና

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የጥናቱ ዳራ

መጻፍ በመማር የሚዳብር እና ተማሪዎች በጽሁፍ ትርጉም ያለው መልእክት ለማስተላለፍ የሚችሉበት ክህል ነው። Al-Zoubi (2019)፣ Belloን (1997) እና Frenchን እና Roderን (1992) ጠቅሰው እንደሚገልጹት፣ መጻፍ ተማሪዎች በትምህርት ቤት ውስጥ አጫጭር ጽሁፎችን የመጻፍ ችሎታቸውን ሊያበለጹጉና ሊያሳድጉ የሚችሉባቸውን መረዳቶች የሚጠይቅ አፍላቂ ክህል ነው። Joanne and Slater(1987) እንደሚገልጹት ሥነ ጽሁፍ ተማሪዎችን፣ ከበርካታ ስነልሳናዊ ጠቀሜታዎች፣ ቅርጾችና የጽሁፊት ሥርዓት ስምምነቶች እና ከተለያዩ የጽሁፍ ቋንቋ ባህሪያት ጋር ያስተዋውቃቸዋል። ከኢ.ፌ.ዲ.ሪ ሥርዓተ ትምህርት (2009) መርሆች መካከል የሥርዓተ ትምህርቱ ይዘት ከተማሪዎች የእለት ተእለት ህይወት ጋር መዛመድ፣ የትምህርቱ ተገቢነት እና እሴት ከእያንዳንዱ ተማሪ እና ከወጣበት ማህበረሰብ ጋር ተስማሚ መሆን እና የተማሪዎች ክህሎቶች ይገኙበታል። በዚህ ሥርዓተ ትምህርት የመጻፍ ክህል ትምህርት የአማርኛ ቋንቋ ከ1ኛ-8ኛ ክፍል (2013) ውስጥ ከፍተኛ ትኩረት የተሰጠው መሆኑ ተገልጿል። በሰነዱ ውስጥ የአምስተኛ ክፍል አማርኛ እንደ አፍ መፍቻ ተማሪዎች እንዲያዳብሯቸው የሚፈለጉ የመጻፍ ክህል ብቃቶች፣ ይዘቶች፣ የፍላጎት ሰንጠረዦች እና መርሃ ትምህርቶች ተዘርዝረዋል።

የመጻፍ ክህልን ለማሳደግ Broughton et al. (1980) እንደሚገልጹት በቋንቋ ትምህርት ሥርዓተ ትምህርት ውስጥ መርሃ ግብር ሊቀረጽለት ይገባል። የአማርኛ ቋንቋ ትምህርት ሥርዓተ ትምህርት አቅጣጫም ተማሪዎች የቋንቋውን የአጻጻፍ ስርዓት ስምምነት ተከትለው በአእምሯቸው ያለውን ሀሳብ ለአንድ ዓላማ በተገቢው መንገድ መጻፍ እንዲችሉ ማብቃት ነው።

መጻፍን ለማስተማር ከሚመረጡ ይዘቶች ተገቢነት እና አካባቢያዊነት አንጻር ተረቶች አካባቢያዊ እና የእለት ተእለት ቋንቋን የሚጠቀሙ በመሆናቸው ክህሎቱን ለማስተማር ተገቢ ናቸው። Joanne and Slater (1987) እና Lazar (1993) እንደሚገልጹት፣ ሥነጽሁፍ የቋንቋ ክህሎችን ለማስተማሪያነት ከሚመረጥባቸው ምክንያቶችም መካከል እውነተኛ ማቴሪያልነቱ፣ የአፈ ፊቱን የቋንቋ አጠቃቀም ለማወቅ ማገዝ፣ ባህላዊ እና ቋንቋዊ ብልጽግናው፣ ግላዊ አካታችነቱ እና ከተማሪዎች ፍላጎት፣ ባህላዊ ዳራ እና የቋንቋ ደረጃ ጋር በተስማሚነት መመረጥ መቻሉ ተጠቃሾች ናቸው።

ሀብታሙ፣ 2018 Weigleን (2002) ጠቅሰው እንደገለጹት በዚህ ዘመን ባለንበት ማሕበረሰብ ውስጥ ጥሩ የመጻፍ ችሎታ እና መጻፍን

የማስተማር ሚና እየጎላ መምጣት በአፍ መፍቻም ሆነ በሁለተኛ ቋንቋ ትምህርት ውስጥ ትኩረት እንዲሰጠው አድርጎታል። ትኩረት የመሰጠቱን ያህል ግን የተማሪዎች የመጻፍ ችሎታ ከስህተቶች የጻዳ አለመሆኑን የጥናት ውጤቶች ያሳያሉ። ለምሳሌ Langan (1997) እንደሚገልጹት፣ ተማሪዎች አንቀጽ በሚጽፉበት ጊዜ በአብዛኛው ሰዋሰዋዊ፣ ሜካኒካዊ፣ የሥርዓተ ነጥብ እና የቃላት አጠቃቀም ስህተቶች ጎልተው ይታያሉ። እነዚህን መሰል ችግሮች ተማሪዎች ሞዴል የቋንቋ መማሪያ ማቴርያሎችን ካለማግኘታቸው የመጡ ሊሆኑ ይችላሉ። ይህ ጥናት፣ ከአካባቢያዊነታቸው፣ የዕለት ተለት ቋንቋ ከመጠቀማቸው፣ ከባህላዊና ቋንቋዊ ብልጽግናቸው ወዘተ አንጻር ተረቶችን በማስተማሪያ ማቴርያልነት መጠቀም የተማሪዎቹን የመጻፍ ክህሊት ለማዳበር የሚኖራቸውን ሚና ይመረምራል።

ከላይ በዳራው እንደተገለጸው፣ የመጻፍ ክህሊት በኢትዮጵያ ሥርዓተ ትምህርት ትኩረት የተሰጠው ቢሆንም፣ ማረው (1996) እና የአምላክ ሥራ (2008) ተማሪዎች ድርሰት ሲጽፉ በርካታ ስህተቶችን እንደሚፈጽሙ ይገልጻሉ። ተስፋየ (1981) እና የአምላክሥራ (2008) ለስህተቶቹ መከሰት በርካታ ምክንያቶች እንዳሉ ጠቁመዋል። የማስተማሪያ መሳሪያዎች አዘገጃጀት፣ የማስተማር ስልት፣ የክፍለ ጊዜ ብዛት፣ የተማሪዎች ቁጥር ብዛት ከመጠቀሱት መካከል መሆናቸውንም ይገልጻሉ።

በ2014 ዓ.ም በመርሃ ጥበብ አንደኛ ደረጃ ትምህርት ቤት ለተግባራዊ ልምምድ በቆየሁባቸው ሳምንታት ባካሄድኳቸው ምልክታዎች በBeshir(2023) ፣ በPutri (2019) እና Broughton et al. (1980) ከተገለጹት ችግሮች፡- የፊደል አጣጣል፣ የአረፍተነገር አመሰራረት፣ የአንቀጽ አወቃቀር፣ የሀሳብ አደረጃጀት፣ የቃላት እና የሥርዓተ ነጥብ አጠቃቀም፣ የጊዜያተ ሰወሰው፣ አንድን ጉዳይ ለመጻፍ ተገቢ ስልት ያለመጠቀም፣ ሊገለጽ የተፈለገውን ጉዳይ በቀላሉ እና በሚመች መንገድ ያለመግለጽ ችግሮችን መመልከቱ፣ ከመጻፍ ክህሊት አስፈላጊነት አንጻር ጥናት እንዳደርግ አነሳስቶኛል።

ሌላው በNunan (1998)፣ በByren (1988) እና በHasani (2016) መጻፍን አስቸጋሪ በሚያደርጉ ምክንያቶችን የተጠቀሱት፣ ሥነ ልቦናዊ፣ ሥነ ልሳናዊ፣ አእምሯዊ እና ሥነ ትምህርታዊ ችግሮችን መፈተሽ፣ የተማሪዎችን የመጻፍ ክህሊት ለማጎልበት የሚደረገውን ጥረት ለማገዝ ተረትን ተጠቅሞ መጻፍን ማስተማር የሚኖረውን ሚና መመርመር በምሁራኑ የተጠቀሱትን ችግሮች አማክሎ ለማየት እንደሚያግዝኝ መገንዘቤም ለጥናት አነሳስቶኛል።

ከዚህም በተጨማሪ፣ በአንድ በኩል በተማሪዎቹ የመጻፍ ክህሎት ላይ የተካሄዱ ጥናቶች ለምሳሌ የLazar (1993)፣ Mustefa (2016) (Hill, 1986)ን ጠቅሰው እንደገለጹት እና የመንግስት (2008) የጥናት ውጤቶች ሥነጽሑፍን ተጠቅሞ መጻፍን ማስተማር የተማሪዎችን የመጻፍ ክህሎት እንደሚያዳብሩ ቢገልጹም፣ በሌላ በኩል እነ Mckay (1986)፣ Widdowson (1982) እና Topping (1968) ከዚህ የሚቃረን ውጤት ማስመዘገባቸው፣ እንዲሁም አጭር ልቦለድን ወይም ግጥምን ተጠቅሞ መጻፍን በማስተማር ተጠቃሽ የሆኑ የነቢዩ (2005)፣ የግዛቸው (2014)፣ እና የዘመንፈስ (1991) ጥናቶች ቢኖሩም፣ ተረቶችን ተጠቅሞ መጻፍን ማስተማር ላይ የተካሄደ ጥናት አለማግኘቱ፣ ሥነ ጽሑፍን በቋንቋ ትምህርት ውስጥ መጠቀም አስፈላጊ መሆኑ በHill (1986) ከተጠቀሱት ምክንያቶች ውስጥ፡- አውድ ከሳችነት፣ ተግባራት አጎላግችነትና ተነሳሽነት ፈጣሪነት በተረቶች ጎልተው የሚታዩ ሚናዎች እንደሆኑ በመገንዘብና በአጠቃላይ ተረቶችን ተጠቅሞ መጻፍን ማስተማር ላይ ጥናቶች ባለመካሄዳቸውና በሥነ ጽሑፍ መጻፍን በማስተማር ላይ በተካሄዱ ጥናቶችም ክርክሮች በመኖራቸው ይህን ሙከራዊ ጥናት በማካሄድ ክፍተቱን ለመሙላት ተነሳሽነት ሊሰጥ።

በጥናቱም የአምስተኛ ክፍል አማርኛ አፍ ፈት ተማሪዎች በአማርኛ ቋንቋ የመጻፍ ክህሎት ትምህርትን በመማር ረገድ የሚከተለው መላምት ተፈትሷል፤ እሱም፡-

Hypothesis: ተረቶችን በመጠቀም የመጻፍ ክህሎትን ማስተማር የተማሪዎችን የመጻፍ ክህሎት ያዳብራል። የሚል ሲሆን በጥናቱ የተነሳው ጥያቄም ተረትን በመጠቀም የመጻፍ ክህሎትን ማስተማር የተማሪዎችን የመጻፍ ክህሎት ያዳብራል? ነው።

ክለሳ ድርሳናት

ቋንቋን የማስተማር ንድፈ ሐሳብ

ቋንቋን በውጤታማ ንድፈ ሐሳቦች፣ አቅጣጫዎችና ዘዴዎች ማስተማር የዚህ ዘመን የመማር ማስተማር መስክ መሰረታዊ ጉዳይ መሆኑን Dos Santos (2020) ይገልጻሉ። በቋንቋ መማሪያ ክፍሎች ሁኔታዎችን መሰረት ያደረገ በጣም ተገቢና ውጤታማ የመማር ማስተማር ሥነ ዘዴዎችንና ስልቶችን መለየት የጎላ ጠቀሜታ አለው። ባለፉት ዘመናት የጊዜውን የመማር ፍላጎት ለማሳካት በርካታ ንድፈ ሐሳቦች ቢዳብሩም በባህላዊና ማኅበራዊ ፈጣን ለውጦች ምክንያት በዚህ ዘመን በርካታ ንድፈ ሐሳቦች በልጽገው በተለያዩ አንጻሮችና አተገባበሮች አገልግሎት ላይ እየዋሉ ይገኛሉ።

በሥነጽሑፍ ቋንቋን ማስተማር ከመነሻው በኮሌጆችና ዩኒቨርሲቲዎች ከመወሰን አልፎ የቅኝ ገዥ ሀገራትን ቋንቋዎች ለማስፋፋት ሰዎች በቋንቋዎቹ የበለጠ እንዲግባቡና ማንበብ እንዲችሉ በሥነጽሑፍ አማካይነት ቋንቋን የማስተማር ዘዴ በስፋት መተግበር እንደጀመረ Hall (2005) ይገልጻሉ። የሥነ-ጽሑፍ ይዘቶችን ለቋንቋ ማስተማሪያነት መጠቀም አዲስና ቀልጣፋ ዘዴ ተደርጎ በመወሰዱ 1950ዎቹ ጀምሮ መምህራን ዘዴውን በስፋት መጠቀም መጀመራቸውንና ይህ ሂደትም ተግባራዊ የቋንቋ ማስተማሪያ ዘዴን ማስገኘቱን ያስረዳሉ። ቋንቋን ማስተማር በ20ኛው ክፍለ ዘመን በተከታታይ ለውጦችና አዳዲስ ግኝቶችና አንዳንዴም በተፎካካሪ የማስተማር ርእዮተ ዓለሞች ባህሪው እንደሚገለጽ Richards (2001) ይገልጻሉ።

እነህ ተመራማሪ አክለው እንደሚገልጹትም የአሁኑን የቋንቋ ማስተማሪያ ዘዴዎችና አንጻሮች በቀጥታም ይሁን በተዘዋዋሪ የቋንቋን ንደፈ ሐሳባዊ እይታዎችና የቋንቋን የችሎታ ባህሪ የሚያሳዩ ቢያንስ ሦስት የተለያዩ ንድፈ ሐሳባዊ መኖራቸውን ይገልጻሉ። ከሦስቱ በጣም ቆየት ያለው መዋቅራዊ እይታ (structural view) ሲሆን ሁለተኛው ተግባራዊ እይታ (functional view) እና ሦስተኛው ግንኙነታዊ እይታ (interactional view) ነው። ይህ ንድፈ ሐሳባዊ እይታ ቋንቋን የሰዎችን የእርስበርሳዊ ግንኙነት እውን ማድረጊያና በግለሰቦች መካከል ማጎበራዊ ግንኙነትን ማሳለጫ ተደርጎ ይወሰዳል። ይህ እይታ ወደ ተግባራዊ የቋንቋ ማስተማር ይመራል።

ቋንቋን የመማር ንድፈ ሀሳቦችን በተመለከተ Richards (2001) እንደሚገልጹት መሰረታዊ የቋንቋ መማር ንደፈ ሐሰቦች በተግባራዊ የቋንቋ መማር ውስጥ ይለያሉ። እነሱም፡- የተግባራዊ መርህ (communication principle)፣ የተግባር መርህ (task principle)፣ ሦስተኛው የትርጉም ሰጭነት መርህ (meaningfulness principle) ናቸው። በተግባራዊ መርህ እውነተኛ ተግባራትን መሰረት ያደረጉ ክንውኖች መማርን ማፋጠናቸውን ያሳያል። የተግባር መርህ ትርጉም ያለው ተግባርን ለማከናወን የዋለ የቋንቋ ትምህርትን ከማፋጠን ጋር ይገናኛል። የትርጉም ሰጭነት መርህ ለተማሪው ትርጉም ሰጭ የሆነ ቋንቋ የመማር ሂደቱን እንደሚደግፍ ያሳያል።

በሥነ ጽሑፍ (ተረት) ቋንቋን ማስተማር፣ ተግባራትን መሰረት ያደረጉ ክንውኖችን፣ ተማሪዎቹን ከባህላቸውና ቋንቋቸው ጋር በተጨማሪም ተግባር የሚያገናኙ ክንውኖችንና ትርጉም ሰጭ የሆነ የመማር ሂደትን ስለሚፈጥር፣ መረጃዎቹን ለመተንተን ንደፈ ሐሳቡ ተመርጧል። Dos Santos (2020) እንደሚገልጹት በአሁኑ ጊዜ በቋንቋ ማስተማር ሙያ

በጣሚ ጠቃሚ ከሆኑት ተተግባሪ የቋንቋ መማር ማስተማር ንደፈ ሀሳቦች አንዱ ተግባራዊ የቋንቋ ማተማር ዘዴ ነው።

የመጻፍ ክህሏ

መጻፍ ተማሪዎች በትምህርት ቤት ውስጥ አጫጭር ጽሁፎችን የመጻፍ ችሎታቸውን ሊያበለጽጉ እና ሊያሳድጉ የሚገባቸውን መረዳት የሚጠይቅ አፍላቂ ክህሏ መሆኑን Al-Zoubi (2019)፣ Belloን (1997) እና French and Roderን (1992) ጠቅሰው ይገልጻሉ። ሥነጽሁፍን በመጠቀም መጻፍን መማር ተማሪዎች ንኡሳን የመጻፍ ክህሎቶችን ፣ ተግባራዊ ቋንቋ አጠቃቀምን፣ ተገቢ ቃላትን እና ፈሊጣዊ አነጋገሮችን አመራረጥን እና ተገቢ የመጻፍ ስርዓት አጠቃቀማቸውን እንዲያሻሽሉ ይረዳቸዋል። Joanne and Slater (1987) እንደሚገልጹት ሥነጽሁፍ ተማሪዎችን ከበርካታ ስነልሳናዊ ጠቀሜታዎች (ከሥነልሳናዊ አጠቃቀሞች፣ ቅርጾች እና የጽህፈት ሥርዓት ስምምነቶች ፣ ከተለያዩ የጽሁፍ ቋንቋ ባህሪያት) ጋር ያስተዋውቃቸዋል። የኢ.ፌ.ዲ.ሪ ሥርዓተ-ትምህርት (2009) መርሆች መካከል የተማሪዎችን የመማር ክህሎት ማበልጸግ፣ ንቁ ተሳትፎ፣ የትምህርቱ ተገቢነት እና እሴት ከእያንዳንዱ ተማሪ እና ከወጣበት ማህበረሰብ ጋር ተስማሚ መሆን እና የተማሪዎች ከፍተኛ ክህሎቶች ይገኙበታል።

የቋንቋ ትምህርት በሥርዓተ ትምህርት ተቀርጾ ሊሰጥ ይገባል። Broughton et al. (1980) እንደሚገልጹት የመጻፍ ክህሎቶችን ለማሳደግ በቋንቋ ትምህርት ሥርዓተ ትምህርት ውስጥ መርሃ ግብር ሊቀረጽለት ይገባል። በመርሃ ግብሩ ተማሪዎች በትምህርቱ ማብቂያ ሊካኑ የሚገባቸው ዋና ዋና የመጻፍ አይነቶች እና ብቃቶች ይዘረዘራሉ። የአማርኛ ቋንቋ ትምህርት ሥርዓተ ትምህርት አቅጣጫም ተማሪዎች የቋንቋውን የአጻጻፍ ስርዓት ስምምነት ተከትለው በአእምሯቸው ያለውን ሀሳብ ለአንድ አላማ በተገቢው መንገድ መጻፍ እንዲችሉ ማብቃት ነው። መጻፍን ለማስተማር ከሚመረጡ ይዘቶች ተገቢነት እና አካባቢያዊነት አንጻር ተረቶች አካባቢያዊ እና የእለት ተእለት ቋንቋን የሚጠቀሙ በመሆናቸው ክህሎቱን ለማስተማር ተገቢ ናቸው። Fakhrutdinova et al. (2019) እንደሚገልጹት ተረቶች ከህዝብ የፈለቁ ስለሆኑ የቋንቋው ተማሪዎች ወጣቶች (ህጻናት) በተረት አማካይነት ተጨባጭ (እውነተኛ) ቃላትን (Authentic Vocabulary) ለመማር ይጋለጣሉ።

ሥነጽሁፍ ቋንቋን ለማስተማር ተመራጭ የሚሆንባቸው በርካታ ምክንያቶች አሉ። Joanne and Slater (1987) እና Lazar (1993) እንደሚገልጹት ሥነጽሁፍ የቋንቋ ክህሎቶችን ለማስተማሪያነት የሚመረጥባቸው የተለያዩ ምክንያቶች፡- የተለየ እና ያልተለመደ ቋንቋ

አጠቃቀሙ ፣ እውነተኛ ማቴሪያልነቱ፣ የአፈ ፈቱን ቋንቋ አጠቃቀም ለማወቅ ማገድ፣ ባህላዊ እና ቋንቋዊ ብልጽግናው፣ ግላዊ አካታችነቱ እና ከተማሪዎች ፍላጎት፣ ስሜት፣ ባህላዊ ዳራ እና የቋንቋ ደረጃ ጋር በተስማሚነት መመረጥ መቻሉ ተጠቃሽ ናቸው። ከላይ በተነሱት የመስኩ ምሁራን ሀሳቦች መሰረት ተረት በቃላዊ ስነጽሑፍ ዘርፍነቱ የተዘረዘሩትን ጠቀሜታዎች ስለሚጋራቸው የቋንቋ ክህሎችን ለማስተማር መዋል ይጠቅማል። ሀብታሙ ፣ 2018 Weigleን (2002) ጠቅሰው እንደገለጹት በዚህ ዘመን ባለንበት ማህበረሰብ ውስጥ ጥሩ የመጻፍ ችሎታ እና መጻፍን የማስተማር ሚና እየጎላ መምጣት በአፍ መፍቻም ሆነ በሁለተኛ ቋንቋ ትምህርት ውስጥ ትኩረት እንዲሰጠው አድርጎታል። Langan (1997) እንደሚገልጹት ተማሪዎች አንቀጽ በሚጽፉበት ጊዜ በአብዛኛው የሚታዩት ስህተቶች ሰዎሰዎዊ፣ ሜካኒካዊ፣ የሥርዓተነጥብ እና የቃላት አጠቃቀም ናቸው። Byren (1988) መጻፍን አስቸጋሪ የሚያደርጉ ምክንያቶች ሥነልቦናዊ ችግሮች (Psychological Problems)፣ ሥነልሳናዊ ችግሮች (Linguistics problems) እና አእምሯዊ (Cognitive problems) በማለት ሲመድቧቸው Nunan (1998) ሥነ ትምህርታዊ ችግሮችን (Pedagogical problems) በአራተኛነት እንደመደቧቸው Hasani (2016) ይጠቅሳሉ።

መምህራን መጻፍን ሲያስተምሩ መከወን የሚገባቸው ተግባራት አሉ። Broughton et al. (1980) እና Maxom (2009) እንደሚገልጹት መምህራን መጻፍን በማስተማር እና በመማር ሂደት ተማሪዎች በተገቢው እና በስኬታማ መንገዶች እንዲጽፉ ማድረግ ይጠበቅባቸዋል። ይህንን ለማሳካት በስነጽሑፍ አማካይነት ለቋንቋ ክህሎች ማስተማሪያነት የሚጠቅሙ ማቴሪያሎችን መርጠ መጠቀም ያስፈልጋል። Lazar (1993)፣ Joanne and Slater (1987) ሥነጽሑፍ ከቋንቋው ሥነልሳናዊ አጠቃቀም ቅርጾች እና የጽሕፈት ስምምነቶች ጋር የሚያስተዋውቅ፣ ቋንቋዊ ብልጽግና ያለው ፣ ተማሪዎች በእለት ተእለት የሚጠቀሙበት በመሆኑ ለቋንቋ ማስተማሪያነት ማዋል ጠቀሚ መሆኑን ይጠቁማሉ።

በውጫ አገር ከተጠኑ ጥናቶች ጥናቶች መካከል የBagus (2019) “Promoting Students Writing Skill through Folktale Based Learning Activities.” የጥናታቸው ዓላማ ተረቶችን መሰረት ባደረጉ የመማር ተግባራት አማካይነት የተማሪዎችን የመጻፍ ክህሌት ማሻሻል ነው። Putri (2019) Using Folktales to Teach Writing Skill at 8th Grade Students. በሚለው ጥናታቸው መረጃ የተሰበሰበው በቅድመ እና ድህረ ፈተና ሲሆን በድህረ ፈተና ተረቶችን በመጠቀም መጻፍን የተማሩ የሙከራ ቡድን ተማሪዎች ውጤት ከቁጥጥር ቡድኑ ተማሪዎች

ውጤት የተሻለ ልዩነት አሳይቷል። የNur(2017) እና የBagus (2019) ጥናቶችም ተረቶችን በመጠቀም ማስተማር በተማሪዎች የመጻፍ ክህሎት መሻሻል ወይም አለመሻሻል ላይ ያለውን ሚና በመመርመር የተማሪዎች የመጻፍ ችሎታ መሻሻሉን አሳይተዋል።

Nur (2017) ፣Yaakob(2015) እነ Grab and Kaplanን (1996) እና Nunanን (1989) ጠቅሰው እንደሚገልጹት ምናልባት ግማሽ ያህሉ የዓለም ሕዝብ እንዴት ብቁ እና ውጤታማ ሆኖ መጻፍ እንደሚቻል አያውቅም። መጻፍ እና መጻፍን መማር ከቋንቋ ክህሎቶች መካከል አንደኛው ውስብስብ ክህል ነው። Bagus (2019) እነ Oshima and Hogueን (2007) በመጥቀስ እንደሚገልጹት የክህሉ ጠቀሜታ የጎላ ቢሆንም ተፈጥሯዊ ስጦታ ባለመሆኑ ክህሉን ለመማር የተወሰነ ጠንካራ ስራ እና ተከታታይ ልምምድ ያስፈልጋል። ምክንያቱም እነ Rietdijk et al.(2018) አንደገለጹት በርካታ ህጻናት እንዴት መጻፍ እንደሚችሉ ለመማር ይቸገራሉ።

ከላይ ለመግለጽ እንደተሞከረው የመጻፍ ክህል ውስብስብ እና በተደጋጋሚ ልምምድ የሚዳበር ችሎታ ነው። መጻፍ ሀሳብን ማፍለቅ ብቻ ሳይሆን ጥሩ እና ተነባቢ ማድረግን ይጠይቃል። ጥሩ ጽሁፍ የይዘት ፣ የቃላት ምርጫ፣ የማደራጀት፣ የሥርዓተ ነጥብ ችግሮች የሌሉበት ነው። ተማሪዎች እዚህ የመጻፍ ደረጃ ላይ ለመድረስ በሚጽፉበት ጊዜ የሚያደናቅፏቸውን ችግሮች በመገንዘብ ለማሻሻል ጥረት ማድረግ ይጠበቅባቸዋል።

መጻፍን በተረት የማስተማር ጠቀሜታዎች

የቋንቋ መምህራን ሥነጽሁፍን (ተረት) በክፍል ውስጥ ለቋንቋ ማስተማሪያነት የሚጠቀሙባቸው ምክንያቶችም የተለያዩ ናቸው። Lazar (1993) እና Joanne and Slater (1987) እንደሚገልጹት፣ አነሳሽነታቸው፣ እውነተኛ ማቴሪያልነታቸው፣ ቋንቋን ለመልመድ ማነቃቃታቸው፣ የተማሪዎችን የመተረጎም (የመግለጽ) ችሎታ ማሻሻላቸው፣ የተማሪዎችን የቋንቋ ግንዛቤ ማስፋፋታቸው፣ ከበርካታ ሥነልሰናዊ አጠቃቀሞች ቅርጾች እና የጽሁፍ ሥርዓት ስምምነቶች ጋር ለምሳሌ ከውስጠ ወይራ፣ ገለጻ፣ አከራካሪ፣ ተራኪ፣ ጽሁፎች ጋር ማስተዋወቃቸው እና ቋንቋዊ ብልጽግናቸው ከሚጠቀሱት ውስጥ ናቸው። ተረቶች ለተማሪዎች ያላቸውን ጠቀሜታ Fakhrutdinova (2009) እንደሚገልጹት ተረቶች ከህዝብ የፈለቁ ስለሆኑ የቋንቋው ተማሪዎች ወጣቶች (ህጻናት) በተረት አማካይነት ተጨባጭ ቃላትን (Authentic Vocabulary) ለመማር ይጋለጣሉ። Prastiwi (2015)፣ Bunanta (1998)ን እና Jhonson and Lowis,(1985)ን ጠቅሰው እንደገለጹት

ተረቶች እንደ ታሪክ መግቢያ፣ ዋና አካል እና መጨረሻ ስላላቸው ተማሪዎች የታሪክ መዋቅርን በመማር ለመጻፍ ተግባር እንዲያውሉት ይረዳቸዋል።

ተረቶች በማንኛውም ደረጃ ላሉ ተማሪዎች ጠቃሚ ናቸው። Lwin (2009) Maybin and Parceን (2006) ፣ Taylor (2000) እና Bean (1999) ጠቅሰው ተረቶች ቋንቋን ለማስተማር ያላቸውን ጠቀሜታ እንደገለጹት ተረቶች ከቋንቋ ደረጃቸው አንጻር ሲገለጹ በማንኛውም የእድሜ ደረጃ ለሚገኙ የቋንቋ ተማሪዎች ተስማሚ ናቸው በማለት ይገልጻሉ። ተረቶች አውዳዊ እና ከአውድ ውጪ ትርጉም በመስጠት፣ በመተንተን፣ በማጠቃለል እና የጽሁፍ መዋቅሮችን በመገንዘብ ትምህርታዊ ክህሎቶችን ለማዳበር እና ቋንቋን ለመማር በጣም ጠቃሚ መሆናቸው እና በአይነታቸው የተለያዩ በመሆናቸው በየተማሪዎቹ ደረጃ ተስማሚ ተረቶችን በመምረጥ የቋንቋ ክህሎቶችን ለማስተማር መርዳታቸው ተረቶችን ለቋንቋ ማስተማሪያነት ምቹ ያደርጋቸዋል። በተጨማሪም Bagous (2019) ተረቶችን መጠቀም እና ተረቶችን መሰረት ያደረጉ የመማር ተግባራትን በክፍል ውስጥ በሰፊው መተግበር የተማሪዎችን የመጻፍ ክህሎት ለማዳበር ጠቃሚ ነው በማለት ሀሳቡን ይደግፋሉ።

በዚህ መሰረት መጻፍን መማሪያ እና ማስተማሪያን መምረጥ ሲታሰብ እነ Ellis (2014) Hutchinsm (1987) ን ጠቅሰው እንደገለጹት የማቴሪያሎቹ ሚና ሞዴል እና ማጣቀሻ መሆን፣ የቋንቋ ድጋፍ መስጠት ፣ ገፋፊ መሆን ነው። በዚህ መሰረት ተረቶችን መጻፍን ለማስተማሪያነት መጠቀም ተማሪዎች ለመጻፍ እንዲገፋፉ ፣ ሞዴሎችን እንዲያገኙ እና ሀሳቦችን እንዲያፈልቁ ያግዛቸዋል።

ተረትን በመጠቀም መጻፍን ማስተማር

ተረትን በመጠቀም መጻፍን ማስተማር የተለያዩ ጠቀሜታዎች አሉት። ለምሳሌ Rajathurol (2020) እንደሚገልጹት፣ የተረቶች የፈጣንነት እና የድግግሞሽ ባህሪ ተማሪዎች አዳዲስ ቃላትን እና ሰዋሰውን መማር እንዲችሉ ይረዳቸዋል። በክፍል ውስጥ የመማር ሂደት ተረቶችን በመጠቀም ህጻናት መማር ሲጀምሩ መሳተፍ እንዲችሉ በማገዝ ካለምንም ችግር ትምህርቱን የመከታተል እና የመገንዘብ አቅም በማሳደግ ስነ-ምህርታዊ ስኬታማነትን በማስገኘት ረገድ በትምህርት ቤት ውስጥ በጣም ጠቃሚ ናቸው ።

የቋንቋ መምህራን ስነ-ምግባርን (ተረቶችን) በክፍል ውስጥ የሚጠቀሙባቸው ምክንያቶች፡- ተጨባጭ ማቴሪያልነታቸው፣

ለማስተማሪያ ተብለው ለተለየ ዓላማ አለመዘጋጀታቸው፣ የቋንቋውን ተናጋሪ (አፈ ፈት) የቋንቋ አጠቃቀም ለማወቅ ማስቻላቸው፣ ቋንቋዊ ብልጽግናቸው እና ግላዊ አካታችነታቸው መሆናቸውን Coille and Slater (1987) ይገልጻሉ።

ተረቶችን በመጠቀም ማስተማር ታላሚውን የቋንቋ ክህሎት ለማዳበር ይረዳል።Fakhrutdinova (2009) እና Putri(2019) በጥናታቸው Swan(1985) ጠቅሰው እንደገለጹት ተማሪዎች ተረቶችን በመጠቀም በታላሚው ቋንቋ ይዘትን መሰረት ባደረገ ማስተማር ሲማሩ በሚያገኙት አውዳዊ እውቀት የቋንቋውን አጠቃቀም በቀላሉ በመረዳት የቋንቋውን አጠቃቀም በማወቅና ይዘቶችን በማግኘት ለመማር ስለሚረዳቸው የተፈለገውን ክህሎት ለማዳበር ምቹ ሁኔታን ይፈጥራላቸዋል።

የአጠናን ዘዴ

ይህ ጥናት በዓይነቱ መጠናዊ ሲሆን፣ ከፊል ፍትነታዊ (Quasi-Experimental) የምርምር ስልትን ተከትሎ ተከናውኗል። ለጥናቱ የሚሆኑት መረጃዎች መጠናዊ በሆነ መንገድ ተተንትነው ተረትን በመጠቀም የመጻፍ ክህሎትን ማስተማር የተማሪዎችን የመጻፍ ክህሎት ለማዳበር የሚኖረው ሚና በቅድመ ትምህርትና ድገረ ትምህርት ፈተና ውጤቶች ተለይቷል። የተደረሰበት ማጠቃለያና ይሁንታም ቀርቧል።

የአጠናን ሂደት

ይህን ጥናት ለማከናወን መጀመሪያ በጥናቱ የተመረጠውን ትምህርት ቤት ፈቃድ ለማግኘት ከጅምር ዩኒቨርሲቲ የኢትዮጵያ ቋንቋዎች እና ሥነ ጽሑፍ-አማርኛ ትምህርት ክፍል የትብብር ደብዳቤ በማስጻፍ ጥናቱን ለማከናወን ለተመረጠው አንደኛ ደረጃ ትምህርት ቤት ተሰጥቷል። በመቀጠልም ለትምህርት ቤቱ ርዕሰ መምህር፣ ለክፍል ደረጃዋ የአማርኛ ቋንቋ መምህርት፣ ለሱፐር ቫይዘር እና በጥናቱ ለሚሳተፉት ተማሪዎች የጥናቱ ዓላማ ተገልጿልቸው ግንዛቤ እንዲያገኙ ተደርጓል።

በጥናትና ምርምሩ ተሳታፊ ከሆነችው መምህርት ጋር በመወያየት፣ ተረትን ተጠቅሞ መጻፍን ስለማስተማር ዘዴ ምንነት፣ አተገባበር፣ ተማሪዎች ስለሚያከናውኗቸው የመማር ተግባራት እና ስለሚኖራቸው ሚና እንዲሁም ስለመምህርቷ ተግባር (የተማሪ እና የመምህር ተግባር እና ኃላፊነት) ግንዛቤ እንዲኖራት ለሁለት ቀናት የአራት ሰዓት ስልጠና ተሰጥቷታል።በመመሪያው መሰረት የተዘጋጀ ማስታወሻም ተሰጥቷታል። በቀጣይ ቀናት በማስታወሻው ላይ ግልጽ ያለሆኑላትን ሀሳቦች እና

ጥያቄዎች በማብራራት እና በመወያየት ወደስራው እንድትገባ ቅድመ ዝግጅት ተደርጓል።

ቀጥሎ የተገባው ተጠኚዎቹን የሙከራና የቁጥጥር ብሎ ለመመደብ ተመሳሳይ የመጻፍ ችሎታ ያላቸው መሆን አለመሆናቸውን ለመለካት የሚያስችለውን ፈተና ወደ ማዘጋጀት ነው። ፈተናው ከመዘጋጀቱ አስቀድሞ በኢ.ፌ.ዲ.ሪ የትምህርት ሚኒስቴር በ2007 ዓ.ም የተዘጋጀው አማርኛ ቋንቋ እንደ አፍ መፍቻ ቋንቋ የመምህሩ መምሪያ እና የተማሪው መጻሕፍ አምስተኛ ክፍል፣ የኢ.ፌ.ዲ.ሪ የትምህርት ሚኒስቴር በ2013 ዓ.ም ያዘጋጀው የአጠቃላይ ትምህርት የአማርኛ ቋንቋ (ከ1ኛ-8ኛ ክፍል) ይዘቶች፣ ፍሰት ቻርቶች፣ ተፈላጊ ብቃቶች እና መርሃ ትምህርቶች ተፈትሸዋል።

የቅድመ ትምህርት የመጻፍ ችሎታ ፈተናው ዓላማ የሙከራና የቁጥጥር ቡድኑ ተማሪዎች በቅድመ ትምህርት የነበሩበትን ደረጃ ለማወቅ በመሆኑ በመማሪያ መጽሐፉ መጻፍን ለማስተማር ከተዘጋጁት ጥያቄዎች ጋር በይዘትም ሆነ በቅርጽ ተቀራራቢነት ያላቸው ጥያቄዎች ተዘጋጅተውና በመምህራን ተገምግመው ተማሪዎቹ በተመሳሳይ ሰዓት እንዲፈተኑ ተደርጓል። የቅድመ ትምህርት ፈተናው ውጤት በነጻ ናሙና ቲ- ቴስት ስሌት ተሰርቷል። የቲ- ስሌት ዋጋው የጉልህነት ደረጃ $P = 0.690$ ($P > 0.05$) በመሆኑ ወይም የተገኘው የቲ-ዋጋ ቲ(92) = 0.400 ከቲ ሰንጠረዥ ዋጋ (1.984) በማነሱ በተማሪዎች ቅድመ ትምህርት ፈተና ውጤት መካከል ጉልህ ልዩነት አለመኖሩን በማመልከቱ የቁጥጥርና የሙከራ ቡድኖቹ በእጣ ተመድበዋል።

ለሙከራ ቡድኖቹ ማስተማሪያ የሚሆኑ ተረቶችን የመምረጥ ሥራው ከዚህ ጎን ለጎን ተካሂዷል። መጻፍን ለማስተማር የተመረጡት ተረቶችም ከተለያዩ መጻሕፍት የተመረጡ ሲሆኑ፣ ይህም የተደረገበት ምክንያት ለተማሪዎች ደረጃ የሚመጥኑ ተረቶችን ለማግኘት በማሰብ ነው። በአጥኝዋ ለደረጃው ይመጥናሉ ተብለው ከቀረቡት አስራ ሶስት አማራጭ ተረቶች በክፍል ደረጃው መምህራን እና በደሴ መምህራን ትምህርት ኮሌጅ የአማርኛ ቋንቋ መምህራን አስተያየት ተሰጥቶባቸው አስር ተረቶች (አንድ ቁራ እና አንድ ቀበሮ፣ጨው ተሸካሚው አህያ፣የአንድ አባት ኑዛዜ፣ የታማኝ ወዳጆች መከዳዳት፣ ኤሊ እና ሶስት ንደኞቿ፣ ክፉ ቀን ፣ የንጉሱ የካህን ግራ ዐይን፣ ባለ እዳዋ ጥንቸል፣ ገበሬና ታማኝ ውሻው እና አንበሳ እና አይጥ) ተመርጠዋል። የተሰጡት አስተያየቶች ከጭብጥ፣ ከሥርዓተ ጾታዊ እና አካትቷዊ ጉዳዮች፣ ከቋንቋ

አጠቃቀማቸው እና ከአካባቢያዊነታቸው አንጻር ባላቸው ተገቢነት ላይ ያተኮሩ ነበሩ።

ቀጥሎ የተገባው ወደ ትምህርቱ ትግበራ ነው። ለቁጥጥር ቡድኑ ተማሪዎች በመማሪያ መጽሐፋቸው መሰረት፣ ለሙከራ ቡድኑ ተማሪዎች ተረትን ተጠቅሞ መጻፍን የማስተማር ስራው ለአምስት ሳምንታት (10 ክፍለ ጊዜ) ትምህርቱ ቀርቧል። የሙከራ ቡድኑ የመጻፍ ትምህርትም ተረትን ተጠቅሞ መጻፍን ስለመማር ዓላማ በግልጽ ከተብራራላቸው በኋላ፣ ሞዴል ሆኖ ሰርቶ ማሳየት፣ በጋራ በመስራት እና ተማሪዎች ራሳቸውን ችለው እንዲሠሩ በማድረግ ቀስ በቀስ በራስ መጻፍ መቻልን እንዲተገብሩ ተደርጓል። በትግበራውም የመማር ማስተማር ሂደቱን ለመከታተል በመምህራን እለታዊ እቅድ መጨረሻ ላይ ግለ ጽብረቃ በማድረግ በየክፍለ ጊዜው የነበረውን ሁኔታ መዝግቦ በመገምገም ለቀጣይ ክፍለ ጊዜ ግብዓት እንዲሆን ተደርጓል።

ለአምስት ሳምንታት ትምህርቱ ከላይ በተጠቀሰው መንገድ ከተሰጠ በኋላ የሙከራ እና የቁጥጥር ቡድኖቹ ድኅረ ትምህርት የመጻፍ ችሎታ መረጃ ፈተና ተዘጋጅቷል። የፈተና ጥያቄዎቹ፣ ተገቢ ቃላትን መርጦ አረፍተ ነገሮችን የሚሟላት፣ ጅምር አንቀጾችን በተገቢ ቃላት እና ሀረጎች የማሟላት፣ ሥርዓተ ነጥቦችን በተገቢ ቦታቸው የመጠቀም እና ርእስ በመስጠት አንቀጽ የመጻፍ ጥያቄዎችን ያካተቱ ናቸው። የጥያቄቹ ተገቢነት ከተረጋገጠ በኋላ፣ ሁለቱም ቡድኖች በተመሳሳይ ሰዓት እንዲፈተኑ ተደርጓል። መጻፍን ከማስተማር መማር ክንውን በኋላ የቀረበው ድኅረ ትምህርት ፈተና ዓላማ ተረትን በመጠቀም መጻፍን በማስተማር እና በተለመደው መንገድ መጻፍን በማስተማር መካከል የተፈጠረውን ልዩነት ለመመርመር ማስቻል በመሆኑ ይህንኑ የሚያሳዩ መረጃዎች ተሰብስበውበታል።

የጥናቱ ተሳታፊዎች

የዚህ ጥናት ዋና ዓላማ ተረቶችን በመጠቀም የመጻፍ ክህሉን ማስተማር የተማሪዎችን የመጻፍ ክህሉ ለማዳበር ያለውን ሚና መመርመር ሲሆን ለጥናቱ የተመረጠው አካባቢ ደቡብ ወሎ ዞን ደሴ ከተማ ካራጉቱ አንደኛ ትምህርት ቤት ነው። ይህ የጥናት አካባቢ የተመረጠው በአመች ናሙና አመራረጥ ዘዴ ነው። ይህ የንሞና ዘዴው የተመረጠው አካባቢው የአጥኝዋ የስራ ቦታ በመሆኑ ለጥናቱ ዓላማ መሳካት አስፈላጊ መረጃዎችን ለማግኘት ይቻላል ተብሎ ስለታመነ ነው። በደሴ ከተማ ከሚገኙት 32 አንደኛ ደረጃ ሙሉ እርከን ትምህርት ቤቶች ውስጥ የካራ ጉቱ አንደኛ ደረጃ ትምህርት ቤት በቀላል የእጣ ንሞና ዘዴ ተመርጧል። በዚህ ትምህርት ቤት በ2016 ዓ.ም በአምስተኛ ክፍል

ከሚማሩት 246 ተማሪዎች መካከል በሁለት ክፍሎች የሚማሩ 94 (47 የሙከራና 47 የቁጥጥር ቡድን) ተማሪዎች በተራ እጣ የንሞና ዘዴ ተመርጠው በጥናቱ ተሳትፈዋል።

የመረጃ መሰብሰቢያ ዘዴ

የጥናቱን ዋና ዓላማ መሰረት በማድረግ የተመረጡት የመረጃ መሰብሰቢያ ዘዴዎች የተማሪዎቹን ቅድመ እና ድህረ ትምህርት የመጻፍ ክህሎት ችሎታዎቻቸውን ሊለኩ የሚችሉ ፈተናዎች ናቸው። የቅድመ ትምህርት ፈተናው በቁጥጥርና በሙከራ ቡድኖቹ መካከል ከመነሻው ጉልህ የመጻፍ ችሎታ የሌላቸው መሆኑን ለመፈተሽ ረድቷል። የድኅረ ትምህርት ፈተናው በአንድ በኩል በሙከራና በቁጥጥር ቡድኖቹ መካከል የታየውን ልዩነት በሌላ በኩል በሙከራ ቡድኑ የቅድመ ትምህርትና የድኅረ ትምህርት የፈተና ውጤቶች ለማነጻጸርና ተረቶችን ተጠቅሞ መጻፍን ማስተማር የሚኖረውን ሚና ለመለየት አገልግሏል።

የመረጃ ማጣራትና አደረጃጀት

ከጥናቱ ተሳታፊዎች የፈተና ውጤቶች የተሰበሰቡት መረጃዎች ለትንታኔ ከመቅረባቸው አስቀድሞ የተሰጡት መልሶች በተጠየቃዊ መንገድ የተሞሉ ስለመሆናቸው የማጣራት ሥራ ተከናውኗል። መረጃው ለትንተና በሚያመች መልኩ ኮድ ተደርጎ፣ በውጤት መመዝገቢያ ሰንጠረዥ (ኮድ ሽት) በኮምፕዩተር ላይ እንዲሰፍር ተደርጎ ወደትንታኔ ከመገባቱ በፊት በተሞላው መረጃ ላይ ማጣራት ተደርጓል። መረጃዎቹ በይዘታቸው በአግባቡ ተደራጅተው በ “spss version 25” ሶፍትዌር ገብተው በመጠናዊ የመረጃ መተንተኛ ዘዴ ተተንትነዋል።

የመረጃ መተንተኛ ዘዴ

የጥናቱን ተሳታፊዎች የመጻፍ ችሎታ ለማወቅ በቅድመ ትምህርት ፈተና የተሰበሰበው መረጃ በባእድ ናሙና ቲ-ቴስት (Independent Samples t-test) ተሰልቷል። በተረቶች መጻፍን ማስተማር በመጻፍ ችሎታ ላይ ልዩነት መፍጠር አለመፍጠሩን ለመፈተሽ በድኅረ ትምህርት ፈተና የተሰበሰበው መረጃ በተመሳሳይ በባእድ ናሙና ቲ-ቴስት (Independent Samples t-test) እና በጥንድ ናሙና ቲ-ቴስት (Paired Samples T-test) ተሰልቷል።

የመረጃ ትንተና

በጥናቱ የተነሳውን ጥያቄ ለመመለስ የቅድመ እና የድኅረ ፈተና ውጤቶች መረጃዎች በባዕድ ናሙና ቴ-ቴስት ተተንትነዋል። የተገኘው ውጤትም ቀጥሎ በቀረበው ሠንጠረዥ ተገልጿል።

ሠንጠረዥ አንድ፣ የሙከራ እና የቁጥጥር ቡድኖቹ ቅድመ ትምህርት የመጻፍ ችሎታ አማካይ በባእድ ናሙና ቴ-ቴስት (Independent Samples t-test)

ቡድን	ናሙና (no.of samples)	አማካይ (Mean)	መደበኛ ልይይት (St,Dev)	የቲ ዋጋ (t)	የነጻነት ደረጃ (df)	ጉልህነት Sig. (2-tailed)
የቁጥጥር	47	39.8404	15.31875	-.400	92	.690
የሙከራ	47	41.1383	16.14160			

በሰንጠረዥ እንደሚታየው የሁለቱ ቡድኖች አማካይ ውጤቶች ተቀራራቢ ሲሆን የመደበኛ ልይይቱም እንዲሁ ተቀራራቢ ነው። ከላይ የቀረበው ሰንጠረዥ የሁለቱ ቡድኖች የመጻፍ ችሎታ ውጤት ከየአማካዩ ውጤቶቻቸው ያላቸው እርቀትም ተቀራራቢ መሆኑን ያመለክታል።

ከላይ በቀረበው ሀሳብ መነሻነት በሁለቱ ቡድኖች መካከል በቅድመ ትምህርት የመጻፍ ችሎታ የጎላ ልዩነት አለመኖሩ ከታወቀ በኋላ የሙከራ ቡድኑ ተረትን በመጠቀም፣ የቁጥጥር ቡድኑ በተለመደው መንገድ መጻፍን ሲማሩ ከቆዩ በኋላ የተገኘው የድህረ የመጻፍ ችሎታ ፈተና ውጤት በሚከተለው ሰንጠረዥ ቀርቧል።

ሠንጠረዥ ሁለት፣ የሙከራ እና የቁጥጥር ቡድኖች ድህረ ትምህርት የመጻፍ ችሎታ አማካይ በባእድ ናሙና ቴ-ቴስት (Independent Samples t-test)

ቡድን	ናሙና (no.of samples)	አማካይ (Mean)	መደበኛ ልይይት (St,Dev)	የቲ ዋጋ (t)	የነጻነት ደረጃ (df)	ጉልህነት Sig. (2-tailed)
የቁጥጥር	47	39.9043	17.72453	-4.686	92	.000
የሙከራ	47	57.2766	18.21783			

በሰንጠረዥ ሁለት እንደሚታየው የድህረ ትምህርት የመጻፍ ችሎታ ፈተናው ውጤት የሙከራ ቡድኑ አማካይ ውጤት 57.277 ከቁጥጥር ቡድኑ 39.901 በ17.37 ያህል መብለጡን ያሳያል ። የመደበኛ

ልይይታቸውም ውጤት የሙከራ ቡድኑ 18.22፣ የቁጥጥር ቡድኑ 17.72 ሆኖ ታይቷል። የሙከራ እና የቁጥጥር ቡድኑ ውጤት በባእድናሙና ቲ-ቴስት ስሌት መሰረት ($t = -4.69$, $df = 92$, $p = .000$) ሆኗል። ፡ ይህ የተገኘ የድህረ ትምህርት ፈተና ውጤት ተረትን ተጠቅሞ መጻፍን ማስተማር በመጻፍ ክህሉ ላይ መሻሻል ያሳየ መሆኑን ያመላክታል።

ሰንጠረዥ ሦስት፡- የሙከራ እና የቁጥጥር ቡድኖች የቅድመ እና የድኅረ ትምህርት የመጻፍ ፈተና ውጤት ተናጥላዊ ንጽጽር በጥንድናሙና ቲ ቴስት ሲሰላ

ቡድን	የፈተና አይነት	የጽህፈት ውጤት								
		ብዙት	አማካይ ውጤት	መደበኛ ልይይት	ተቀንሶ የተገኘ የልዩነት አማካይ ነጥብ	ተቀንሶ የተገኘ የልዩነት መደበኛ ልይይት	የነጻነት ደረጃ	የተሰላ የ P ቀጋ	የተሰላ የቲ ቴስት ቀጋ	ጉልህ ልዩነት

ቁጥጥር	ቅድመ ትምህርት	47	39.840	15.318755	0.639	2.40578	46	.978	-027	የለም
	ድህረ ትምህርት	47	39.943							
ሙከራ	ቅድመ ትምህርት	47	40.554	15.81006	16.3370	2.414414	46	.000	-6.717	አለ
	ድህረ ትምህርት	47	56.891							

ከሰንጠረዥ መረዳት እንደሚቻለው የቁጥጥር ቡድኑ የድህረ ትምህርት ፈተና ውጤት አማካይ 39.9043 ከቅድመ ትምህርቱ አማካይ ውጤት 39.8404 ጋር ሲነጻጸር በልጦ የታየው በ0.0639 ነው። ይህም ልዩነት ጉልህነት መኖርና አለመኖሩን በ46 የነጻነት ደረጃ፣ በጥንድ ናሙና ቲ-ቴስት ሲሰላም የቲ ዋጋ -0.27 ሲሆን የጉልህነት ደረጃው (P>0.05) 0.978 ሆኗል። ይህም በቁጥጥር ቡድን ተማሪዎች የቅድመ እና ድህረ ትምህርት ፈተና ውጤት መካከል ሰፊ ልዩነት አለመኖሩን ያመለክታል።

የሙከራ ቡድኑ ድህረ ትምህርት ፈተና ውጤት አማካይ 56.8913 ከቅድመ ትምህርቱ አማካይ ውጤት 40.5543 ሲነጻጸር በልጦ የታየው በ16.3370 ነው። ይህ ግን ከላይ ከተመለከትነው ከቁጥጥር ቡድኑ ከፍተኛ ብልጫ ያሳያል። ይህም ልዩነት ጉልህነት መኖርና አለመኖሩን በ46 የነጻነት ደረጃ፣ በጥንድ ናሙና ቲ-ቴስት ሲሰላም የቲ ዋጋ -6.717 ሲሆን የጉልህነት ደረጃው P= .000 (P<0.05) ነው። በመሆኑም በቁጥጥር ቡድን ተማሪዎች የቅድመ እና ድህረ ትምህርት ፈተና ውጤት መካከል ሰፊ ልዩነት መኖሩን ያመለክታል። ይህም የሚያሳየው የሙከራ ቡድን ተማሪዎች መጻፍን በተረቶች በመማራቸው የመጻፍ ክህላቸው መሻሻሉን ነው።

እንደ አጠቃላይ የቁጥጥር ቡድኑ ድህረ እና ቅድመ ትምህርት ፈተና ውጤት ከሙከራ ቡድኑ ቅድመ እና ድህረ ትምህርት ፈተና ውጤት ያነሰ መሆኑን፣ የቁጥጥር ቡድኑ ውጤትም የተወሰነ መሻሻል እንዳሳየ

ነግር ግን መሻሻሉ ከሙከራ ቡድኑ ያነሰ እንደሆነ ከላይ ካለው ሰንጠረዥ መረዳት ይቻላል።

የውጤት ማብራሪያ

የጥናቱ መላምት «ተረትን በመጠቀም የመጻፍ ክህሎትን ማስተማር የተማሪዎችን የመጻፍ ክህሎት አያዳብርም።» የሚል ሲሆን በሰንጠረዥ አንድ በሁለቱ ቡድኖች አማካይ ውጤት መካከል ያለው መረጃ በባእድ ናሙና ቴ-ቴስት ሲሰላ ውጤቱ $t(92) = 0.400$ ፣ $p = 0.690$ ሆኖ ታይቷል። በሙከራ ጥናቱ የ (p) ዋጋ $p > 0.05$ ከሚለው መነሻ በልጠ መገኘት Pallet (ጉልህ ልዩነት) (significant difference) አለመኖሩን እና 2010) እና Greasley (2008) እንደሚገልጹት በሁለቱ ቡድኖች መካከል ይህ ነው የሚባል ቡድኖቹ በተመሳሳይ ደረጃ ተገኝተዋል። ከድህረ ትምህርት በኋላ በተሰጠው ፈተና የተገኘው የቁጥጥር ቡድኑ አማካይ ውጤት 39.90፣ መደበኛ ልይይት (Std.Deviation) 17.72 ሲሆን የሙከራ ቡድኑ አማካይ ውጤት 57.28 መደበኛ ልይይት (Std.Deviation) 18.22 ሆኖ ተገኝቷል። በሁለቱ ቡድኖች መካከል የታየው የአማካይ ውጤት ልዩነት 17.37 ነው። ይህ ውጤት የሙከራ ቡድኑ አማካይ ከቁጥጥር ቡድኑ አማካይ ውጤት ከፍተኛ ብልጫ ያለው መሆኑን ያመለክታል።

ይህ ውጤት ተረቶችን ተጠቅሞ የመጻፍ ክህሎትን ማስተማር በተማሪዎች የመጻፍ ችሎታ ላይ ለውጥ እንደሚያመጣ ካረጋገጡት የMantra (2019)፣ የPutri (2019) እና የNur (2017) ጥናቶች ጋር ተደጋጋፊ ሆኗል። በእነዚህ ጥናቶች የሙከራ ቡድኖቹ ተማሪዎች ውጤት ከቁጥጥር ቡድኖቹ ተማሪዎች ውጤት የተሻለ ልዩነት እንዳሳየው ሁሉ በዚህ ጥናትም ተመሳሳይ ውጤት ተገኝቷል።

ከዚህ በተጨማሪ በሰንጠረዥ ሁለት የቀረበው መረጃ የባእድ ናሙና ቴ-ቴስት እንደሚያሳየው የሙከራ ቡድኑ የድህረ ፈተና ውጤት ከቅድመ ትምህርት ፈተናው ውጤት የተሻለ ሆኖ ተገኝቷል። የቅድመ ትምህርት ፈተናው የባእድ ናሙና ቴ-ቴስት ውጤት $t(92) = 0.400$ ፣ $P < 0.690$ ሲሆን የ t ዋጋ በ t ሰንጠረዥ ከሚገኘው ዋጋ (1.984) ያነሰ በመሆኑ በተማሪዎቹ መካከል ልዩነት የሌለ መሆኑን ያመለክታል። በድህረ ፈተናው የተገኘው የባእድ ናሙና ቴ-ቴስት ውጤት ደግሞ $t(92) = 4.686$ ፣ $P < .000$ ሆኖ ተገኝቷል። በድህረ ፈተናው የተገኘው የ $t(4.686)$ ዋጋ በ t ሰንጠረዥ ከሚገኘው (1.984) ዋጋ በ2.702 በልጠ ተገኝቷል። ብልጫው ሙከራ ቡድኑ ውጤት ከፍ ያለ መሆኑን ያሳያል።

በሠንጠረዥ ሁለት የሙከራ እና የቁጥጥር ቡድኖች ድህረ ትምህርት የመጻፍ ችሎታ አማካይ ንጽጽር በባእድ ናሙና ቲ-ቴስት (Independent Samples t-test) ተሰልቶ የቡድኖች ልዩነት በባእድ ናሙና ቲ-ቴስት ሲሰላ ($t = -4.686$ ፣ $df = 92$ ፣ $p = .000$) ሆኗል። ይህም የቡድኖች የድህረ ትምህርት ፈተና ውጤት ተረትን ተጠቅሞ መጻፍን ማስተማር የተማሪዎችን የመጻፍ ክህሎት ለማዳበር የሚጠቅም መሆኑን ያመለክታል። እነዚህ ውጤቶች በBagous (2017) እና በ Fakhrutdinova (2009)፣ ጥናቶች እንደተገለጸው፣ ተረቶችን መሰረት ያደረጉ የመማር ማስተማር ተግባራትን በክፍል ውስጥ መተግበር የተማሪዎችን የመጻፍ ክህሎት ለማዳበር ጠቃሚ መሆናቸውን አሳይተዋል። ከዚህ በተጨማሪም ተረቶች ተማሪዎቹ የባህሉ አካል ከሆኑበት ህዝብ ስለሚፈልቁ ለተማሪዎቹ እንግዳ ካለመሆናቸው እና ተጨባጭ ቃላትን ለመማር በሞዴልነት ከማገልገላቸው ጋር በተያያዘ በዚህ ጥናት እንደታየው እና በ(Prastiwi, p.2015) ጥናት እንደተመለከተው የመግቢያ፣ የዋና አካልና የመደምደሚያ ቅርጾቻቸው ተማሪዎቹ ይህንን መዋቅር ተከትለው እንዲጽፉ ከማገዛቸው የመጣ ውጤት ነው ቢባል ተጠየቃቸው ይኖረዋል።

ተረቶች በማንኛውም እድሜ ለሚገኙ ተማሪዎች ተስማሚዎች መሆናቸው በ(Lwin, 2009) ጥናት እንደታየው ተረቶች በክፍል ውስጥ በተማሪዎቹ የዕድሜ ልዩነት ሊፈጠሩ የሚችሉ ችግሮችን ማቃለል፣ በአውድም ሆነ ከአውድ ውጭ ትርጉም የመስጠት ባህርይ ያላቸው መሆኑ (Taylor, 2000) እና የመግቢያ፣ የመተንተኛና የማጠቃለያ መዋቅሮችን መያዛቸው፣ ተማሪዎቹ በዚህ ቅርጽ ጽሑፎችን እንዲያዋቀሩ መነሻ ስለሆኗቸው የተመዘገበው ውጤት እንደተገኘ ለመገንዘብ ይቻላል።

ማጠቃለያ እና የመፍትሄ ሐሳብ

ማጠቃለያ

የዚህ ጥናት ዋና ዓላማ ተረቶችን ተጠቅሞ የመጻፍ ክህሎትን ማስተማር በተማሪዎቹ የመጻፍ ችሎታ ላይ ለውጥ የሚያመጣ መሆን አለመሆኑን መመርመር ነው። ዓላማውን ከግብ ለማድረስ በቀላል እጣ ናሙና የተመረጡ ሁለት የአምስተኛ ክፍሎች በቁጥጥርና በሙከራ ቡድን ተመድበው ለአምስት ሳምንታት ያክል ትምህርቱ ሲሰጥ ቆይቶ የተገኘው የፈተና ውጤት ተረትን በመጠቀም የመጻፍ ክህሎትን ማስተማር በተለመደው መንገድ የመጻፍ ክህሎትን ከማስተማር በተሻለ የመጻፍ ክህሎት ለማዳበር ማስቻሉን አሳይቷል። ይህ ውጤትም ሥነ ጽሁፍ

ተማሪዎችን ከበርካታ ስነልሳናዊ ጠቀሜታዎች ማለትም ከሥነልሳናዊ አጠቃቀሞች፣ ቅርጾች እና የጽህፈት ሥርዓት ስምምነቶች፣ ከተለያዩ የጽሁፍ ቋንቋ ባህሪያት ጋር በማስተዋወቅ የመጣ መሆኑን ለመረዳት ተችሏል። በአጠቃላይ የጥናቱ ውጤት የተማሪዎችን የመጻፍ ክህሎት ለማሳደግ ተረትን በመጠቀም ማስተማር በተለመደው መንገድ ከማስተማር የተሻለ ውጤታማ እንደሆነ አሳይቷል።

የመፍትሄ ሀሳብ

መጻፍ ተማሪዎች በትምህርት ቤት ውስጥ አጫጭር ጽሁፎችን የመጻፍ ችሎታቸውን ሊያበለጽጉ እና ሊያሳድጉ የሚገባቸው መረዳትን የሚጠይቅ አፍላቂ ክህሎት መሆኑን ቀደም ሲል አይተናል። ከክህሎት ጠቀሜታ አንጻር ጥሩ የመጻፍ ችሎታን ለማሳደግ የማስተማር ሚና እንዲጎላ ትኩረት የተሰጠው መሆኑም ተገልጿል። በኢትዮጵያ የአማርኛ ቋንቋ መርሃ ትምህርት የመጻፍ ክህሎት ክፍተት ለመሙላት የሚያስችል አዲስ ሥርዓተ ትምህርት ማዘጋጀቱም ተጠቅሷል።

እነዚህ ሁሉ ጥረቶች ቢኖሩም፣ በተመራማሪዎቹ የመጻፍ ክህሎት ችሎታ ላይ የተደረጉ ጥናቶች ችግሮች መኖራቸውን ያሳያሉ። እነዚህን ችግሮች ለመፍታት ከተደረጉ ጥረቶች መካከል የመጻፍ ክህሎትን በሥነ ጽሑፍ ማስተማር ተጠቃሽ ነው። በሌሎች ጥናቶች እንደተመዘገበውና በዚህ ጥናት ውጤትም እንደታየው፣ ተረቶችን ተጠቅሞ መጻፍን ማስተማር በተለመደው ዘዴ መጻፍን ከማስተማር የተሻለ ውጤት ያስገኛል።

ስለሆነም የአማርኛ ቋንቋ መምህራን የተማሪዎችን የመጻፍ ክህሎት ለማዳበር ተረትን በመጠቀም መጻፍን የማስተማር ዘዴን በክፍል ውስጥ ቢተገብሩ የተሻለ ውጤት ለማስመዘገብ ይረዳቸዋል። በዚህም የማስተማሩን ሥራ የበለጠ ውጤታማ ለማድረግ፣ ለመምህራኑ ዘዴውን የመጠቀም ሥልጠና በትምህርት ባለሙያዎች ቢሰጣቸው መልካም ይሆናልና የሚመለከታቸው አካላት ለዚህ ትኩረት ሰጥተው ቢሰሩ መልካም ይሆናል።

Declarations

Conflict of interest

We would like to confirm that this research is my own work and free from any Interest conflict.

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Original Research

በማጠቃለል ብልጾት ማንበብን መማር፣ አንብቦ የመረዳት ችሎታንና የማንበብ ተነሳሽነትን ውጤታማነት የማሻሻልና የማስቀጠል ሚና፣ የፍትነት-መሰል ንድፍ ክትትላዊ ጥናት

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Abstract

This study examined the long-term effects of a summarizing strategy on reading comprehension and motivation. Following a previous quasi-experimental study, 51 eighth-grade students from the experimental group were assessed nine months later. Data collected through tests and questionnaires were analyzed using paired sample t-tests and multiple linear regression analysis. Results show a significant improvement in reading comprehension from the post-test to the follow-up assessment. While reading motivation remained significantly positive, it showed a slight decline. These findings indicate that the summarizing strategy has a lasting positive effect on reading comprehension. Additionally, both individual and interactive effects from the previous study emerged as significant predictors of follow-up achievements, with the interactive effect being notably stronger. To sustain and enhance reading motivation over time, ongoing support and strategies are recommended to help students monitor and regulate their learning experiences. The implications for educational practices and future research are discussed.

የጥናቱ ዋና ዓላማ በማጠቃለል ብልህነት ማንበብን መማር፣ አንብቦ በመረዳት ችሎታና በማንበብ ተነሳሽነት ላይ ያለውን የረጅም ጊዜ ተጽዕኖ መፈተሽ ነበር። ጥናቱ ቀደም ሲል በሰባተኛ ክፍል ተማሪዎች ተሳታፊነት ከተከናወነ ፍትነት-መሰል ጥናት የቀጠለ ክትትላዊ ጥናት (follow-up study) ነው። በቀደመው ጥናት ብልህነት አንብቦ በመረዳት ችሎታና በማንበብ ተነሳሽነት ላይ ጉልህ አዎንታዊ ተጽዕኖ ማሳደግ ተስተውሎ ነበር። በዚህም በቀደመው ጥናት በፍትነት ቡድን ተሳትፈው ከነበሩ 51 የስምንተኛ ክፍል ተማሪዎች ከዘጠኝ ወራት በኋላ አንብቦ የመረዳት ችሎታቸውንና የማንበብ ተነሳሽነታቸውን በተመለከተ በፈተናና በጽሑፍ መጠይቅ መረጃዎች ተሰብስበው በጥንድ ናሙና ቲ-ቴስትና በኅብረድኅረታዊ ስልቶች ተተንትነዋል። የውጤት ትንተናው እንዳመለከተውም የክትትላዊው ጥናት ውጤቶች በፍትነት-መሰል ጥናቱ በድኅረት-ምህርት ከተመዘገበው ውጤት አንጻር አንብቦ የመረዳት ችሎታ በጉልህ ደረጃ ከፍ ብሎ የተገኘ ሲሆን የማንበብ ተነሳሽነቱ በጉልህ ነገርግን በአነስተኛ ነጥብ (.1959) ዝቅ ብሏል። በተጨማሪም የቀደመው ጥናት ድኅረት-ምህርት ውጤቶች በተናጠልም ሆነ በቅንጂት የክትትላዊውን ውጤት በጉልህ ደረጃ ተንባይ ሆነዋል። ውጤቶችን በመተንበይ ረገድ የቅንጅቱ ከተናጠላዊው ድርሻ ከፍ ማለቱ አንብቦ መረዳትን በመማር ሂደት ብልህነት ሹሉቱን ተላውጦዎች ይበልጥ አብረው ተሰላፊ እንዲሆኑ የማድረግ እድል እንዳለው ያሳያል። ውጤቶቹም የማጠቃለል ብልህነት አንብቦ የመረዳት ችሎታንና የማንበብ ተነሳሽነትን ውጤታማነት የማረጋገጥና የማስቀጠል ጉልህ ሚና አለው፤ የሚል አንድምታ ይኖራቸዋል። ብልህነቱ የማንበብ ተነሳሽነትን ይበልጥ እንዲያስቀጥል ግን ተማሪዎች የመማር ስሜታቸውን በግላቸው መቆጣጠርና መምራት እስኪችሉ ክትትልና ድጋፍ አስፈላጊ ይሆናል። ከዚህ በመነሳትም ትምህርታዊና ምርምራዊ አስተያየቶች ተሰጥተዋል።

ቁልፍ ቃላት፣ የማጠቃለል ብልህነት፣ አንብቦ የመረዳት ችሎታ፣ የማንበብ ተነሳሽነት

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መግቢያ

የማንበብ ክህል በመማር ስኬት ላይ ከፍተኛ ድርሻ አለው (Taraban et al., 2000):: ከትምህርት ውጭም ማንበብ የዕለት-ተዕለት ሕይወትን በቀላሉ ለመምራትና በ21ኛው ክፍለዘመን ዓለምአቀፍ መረጃዎችን ለማግኘት ዋና ብቃት ነው (Roeschl-Heils et al., 2003):: ማንበብ ዓለምአቀፍ ሰው ለመሆንም ያስችላል:: ነገርግን ይህን ያህል አስፈላጊነት ያለውን ክህል በመማር ማስተማር መስክ በስኬት መከወን አስቸጋሪ ሆኖ ረጅም ዘመናት ሲቀጥል ተስውሏል (Grabe, 2009):: ከዚህም የተነሳ ችግሩን ሊፈቱ ይችላሉ የተባሉ የመማር ብልጋቶች እንደአማራጭ ሲተዋወቁ ኖረዋል፤ አሁንም በመተዋወቅ ላይ ናቸው:: Caverly et al. (2004) እንደገለጹት አንብቦ መረዳትን ከሚያሳልጡ የተለያዩ አእምሯዊና ልዕለአእምሯዊ የመረጃ ማብላያ መንገዶች መካከልም መተንበይ፣ መገመት፣ ምስል መፍጠር፣ መተንተን፣ መረዳትን መቆጣጠርና ማጠቃለል ሊጠቀሱ ይችላሉ:: የብልጋቶቹን ውጤታማነት ለመፈተሽም በርካታ ችግሮች ምርምሮች (ማስተዋል፣ 2011፣ ታደሰ፣ 2012፣ እንድሪስ፣ 2009፣ ዘራቱ፣ 2012 እንዲሁም Aghaie & Zhang, 2012; Braxton, 2009; Chang, et al., 2002) ተካሂደዋል:: እነዚህ ጥናቶች አንብቦ መረዳትን ለማስተማር የተሻሉ አማራጭ ብልጋቶችን ቢያስተዋውቁም የችግሩ መቀጠል ሌሎች አማራጮችንም በጥናት ለመፈተሽ በር ከፍቷል: በመሆኑም የማጠቃለል ብልጋት የዚህ ጥናት ትኩረት ሆኗል:: ጥቅም ላይ የዋለው የKintsch and Van Dijk (1978) የማጠቃለል ብልጋት ሞዴል ሲሆን መሠረቱም አእምሯዊ የመረጃ ማብላላት ንድፈሐሳብ ነው (Alexander and Fox, 2004):: በአራጋው (2016); Cordero-Ponce (2000); Marzec-Stawiarska (2016); Maybodi & Maibodi (2017); Taylor & Beach (1984) እና Zafarani & Kabgani (2014) ጥናቶች እንደተስተዋለውም ብልጋቱ አንብቦ የመረዳት ችሎታንና የማንበብ ተነሳሽነትን ማሻሻሉ ተረጋግጧል::

አንብቦ መረዳት በቋንቋም ሆነ በሌሎች ትምህርቶች ስኬት ላይ ወሳኝ ጉዳይ በመሆኑ (Zafarani & Kabgani, 2014) በዚህ ረገድ የሚከናወኑ ተግባራትም የሚበረታቱ ናቸው:: የተማሪዎች አንብቦ የመረዳት ችሎታ ደካማነትም በአጠቃላይ የቋንቋ ትምህርትም ሆነ ከቋንቋ ትምህርት ውጭ ያሉ ትምህርቶችን በቀላሉ አንብበው እንዳይረዱ ያደርጋል:: በመሆኑም ለችግሩ ተተግባሪነትና ውጤታማነት ያለው መፍትሔ እጅግ አስፈላጊ ነው:: በEGRA (2010) ጥናትና በ Teferra et al. (2018) በተዘጋጀው የኢትዮጵያ ትምህርት-ሚኒስቴር ሰነድ እንደተጠቀመውም የተማሪዎችን አንብቦ የመረዳት ችሎታና የመማር ተነሳሽነት በሚያጎለብቱ ብልጋቶች

ላይ አጽንዖት በመስጠት ምርምር ማድረግና ለማንበብ ትምህርት ትኩረት መስጠት አስፈላጊ ይሆናል።

አንብቦ ከመረዳትና ከማንበብ ተነሳሽነት ችግሮች ለመውጣትም ጠቃሚ አንብቦ የመረዳት ብልሃቶችን በግልጽ መማር አማራጭ መፍትሔ ነው (Gerbig, 2009; Guthrie & Davis, 2003; Roberts, 2019)። ነገርግን ብዙዎቹ የተቃኙ በማንበብ ብልሃቶች ውጤታማነት ፍተሻ ላይ ያተኮሩ ቀደምት ጥናቶች ፍትነት-መሰል ቢሆኑም በድኅረት-ምህርት ውጤት የፍትነት ቡድን ከቁጥጥር ቡድን መሻሉን አመለካከተዋል። የፍትነት ቡድን ውጤት እድገት የቀጠለ መሆን አለመሆንን በክትትላዊ ንድፍ የፈተሹ ጥናቶች እምብዛም ናቸው። ተግባራዊ የተደረጉ የችግር መፍቻ ብልሃቶች ምን ያህል ውጤታማነትን አስቀጥለዋል? የሚለው ጉዳይ ትኩረት አልተሰጠውም። ክትትላዊ ጥናት አለመደረጉም የተለያዩ ብልሃቶች በተመሳሳይ ወይም በመጠነኛ የዐውድ ልዩነት ብቻ በተደጋጋሚ በጥናት እንዲፈተሹ ምክንያት ሊሆን ይችላል። በተደጋጋሚ የተጠኑ ችግርፈቺ ጥናቶች የውጤታማነታቸውን ቀጣይነትና ወደፊት ሊሰጡ የሚችሉት አስተዋጾ በክትትላዊ ጥናት መፈተሹ ምናልባት በሙከራ ጥናት ውጤታማ የነበሩ ብልሃቶች በተፈለገው መልክ ውጤት ሳያስገኙ ወደሥርዓተ-ትምህርት በመግባት ከፍተኛ ወጭ ሳይወጣ ተገቢ የሆኑት ብቻ ተግባራዊ እንዲሆኑ የማድረግ አስተዋጾ ይኖረዋል።

የዚህ ጥናት መነሻም ቀደምሲል የተከናወነው የአራጋው (2016) የጥናት ውጤት ነው። ውጤቱ እንዳመለከተውም የማጠቃለል ብልሃት አንብቦ በመረዳት ችሎታና በማንበብ ተነሳሽነት ላይ ጉልህ አዎንታዊ ተጽዕኖ ነበረው። በመዋቅራዊ የትንተና ሞዴል (SEM) ተተንትኖ በ95% ናሙና አካይ (bootstrap sample) የመተማመኛ ደረጃ የፍትነት ቡድኑ ከቁጥጥሩ በልጦ የተገኘው አማካይ የውጤት ልዩነትም በተከታታይ ($R^2=.48$; $B = 2.72$; $S.E.=.826$; $P<.001$; $BCI [1.078$; $4.292]$; $\eta^2= .25$)፤ ($R^2= .34$; $B = .45$; $S.E.= .081$; $P=.001$; $BCI [.289$; $.610]$; $\eta^2= .47$) ሆኗል። ነገርግን በብልሃቱ መንስዔነት የተመዘገበው ውጤት ቀጣይነት አለው ወይ? የተገኘው ውጤትስ በቀጣይ የተማሪዎች ውጤት ላይ ምን ተጽዕኖ ይኖረዋል? የሚሉ ጉዳዮችን በክትትላዊ ጥናት ለማረጋገጥ ተሞክሯል።

ይህ ክትትላዊ ጥናትም በፍትነት-መሰል ጥናት ብቻ ውጤታማ የነበሩ ነገርግን በሥርዓተ-ትምህርት ሲተገበሩ ውጤታማ ላልሆኑ የቀደምት ጥናት ውጤቶች ጠቃሚ ጥቆማ ሊሰጥ ይችላል። የብልሃቶቹን ዘላቂነትና የወደፊት የተማሪዎች ውጤት በመተንበይ ረገድ የሚኖራቸውን ሚናም በክትትላዊ ጥናት መፈተሽ ፍትነት-መሰል ጥናት አካሄዶ ከመቆም የተሻለ ማረጋገጫ መሆኑን የማሳየት ፋይዳ ይኖረዋል። በዚህ ጥናትም በዋናነት

የማጠቃለል ብልህነት አንብቦ በመረዳትና በማንበብ ተነሳሽነት ላይ ያለው የረጅም ጊዜ ተጽዕኖ ከሚከተሉት ጥያቄዎች አንጻር ተፈትሷል።

1. አንብቦ ከመረዳት ችሎታና ከማንበብ ተነሳሽነት አንጻር በቀደመው ጥናት የነበረው የተማሪዎች መሻሻል (ድኅረትምህርት ውጤት) እድገቱ ቀጥሏልን?
2. የቀደመው ጥናት ድኅረትምህርት አንብቦ የመረዳት ችሎታ አሁን የተገኘውን የማንበብ ተነሳሽነት ምን ያህል ተንብዶታል?
3. የቀደመው ጥናት ድኅረትምህርት የማንበብ ተነሳሽነት አሁን የተገኘውን አንብቦ የመረዳት ችሎታ ምን ያህል ተነበየው?
4. የቀደመው ጥናት ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት ተቀናጅተው በክትትላዊው አንብቦ በመረዳትና በማንበብ ተነሳሽነት ላይ ምን ያህል የትንበያ ድርሻ አላቸው?

የተዛማጅ ድርሳናት ክለሳ

በኢትዮጵያ በአማርኛ ቋንቋ አንብቦ በመረዳት ትምህርት አተገባበርና በተማሪዎች ችሎታ ላይ ችግሮች ይስተዋላሉ። አንደኛ ደረጃን ያጠናቀቁ ተማሪዎች መሠረታዊ የመማር ክህሎቶችን የተካኑ አይደሉም፤ የመማር ተነሳሽነትም የላቸውም። የአንደኛ ደረጃ ተማሪዎች የከፋ የቋንቋና መሠረታዊ የማንበብና የመጻፍ (literacy) ክህል ችግሮች አሉባቸው (Teferra et al., 2018)። በ"Early Grade Reading Assessment" [EGRA] (2010) እና (2018) እንደተረጋገጠውም በኢትዮጵያ የአንደኛ ደረጃ ተማሪዎች በአፍመፍቻ ቋንቋቸው አንብቦ የመረዳት ችሎታቸው ዝቅተኛ ደረጃ ላይ ነው። በባይሌ (2013) ጥናትም የተማሪዎች አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት ዝቅተኛ መሆን ተጠቁመዋል።

ይህን አንብቦ የመረዳትና የማንበብ ተነሳሽነት ችግር ለመፍታትም ቀደምት ጥናቶች የተለያዩ ብልህነቶችን አስተዋውቀዋል። በዚህ ጥናት ደግሞ የማጠቃለል ብልህነት በአማራጭነት ቀርቧል። ብልህነቱ በክፍል ውስጥ ሊተገበሩ የሚችሉም የተለያዩ ሞዴሎች አሉት። ከእነዚህም መካከል ለጥናቱ ተተኪሪዎች ተስማሚነትና ግልጽ የሆነው የKintsch and Van Dijk (1978) መመሪያመር የማጠቃለል ብልህነት ሞዴል ጥቅም ላይ ውሏል። ንድፈሐሳባዊ መነሻውም አእምሯዊ የመረጃ ማብላላት ንድፈሐሳብ ነው (Alexander and Fox, 2004)። ንድፈሐሳቡ ለውስጣዊ ሁነቶችም (እምነት፣ ፍላጎትና ተነሳሶት) ትኩረት የሰጠ ነው። ይህ ብልህነት በመማር ማስተማር ክፍል ውስጥ ተዘውትሮ ጥቅም ላይ እንዲውል የሚፈለግ ብልህነት ነው። ብልህነቱ፣ ተማሪዎች ሲያነቡ በጣም

ጠቃሚ ነገሮችን ከማይጠቅሙት እንዲለዩ፣ የቀረበን ጽሑፍ በተሻለ ደረጃ እንዲረዱ፣ እንዲተነትኑ፣ ይዘቱን እንዲገመግሙና መረጃዎችን ጨምቀው እንዲያፈልቁ፣ በጥልቀት የማሰብ ብቃታቸውም እንዲያድግ የሚያግዝ ነው (Lika, 2017; Sadikova, 2024)። ነገርግን Hua (2024) እና Lika (2017) እንደገለጹት ብልጋቱን ተማሪዎች እንዲማሩ እየተደረገ አይደለም፤ የተማሪዎች አንብቦ የመረዳትና የማጠቃለል ብቃትም ደካማ ነው። በመሆኑም በ"NRP" (2000) እንደተገለጸው ብልጋቱ ወቅታዊና ውጤታማ በመሆኑ በዚህ ጥናት ተዳስሷል። በዚህ ክፍልም ብልጋቱ ከአንብቦ መረዳትና ከማንበብ ተነሳሽነት ጋራ ያለው ግንኙነት እንዲሁም አንብቦ የመረዳትና የማንበብ ተነሳሽነት ርስበርሳዊ ግንኙነት ምን እንደሚመስል ተቃኝቷል።

የማጠቃለል ብልጋት አንብቦ ከመረዳት ችሎታና ከማንበብ ተነሳሽነት ጋራ ያለው ግንኙነት

የተለያዩ የማንበብ ብልጋቶች አንብቦ ከመረዳትና ከማንበብ ተነሳሽነት ጋራ ባላቸው ግንኙነት ላይ ያተኮሩ ቀደምት ጥናቶች (Banditvilai, 2020; Droopa et al., 2016; Lau & Chan, 2007; Li et al., 2022; Roeschl-Heils et al., 2003; Van, 2023) በተላውጦዎች መካከል መንስዔያዊ ግንኙነት እንዳለ አመልክተዋል። በጥናቶቹ የተሞከሩ ብልጋቶች አንብቦ በመረዳትና በማንበብ ተነሳሽነት ላይ አዎንታዊ ተጽዕኖ እንዳላቸው ቢስተዋልም የብልጋቶቹ ውጤታማነት ቀጥሏል ወይስ አልቀጠለም? የሚለውን ጉዳይ በስፋት የመረመሩ አይደሉም።

በዚህ ጥናት ደግሞ የማጠቃለል ብልጋት አንብቦ በመረዳት ትምህርት ላይ ተሞክሯል። የማጠቃለል ብልጋትም አንብቦ ከመረዳትና ከማንበብ ተነሳሽነት ጋራ ያለውን ግንኙነት ለመመርመር ጥናቶች ተካሂደዋል። ከእነዚህም መካከል በKhoshnevis and Parvinnejad (2015) ጥናት የማጠቃለል ብልጋት የተማሪዎችን አንብቦ የመረዳት ችሎታ ማሻሻሉ ተረጋግጧል። ብልጋቱ የተማሪዎችን አንብቦ የመረዳት ብቃት አሳድሯል። በSari et al. (2020) እና በZafarania and Kabgani (2014) ጥናትም የማጠቃለል ብልጋትን በግልጽ ማስተማር ለተማሪዎች አንብቦ የመረዳት ችሎታ ውጤት መሻሻል አስተዋዎ አድርጓል። በOluoch et al. (2023) ጥናትም የማጠቃለል ብልጋትና አንብቦ በመረዳት ችሎታ መካከል አዎንታዊ ግንኙነት ታይቷል። በሙከራ ቡድኑና በቁጥጥር ቡድኑ መካከልም የሙከራ ቡድኑ ብልጫ በማሳየት የጎላ ልዩነት ተስተውሏል። የማጠቃለል ብልጋት ዋና ዋና ሐሳቦችን በመለየትና በማንበብ ተግባር ጠቃሚ ዝርዝር ሐሳቦችን ለማግኘት አስተዋዎ እንዳለው ተመልክቷል። በአንጻሩ በHwang et al. (2019) ጥናት እንደተገለጸውም፣ የማጠቃለል

ብልኃት በተጠቀሙትና ባልተጠቀሙት ቡድኖች መካከል አንብቦ የመረዳት ችሎታ ልዩነት አልታየም።

Weinstein and Mayer (1986) እንደገለጹት የማንኛውም የመማር ብልኃት ግብ በተማሪዎች ተነሳሽነት ወይም የስሜት ሁኔታ ላይ ተጽዕኖ መፍጠር ነው። ይህን ከሚፈጥሩ የመማር ብልኃቶች መካከልም ማጠቃለል አንዱ ነው። በGerbig (2009) ዋቢ የተደረገው Guthrie (2001) እንደገለጹትም ለማንበብ ተነሳሽነት መሠረት ከሆኑት ጉዳዮች አንዱ የብልኃት ትምህርት ነው። ብልኃቶችን ለምን፣ እንዴትና መቼ ጥቅም ላይ እንደሚውሉ በግልጽ ማስተማር አስፈላጊ ነው። Malouff et al. (2008) እንደገለጹትም ተማሪዎች ተነሳሳቸው ከፍ እንዲል ከሚያስችሉ የማስተማር ዘዴዎች አንዱ ተማሪዎች ተግተው እንዲሠሩ የሚያደርጉ ብልኃቶችን መጠቀም ነው። ተማሪዎች ተግተው እንዲሠሩ ከሚያደርጉ ብልኃቶች መካከልም የማጠቃለል ብልኃት አንዱ ነው (Al-Momani et al., 2014; Armbruster et al., 1987; Barreiro, 2019; Marzano et al., 2001; NRP, 2000)። በRahman and Maaarof (2015) ጥናት እንደተስተዋለውም የማንበብ ተነሳሽነት በጥናቱ ከተቃኙ ከሁሉም የቋንቋ መማር ብልኃቶች ጋራ አዎንታዊ ዝምድና አለው። በGhavamnia et al. (2011) ጥናት እንዲሁ በማንበብ ብልኃት አጠቃቀምና በማንበብ ተነሳሽነት መካከል አዎንታዊ ዝምድና ታይቷል። በZhao et al. (2020) ዋቢ የተደረገው Plass and Kalyuga (2019) እንደገለጹትም የማጠቃለል ብልኃት አእምሯዊና ስሜታዊ (ተነሳሽነታዊ) ተጽዕኖ አለው። በአንጻሩ በLou and Chan (2007) ጥናት የማጠቃለል ብልኃት የተማሪዎችን አንብቦ መረዳትና የብልኃት አጠቃቀም አሻሽሎ በማንበብ ተነሳሽነታቸው ላይ ግን ጉልህ ለውጥ አላሳየም።

በዙዎቹ ጥናቶች የማጠቃለል ብልኃት አንብቦ ከመረዳትና ከማንበብ ተነሳሽነት ጋራ አዎንታዊ ግንኙነት እንዳለው አመለካከተዋል። በአንጻሩ የተወሰኑት ብልኃቱ አንብቦ መረዳትንም ሆነ የማንበብ ተነሳሽነትን እንዳላሻሻለ አሳይተዋል። ከዚህም ባሻገር በንባብ የተቃኙና የብልኃቱን ውጤታማነት ያሳዩ ቀደምት ጥናቶች ብልኃቱ አንብቦ በመረዳትና በማንበብ ተነሳሽነት ላይ ያሳየውን የውጤት እድገት ቀጣይነት በተከታታይ ጥናት የፈተሹ አይደሉም። በዚህ የተነሳም በፍትነት-መሰል ጥናት የተፈተሹ ብልኃቶች ውጤታማነታቸው መቀጠል አለመቀጠል ሳይረጋገጥ በሥርዓተ-ትምህርት አካቶ በቀጥታ ለተማሪዎች ማቅረብ አስቸጋሪ ሊሆን ይችላል።

የማንበብ ተነሳሽነትና አንብቦ መረዳት ችሎታ ርስብርሳዊ ግንኙነት

የማንበብ ተነሳሽነት መዳበር አንብቦ ለመረዳት መዳበር የመጀመሪያ ቅድመ-ሁኔታ ነው (Santa et al., 2000)። ይህ ሐሳብ ማንበብ አእምሯዊ ሂደት ብቻ ሳይሆን ተነሳሽነቱ ተግባርም መሆኑን የሚያሳይ ነው። በማንበብ ሂደትም የተነሳሽነት ሚና ችላ ሊባል የማይገባው ነው። ተነሳሽነቱ ሂደቶች በማንበብ ጊዜ አእምሯዊ ግቦችንና የማንበብ ብልጋቶችን ለማቀናጀት መሠረቶች ናቸው። ነገርግን በመካከለኛ የክፍል ደረጃ የማንበብ ተነሳሽነት እየቀነሰ ይመጣል፤ ዕድሜ ሲጨምርም ዝቅ እያለ ይሄዳል (Gerbig, 2009; Guthrie & Davis, 2003; Guthrie et al., 2000; Roberts, 2019)።

በUnrau and Schlackman (2010) ጥናት እንደተረጋገጠው በመካከለኛ የክፍል ደረጃ ጊዜያት የተማሪዎች አጠቃላይ የማንበብ ተነሳሽነት በጉልህ ደረጃ ቀንሷል። በGerbig (2009) ጥናት እንደተገለጸው ግን የማንበብ ተነሳሽነት በመካከለኛ የክፍል ደረጃ እየቀነሰ ቢመጣም በማንበብ ክህልና በተነሳሽነት መካከል ተዛምዶ አለ፤ ርስብርሳቸውም ተጽዕኖ ይደራረጋሉ። ተነሳሽነት የማንበብ ታታሪነትን ለመፍጠር ይህም በተራው አንብቦ የመረዳት ችሎታን ለማሳካት ጠቃሚ ነው።

የማንበብ ተነሳሽነት በማንበብ መጠን፣ በማንበብ ብልጋት አጠቃቀምና በመረዳት ላይ የበላይ ተንባይ ነው። ተነሳሽነትና የማንበብ ብቃት ርስብርሳዊ (reciprocal) ግንኙነት ያላቸው ናቸው (Gerbig, 2009; Guthrie et al., 1999; Guthrie et al., 2004)። De Naeghel et al. (2014) እና Mohseni and Ahmadi (2017) እንደገለጹት ደግሞ ተነሳሽነት የመማር ተግባራት አንዱ መሠረታዊ ክፍል ቢሆንም በመምህራን የተዘነጋ (የተገለለ) ጉዳይ ነው። በዚህ የተነሳም ተማሪዎች ያለተነሳሽነት፣ ሕይወት በሌለው ክፍል ውስጥ ጊዜያቸውን ያባክናሉ። በመሆኑም በሕጻናት ትምህርት እየቀነሰ ያለውን የማንበብ ተነሳሽነት ለማሳደግ የሚያስችልና ተነሳሽነታቸውን ከፍ የሚያደርግ ብልጋት ያስፈልጋል።

ከዚህ አንጻር የተካሄዱ ጥናቶች (ለምሳሌ፣ Emefa et al., 2020) እንደታየው በማንበብ ተነሳሽነትና አንብቦ በመረዳት ችሎታ መካከል ስላለው ግንኙነት ወጥ ድምዳሜ የለም። በHoughton (2015) ጥናት ውስጣዊ ተነሳሽነት አንብቦ በመረዳት ላይ አዎታዊ ተጽዕኖ ያለው ሲሆን፣ የውጫዊ ተነሳሽነት ተጽዕኖ ግን አሉታዊ። በAhmadi (2017) የተዛማጅ ጥናቶች ትንተና ውጤት ደግሞ የማንበብ ተነሳሽነት አንብቦ በመረዳት ላይ አዎታዊ ተጽዕኖ እንዳለው ተረጋግጧል።

በWigfield and gutherie (1997) ጥናት የማንበብ ተነሳሽነት አንብቦ የመረዳት ችሎታ እድገትንና የማንበብ መጠንን ትንብዩኳል። በGuthrie et

al (2006) ጥናት ውጤት ደግሞ የማንበብ ተነሳሽነት አንብቦ የመረዳት ዕድገትን የተነበየ ሲሆን አንብቦ የመረዳት ችሎታ የማንበብ ተነሳሽነትን አልተነበየም። የጥናቱ ውጤት እንዳመለከተው በማንበብ ተነሳሽነትና በተራኪና በመረጃ ሰጭ ጽሑፎች አንብቦ መረዳት ችሎታ መካከል በተናጠል ከፍተኛ ግንኙነት የለም። በአጠቃላይ በማንበብ ተነሳሽነትና አንብቦ በመረዳት ችሎታ መካከል ግን ዝምድና አለ።

በTaboada et al. (2009) ጥናት ተነሳሽነትና አእምሯዊ ብልቃት አንብቦ በመረዳት ላይ የየራሳቸው አስተዋፆ አላቸው። ኹለቱ ተላውጦዎችም አንብቦ በመረዳት ላይ የመተንበይ ድርሻ አላቸው። በTaboada et al. ዋቢ በተደረጉት የAuthor (2006) እና Gottfried (1990) ጥናቶች ተነሳሽነት አንብቦ በመረዳት ላይ የመተንበይ ድርሻ አለው፤ በWigfield et al. (2016) ጥናትም በኹለቱ ተላውጦዎች መካከል አዎንታዊ ዝምድና አለ። በNavarrate (2019) የተጠቀሱት Henk et al. (2012) እንደገለጹትም የማንበብ ተነሳሽነት የተማሪዎችን አንብቦ የመረዳት ችሎታ ለማሻሻል ወሳኝ አላባ ነው።

በIkhsan et al. (2018); በAhmadi et al. (2013) ዋቢ በተደረጉት Cox and Guthrie (2001), Morgan and Fuchs (2007) እና Schutte and Malouff (2007) እንዲሁም በKnoll (2000) ጥናቶች እንደታየው በማንበብ ተነሳሽነትና አንብቦ በመረዳት መካከል ጠንካራ ተዛምዶ አለ። በGuthrie et al. (1999) ጥናትም ተነሳሽነታዊ ተላውጦዎች አንብቦ በመረዳት ችሎታና ጽሑፍን በመረዳት ላይ በተለያዩ አቅጣጫ (Paths) አስተዋፆ አላቸው። በእነAhmadi ጥናት እንደተመለከተውም የማንበብ ተነሳሽነት አንብቦ በመረዳት ላይ ጉልህ አዎንታዊ ተጽዕኖ አለው።

በአጠቃላይ በኹለቱ ተላውጦዎች መካከል ስላለው ግንኙነት አንድ ቁርጥ ያለ ድምዳሜ ባይገኝም በብዙዎቹ ጥናቶች እንደታየው በተላውጦዎቹ መካከል ግንኙነት አለ። አንዱ ሌላውን የመተንበይ ሚና አላቸው፤ ማለት ይቻላል። ነገርግን ኹለቱ ተላውጦዎች በተናጠልና በመቀናጀት አንብቦ በመረዳት ችሎታም ሆነ በማንበብ ተነሳሽነት ላይ ያላቸው የትንበያ ሁኔታ ምን እንደሚመስል የሚያመለክት ውጤት አልታየም። እያንዳንዱ ጥናትም ራሱን ችሎ የተሠራ እንጂ ያላየው ውጤት በፍትነትመሰል ጥናት መነሻነት የተካሄደ አይደለም።

የአጠናን ዘዴ

ይህ ጥናት ክትትላዊ የምርምር ንድፍን የተከተለ ነው። ጥናቱ ቀደም ሲል በፍትነት-መሰል ንድፍ ከተካሄደ ጥናት የቀጠለ ነው። ለዚህም በ2015 ዓ.ም. "የማጠቃለል ብልጋት አንብቦ በመረዳት፣ በማንበብ ተነሳሽነትና አጠቃሎ በመጻፍ ችሎታ ላይ ያለው ተጽዕኖ" በሚል ርእስ በፍትነት-መሰል ጥናቱ በሙከራ ቡድንነት ተሳታፊ የነበሩ ተማሪዎች ተሳታፊ ናቸው።

ተሳታፊዎች

የዚህ ጥናት ተሳታፊዎች በጎንደር ከተማ በአጼ በካፋ አንደኛ ደረጃ ትምህርት-ቤት የስምንተኛ "ሀ" ክፍል ተማሪዎች ናቸው። ይህ የክፍል ደረጃ የተመረጠበት ምክንያት ተማሪዎች ብልጋቱን በቀላሉ ለመጠቀም ይችላሉ በሚል እምነትና ራሳቸውን ችለው መማር ወደሚችሉበት የኹለተኛ ደረጃ ርከን የሚሸጋገሩበት በመሆኑ በዚህ ደረጃ ተማሪዎችን መደገፍ ለቀጣዩ የኹለተኛ ደረጃ ትምህርት ጥሩ መሠረት፤ ይጥላል በሚል እሳቤ ነው። ተሳታፊዎቹ ከጥናቱ ንድፍ አንጻር ከዚህ በፊት በተካሄደው ጥናት በሙከራ ቡድን ክፍል ውስጥ የነበሩት ተማሪዎች በዓላማተኮር የንሞና ስልት ተመርጠዋል። በክፍሉም በ2016 ዓ.ም. 53 ተማሪዎች ተገኝተዋል። ከእነዚህም መካከል በ2015 ዓ.ም. ማንበብን በማጠቃለል ብልጋት የተማሩት ተማሪዎች 51 ነበሩ። በመሆኑም የብልጋት ትምህርቱን የተከታተሉት ብቻ ስለሚያስፈልጉ ኹለት አዲስ ተማሪዎች የሰጡት መረጃ ከጥናቱ ውጭ እንዲሆን ተደርጓል።

የመረጃ መሰብሰቢያ መሣሪያዎች

የዚህ ጥናት የመረጃ መሰብሰቢያ መሣሪያዎች አንብቦ የመረዳት ችሎታ መለኪያ ፈተናና የማንበብ ተነሳሽነት የጽሑፍ መጠይቅ ናቸው። ፈተናው ምርምሩ ከተነሳበት ንድፈ-ሐሳብ አንጻር የተዘጋጀ ሲሆን መጠይቁም ለድንፈ-ሐሳቡ ተስማሚ በመሆኑ የተመረጠ ነው። ፈተናው በስምንተኛ ክፍል ደረጃ አንብቦ የመረዳት ችሎታን ለመለካት የሚያስችል በአንድ መረጃ ሰጭ ምንባብ (አቤ ጉበኛ፣ የሚል ርእስ) ላይ በአንደኛው ተመራማሪ የተዘጋጀ ፈተና ነው። ፈተናው 26 የተለያዩ አንብቦ የመረዳት ንዑሳን ክሂሎችን (ቀጥተኛ፣ አንድምታዊና ሂሳዊ) የሚለኩ ባለአራት አማራጭ ጥያቄዎችን ያካተተ ሆኖ፣ የተሰጠው ጊዜም 45 ደቂቃ ነው። ፈተናውን ለማዘጋጀት Hashim (2014) እና Indillah (2020) የተጠቀሙበት የፈተና መወሰኛ ሠንጠረዥ ጥቅም ላይ ውሏል። ፈተናው ከተዘጋጀ በኋላ

እያንዳንዱ ጥያቄ የታሰበለትን የማንበብ ንዑስ ክሂል ለመለካት ጠቃሚ ነው ወይስ ጠቃሚ አይደለም? የሚለው የLawshe (1975)ን የይዘት ትክክለኛነት ማረጋገጫ መስፈርት በመጠቀም በስድስት የመስኩ ባለሙያዎች ተገምግሟል። ተገምግመው ከተመለሱ (አንዱ አልተመለሰም) የአምስት ባለሙያዎች አስተያየቶች በመነሳት የተገኘው የይዘት ትክክለኛነት .99 ሆኗል። የፈተናው አስተማማኝነትም በጉትማን እኩል ክፋይ ስልት ተሰልቶ ውጤቱ .88 ሆኗል። የቀደመው ፍትነትመሰል ጥናት ፈተና 36 ጥያቄዎች ስለነበሩት በአማካይ ውጤት ለማወዳደር ያመች ዘንድ የክትትላዊው ወደ36% ተቀይሮ ውጤቱ ተመዘግቦ ጥቅም ላይ ውሏል።

ኹለተኛው የመረጃ መሰብሰቢያ መሣሪያ ቀደም ሲል ለፍትነትመሰል ጥናት ጥቅም ላይ የዋለው ስምንት ንዑሳን ምድቦችና 45 ጥያቄዎች ያሉት የWang and Guthrie (2004) የማንበብ ተነሳሽነት መለኪያ መጠይቅ ነው። መጠይቁን ለመሙላት ለተሳታፊዎች የተፈቀደው 50 ደቂቃ ነው። ተመራማሪዎች የመጠይቁን አስተማማኝነትና ትክክለኛነት ለማረጋገጥ በተለያዩ አህጉሮች ሞክረውና አረጋግጠው ያዘጋጁት ነበር። በ2014ዓ.ም በፍትነትመሰል ጥናቱ የሙከራ ፍተሻ ወቅት፣ በ2015 ዓ.ም. በዋናው ፍትነትመሰል ጥናት ወቅት አስተማማኝነቱና ትክክለኛነቱ ተፈትሾ ተቀባይነት ያገኘ ነው። በዚህ ክትትላዊ ጥናት የተገኘው መረጃም አስተማማኝነቱ በክሮምባክ አልፋ ተፈትሾ ውጤቱ .85 ሆኗል። ይህም መጠይቁ ከተሳታፊ ተማሪዎች ዐውድ ጋራ የተላመደ ስለመሆኑ አረጋግጧል።

የዚህ ጥናት መረጃዎች ከመሰብሰባቸው በፊት በትምህርትቤቱ በአካል በመገኘት ተማሪዎች ከዚህ በፊት ለፍትነትመሰል ጥናት የሰጧቸው መረጃዎች ዓይነት ሊሰጡ እንደተፈለጉ ተነግሯቸው ይሁንታቸው ከተገኘ ከሳምንት በኋላ በተከታታይ ኹለት ቀናት ለአንድ ጊዜ ብቻ ተሰብስበዋል።

የመረጃ አተናተን

ከጥናቱ ዓላማዎችና ከመረጃዎቹ ባሕርያት አንጻር መረጃዎቹ በጥንድና ሙና ቲ-ቴስትና ኅብረድኅረታዊ ቀመር ተተንትነዋል። የሙከራ ቡድን የነበሩት ተማሪዎች በሙከራ ጥናቱ ድኅረትምህርት ውጤትና በአሁኑ በክትትል በተገኘው ውጤት መካከል ልዩነት መኖር አለመኖሩን ለመፈተሽ ጥንድና ሙና ቲ-ቴስት ተተግብሯል። ይህም የብልጋት ትምህርቱ ውጤት የማስቀጠል ወይም አለማስቀጠል ሚናውን በተመለከተ መረጃ ለማግኘት ውሏል። ከዚህም በተጨማሪ የፍትነትመሰል ጥናቱ ድኅረትምህርት ውጤት በክትትል የተገኘውን ውጤት ምን ያህል እንደተነበየው ለማረጋገጥ የነጠላና ኅብረድኅረታዊ

የትንተና ቀመር ጥቅም ላይ ውሏል። ይህም የብልጋት ትምህርቱ የተማሪዎችን አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት የማሻሻል ሚና በተመለከተ መረጃ ለማግኘት ውሏል።

ከጥናቱ መረጃዎች ትንተና በፊት ከመሣሪያዎቹ የአስተማማኝነት ፍትሽ በተጨማሪ ድኅረታዊ ቀመርን ለመጠቀም የሚጠበቁ ቅድመ-ሁኔታ ትንተናዎች ተፈትሸዋል። በዋናነትም ወጥ ስርጭት፣ ቀጥተኛ ግንኙነትና የተዛምዶ ችግር አለመኖር ተፈትሸዋል (Pallant, 2010)። ከመረጃዎች ስርጭት አንጻርም የመጀመሪያው ጥናት ድኅረትምህርት ውጤቶች ወጥ ስርጭት የነበራቸው ነበሩ። የክትትላዊው አንብቦ መረዳትና የማንበብ ተነሳሽነት ውጤቶች በኮልምግሮቭ የውጤት ስርጭት ወጥነት ተፈትሸው የተገኘው ውጤት በተከታታይ $p=.160$ እና 200 ሆኗል። በነጻና በጥገኛ ተላውጦዎች መካከልም ቀጥተኛ ግንኙነት ስለሚጠበቅ የዚህም ውጤት በድኅረትምህርት አንብቦ መረዳትና በክትትላዊ አንብቦ መረዳት ችሎታ መካከል (Linearity $p<.001$, Deviation from Linearity $p=.556$) ሲሆን በድኅረትምህርት አንብቦ መረዳትና በክትትላዊ የማንበብ ተነሳሽነት መካከል (Linearity $p<.001$, Deviation from Linearity $p=.535$) ሆኗል። በድኅረትምህርት የማንበብ ተነሳሽነትና በክትትላዊ አንብቦ መረዳት ችሎታ መካከል (Linearity $p=.002$, Deviation from Linearity $p=.746$) ሲሆን በድኅረትምህርት የማንበብ ተነሳሽነትና በክትትላዊ የማንበብ ተነሳሽነት መካከል ደግሞ (Linearity $p<.001$, Deviation from Linearity $p=.334$) ሆኗል። በኩሉቱ ተንባይ ተላውጦዎች (የመጀመሪያው ጥናት ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት) መካከል የተገኘው የተዛምዶ መጠን $r=.622$ ፣ $p=.001$ ነው። ይህም በመካከላቸው የተዛምዶ ችግር አለመኖሩን አመለክቷል። እነዚህ ቅድመ-ሁኔታዎች ከተፈተሹ በኋላም የውጤት ትንተናው እንደሚከተለው ቀርቧል።

ሥነምግባራዊ ሁኔታ

ይህ ጥናት በ2015 ዓ.ም. በፍትነት-መሰል የጥናት ንድፍ ተካሄዶ የተገኘውን ውጤት መነሻ ያደረገ ነው። ጥናቱ በጎንደር ዩኒቨርሲቲ የምርምርና ኅትመት ዳይሬክቶሬት በፒኤችዲ ማበረታቻ ገንዘብ ድጋፍ የተካሄደ ነው። ለዚህ ክትትላዊ ጥናት መረጃ ለመሰብሰብም በጎንደር ዩኒቨርሲቲ ማኅበራዊ ሳይንስና ሥነ-ሰብእ ኮሌጅ በኢትዮጵያ ቋንቋ(ዎች)ና ሥነጽሑፍ አማርኛ ትምህርት ክፍል በቀን 23/07/2016ዓ.ም በቁጥር አማ/82/07/2016 ተጽፎ መረጃው ለተሰበሰበበት ትምህርት-ቤት ተሰጥቷል። ከዚያም ተማሪዎች፣ የክፍሉ መምህርትና የትምህርት-ቤቱ ኃላፊዎችም ዕውቅና እንዲኖራቸው ተደርጎ ፈቃደኛነታቸው ከተረጋገጠ በኋላ መረጃው ተሰብሰቧል። የመረጃ መሰብሰቢያ መሣሪያዎችም የተለያየ

የመስኩ ባለሙያዎች ከገመገሟቸው በኋላ ጥቅም ላይ እንዲውሉ ተደርጓል።

የውጤት ትንተናና ማብራሪያ

የውጤት ትንተና

የጥናቱ የመጀመሪያ ጥያቄ "አንብቦ ከመረዳት ችሎታና ከማንበብ ተነሳሽነት አንጻር በቀደመው ጥናት የነበረው የተማሪዎች መሻሻል (ድኅረትምህርት ውጤት) እድገቱ ቀጥሏልን?" የሚል ነበር። ይህን የሚመለከተው መረጃም በጥንድናሙና ቲ-ቴስት ተሰልቶ የተገኘው ውጤት በሠንጠረዥ 1 ቀርቧል።

ሠንጠረዥ 1

የመጀመሪያው ጥናት ድኅረትምህርትና የክትትላዊው ጥናት አንብቦ የመረዳትና የማንበብ ተነሳሽነት አማካኞች ንጽጽር በጥንድናሙና ቲ-ቴስት

ተላውጦዎች	ምድብ	አማካይ	መ.ልይይት	t	T	አማካ. ልዩነት	ተጽዕኖ
አንብቦ መረዳት	ድኅረ ክትትል	19.4118	5.35229	3.044	.004	1.92784	.603
የማንበብ ተነሳሽነት	ድኅረ ክትትል	3.2357	.40532	4.022	.001	.19593	.796

Df=50, N=51

ከሠንጠረዥ 1 ለመረዳት እንደሚቻለው አንብቦ የመረዳት ችሎታን በተመለከተ በመጀመሪያው ጥናት ድኅረትምህርት ውጤትና በክትትላዊው ጥናት በተገኘው አማካይ ውጤት መካከል የጎላ ልዩነት $t(50) = 3.044$ ፣ $p < .004$) አለ። ከማንበብ ተነሳሽነት ውጤት አንጻርም በመጀመሪያው ጥናት ድኅረትምህርት ውጤትና በክትትላዊው ጥናት በተገኘው አማካይ ውጤት መካከል በአነስተኛ ነጥብ (.196) ዝቅ በማለት የጎላ ልዩነት $(t(50) = 4.022$ ፣ $p < .001$) አለ።

የጥናቱ ኹለተኛ፣ ሦስተኛና አራተኛ ጥያቄዎች ደግሞ "የቀደመው ጥናት ድኅረትምህርት አንብቦ የመረዳት ችሎታ አሁን የተገኘውን የማንበብ ተነሳሽነት ምን ያህል ተንብዮታል? የቀደመው ጥናት ድኅረትምህርት የማንበብ ተነሳሽነት አሁን የተገኘውን አንብቦ የመረዳት ችሎታ ምን ያህል ተነበየው? እና የቀደመው ጥናት ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት ተቀናጅተው በክትትላዊው አንብቦ

በመረዳትና በማንበብ ተነሳሽነት ላይ ምን ያህል የትንበያ ድርሻ አላቸው?" የሚሉት ናቸው።

እነዚህንም ለመመለስ መረጃው በጠላና ኅብረድኅረታዊ ቀመር (simple and multiple regression) ተተንትኖ የተገኘው ውጤት በሠንጠረዥ 2 ቀርቧል።

ሠንጠረዥ 2

የመጀመሪያው ጥናት ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት በተናጠልና በጥምረት በክትትላዊው አንብቦ የመረዳትና የማንበብ ተነሳሽነት ላይ ያላቸው ተጽዕኖ፤

ተላውጦዎች	R ²	β	df	F	P
ድኅረማንበብ በክትትላዊ ማንበብ	.474	.696	1	46.058	.001
ድኅረማንበብ በክትትላዊ ተነሳሽነት	.292	.554	1	21.596	.001
ድኅረተነሳሽነት በክትትላዊ ተነሳሽነት	.310	.569	1	23.428	.001
ድኅረተነሳሽነት በክትትላዊ ማንበብ	.224	.490	1	15.442	.001
ድኅረማንበብና ተነሳሽነት በክትትላዊ ማንበብ	.475		2	23.623	.001
ድኅረማንበብና ተነሳሽነት በክትትላዊ ተነሳሽነት	.374		2	15.948	.001

ከሠንጠረዥ 2 መረዳት እንደሚቻለው የመጀመሪያው ጥናት ድኅረትምህርት አንብቦ የመረዳት ችሎታ በክትትላዊው አንብቦ የመረዳት ችሎታ ላይ ጉልህ የትንበያ ድርሻ ($R^2=.474$, $F=.46.058$, $P< .001$) መኖሩን አሳይቷል። ድኅረትምህርት አንብቦ መረዳት ችሎታው በክትትላዊው ጥናት የማንበብ ተነሳሽነት ላይም ጉልህ የትንበያ ድርሻ ($R^2=.292$, $F= 21.596$, $P<.001$) አለው። የመጀመሪያው ጥናት ድኅረትምህርት የማንበብ ተነሳሽነት ውጤትም እንዲሁ በክትትላዊው የማንበብ ተነሳሽነት ላይ ጉልህ የትንበያ ድርሻ ($R^2=.310$, $F=23.428$, $P< .001$) አለው። ድኅረትምህርት የማንበብ ተነሳሽነት በክትትላዊው አንብቦ የመረዳት ችሎታ ላይም ጉልህ የሆነ የትንበያ ድርሻ ($R^2= .224$, $F=115.442$, $P< .001$) አሳይቷል። ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት በአንድ ላይ በክትትላዊው አንብቦ መረዳት ላይ ጉልህ የትንበያ ድርሻ ($R^2= .475$, $F=23.623$, $P< .001$) ያለው ሲሆን በማንበብ

ተነሳሽነት ላይ እንዲሁ የትንበያ ድርሻ ($R^2 = .374, F = 15.948, P < .001$) አሳተዋል።

የውጤት ማብራሪያ

የዚህ ጥናት ዋና ዓላማ ማንበብን በማጠቃለል ብልህነት መማር አንብቦ በመረዳት ችሎታና በማንበብ ተነሳሽነት ላይ የሚኖረውን የረጅም ጊዜ ተጽዕኖ መፈተሽ ነው። በዚህም መሠረት የውጤት ትንተናው እንዳመላተው፣ በመጀመሪያው ጥናት ድኅረትምህርት አንብቦ የመረዳት ችሎታና በክትትላዊው ጥናት በተገኘው አማካይ ውጤት መካከል ክትትላዊው ክፍ በማለት የጎላ ልዩነት ($t(50) = 3.044; p = .004$) ታይቷል። የክትትላዊ ጥናቱ አንብቦ የመረዳት ችሎታ ከፍትነት-መሰል ጥናቱ ድኅረትምህርት ውጤት አንጻር እድገቱ ባለበት የቀጠለ ሆኗል። ይህም ብልህነቱ ከተማሪዎች ጋር መኖሩን አመላካች ነው። ውጤቱም ብልህነቱ አንብቦ መረዳትን በማሻሻል ረገድ ውጤታማነቱን ካረጋገጡት የMarzec-Stawiarska, 2016; Maybodi & Maibodi, 2017; Zafarani & Kabgani, 2014) ፍትነት-መሰል ጥናቶች ውጤት ጋር ይደጋገፋል። ውጤቱ ተሳታፊዎች የብልህነት ትምህርቱን ከተከታተሉ ከዘጠኝ ወራት በኋላ የተገኘ ነው። የዚህም ውጤት በDroopa et al (2016) እና Roeschl-Heils, et al (2003) የረጅም ጊዜ የብልህነት ትምህርት የሙከራ ጥናት ተከናውኖ ብልህነቱ አንብቦ የመረዳት ችሎታን በማስቀጠል ረገድ አዎንታዊ ተጽዕኖ አለው፤ ካሉት ጋር ይስማማል።

ከማንበብ ተነሳሽነት ውጤት አንጻርም በመጀመሪያው ጥናት ድኅረትምህርት ውጤትና በክትትላዊው ጥናት በተገኘው አማካይ ውጤት መካከል ክትትላዊው በአነስተኛ ነጥብ (.196) ዝቅ በማለት የጎላ ልዩነት ($t(50) = 4.022; p = .001$) አለ። ይህም De Naeghel et al. (2014) እና Mohseni and Ahmadi (2017) ተነሳሽነት የመማር ተግባራት አንዱ መሠረታዊ ክፍል ቢሆንም በመምህራን የተዘነጋ (የተገለለ) ጉዳይ ነው፤ ካሉት ጋር የተደጋገፈ ይመስላል። ውጤቱ አእምሯዊ ብልህነቶችን ተጠቅሞ ማንበብን በማስተማር ክትትላዊውን ጥናት ከአራት ወራት በኋላ በማድረግ አንብቦ የመረዳት ችሎታ ተሻሽሎ መቀጠሉን፣ በአንጻሩ የማንበብ ተነሳሽነት ከነበረበት በጉልህ ደረጃ ዝቅ ማለቱን ካረጋገጠው ከLau and Chan (2007) ጥናት ጋርም ትይዩ ነው። ነገርግን የክትትላዊው የማንበብ ተነሳሽነት አማካይ ውጤት (3.0398) ከፍትነት-መሰል ጥናቱ ድኅረትምህርት ውጤት ያሳየው አነስተኛ መቀነስ (.196) መሆንና ከቅድመ-ትምህርት አማካይ ውጤቱ (2.5813) በጉልህ ደረጃ ከፍብሎ መታየቱ ($t(100) = 6.313; p = .001$) ብልህነቱን በተወሰነ ደረጃም ቢሆን

በግላቸው እየተጠቀሙበት መሆኑን ማሳያ ነው፤ ለማለት ያስችላል። በአነስተኛነት ዝቅ ማለትም ምናልባት አንብቦ ለመረዳት ችሎታ ከሚደረገው ክትትል በበለጠ የተማሪዎችን የማንበብ ተነሳሽነት ለማስቀጠል በመማር ማስተማር ሂደቱ የመምህራን ክትትልና ድጋፍ ሚና አስፈላጊ መሆኑን ሊጠቁም ይችላል።

የመጀመሪያው ጥናት ድኅረትምህርት አንብቦ የመረዳት ችሎታ በክትትላዊው አንብቦ የመረዳት ችሎታ ላይ 47.4% የትንበያ ድርሻ አሳይቷል። ድኅረትምህርት አንብቦ የመረዳት ችሎታው በክትትላዊው ጥናት የማንበብ ተነሳሽነት ላይ ደግሞ 29.2% የትንበያ ድርሻ አለው። የመጀመሪያው ጥናት ድኅረትምህርት የማንበብ ተነሳሽነት ውጤት በክትትላዊው የማንበብ ተነሳሽነት ላይ እንዲሁ 31% የትንበያ ድርሻ አለው። የመጀመሪያው ጥናት ድኅረትምህርት የማንበብ ተነሳሽነት በክትትላዊው አንብቦ የመረዳት ችሎታ ላይም ጉልህ የሆነ የትንበያ ድርሻ (22.4%) መኖሩን አሳይቷል። ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት በአንድ ላይ በክትትላዊው አንብቦ መረዳት ላይ 47.5% የትንበያ ድርሻ ያላቸው ሲሆን በማንበብ ተነሳሽነት ላይ ደግሞ 37.4% የትንበያ ድርሻ አሳይተዋል።

ይህ ውጤት በክትትላዊው ጥናት ለተገኘው አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት ቀደምሲል የነበራቸው የማንበብ ስኬትና የማንበብ ተነሳሽነት ሚና እንዳላቸው የሚያሳይ ነው። የጋራ ተጽዕኖን በተመለከተ የቀደመው ጥናት አንብቦ የመረዳትና የማንበብ ተነሳሽነት በክትትላዊው አንብቦ መረዳትም ሆነ በማንበብ ተነሳሽነት በተናጠል ከነበራቸው ተጽዕኖ ተቀናጅተው ከፍ ያለ ሚና ማሳየታቸው ሁለቱም ተላውጦዎች አብረው ተሰላፊ (ተደጋጋፊ) መሆናቸውን አመለካኝ ሆኗል። ውጤቱ የማንበብ ተነሳሽነት አንብቦ የመረዳት እድገትን መተንበዩን ካረጋገጡት የGuthrie et al. (2006) ጥናት ጋራ ትይዩ ነው። እንዲሁም የማንበብ ተነሳሽነት አንብቦ በመረዳት ላይ አዎንታዊ ተጽዕኖ አለው፤ ከሚለው የAhmadi (2017) የተዛማጅ ጥናቶች ጥናት ትንተና ውጤት ጋራም ይደጋገፋል። በተመሳሳይ ተነሳሽነት ማንበብ ላይ ማንበብ ደግሞ ተነሳሽነት ላይ ተጽዕኖ አላቸው፤ ግንኙነታቸውም ርስበርሳዊ (reciprocal) ነው ከሚለው የGerbig, 2009; Guthrie et al., 1999; Guthrie et al., 2004) ጥናት ውጤት ጋራም ይደጋገፋል። በአንጻሩ አንብቦ የመረዳት ችሎታ የማንበብ ተነሳሽነትን አልተነበየም፤ ካሉት የ(Guthrie et al., 2006) ጥናት ጋራ የተቃረነ ሆኗል።

በአጠቃላይ የማጠቃለል ብልጋት አንብቦ መረዳትን በማሻሻል ረገድ ውጤታማ አይደለም፤ ካሉት ከKarbalaei and Rajyashree (2010);

Mehrdad et al. (2012) እና Hwang et al. (2019) እንዲሁም በማጠቃለል ብልቃትና አንብቦ በመረዳት መካከል ግንኙነት የለም፤ ካሉት የTobing (2013) ጥናት ውጤት አንጻር በሙሉም ሆነ በክትትላዊ ጥናት የተገኘው ውጤት የተቃረነ ነው። የተቃርኖው መንስዔም በሙሉ ጊዜ የነበረው የጥናቶቹ የአተገባበር ልዩነት ሊሆን የሚችል ነው። በመሆኑም ብልቃቱ አንብቦ ከመረዳት ጋራ ግንኙነትና አዎንታዊ ተጽዕኖ እንዳለው ብቻ ሳይሆን ውጤቱን አረጋግቶ ማስቀመጥ እንደቻለ ለማስተዋል ተችሏል። ውጤቱ የማንበብ ተነሳሽነትን ከማሳደግ አንጻርም ብልቃቱን በመጠቀም የተማሪዎች የማንበብ ተነሳሽነት አልተሻሻለም፤ ከሚሉት ከHwang et al. (2019), Lau and Chan (2007), Li et al. (2022) እና Zhao et al. (2020) የጥናት ውጤቶች የተቃረነ ነው። ይህ ተቃርኖም ምናልባት በሙሉ ጥናት አተገባበር ልዩነት የመነጨ ሊሆን ይችላል። ውጤቱ በመጀመሪያው ጥናት ድኅረትምህርት ከተገኘው አንጻር በአነስተኛ ነጥብ ዝቅ ብሎ ቢታይም ከቅድመትምህርት ውጤቱ አንጻር ጉልህ አዎንታዊ ልዩነት ያሳየና አንብቦ መረዳትን ለመተንበይም ሆነ አንብቦ በመረዳት ችሎታ ላይ በጉልህ ደረጃ የተተነበየ በመሆኑ ብልቃቱ በክፍል ውስጥ አንብቦ የመረዳት ትምህርት ትግበራ ትኩረት ቢሰጠው አንብቦ መረዳትንና የማንበብ ተነሳሽነትን አቀናጅቶ የማሻሻል ሚና ይኖረዋል።

ማጠቃለያና መደምደሚያ

ይህ ባለፍትነት-መሰል ንድፍ ክትትላዊ ጥናት የ2016 ዓ.ም. በአጼበካፋ አንደኛ ደረጃ ትምህርት-ቤት ስምንተኛ ክፍል የሆኑ 51 ተማሪዎች ተሳትፈውበታል። ከእነዚህም በፊተናና በመጠይቅ መረጃዎች ተሰብስበዋል። መረጃዎቹም በጥንድ ናሙና ቲ-ቴስትና ድኅረታዊ ቀመሮች ተተንትነዋል። የውጤት ትንተናው እንዳመላከተውም በዚህ ጥናት የተመዘገበው አንብቦ የመረዳት ችሎታ ከቀደመው ጥናት ድኅረትምህርት ውጤት ጋራ ሲነጻጸር ከፍ በማለት የጎላ ልዩነት አሳይቷል። የቀደመው ጥናት ድኅረትምህርት የማንበብ ተነሳሽነትና የክትትላዊው የማንበብ ተነሳሽነት ሲነጻጸሩ ግን የክትትላዊው በጉልህ ነገርግን በአነስተኛ ነጥብ (.196) ዝቅ ብሎ ታይቷል። በጥናቱ ድኅረትምህርት አንብቦ የመረዳት ችሎታ ክትትላዊውን አንብቦ መረዳትና የማንበብ ተነሳሽነት በጉልህ ደረጃ ተንብዮታል። የድኅረትምህርት የማንበብ ተነሳሽነትም ክትትላዊውን አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት በጉልህ ደረጃ ተንብዮታል። ድኅረትምህርት አንብቦ መረዳትና የማንበብ ተነሳሽነት በክትትላዊው አንብቦ መረዳት እንዲሁም የማንበብ ተነሳሽነት ላይ በጋራ በጉልህ ደረጃ ተንብዮታል። እያንዳንዳቸው በተናጠል

አንብቦ መረዳትንና የማንበብ ተነሳሽነትን ለመተንበይ ካላቸው ድርሻ አንጻርም በጋራ ያሳዩት የትንበያ ድርሻ ከፍ ብሎ ታይቷል። ከዚህ በመነሳትም አንድምታዊ መደምደሚያዎች ቀርበዋል።

በማጠቃለል ብልጋት ማንበብን መማር የተማሪዎችን አንብቦ የመረዳት ችሎታ መሻሻል ባለበት እንዲቀጥል አድርጓል። የማጠቃለል ብልጋትና አንብቦ የመረዳት ችሎታ ግንኙነት አዎንታዊነት አስተማማኝ ነው ማለት ይቻላል።

የማጠቃለል ብልጋት የማንበብ ተነሳሽነትን ከማስቀመጫ አንጻርም ተማሪዎች ጥረት እንዲያደርጉ አስተዋፆ አድርጓል። በመምህር ታግዘው ስለብልጋቱ ሳይማሩና ልምምድ ሳያደርጉ የተገኘው ይህ ውጤት ከቅድመትምህርት ውጤቱ አንጻር የታየው መሻሻል ተማሪዎች ያለመምህር ቀስቃሽና ጎትጎት ብልጋቱን ለመጠቀም ጥረት ማድረጋቸውን አመለካኝ ነው። በሌላ መልኩ ከድኅረትምህርት ውጤቱ አነስተኛ መቀነስ ማሳየቱ ተነሳሽነት የዕለት ተዕለት ክትትልና ድጋፍ የሚፈልግ በመሆኑ የመጣ ሊሆን ይችላል። በመሆኑም ተነሳሽነት የስሜት ተላውጦ በመሆኑ ስሜትን የሚያነቃቁ ክትትልና ድጋፎች አስፈላጊ ይሆናሉ። ይህም ተማሪዎች ራስመር እስኪሆኑ ቢቀጥል ስኬታማ ሊያደርግ ይችላል።

የማጠቃለል ብልጋት ድኅረትምህርት አንብቦ መረዳት ችሎታና የማንበብ ተነሳሽነት ውጤቶች በተናጠልም ሆነ በጥምረት የተማሪዎችን አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት በጉልህ ደረጃ የመተንበይ ድርሻ አለው። በተናጠል ከታየው ትንበያ በጥምረት የታየው ትንበያ ከፍ ማለቱም የማጠቃለል ብልጋት አንብቦ የመረዳት ትምህርት ሂደት ሁለቱን ተላውጦዎች ተቀናጅተው እንዲጓዙ የማድረግ ሚና መኖሩን የሚያመለክት አንድምታ አለው።

በአጠቃላይ የጥናቱ ውጤት ሲታይ በማጠቃለል ብልጋት ማንበብን መማር የተማሪዎችን አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት ባለበት እንዲቀጥሉና እንዲሻሻሉ የማድረግ ሚና አለው። በመሆኑም ይህን የመማር ብልጋት በሥርዐተትምህርቱ ትኩረት ሰጥቶ ተግባራዊ እንዲሆን ማድረግ ከውጤታማነትም ሆነ ውጤትን ከማስቀመጫ አንጻር አዋጭነት ያለው ነው፤ ማለት ይቻላል።

አስተያየት

የማጠቃለል ብልጋት አንብቦ የመረዳት ችሎታን በማስቀመጫና በማሻሻል ረገድ ሚና ያለው ስለመሆኑ የጥናቱ ውጤት አመለካከቷል። በመሆኑም በሥርዐተትምህርት ዝግጅት ተሳትፎ ያላቸው የትምህርት

ባለድርሻ አካላት አንብቦ የመረዳት ችሎታን ለማስተማር ብልጋቱን በግልጽ በሥርዓተ-ትምህርት ቢያካትቱ መልካም ይሆናል።

በዚህ ጥናት ውጤት መሠረት ብልጋቱ የማንበብ ተነሳሽነትን በማስቀመጥና በማሻሻል ረገድም ድርሻ ያለው ሆኗል። በመሆኑም መምህራን ተነሳሽነት አንብቦ ለመረዳት ያለውን ሚና ግምት ውስጥ አስገብተው ተማሪዎች ራስመር እስኪሆኑ ክትትልና ድጋፍ በማድረግ ለብልጋቱ ትኩረት ቢሰጡ ስኬታማ ሊሆኑ ይችላሉ።

የፍትነት-መሰል ጥናቱ ድገረት-ምህርት አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት የክትትላዊውን አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት በተናጠል ካሳዩት ትንበያ በጥምረት ያሳዩት ትንበያ ከፍ ብሎ የታየ በመሆኑም፣ መምህራን አንብቦ መረዳትን በማስተማር ብልጋቱን በክፍል ውስጥ መተግበር ሹሉቱን ተላውጦዎች አቀናጅቶ ለማሳደግ እድል የሚሰጥ ነው።

ከዚህ ጥናት ውጤት ለመረዳት እንደሚቻለው የተለያዩ አንብቦ የመረዳት ብልጋቶችን በተደጋጋሚ በፍትነት-መሰል ጥናት በማጥናት ውጤታማነታቸውን ለማረጋገጥ የሚኖረውን ድካም ሊቀነስ ይችላል። በመሆኑም በመስኩ ጥናትና ምርምር የሚያደርጉ ተመራማሪዎች ከፍትነት ጥናታቸው በመቀጠል ይህን የምርምር ንድፍ ተግባራዊ ቢያደርጉ የሚሞከሩ ብልጋቶችን የውጤታማነት አስተማማኝነት ለማረጋገጥ አመቺ ሊሆን ይችላል። ከዚህም ባሻገር ጥናቱ በአንድ ትምህርት-ቤትና በአንድ የክፍል ደረጃ ተማሪዎች ላይ ብቻ መመሥረቱ ውስንነቱ በመሆኑ ወደሌሎች ለማጠቃለል በተለያዩ ዐውዶች ተጨማሪ ጥናቶች አስፈላጊ ሊሆኑ ይችላሉ።

ምስጋና

ይህን ጥናት በማካሄድ ረገድ መረጃ በመስጠት፣ በመሰብሰብና በመፍቀድ ለተባበሩን የአጼ በካፋ አንደኛ ደረጃ የስምንተኛ "ሀ" ክፍል ተማሪዎች፣ ለክፍሉ የአማርኛ ቋንቋ መምህርትና ለትምህርት-ቤቱ ርእሰ-መምህር ከፍ ያለ ምስጋና እናቀርባለን። ጥናቱን በተመለከተ ገንቢ አስተያየት የሰጡንን ዶር. ሻምበል ደምሌን (በጎንድር ዩኒቨርሲቲ የእንግሊዝኛ ትምህርት ክፍል ባልደረባ) ከልብ እናመሰግናለን። ጥናቱ በገንዘብ ድጋፍ ለደገፈው የጎንደር ዩኒቨርሲቲ የምርምርና ማኅበረሰብ አገልግሎት ጽ/ቤትም ምስጋና እናቀርባለን።

ዋቢዎች

- ማስተዋል ውብቱ። (2011)። የትብብር ብልጋታዊ ማንበብ ዘዴ የአማርኛ ቋንቋ አፍፈት ተማሪዎችን አንብቦ የመረዳት ችሎታ፣ የማንበብ ተነሳሽነትና የትብብር ክሂል የማሳደግ ፋይዳ፤ በሰባተኛ ክፍል ተተኪሪነት። [ያልታተመ የሦስተኛ ዲግሪ ማሟያ ጥናት]። ባሕርዳር ዩኒቨርሲቲ።
- ባይሌ ታደገ። (2013)። በአስኮ አዲስ ሰፈር የመጀመሪያ ደረጃ ትምህርት-ቤት የአማርኛ ቋንቋ አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት ስታቲስቲክ ጥናት፤ በሰባተኛ ክፍል ተተኪሪነት። [ያልታተመ ኹለተኛ ዲግሪ ማሟያ ጥናት]። ጎንደር ዩኒቨርሲቲ።
- ባይሌ ታደገ። (2013)። በአስኮ አዲስ ሰፈር የመጀመሪያ ደረጃ ትምህርት-ቤት የአማርኛ ቋንቋ አንብቦ የመረዳት ችሎታና የማንበብ ተነሳሽነት ስታቲስቲክ ጥናት፤ በሰባተኛ ክፍል ተተኪሪነት። [ያልታተመ ኹለተኛ ዲግሪ ማሟያ ጥናት]። ጎንደር ዩኒቨርሲቲ።
- ታደሰ ዳርገው። (2012)። የራስ-መር መማር ብልጋታዎች (Self-regulated learning strategies) አንብቦ የመረዳት ችሎታን፣ የማንበብ ተነሳሽነትንና የብልጋታዎችን አጠቃቀም የማሳደግ ሚና፤ በአማርኛ ቋንቋ ትምህርት በሰባተኛ ክፍል ተማሪዎች ተተኪሪነት። [ያልታተመ የሦስተኛ ዲግሪ ማሟያ ጥናት]። ባሕርዳር ዩኒቨርሲቲ።
- አራጋው ሺባባው። (2016)። በማጠቃለል ብልጋት ማንበብን መማር፤ አንብቦ በመረዳት ችሎታ፣ በማንበብ ተነሳሽነትና አጠቃሎ በመጻፍ ችሎታ ላይ ያለው ተጽዕኖ፤ በአማርኛ ቋንቋ ትምህርት በሰባተኛ ክፍል ተማሪዎች ተተኪሪነት። [ያልታተመ የሦስተኛ ዲግሪ ማሟያ ጥናት]። ጎንደር ዩኒቨርሲቲ።
- እንድሪስ አባይ። (2009)። በቴክኖሎጂ ውቅር ብልጋታዎች በመማርኛ ማንበብን መማር በተማሪዎች የአንብቦ መረዳት ችሎታ ላይ ያለው ተጽዕኖ-በስድስተኛ ክፍል ተተኪሪነት። [ያልታተመ የሶስተኛ ዲግሪ ማሟያ ጥናት]። አዲስአበባ ዩኒቨርሲቲ።
- ዘራቱ አስፋው። (2012)። በልዕለግንዛቤያዊ ብልጋት ማንበብን ማስተማር በአንብቦ መረዳት ችሎታ፣ በብልጋቱ ዕውቀትና በማንበብ ተነሳሽነት ላይ ያለው አስተዋጽኦ፤ አማርኛን እንደሁለተኛ ቋንቋ በሚማሩ ተማሪዎች

**ተተኪሪነት፡፡ [ያልታተመ የሦስተኛ ዲግሪ ማሟያ ጥናት]፡፡ ባሕርዳር
ዩኒቨርሲቲ፡፡**

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Original Research

The implementation of public relations practices in the case of the Amhara region tourism and culture bureau

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Abstract

This study investigates the operational dynamics of the public relations department within the tourism and culture bureau of the national and regional state of Amhara. Using qualitative research, the study adopted a case study research design. Data was collected based on individual interviews, document analysis, and observations. The study complemented a three-hour interview session with the department's coordinator with document analysis from a website and observational data gathered from the bureau's surroundings. This study employed two-symmetrical communication and relational management theories as theoretical frameworks. Through the analysis of interview responses and scholarly insights, the study underscores the pivotal role of public relations in organizational effectiveness, particularly with regard to tourism promotion and stakeholder relations. The observed practices within the culture and tourism bureau of the Amhara national regional state reveal a robust and strategic approach to public relations management, aligned with established academic perspectives. The analysis highlights the comprehensive strategy of the bureau, focusing on stakeholder engagement, strategic communication, evidence-based decision-making, and commitment to continuous improvement. The data obtained from the document, which is the website of the tourism and culture bureau of the national regional state of Amhara, demonstrated that traditions, cultures, and tourist attractions are depicted differently with clear, concise justification as well as pictures that attract tourists. Furthermore, these public relations department practices position the bureau favorably to achieve its objectives and drive tourism growth within the national regional state of Amhara. The study recommends that the public relations department of the said organization should keep up its task and improve issues like professionalism and interactivity in the age of new media.

Keywords: Tourism, Culture, Practice, Public relations

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Introduction

All disciplines and professions, all governmental as well as non-governmental organizations, whether social, political, or economic institutions cannot survive unless they have strong internal and external public relations departments. Tesfaye mentioned that one of the key elements that determines an organization's competitiveness and improve its reputation among internal and external clients is maintaining effective public relations (2014). As every organization has an internal and external community, it is valuable to have a public relations department even before other supportive departments.

Moreover, Now and then, the constantly evolving needs of the corporate environment, which are affected by external factors such as globalization and technological advancement, become more and more prevalent (Tesfaye, 2018). Additionally, the ultimate outcome of public relations practice lies in applying theories and concepts in a way that helps both the organization that pays the salary and the community that the organization is part of (Allen, 2002). Likewise, the goal of public relations is to bridge the gap in mutual understanding and goodwill between an organization and its constituents by identifying and interpreting the policies and programs of the latte (Banik, 2002).

In terms of work quality, According to Gilaninia et al., (2013), public relations in organizations means helping management achieve organizational goals, believing in transparency affairs, and accountability, respecting citizens' rights, identifying government duties and responsibilities, assigning the right people to the right jobs, having specific strategies, and having the right people criticize and evaluate the organization's programs and practices.

The practice of public relations barely into its second century has never been more powerful or valuable. Indeed, in the latter half of the second decade of the 21st century, most accepted that public relations practice had become one of the most powerful forces in society. In particular, public relations for the government are very important in fostering understanding between the government and the people it serves. It aims to create public support for established policies and programs and guarantee the public's active participation in government initiatives (Solomon, 2000).

According to Solomon (2000), an Ethiopian approach that roughly corresponds to contemporary public relations is thought to have originated in the 1960s. In actuality, the Ministry of Pen's creation in the 1940s was

the catalyst for the development of contemporary public relations as a profession in the nation. At that time, the Pen Ministry oversaw the administration of media institutions such as radio, news agencies, and television programs.

The Ministry of Information and Tourism took over the Ministry's responsibilities in the 1950s after it had been in charge for a while. Its duties included managing media organizations and handling matters pertaining to culture and tourism (Solomon, 2000). The history being as presented above, it is important to study the practice of the public relations department in the culture and tourism office.

According to Seitel(2017) writing media relation, social media interface, planning, counseling, research, publicity, marketing communication, community relation, consumer relation, employee relationship, government relation, investor relationship, special public relation, public affair issue, and crisis communication are the main functions of the public relation department.

Recently, Dziejornu-Norvor (2022), conducted a study entitled “analytic study of the use and influence of social media on public relations in Ghana”; the purpose of this study was to examine how public relations professionals in Ghana use social media and how that use affects public relations practice. According to the study, Ghanaian public relations professionals used social media platforms and were well versed in them. All agreed that social media had a significant impact on how they interacted with their target audiences, changing the way they interacted with them.

In the context of Ethiopia, Tesfaye (2014) has done a study entitled “an evaluation of public relation practice in the case of Wogagen bank”. According to this study, the company's public relations practices are mediocre compared to those of its competitors; the company does not use enough tools to provide information publicly and establish a continuing engagement with the public; the majority of respondents assessed the participation of the company's PR department in social activities as being at an average level. The company's participation in social activities falls short of what is desired.

Tesfaye (2018) also conducted a study entitled “Assessing the practice and challenge of public relations in public relations offices of government universities in Ethiopia”. This study is different as the nature of the research’s target population is different.

Furthermore, (Nurhussein, 2022) conducted a study on the same study area entitled “a study on the practices and challenges of using social media

as a public relations tool: the case of the national regional state culture and tourism bureau of Amhara.” However, this study has focused only on the challenge and practices of using social networks as a public relations tool. Due to the lack of research on the practice of the public relations office of culture and tourism as a country, as well as the Amhara national regional state tourism and culture bureau, this study was conducted to fill all these gaps. This study is aimed to evaluate the practice of the tourism and culture bureau public relations department in the case of the national regional state tourism and culture bureau of Amhara.

This study has three research questions: Q1: What are the activities of the public relations department in the Amhara national regional state bureau of tourism and culture? Q2: What are the tools that the public relations department of Amhara National Regional State Tourism and Culture Office use? Q3: How is Amhara's cultural and tourist tradition portrayed in official materials issued by the public relations department?

Theoretical framework

Symmetrical two-way communication

The symmetrical approach to communication provides a democratic framework for PR professionals to follow and can be both effective and damaging depending on the situation. The general goal of achieving mutual understanding between parties is also more appealing to audiences because no one wants to be controlled (Grunig & Grunig, 1992). This model contends that the public relations practitioner should function as a liaison between the organization and crucial audiences, rather than as a persuader. In this case, practitioners work as negotiators, using communication to ensure that all parties involved gain, not just the business that hires them. The term "symmetrical" refers to the model's attempt to establish a mutually beneficial situation. The two-way symmetrical model is considered the most ethical approach and professionals should seek to adopt it in their daily tactics and strategies (Simpson, 2014).

Relationship management theory

The rise of relationship management as a paradigm for public relations study and practice enables a closer look at what public relations does, including its definition, function and value, as well as the benefits it

provides. Public Relations as Relationship Management promote the view that public relations add value to organizations, publics, and societies through relationships. It examines public-organization relationships in depth and explores strategies for cultivating and maintaining it (Ki et al., 2015).

According to the connection point of public relations, managing organizational-public ties achieves the goal of balancing the interests of organizations and the public. According to (Cutlip et al., 1994), public relations are defined as "the management function that establishes and maintains mutually beneficial relationships between an organization and the publics on whom its success or failure depends" (p.2). The concept of public relations as a management function provides a framework for conducting programs and campaigns within the four-step process of analysis, planning, implementation, and evaluation, as well as a systematic means of determining the return on investment from public relations initiatives, outcome documentation that has been lacking in the practice since its inception (Carl & Botan, 2010) .

Methods

The study utilized a qualitative research approach. According to Creswell (2014), the primary purpose of qualitative research is to understand the individual's thoughts, feelings, opinions and the reasons behind emotion reactions. It is used to gather in-depth data and provides rich insights into a particular topic. Understanding how your audience feels about a specific topic helps you make informed decisions.

Furthermore, Corbin and Strauss (2014) stated that the qualitative approach helps to investigate social phenomena in their natural environments methodically. Moreover, it helps to study aspects of people's lives, individual and/or group behavior, the operation of organizations, and/or factors that shape relationships to produce rich and comprehensive data that provides a comprehensive grasp of the situation (Yin, 2018).

Data collection instruments

Among the qualitative data collection instruments namely, individual or group interviews, observations, and textual or visual analysis from books or videos (Gill et al., 2008) this study employed individual interview, document analysis, and observation.

Another method of data collection instrument in use was observation in the natural setup. Furthermore, document analysis was another data collection instrument utilized by the study to address the research objective. According to Bowen (2009), document analysis involves interpreting documents to provide context and meaning for a topic under evaluation to get insights and develop empirical knowledge (Corbin & Strauss, 2008; Rapley, 2007). The study analyzed documents gained from the website of Amhara national regional state bureau of culture and tourism.

The study only used primary data to conduct this study. Because there are no other, relevant documents available.

Sampling technique and sampling size

Among the various types of sampling techniques in the qualitative research approach, the study used the most popular sampling technique; purposeful sampling assigns participants to groups based on predetermined criteria relevant to a specific study issue. Sample sizes are determined by the goals of the study, the time and resources available, and may or may not be defined before data collection (Guest et al., 2011). Because of this reason, the study decided to use only one person as a data source. According to (Yin, 2014; Schwandt, 2007 and Stake, 1995), interviewing only one respondent can do research. This source has been working as a public relations officer in the Amhara Regional State Tourism and Culture Bureau. The study indicates that no one would be a source to describe the practice of the department at this office because all the public relations practitioners are under his control.

Data analysis technique

The data were analyzed through qualitative content analysis technique. According to (Hsieh & Shannon, 2005), one popular method for qualitative research is content analysis. Currently, content analysis applications demonstrate three different methodologies, not just one: traditional, guided, or summative. All three methods follow the naturalistic paradigm because they were utilized for interpreting meaning from textual material.

Data presentation and analysis

According to the respondent, the public relations department of the Amhara National Regional State bureau of Culture and Tourism, like other

public relations departments, has its own set of activities. As the respondent mentioned:

Image building, promotion, maintaining relationships between the bureau and the public, media relations, research, planning, monitoring, crisis communication, community relations' are the main practices of the public relations department of the government.

The respondent furthered that:

When we say public relations works to build the image of the bureau, the department of public relations builds and maintains the good and positive features of the culture and tourist bureau by utilizing the structure of the department and accessible communication channels.

In response to building good image and corporate identity of the office, the respondent said, 'Like other organizations, this bureau also has its own identities including mission, vision, values and many more. However, unfortunately, it does not have its own logo and motto; instead, the logo and motto of the ministry of culture and tourism is used for the regional logo.



Figure 1: Logo of the region



Figure 2: Motto of the region

After stating the vision, mission, and values of the office that make Amhara the national regional state bureau of culture and tourism, the respondent explained the activities of the public relation department.

The respondent added that:

Another operation of the Public Relations Section of the Cultural and Tourist Bureau, In addition to image building, public relations plays a larger role in promoting natural, cultural and historical tourist attractions, which are found mainly in various parts of the region, for various bodies both inside and outside the country, through new media.

Moreover, the respondent justified the role of the public relations department in maintaining the relationships between the bureau and the public as follows:

The public relations department has a responsibility to sustain and maintain the interactions between the department and the public (internal or external publics) established through image building and promotion. The public relations department's role here is that of a mediator.

Additionally, the respondent described the media relations work of the department for the bureau as follow:

As is well known, the role of public relations is to establish and maintain relationships with various media in order to promote a given organization throughout the country and the world. In this regard, the public relations department of the government. the Amhara national regional state bureau of culture and tourism has relationships with print, broadcast and online media that are found mainly in the region,

particularly with Amhara Media Corporation (Amhara Television, Radio, and Bekur newspaper).

Furthermore, research is the next best thing explained and justified by the respondent:

The public relations department has experience conducting research on historical, cultural, and natural resources to develop and expand tourist attractions. Not only that, we also research the needs of tourists from the general public when they visit the region's cultural, natural, and historical places and tourist attractions; this may include making the environment comfortable and safe, as well as the general public's interest (what people want from the region).

The respondent elaborated on planning in this way:

In the planning process, public relations play a role. For example, the Department of Public Relations of the Amhara National Regional State Bureau of Culture and Tourism performs this theoretical duty; the department plans the actions that will be carried out in the sector in different ways. For example, it forecasts the number of tourists who will visit the region's tourist attractions, as well as the revenue generated by travelers.

Likewise, monitoring is accomplished as follows:

With the Bureau of Culture and Tourism, the department is also responsible for protecting and managing the cultural, natural, and historical tourist assets of the region, which may involve providing protection, renewing resources, and preventing them from being destroyed.

Similarly, the respondent proved that:

The public relations department of the Amhara national regional state bureau of culture and tourism is responsible for establishing and maintaining relationships with internal publics such as employees, as well as external publics such as tourists and societies, in order to foster mutually beneficial relationships. For example, having a relationship with Gondar people helps increase the number of tourist and generate revenue.

Finally, the respondent verified the public relation department roles during crisis.

The public relationship has a strong connection to society and the organization in question. The public relations department of the Amhara national regional state bureau of culture and tourism was better informed about everything related to the environment than the

other departments. During the rehabilitation of Lalibela, the department played a role in informing and making decisions with the management to save tourist attractions. According to the response assessment, the department does not have a crisis team and its focus is on restoring the damaged tourist attraction of the department (post-crisis communication process).

Based on the role that the public relations department has during the crisis, the study asked the respondent a question. How does crisis communication/management perform?

As I mentioned in the actions of public relations practitioners, one of the departments' responsibilities is to assist important constituents during difficult times. In addition, the duties of the Culture and Tourism Bureau include observation, monitoring, and evaluation of historical, cultural, and natural tourist attractions in the region. The public relations division of the agency oversees these activities. By accomplishing these tasks, the department acts as a decision maker in addition to communicating to management the issues that have emerged at the tourist destinations. On the other hand, we generally succeed during and after crises. We still tried to repair the damaged item, but we tried to keep the prices as low as possible. In this regard, they should be engaged in pre-crisis activities. The bureau generally has good experience in providing rapid solutions to challenges. Consider the issues that exist in Lalibela.

Communication tools used by the bureau public relations department

The respondent clearly scrutinizes the tools used by the department of tourism. According to the respondent, the tools are press release; most of the time the public relations department works together with media during celebrations/festivals to promote the tourist attractions in the region.

As the respondent said,

They always give a press release in collaboration with the media to inform tourists and any concerned body. For example, the previous two months were the main seasons because most festivals are observed in December and January. Before these two months, the department gave a press release through Amhara Media Corporation and increased the number of tourists who have visited the region. Ethiopian airlines also broke their historical record by flinging more than 12 times per day to Gondar.

Another tool used by the department is social media; the respondent proved that

By using social media, we create awareness for the public, we promote the organization itself and the cultural, historical and natural tourist attractions of the region, and we also accept comments from followers.

To evaluate whether the response given by the respondent related to the public relation department tools is accurate or not, the study verified the answers by going the social media platforms used by the department of the bureau.

No one can attain and complete the actions and aims of analogous media in the age of new media. In this regard, the respondent said, “the public relations department of the Amhara national regional state bureau of culture and tourism has extensive experience using the Internet (e-PR). The department has a website, email addresses, Twitter accounts, and Facebook pages.

Facebook: this department also has a Facebook page called visit Amhara. This page was created in 2017 and has more than 119, 000 followers. Surprisingly, the study follows this page. Facebook, as we all know, has a large user base and many vital features for its users. The study observed their efforts to enhance the organization's reputation and to circulate Amhara ideals and customs.



Figure 3: Facebook page of the Bureau

An additional tool used by the Amhara National Regional State bureau of Culture and Tourism is banner. According to the respondent, “banner is another communication tool of the bureau.” In order to evaluate whether the answer given by the respondent related with the public relation department tools is accurate or not, the study verified the responses by going through the banners posted in the bureau. Finally, the study came up with the following observation data:



Figure 4: A banner for a promotion



Figure 5: Cultural performance of a region

The way RACE is carried out in the public relation department of the Amhara national regional state bureau of culture and tourism

This question was the next question raised for the respondent and the respondent described how RACE is performing at the public relation department of the Amhara national regional state bureau of Tourism and Culture.

The respondent responded as follows:

R-research: It is evident from the activities of public relations practitioners within the department of culture and tourism bureau that the department has experience conducting research on historical, cultural, and natural resources that will enhance and grow tourist attractions. In addition, we also analyze the needs of tourists from the general public who visit these historical, natural, and cultural sites.

Moreover,

A-action; because no one can reach their goals without a good execution, action is the most critical task in the public relations department. In relation to the public relations section of the cultural and tourist bureau, they believed they were effective in implementing the organization's plan.

C-communication; communication cannot be termed communication if there is no mutual understanding. The respondent proved that their communication is successful:

The department of public relations considered itself a good communicator because, as I mentioned before, the department's community relations and crisis communication activities have a good relationship with both the internal and external public to benefit both the organization and the public. Another factor that contributes to the success of the public relations department's communication is that, during a crisis, they actively discuss with key constituents and make decisions to overcome the organization's problems. For example, the respondent said:

we are trying to save Lalibela from destruction due to the good communication between the public relations department and the management, as well as the management and the federal minister of culture and tourism.

Lastly, according to the respondent:

E-evaluation; for continued success, we must review our accomplishments and difficulties as an organization. The public relations department of the Amhara national regional state's culture and tourism bureau is doing well in evaluating the department's activities monthly, based on the report presented by different departments. The public relations department of this bureau collaborates with the region's communication office, and we present our monthly report to the region's communication department, in addition to the culture and tourism bureau. We continue our work based on our evaluations, emphasizing the positive and positive aspects of their achievements while attempting to correct their errors.

Thus, based on the response of the respondent, the term RACE is being applied in the Amhara National Regional State office of Culture and Tourism's Public Relations Department.

The way Amhara's cultural and tourist tradition portrayed in official materials issued by the public relations department.

From the document gained on the website of the bureau being studied, the study recognized that the Amhara cultural and tourist tradition has been portrayed differently in the official materials issued by the public relations department. The bureau uses website to show culture and tourist tradition of the region by classifying them in section like destination, things to do, tourist facilities, events, news and general information related with the bureau. Accordingly, the study tried to identify things included under each classification and how they portrayed the destination.

Under the destination section, the public relations department tried to show certain areas that should be visited by tourists. These areas include world heritage sites, namely the Semien Mountains National Park, The Rock hewn churches of Lalibela, Fasil Ghebbi- the Camelot of Africa, and Lake Tana Biosphere Reserve. In addition, National Parks and Community Protected Areas like Abune Yoseph Community Conservation Area, The Semien Mountains National Park, Guna Mountain, Choke Mountain, Borena Sayint Worehimeno National Park, Menz Guassa Community Conservation Area, and Alitash National Park. Moreover, Lakes Hot Springs and Water falls like, Lake Zengena, Lake Tirba, Wanzaye Hotspring, Lake Hayq (logo), Blue Nile Falls, Lake Tana Biosphere Reserve.

Furthermore, Religious Sites, Debre Birhane Sellassie, Zoz Amba Gyorgis, Dima Giorgis Monastery, Genete Maryam, Asheton Maryam Monastery, Hayq Estifanos Church, Jema Nigus, Lake Tana Monasteries, Yemrehana Kristos Church, Gishen Maryam, Tedebebe Maryam, Mertule Mariam, and Abune Melketsedeq Monastery. Finally, Historical Landmarks like, Guzara castle, Yisma Nigus, Ayiteyef Adarash (Dining Hall), Maqedela Ridge, Shonke Village, and Ankober lodge.

On the second section, the study proved that the public relations department of the culture and tourist traditions of the regional national state of Amhara has clearly depicted, explained and justified with accurately captured pictures that represent each place, even, religion and traditions. The next section of the website talks about the activities of tourists when they come to region. In this section, the public relations department has mentioned what tourists will do when they visit the previously mentioned sites on its things to do section of the website: among them are: the horseback riding, community tourism, biking, bird watching, and hiking and trekking. This section additional with the previous section shows or persuades tourists to visit the destinations.

On the third section, the website provides tourists about the transportation facilities when they try to travel in the region. Ethiopian's domestic route network is spread all over the country bringing provincial and administrative cities within easy reach of the capital and the region's commercial centers. In the Amhara region, there is a daily flight from Addis Ababa to major tourist cities: Bahir Dar, Gondar, Lalibela and Dessie.

The fourth section of the website focuses on the events observed that could be of interest to the tourists when they visit the region. Merqorios horse galloping, Sebat bet Agew Horse Riding festival, Mewlid,

Ashendeye/Shadey/solel, Meskel/the finding of the true cross/, and Genna (Ethiopian Christmas) are the events found in the region.

Additionally the public relations department provides tourists' with different area; event and festivals that they wish to see and attend. The last two sections, news and about talk about updates and information both about the region and event. Thus, the data obtained from the document, which is the website of the Tourism and Culture Bureau of the National Regional State of Amhara, the study proved that the traditions, cultures and tourist attractions are portrayed differently with clear, concise justification as well as pictures that attracts the tourist.

Discussion

The discussion has been organized in subtitles for a vivid understanding of the issue under investigation.

Primarily, public relations functions and activities: The respondent's account of the department's operations is consistent with the roles delineated by scholars like Seitel (2017). Media relations, participation in social media, planning, research, crisis communication, and community interactions are some of these responsibilities. Academics stress the importance of these endeavors in establishing and maintaining connections with interested parties and in achieving organizational goals.

Next, image development and promotion: The respondent and the researcher both stress the importance of public relations in these processes. Tesfaye (2014) emphasizes how important it is to maintain good PR in order to improve an organization's standing with both internal and external stakeholders. The proactive strategy recommended by scholars is seen in the respondent's remark of promoting tourism attractions using media and social media platforms.

Media relations and social media use: The focus of the respondent on sustaining connections with different media platforms aligns with the significance that academics attribute to media relations. According to Gilaninia et al. (2013), public relations play a crucial role in building and preserving connections with the media in order to advance organizational messages. Furthermore, the respondent's reference to social media use is consistent with Dziejornu-Norvor's (2022) findings, which emphasized the influence of social media on public relations strategies.

Planning and research: Academics like Allen (2002) stress the value of research in public relations for well-informed strategy creation and decision-making. The remark made by the respondent of studying tourism

sites and assessing the demands of tourists is indicative of the strategic approach that academics support.

Community and crisis communication: The focus that academics place on community relations and crisis management is consistent with the respondent's discussion of preserving relationships with internal and external publics as well as participating in crisis communication. Public relations plays a crucial role in promoting mutual understanding between organizations and the public, especially in times of crisis, as Solomon (2000) emphasizes.

Assessment and Measuring Performance: This study stresses the importance of evaluating PR initiatives in order to make ongoing improvements. According to academic guidelines, the mention of monthly evaluations and cooperation with other offices for performance assessment demonstrates a dedication to efficacy and accountability.

Similarly, application of the RACE model: The respondent showed a strategic approach to public relations management by describing how to apply the RACE model, which stands for Research, Action, Communication and Evaluation. This is in line with the modern methods that academics like Cut lip et al., (1994) support in their book "Effective Public Relations."

Overall, the analysis of the respondent's data alongside insights from scholars underscores the strategic role of public relations in organizational success, particularly in the context of promoting tourism and maintaining positive relationships with stakeholders. The practices observed in the Amhara national regional state culture and tourism bureau reflect a comprehensive and strategic approach to public relations management, in accordance with scholarly recommendations.

Conclusions

In conclusion, a thorough picture of the strategic function and practices of public relations in the culture and tourism bureau of the Amhara national regional state is highlighted by synthesizing the respondent's data with insights from academic literature.

Research, planning, media relations, image development, crisis communication, and community engagement are all critical areas in which the public relations department is instrumental. These roles correspond to modern public relations techniques that academics support. Furthermore, maintaining connections with internal and external stakeholders, such as the media, visitors, and local communities, is a top priority for the bureau.

This emphasis on promoting mutual understanding and goodwill is reflected in the importance of stakeholder engagement.

The Bureau uses social media and traditional media to interact with the public, promote tourist destinations, and spread information. Scholarly studies have demonstrated that this strategic communication technique is in line with current developments in public relations. The dedication of the bureau to well-informed decision making and strategy development is emphasized by the focus on planning and research.

This methodical research-based strategy aligns with academic guidelines for efficient public relations management. The bureau exhibits a proactive strategy for communicating during a crisis, stressing the value of making decisions quickly and working together with important parties. This is consistent with academic guidance on public relations crisis management. The dedication of the bureau to accountability and ongoing improvement is demonstrated by its regular evaluation schedule and cooperation with other offices on performance assessments. This is in line with academic guidelines for assessing PR campaigns and improving the effectiveness of organizations.

Therefore, the culture and tourism bureau's strategic and all-encompassing approach to public relations management is evident and is in line with current practices and academic views. The bureau prioritizes stakeholder participation, strategic communication, research-driven decision-making, and continuous improvement, which puts it in a strong position to accomplish its goals and promote tourism in the Amhara national regional state. Moreover, the data obtained from the document, which is the website of the tourism and culture bureau of the national regional state of Amhara, demonstrated that traditions, cultures, and tourist attractions are depicted differently with clear, concise justification as well as pictures that attract tourists.

Limitation of the study

The limitation of this study was that it did not include other public relations professionals within that organization.

Future directions

Based on the conclusions of this study, the study proposes that other researchers perform comparison studies with other national or worldwide tourism and cultural bureaus as well as studies in areas other than tourism and culture.

Declarations

Conflict of interest

The authors declare that there is no conflict of interest at this level.

Data Availability

The data can be obtained from the main author up on reasonable request.

Funding

The author has not received any funds.

Declaration of agreement

The research mainly accepts a letter from Bahir Dar University: department of journalism and communication in order to fulfill the course requirement for the master's degree in the program of media and communication. Furthermore, we asked the Bureau of Tourism and Culture to conduct this study. Finally, the researcher got the consent of the department.

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Original Research

በሂደተዘውጫ አቀራረብ መጻፍን መማር የተማሪዎችን አስረጃ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማጎልበት ያለው አስተዋጾ፣ በአማርኛ ትምህርት በዘጠነኛ ክፍል ተተኪሪነት

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Abstract

This study investigated the impact of a process-genre approach on ninth-grade students' expository essay writing skills, collaborative writing attitudes, and self-efficacy beliefs at Tana Haik General Secondary School in Bahir Dar City. A quasi-experimental design with a pre-test, post-test, and comparison group was employed. The experimental group (n=53) received instruction in a process-genre approach over 12 weeks, while the comparison group (n=53) followed the grade-level curriculum. Data were collected through expository essay tests and questionnaires assessing attitudes toward collaborative writing and self-efficacy beliefs. Results of a between-subjects ANOVA revealed significant improvements in the experimental group compared to the comparison group in expository essay writing ability ($p < .001$, partial $\eta^2 = .272$), collaborative writing attitudes ($p < .001$, partial $\eta^2 = .727$), and self-efficacy beliefs ($p < .001$, partial $\eta^2 = .698$). These findings suggest that a process-genre approach can effectively enhance students' expository writing skills, foster positive collaborative attitudes, and boost self-efficacy in Amharic language.

የዚህ ጥናት ዓላማ በሂደተዘውጫ አቀራረብ መጻፍን መማር የተማሪዎችን አስረጃ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማጎልበት ያለውን አስተዋፆ መፈተሽ ነበር። ለዚህም ቅድመ-ድኅረትምህርት ፈተና ባለማወዳደሪያ ቡድን ፍትነትመሰል ስልት ተግባራዊ ተደርጓል። የጥናቱ ተሳታፊዎች በባሕር ዳር ከተማ ጣና ሐይቅ አጠቃላይ ኹለተኛ ደረጃ ትምህርትቤት በ2016 ዓ.ም. በመማር ላይ ከሚገኙ 20 የዘጠነኛ ክፍል መማሪያ ክፍሎች መካከል በቀላል እጣ ንሞና በተመረጡ ኹለት የመማሪያ ክፍሎች የሚማሩ 106 ተማሪዎች ነበሩ። የፍትነቱ ቡድን ተሳታፊዎች (53 ተማሪዎች) በሂደተዘውጫ የመጻፍ ትምህርት አቀራረብ፣ የማወዳደሪያ ቡድኑ ተሳታፊዎች (53 ተማሪዎች) ደግሞ በመደበኛው ሥርዓተትምህርት በቀረቡ የመጻፍ ትምህርት ተግባራት መሠረት ለ12 ክፍለሂደቶች (በ12 ሳምንታት) የመጻፍ ትምህርት ተምረዋል። የቅድመ-ድኅረትምህርት መረጃዎች በአስረጃ ድርሰት የመጻፍ ችሎታ ፈተና፣ በትብብር የመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት የጽሑፍ መጠይቆች ተሰብስበዋል። መረጃዎቹ በነፃ ናሙና ልይይት ትንተና (between subjects ANOVA) ተተንትነዋል። የጥናቱ ውጤት እንዳመለከተው የፍትነቱ ቡድን ተሳታፊዎች በአስረጃ ድርሰት የመጻፍ ችሎታ ($P < .001$, partial $\eta^2 = .272$)፣ በትብብር የመጻፍ አመለካከት ($P < .001$, partial $\eta^2 = .727$) እና በመጻፍ ግለብቃት እምነት ($P < .001$, partial $\eta^2 = .698$) ከማወዳደሪያ ቡድን ተሳታፊዎች በልጠው ጉልህ መሻሻል አሳይተዋል። ከዚህም በሂደተዘውጫ አቀራረብ በአማርኛ መጻፍን መማር የተማሪዎችን አስረጃ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማሳደግ ጉልህ አዎንታዊ አስተዋፆ እንዳለው ለመረዳት ተችሏል።

ቅጥል ቃላት፤ ሂደተዘውጫ አቀራረብ፣ በትብብር የመጻፍ አመለካከት የመጻፍ ግለብቃት እምነት

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ዳራ

ከዓለም ስልጣኔ ጋራ አብሮ ለመራመድ፣ ለአካዳሚ ትምህርት ትንበያና ለሕይወት ስኬት ማንበብና መጻፍ ክሂል ወሳኝ መስፈርት እየሆነ መጥቷል። የመጻፍ ችሎታ ለማንኛውም ሰው በኢኮኖሚ ውስጥ ተሳታፊ ለመሆን መሠረታዊ ጉዳይ ነው። የማንበብና የመጻፍ ችሎታ ዝቅተኛ መሆን ለአንድ ሀገር ውድቀት እንደአንድ መሠረታዊ ምክንያት ተደርጎም ይወሰዳል (Graham & Petrin, 2007)። በዚህም የተነሳ በተለያዩ የትምህርት ተቋማትና የሙያ መስኮች የመጻፍ ችሎታን ለማሳደግ የሚያስችሉ ማስተማሪያ ዘዴዎችን መለየት የምርምር ዋና ትኩረት እየሆነ ነው።

መጻፍን ለማስተማር በቋንቋ ቅርጽ፣ በጸሐፊና በአንባቢ ላይ የሚያተኩሩት ዋና ዋና አቀራረቦች (ውጤት ተኮር፣ ሂደት-ተኮርና ዘውግተኮር) ነበሩ። Badger and White (2000) ከእነዚህ ሦስት አቀራረቦች በተጨማሪ እ.አ.አ በ1990ዎቹ መጨረሻ አካባቢ ሂደተዘውግ አቀራረብን (process genre approach) አስተዋውቀዋል። አቀራረቡ በመጻፍ መማሪያ ክፍል ውስጥ ተከታታይ የሆኑ ሞዴሎችን ተግባራዊ በማድረግ ድርሰትን ለማስተማር የሚያስችል ስለመሆኑ የዘርፉ ተመራማሪዎች (ለምሳሌ፣ Babalola, 2012; Foo, 2007; Pujianto & Ihrom, 2014; Reonal, 2015) ገልጸዋል። በዚህ አቀራረብ ውስጥ ከመጻፍ ሂደቶች መካከል ማቀድን፣ ማርቀቅን፣ ማረምንና ማተምን የመሳሰሉ፣ ከዘውግ ባሕርያት ውስጥ ደግሞ የመጻፍ ዓላማና ማህበራዊ ዐውድ ተዋሕደው ተካተውበታል (Hyland, 2003; Kim & Kim, 2005; Yan, 2005)።

ተማሪዎች ስለሚጽፉበት ዓላማና የዘውግ ዓይነት (ለምሳሌ፣ ግጥም፣ ልቦለድ፣ የሕይወት ታሪክ፣ አስረጂ ድርሰት፣ ተራኪ ድርሰት፣ የሥራ ደብዳቤ፣ ወዘተ.) እንዲገነዘቡ ማድረግ በሂደተዘውግ አቀራረብ ቅድሚያ የሚሰጠው ጉዳይ ነው (Pujianto & Ihrom, 2014)። በመሆኑም፣ ስለሚጽፉበት ዐውድና ስለቋንቋው አጠቃቀም ተረድተው እንዲጽፉ ይደረጋል። ይህም ተማሪዎች የመጻፍ ክሂልን በሂደት እንዲለማመዱ፣ ስለሚጽፉበት ዓላማና ማኅበራዊ ዐውድም እንዲገነዘቡ ያስችላቸዋል። ሐሳባቸውን በወረቀት ላይ ለማስፈር የበለጠ ችሎታ እንዲኖራቸው

ይረዳቸዋል፤ በመሆኑም በአሁኑ ጊዜ በሂደተዘውግ አቀራረብ ድርሰት መጻፍን ማስተማር ተቀባይነት እያገኘ መምጣቱን Badger and White (2000) እና Kim and Kim (2005) ይገልጻሉ።

ሂደተዘውግ አቀራረብ በግንዛቤያዊና በማህበረሰብላዊ ንድፈሐሳቦች ላይ የተመሠረተ እንደሆነ Kim and Kim (2005) ይገልጻሉ። በግንዛቤ ንድፈሐሳብ መጻፍን መማር ንቁ ሂደት በመሆኑ ተማሪዎች የመጻፍ ሂደቶችን ተከትለው መጻፍን እንዲለማመዱ ያግዛቸዋል፤ የዘርፉ ባለሙያዎች (ለምሳሌ፣ Badger & White, 2000; Kim & Kim, 2005) ተማሪዎች የተገነዘቡትን ዕውቀት የሚያጎለብቱት ተጨባጭ በሆኑ ነገሮች አማካይነት ድርጊት ሲፈጽሙ ነው፤ ይላሉ።

የማህበረሰብላዊ ንድፈሐሳብ አራማጆች እንደሚያስረዱት፣ ተማሪዎች ድርሰት መጻፍ የሚማሩት በአንድ በተወሰነ ዘውግና በዓላማው መካከል ያለውን ግንኙነት መረዳት ሲችሉ ነው። በሂደተዘውግ አቀራረብ መሠረት፣ ተማሪዎች ድርሰት ለመጻፍ በጽሑፉ ዘውግና በዓላማው መካከል ያለውን ግንኙነት ለመረዳት የተለያዩ የቋንቋ ገጽታዎችን (ለምሳሌ፣ ቃላትን፣ የቋንቋ አጠቃቀም ስልቶችን፣ ወዘተ.) መገንዘብ ይገባቸዋል። ድርሰት ሲጽፉ የአንባቢን ማንነት (ለምሳሌ፣ ንድፍ፣ ወላጆች፣ ባለሙያዎች፣ ወዘተ.) ከግምት ማስገባት ይጠበቅባቸዋል። ሂደተዘውግ አቀራረብ ጸሐፊና አንባቢ የሚሳተፉበትን ማህበራዊ ዐውድ እንዲያውቁ የሚያስችል ነው፤ የሚለው የተመራማሪዎች (Badger & White, 2000; Gao, 2007; Hyland, 2003; Nordin & Mohammad, 2006; Yan, 2005) ሐሳብም ይህን የሚያጠናክር ነው።

የተለያዩ ተመራማሪዎች የሂደተዘውግ አቀራረብ ሞዴሎችን እያያሻሉ መጻፍን ለማስተማር ይጠቀሙባቸዋል። ሆኖም በብዙዎች ዘንድ ተግባራዊ የተደረጉ የሂደተዘውግ ሞዴል ደረጃዎች፣ የጽሑፍ ዐውድ መገንባት (building context of the text)፣ ሞዴል ጽሑፍ መገንባት (construction of model text)፣ ጽሑፍ በትብብር መገንባት (collaborative construction of the text)፣ ጽሑፍ በግል መገንባት (independent construction of the text) እና የጽሑፍ ጽብረቃ ማቅረብ (reflection on written text)፣ የሚሉት ናቸው (Badger &

White, 2000; Feez & Joyce, 1998; Foo, 2007; Pujianto & Ihrom, 2014; Reonal, 2015)::

ተማሪዎችን ድርሰት መጻፍን ለማስተማር የተለያዩ ግብዓቶችን መጠቀም የሂደተዘውግ አቀራረብ ዋና ጉዳይ ነው (Badger & White, 2000; Kim & Kim, 2005; Myles, 2002):: የግብዓት ምንጮችም መምህራን፣ ተማሪዎችና ሞዴል ጽሑፎች ሊሆኑ ይችላሉ:: እንደBadger and White ገለጻ፣ በሂደተዘውግ አቀራረብ ድርሰት መጻፍን ለማስተማር የተለያዩ የጽሑፍ ዓይነቶች በግብዓትነት ያገለግላሉ:: ድርሰት መጻፍ ትብብራዊ ተግባር በመሆኑ፣ እንደአንድ የሂደተዘውግ አቀራረብ ሞዴል ይወሰዳል (Doubleday, et al., 2015):: በትብብር መጻፍ ከመጻፍ ችሎታ ጋር አዎንታዊ ግንኙነት እንዳለው Hodges (2017) እና Storch (2001) ይገልጻሉ:: እንደተመራማሪዎቹ ሐሳብ፣ በሂደተዘውግ አቀራረብ በትብብር መጻፍ በማኅበራዊ ዐውድና በቀደመ ዕውቀት ላይ ይመሠረታል::

በትብብር መጻፍ የተማሪዎችን አእምሮ ለማነቃቃት፣ ለመወያየት፣ አቻዎቻቸውን ለመገምገምና ለማረም እንደሚረዳ፣ መሠረቱም ማኅበረባህላዊ ንድፈሐሳብ እንደሆነ Storch (2001) አስረድተዋል:: ይህም የሂደተዘውግ አቀራረብ ጽንሰሐሳብ የተመሠረተበት እሳቤ ነው:: በማኅበረባህላዊ ንድፈሐሳብ መሠረት፣ በትብብር የመጻፍ አዎንታዊ አመለካከት ያላቸው ተማሪዎች ድርሰት የመጻፍ ችሎታቸው የተሻለ እንደሚሆን ይታመናል (Phoung, 2021):: Phoung እንደሚያስረዱት፣ በትብብር መጻፍ፣ ጽሑፍን ለማሻሻልና የፈጠራ ሐሳቦችን ለማሰባሰብ እድል ይሰጣል፣ አስደሳች የመማሪያ ክፍል ድባብ ይፈጥራል፣ በትብብር የመጻፍ አመለካከትን ያዳብራል:: Veramuthu & Shah (2020) እንደሚያስረዱት፣ በትብብር በመጻፍ ተማሪዎችን በእያንዳንዱ የመጻፍ ሂደት (በቅድመመጻፍ፣ በማርቀቅ፣ በመክለስና በአርትኦት) ተግባራት ላይ እንዲተራረሙና እንዲደጋገፉ እድል ያስገኛላቸዋል::

በትብብር ጽሑፍ መገንባት በትብብር የመጻፍ አመለካከት የሚዳብርበትና ማኅበራዊ ዐውድ የሚመሠረትበት ደረጃ ነው:: በትብብር የመጻፍ አመለካከት መስተጋብራዊ ተግባራት፣ ተቀናጅቶ መሥራት፣ አዎንታዊ ተደጋጋፊነትና ችግር ፈቺነት፣ የሚሉ አላባዎች እንዳሉት

Hodges (2017) ያስረዳሉ። ተማሪዎች የአቻዎቻቸውንና የመምህሮቻቸውን ድጋፍ ተጠቅመው ጽሑፋቸውን ይገነባሉ። እንደHodges ገለጻ፣ በግብረመልስና በውይይት የሚፈጠረው ማኅበራዊ መስተጋብር የተማሪዎችን በትብብር የመጻፍ አመለካከት ያጎለብታል፤ የራሳቸውንና የሌሎችን የመማር አቅም ከፍ በማድረግ ከአቻዎቻቸው ጋር እንዲሠሩ ያበረታታል።

በሂደተዘውግ አቀራረብ አስረጂ ድርሰትን እንደአንድ የጽሑፍ ዘውግ ማስተማር እንደሚቻል በዘርፉ ምርምር ያደረጉ ባለሙያዎች (ለምሳሌ፣ Foo, 2007; Reonal, 2015) ያስረዳሉ። የማስተማር ትግበራው ግብ ተማሪዎችን ለተለያዩ የጽሑፍ ዓይነቶች፣ ለሚጻፍበት ዓላማና ማኅበራዊ ዐውድ በማጋለጥ በተገቢው እንዲጽፉ ማድረግ ነው። Armbruster et al. (1989) እና Tomas (2000) እንደሚያስረዱት፣ አስረጂ ድርሰት የተለያዩ የአጻጻፍ ስልቶች (ምክንያትና ውጤት፣ ምደባ፣ ቅደምተከተል፣ ማወዳደርና ማነፃፀር፣ ችግርና መፍትሔ የመሳሰሉት) በተግባር ላይ የሚውሉበት የጽሑፍ ዘውግ ነው። የሂደተዘውግ አቀራረብ ዓላማም ተማሪዎችን በአንድ በተወሰነ የዘውግ ዓይነት ድርሰት መጻፍን ለማስተማር ሲባል በመጻፍ ሂደቱና ዓላማው ላይ የሚያተኩሩ ሞዴሎችን ተከትሎ ትምህርቱን ማቅረብ ነው (Badger & White, 2000)።

ሂደተዘውግ አቀራረብ በተማሪዎች የመጻፍ ግለብቃት እምነት ላይ ተፅዕኖ አለው። በአቀራረቡ መጻፍን ማስተማር ከተማሪዎች የመጻፍ ግለብቃት እምነት ጋር ትስስር እንዳለው Troung (2022) ገልጸዋል። ተመራማሪዎች (Badger & White, 2000; Hyland, 2009; Jalaluddin et al., 2015; Kim & Kim, 2000; Phoung, 2021; Zhang, 2018) እንዳመለከቱት፣ በመምህሮቻቸው፣ በአቻዎቻቸውና በሞዴል ጽሑፎች አማካይነት በተደጋጋሚ እንዲጽፉ ለተማሪዎች ድጋፍ ማድረግ፣ በጋራ ጽሑፍ እንዲያዋቅሩ እድል መስጠት፣ ራሳቸውን ችለው በየግላቸው ጽሑፍ እንዲገነቡ ይረዳቸዋል።

በኹለተኛ ደረጃ ትምህርትቤት ለሚማሩ ተማሪዎች በሂደተዘውግ አቀራረብ ድርሰት መጻፍን ማስተማርን በተመለከተ የተከናወኑ ጥናቶች (Foo, 2007; Gupitasari, 2013; Pujianto & Ihrom, 2014; Russinovic, 2015) ቢኖሩም፣ አቀራረቡ በትብብር በመጻፍ አመለካከትና

በመጻፍ ግለብቃት እምነት ላይ ያለውን አስተዋፆ ስላልፈተሹ፣ ተጨማሪ ጥናት እንደሚያስፈልግ ታምኖበታል። በመሆኑም ይህ ጥናት በሂደተዘውግ አቀራረብ መጻፍን መማር በተማሪዎች አስረጂ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት ላይ ያለውን አስተዋፆ በመፈተሽ ላይ ያተኩራል።

መነሻ ምክንያት

መጻፍ ከአንደኛ እስከሹለተኛ ደረጃ ትምህርት ድረስ በትምህርትነት ከሚሰጥባቸው አጠቃላይ ዓላማዎች መካከል አንዱ ተማሪዎች የቋንቋውን ሥርዓት ጠብቀው የተለያዩ የድርሰት ዓይነቶች እንዲጻፉ ማስቻል ነው (አብክመ ትምህርት ቢሮ፣ 2015 ዓ.ም)። ሆኖም የሹለተኛ ደረጃ ትምህርት ቤቶች የሚማሩ አብዛኞቹ ተማሪዎች የተስተካከለ አስረጂ ድርሰት ለመጻፍ ሲቸገሩ ይስተዋላል። ጥናቶች (Foo, 2007; Gupitasari, 2013; Pujinto et al., 2014) እንደሚያረጋግጡት፣ ተማሪዎች የሚጻፏቸው አስረጂ ድርሰቶች የመረጃ እጥረት፣ የሐሳብ አደረጃጀት፣ የቃላት አጠቃቀምና ተገቢ ሥርዓተነጥብ መርጦ የመጠቀም ችግሮች ጎልተው ይታዩባቸዋል።

ተማሪዎች መጻፍን ያለማቋረጥ ቢማሩም፣ በማስተማር አቀራረቦች ላይ ትኩረት ባለመደረጉ መጻፍን ከባድና ፈታኝ ተግባር አድርገው ያስቡታል (Byrn, 1990; Hyland, 2003)። በዚህም የተነሳ በተለያዩ ደረጃዎች የሚገኙ ተማሪዎች ሐሳባቸውንና ስሜታቸውን በብቃት በጽሑፍ ለመግለጽ ሲቸገሩ ይስተዋላል። ድርሰት በመጻፍ ትምህርት ላይ ምርምር ያካሄዱ ባለሙያዎች (Akinwamide, 2012; Babalola, 2012; Putra, 2009; Saputra & Marzulina, 2016) ተማሪዎች ድርሰት ሲጻፉ የማቀድ፣ ሐሳብ የማፍለቅና የማደራጀት ችግሮች እንደሚታዩባቸው ይገልጻሉ። የሰዋሰው እንዲሁም የቃላት ምርጫ ችግር አለባቸው (Harmer, 2007; Hensel, 2008; Hyland, 2003; Wang, 2003)። የተማሪዎች የመጻፍ ችሎታ በክፍል ደረጃው ከሚጠበቀው በታች መሆኑንም ጥናቶች ይጠቁማሉ። በሳውዲ የሹለተኛ ደረጃ ተማሪዎች አስረጂ ድርሰት የመጻፍ ችሎታ ከ50% በታች መሆኑን የJahin (2012) ጥናት ውጤት አሳይቷል።

ከዚህ በተጨማሪም፣ የተማሪዎች ድርሰት የመጻፍ ችሎታ በቂ አለመሆኑን Maccrimmon (2005)፣ Mourtaga (2004) እና Sarala et al. (2015) ያካሄዷቸው ጥናቶች አረጋግጠዋል። የMaccrimmon ጥናት የኹለተኛ ደረጃ ትምህርት-ቤቶች ተማሪዎች ድርሰት የመጻፍ ችሎታን፣ እንዲሁም በመጻፍ ንድፈ-ሐሳብና በትግበራው መካከል ያለውን ግንኙነት ፈትሷል። የጥናቱ ውጤትም የተማሪዎች ድርሰት የመጻፍ ችሎታ ከሚጠበቀው በታች መሆኑን አመልክቷል። ከችግሩ ምንጮች መካከል አንዱ ድርሰት የመጻፍ ትምህርት አቀራረብ እንደሆነም ጥናቱ ጠቁሟል። የSarala et al. ጥናትም እንዲሁ በማሌዥያ ትምህርት-ቤቶች የሚማሩ ተማሪዎች ድርሰት የመጻፍ ችሎታ ዝቅተኛ መሆኑን አሳይቷል። በዚህም ዋናው መንስኤ የመምህራን የማስተማር አማራጭ ዘዴዎችን መርጦ አለመጠቀም እንደሆነ በጥናቱ ግኝት ላይ ተገልጿል።

Russinovich (2015) እንደገለጹት፣ የተማሪዎችን የመጻፍ ችሎታ ለማሳደግ ሲባል የተለያዩ የማስተማር ተግባራት ቢከናወኑም በተለያዩ ሀገራት በየክፍል ደረጃው የሚማሩ ተማሪዎች ሐሳባቸውን በጽሑፍ ለመግለጽ ሲቸገሩ ይስተዋላል። Fauziah and Rahim (2015) እንደሚሉት፣ ለተማሪዎች ድርሰት የመጻፍ ችሎታ ዝቅተኛ መሆን እንደምክንያት የሚጠቀሰው፣ ትምህርቱ መጻፍን ለማስተማሪያ አቀራረቦች ትኩረት አለመስጠቱ ነው። ይህን ሐሳብ ሌሎች ተመራማሪዎችም (Peter & Singaravelu, 2021; Wilsen, 2003) ደግፈውታል። ተመራማሪዎቹ እንደሚያስረዱት፣ የመጻፍ ክህሎት ከፍተኛ ጥረትን የሚጠይቅ አእምሮዊ ተግባር ቢሆንም፣ ክህሉን በየትኛው አቀራረብ በተሻለ ማስተማር የሚቻልበት መንገድ ትኩረት አልተሰጠውም፤ ይህም ችግሩን ሊያባብሰው ይችላል።

ለተማሪዎች ድርሰት መጻፍ ችሎታ ዝቅተኛ መሆን በርካታ ምክንያቶች ቢኖሩም፣ የማስተማር አቀራረብ ተማሪ አሳታፊ አለመሆን በግንባር ቀደምትነት ይጠቀሳል። ተማሪዎች ድርሰት ሲጽፉ ጽሑፍን በጋራ የመገንባት፣ የአቻ ግብረመልስ የመስጠትና የራሳቸውን ሥራ የማስገምገም ፍላጎታቸው ዝቅተኛ ነው። Stewart & Rolheiser, (2015) እንደሚገልጹት ተማሪዎች ሲጽፉ የሚሠሯቸውን ስህተቶች ለሌሎች ሰዎች ለማሳየት አይደፍሩም፤ እንዲሁም መጻፍን በተሳካ ሁኔታ

ለማከናወን በራስ መተማመን አይታይባቸውም፤ በመጻፍ ተግባራቸው ላይ ግብረመልስ የመስጠትና የመቀበል ፍላጎታቸውም ዝቅተኛ ነው። በዚህ የተነሳም፤ በትብብር መጻፍ ላይ ያላቸው አመለካከት ዝቅተኛ ነው (Hodges, 2017)።

Bandura (1995) እንደሚገልጹትም፤ የአቻ ትብብር ሞዴል ተማሪዎች ከመምህሮቻቸው ጋር ከሚያደርጉት መስተጋብር ይልቅ በራስ የመመራት እምነትን የሚያሳድጉበት አንዱ ዘዴ ነው። በትብብር የመጻፍ ዋናው ነገር አንድን ጽሑፍ ለመገንባት መግባባት ወይም ልምዶችን መገንባትና አዎንታዊ መደጋገፍ ማካሄድ ቢሆንም፤ ለመጻፍ ትምህርት ቍልፍ ጥቅም እንዳለው ብዙ መምህራን ስለማይገነዘቡ በማስተማር ሂደት ሲገለገሉበት አይታዩም (Palinscar & Herrenkohl, 1999)።

ሂደተዘውግ አቀራረብ የተማሪዎችን የመጻፍ ችሎታ ለማሳደግ ያለውን አስተዋፆ የመረመሩ ጥናቶች (Badger & White, 2000; Chow, 2007; Dawit, 2014; Nordin & Mohammad, 2006; Yan, 2005) ተካሂደዋል። ሆኖም አቀራረቡ በትብብር በመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት ላይ ያለውን አስተዋፆ አልፏቸውም፤ ይህም ጉዳዩ ተጨማሪ ጥናት እንደሚያስፈልገው ያመለክታል።

ከዚህ በተጨማሪም የተማሪዎች የመጻፍ ችሎታና የመጻፍ ግለብቃት እምነት ከሂደተዘውግ አቀራረብ ጋር የተቆራኘ እንደሆነ Troung (2022) ያካሄዱት ጥናት ውጤት አመልክቷል። በTroung ጥናት ውጤት መሠረት፤ ተማሪዎች ድርሰት የመጻፍ ግለብቃት እምነት ችግር አለባቸው። የተማሪዎች የመጻፍ ችሎታና የመጻፍ ግለብቃት እምነት ዝቅተኛ መሆን ከማስተማር አቀራረቡ ጋር የተያያዘ ሊሆን እንደሚችልም Erkan and Saban (2011) ይገልጻሉ።

የመጻፍ ችግር ጎልቶ በታየባቸው የ12ኛ ክፍል ተማሪዎች ተሳታፊነት የተካሄደው የMegawati and Anugerahati (2012) ጥናት ውጤት እንዳመለከተው የሂደተዘውግ አቀራረብ በተማሪዎች የመጻፍ ችሎታ ላይ አዎንታዊ ተጽዕኖ አሳድሯል፤ በጥናቱ እንደተረጋገጠው፤ በአቀራረቡ የተማሩት ተማሪዎች የመጻፍ ችሎታ በጥቅሉ ሲታይ አስተማማኝ በሆነ ደረጃ ተሻሽሎ ተገኝቷል። ሆኖም የተማሪዎቹ የመጻፍ ችሎታ ንኡሳን ክሂሎች (በተለይም ሐሳብ የማመንጨትና የማደራጀት፤

ተገቢ ሰዋስው የመጠቀም፣ ተገቢ ቃላትን በመምረጥ የመገልገል፣ ሥርዐተነጥቦችን በተገቢ ቦታቸው የማስገባት ችሎታዎች) አልተሻሻሉም። አቀራረቡ የተማሪዎችን በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማሳደግ ያለው አስተዋጽኦ አልተፈተሸም።

ሂደተዘውግ አቀራረብ የመጀመሪያ ዓመት የዩኒቨርሲቲ ተማሪዎችን አስረጃ ድርሰት የመጻፍ ችግር ያቃልል እንደሆነ የፈተሸው የReonal (2015) ጥናት ውጤት እንዳረጋገጠው በአስረጃ ድርሰት አኳያ በሐሳብ አደረጃጀት፣ አወቃቀርና አገላለጽ፣ ከቀጥጥር ቡድኑ ይልቅ በአቀራረቡ የተማሩት የፍትነት ቡድኑ ተማሪዎች ተሸለው ተገኝተዋል። ሆኖም አቀራረቡ በተሟላ መንገድ ባለመተግበሩ ተጨማሪ ጥናት እንደሚያስፈልግ በጥናቱ ላይ መጠቆሙ፣ ይህን ጥናት ለማከናወን አነሳሽ ምክንያት ሆኗል።

በትብብር በመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት መካከል ትስስር እንዳለ Bhandari (2021) ያስረዳሉ። በትብብር መጻፍ የተማሪዎችን የመማር ተነሳሽነት፣ የመጻፍ ግለብቃት እምነትና የመጻፍ ክህሎት እንደሚያዳብርም ይገልጻሉ። በተጨማሪም ተማሪዎች በትብብር ሲጽፉ ዕውቀታቸውንና ሐሳባቸውን ርስበርስ ስለሚጋሩ የሚገጥሟቸውን ችግሮች በራሳቸው የመፍታት እድል እንደሚያገኙ ይጠቁማሉ። ይህ የBahandari ጥናት በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ግንኙነት እንዳላቸው ቢያሳይም፣ ከሂደተዘውግ አቀራረብ ሞዴሎች ሙሉ ትግበራ ጋራ ያላቸው ትስስር ምን እንደሚመስል አልፈተሸም።

በኢትዮጵያ በኩለተኛ ደረጃ ትምህርት-ቤቶች የሚማሩ ተማሪዎች ድርሰት የመጻፍ ችግር እንዳለባቸው ጥናቶች (Alamerew, 2005; Dawit, 2014; Geremew, 1999) ያሳያሉ። Alamerew (2005) እንደሚሉት፣ ተማሪዎች በቋንቋው ተጠቅመው አካዳሚያዊ ተግባራቸውን ለማሳካት የሚያስችል የመጻፍ ችሎታ የላቸውም፤ በመሆኑም፣ ለፈተናዎች፣ በክፍልና ከክፍል ውጭ እንዲከናወኑ ለሚሰጡ የመማር ተግባራት ምላሻቸውን በጽሑፍ ለማቅረብ ይቸገራሉ። የGeremew (1999) ጥናትም ተማሪዎቹ በጽሑፍ እንዲመልሷቸው ለሚቀርቡላቸው

ልዩ ልዩ የትምህርት መልመጃዎችና ጥያቄዎች ተገቢ ምላሽ ለመስጠት እንደሚችገሩ ጠቁሟል።

የተካልኝ (2009 ዓ.ም.) ጥናት የሂደተዘውጋዊ አቀራረብ የተማሪዎችን ድርሰት የመጻፍ ችሎታና ድርሰት የመጻፍ አመለካከት ለማሳደግ ያለውን አስተዋፆ መርምሯል። ሂደተዘውጋዊ የመጻፍ ትምህርት አቀራረብን በመተግበር የተማሪዎችን ድርሰት የመጻፍ ችሎታ፣ እንዲሁም ድርሰት ለመጻፍ ያላቸውን አመለካከት ለማሻሻል እንደተቻለ የጥናቱ ውጤት አመልክቷል። ሆኖም ሂደተዘውጋዊ አቀራረብ በትብብር የመጻፍ አመለካከትንና የመጻፍ ግለብቃት እምነትን ለማሳልበት ያለውን አስተዋፆ አልፏል። እንዲሁም ጥናቱ ያተኮረው ድርሰት በመጻፍ ችሎታ ላይ እንጂ በአስረጂ ድርሰት ላይ አይደለም፤ ተጨማሪ ጥናት እንደሚያስፈልግም በጥናቱ ላይ ምክረሐሳብ ቀርቧል። እነዚህ ጉዳዮችም ይህን ጥናት ለማካሄድ መነሻ ምክንያት ሆነዋል።

በዚህም መሠረት፣ ለዚህ ጥናት አነሳሽ ከሆኑ ምክንያቶች መካከል ቀዳሚው፣ በዝቅተኛ ደረጃ ላይ የሚገኘውን የኢትዮጵያ የኹለተኛ ደረጃ ተማሪዎች በአማርኛ ቋንቋ ድርሰት የመጻፍ ችሎታ በሂደተዘውጋዊ አቀራረብ አማካይነት ማቃለል ይቻል እንደሆነ ለመፈተሽ ነው። የጥናቱ ኹለተኛው መነሻ ምክንያት፣ ሂደተዘውጋዊ አቀራረብ የተማሪዎችን ድርሰት የመጻፍ ችሎታ ያሳድግ እንደሆነ የፈተሹ አብዛኞቹ ጥናቶች በዚህ ጥናት ጥገኛ ተላውጦዎች (ድርሰት የመጻፍ ችሎታ ከሚለው በስተቀር) ላይ ትኩረት አለማድረጋቸው ነው። ለዚህ ጥናት በተካሄዱ ክለሳዎች መሠረት ሂደተዘውጋዊ አቀራረብ በትብብር በመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት ላይ ያለውን ተፅዕኖ በሚመለከት የተካሄዱ ጥናቶች ቍጥር አነስተኛ ነው። ከተካልኝ (2009) ጥናት በስተቀር በርእሰጉዳዩ ላይ የተካሄዱት ጥናቶች በተለያዩ የክፍል ደረጃና ማህበራዊ ዳራ፣ እንዲሁም በውጭና ኹለተኛ ቋንቋ የተካሄዱ በመሆናቸው በኢትዮጵያ አውድ መነሻነት ሂደተዘውጋዊ አቀራረብ የተማሪዎችን በአማርኛ አስረጂ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማሳደግ ያለውን ፋይዳ መፈተሽ አስፈላጊ እንደሆነ ታምኗል። ሦስተኛው ምክንያት ደግሞ፣ በርእሰጉዳዩ ላይ ጥናት ያካሄዱ ተመራማሪዎች (Cheng, 2006; Hyland, 2007; Silva 1990;

Swales, 1990; Tardy, 2009) የተማሪዎች የመጻፍ ክህሎት ችግር አንደኛው ምንጭ ትምህርቱ ክህሎትን ለማሳደግ በሚረዱ አቀራረቦች ላይ አለማተኮሩ ነው። በሚል የሰነዘሩት ሐሳብ ነው። ስለሆነም የተመራማሪዎቹ ክህሎትን ለማሳደግ የሚረዱ አቀራረቦችን ደጋግሞ በጥናት በመፈተሽ በሥራ ላይ ማዋል ይገባል። የሚለው ምክረሐሳብ ለዚህ ጥናት መነሻ ሆኗል።

የዚህ ጥናት ትኩረትም በአማርኛ ቋንቋ ትምህርት መጻፍን በሂደተዘውግ አቀራረብ መማር የተማሪዎችን አስረጂ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማጎልበት ያለውን መፈተሽ ነው። የጥናቱ መሠረታዊ ጥያቄዎችም የሚከተሉት ናቸው።

በአማርኛ ቋንቋ መጻፍን በሂደተዘውግ አቀራረብ መማር የተማሪዎችን፤

1. አስረጂ ድርሰት የመጻፍ ችሎታ ለማሻሻል አስተዋጾ አለው?
2. በትብብር የመጻፍ አመለካከት ለማሳደግ ሚና አለው?
3. የመጻፍ ግለብቃት እምነት ለማሳደግ ፋይዳ አለው?

የአጠናን ዘዴ

የጥናቱ ዋና ዓላማ በሂደተዘውግ አቀራረብ መጻፍን መማር በተማሪዎች አስረጂ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት ላይ ያለውን አስተዋጾ መመርመር ነው። ይህን ዓላማ ለማሳካት ጥናቱ ፍትነት-መሰል ቅድመ-ትምህርት ፈተናና ድገረት-ትምህርት ፈተና ባለማወዳደሪያ ቡድን ስልትን (quasi-experimental Pretest-posttest comparison group design) ተከትሎ ተከናውኗል። ይህ ንድፍ የተመረጠበት ምክንያት ተማሪዎች በሚማሩባቸው ክፍሎች እንዳሉ፣ እንዲሁም በመደበኛው ክፍለጊዜ ጥናቱን ለማከናወን ስላስቻለ ነው።

ፍትነቱ ከመተግበሩ አስቀድሞ ሹለቱም ቡድኖች ተመሳሳይ የቅድመ-ትምህርት በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት የጽሑፍ መጠይቆችን ሞልተዋል። እንዲሁም አስረጂ ድርሰት የመጻፍ ችሎታ ፈተና ተፈትነዋል። ከዚያም፣ የፍትነት ቡድኑ

በሂደተዘውግ አቀራረብ፣ የማወዳደሪያ ቡድኑ ደግሞ በክፍል ደረጃው የተማሪና የመምህር መጽሐፎች መሠረት አስረጂ ድርሰት መጻፍ እንዲማሩ ተደርጓል። በመጨረሻም፣ ኹለቱም ቡድኖች ተመሳሳይ የድህረት-ምህርት የመጻፍ አመለካከትና የመጻፍ ግለ-ብቃት እምነት የጽሑፍ መጠይቆችን ሞልተዋል፤ አስረጂ ድርሰት የመጻፍ ችሎታ ፈተናም ተፈትነዋል።

የጥናቱ ተሳታፊዎች

ጥናቱ በባሕር ዳር ከተማ ጣና ሐይቅ አጠቃላይ ኹለተኛ ደረጃ ትምህርት-ቤት በ2016 ዓ.ም በሚማሩ የዘጠነኛ ክፍል ተማሪዎች ተሳታፊነት ተካሂዷል። ተማሪዎች ከመካከለኛ የትምህርት እርከን (7ኛና 8ኛ) ወደኹለተኛ ደረጃ (9ኛ ክፍል) ሲሻገሩ ከአንቀጽ አልፈው መጻፍን አካዳሚያዊ የትምህርት ዓይነቶችን የሚጽፉበት፣ እንዲሁም የተለያዩ የድርሰት ዓይነቶችን በስፋት የሚማሩበት ቢሆንም የማስተማሪያ አቀራረቡ ሂደተዘውግን ያካተተ ባለመሆኑ፣ ሂደተዘውግ አቀራረብን በመጻፍ ትምህርት ከመተግበር አኳያ ከታችኛው የክፍል እርከን ይልቅ የዘጠነኛ ክፍል ተማሪዎች የተሻለ የመገንዘብ ደረጃ አላቸው፤ በሚልና ከሥራ ልምድ በታዩና ከቅድመጥናት ፍተሻ በተገኙ መረጃዎች መሠረት የክፍል ደረጃው ተማሪዎች ጉልህ የመጻፍ ክህሎት ችግር እንዳለባቸው በመታወቁ ጥናቱን ለማካሄድ ዘጠነኛ ክፍል ተመርጧል።

በዚህም መሠረት በትምህርት-ቤቱ በ2016 ዓ.ም የትምህርት ዘመን ከነበሩት 20 የዘጠነኛ ክፍል መማሪያ ክፍሎች መካከል ኹለቱ (9ኛB እና 9ኛF) በተራ እጣ ንሞና ዘዴ ለጥናቱ ተመርጠዋል። ከዚያም የኹለቱ ክፍሎች ተማሪዎች የቅድመ-ትምህርት ፈተና እንዲፈተኑ፣ እንዲሁም የጽሑፍ መጠይቆችን እንዲሞሉ ተደርጎ በተገኙ መረጃዎች መሠረት ተመጣጣኝ መሆናቸው ከታወቀ በኋላ በተራ እጣ ንሞና ዘዴ 9ኛB የፍትነት ቡድን (53 ተማሪዎች/ ወንድ 25፣ ሴት 28)፣ 9ኛF ደግሞ የማወዳደሪያ ቡድን (53 ተማሪዎች/ ወንድ 26፣ ሴት 27) ሆነው በጥናቱ ተሳትፈዋል።

የመረጃ መሰብሰቢያ መሣሪያዎች

የጥናቱ መረጃዎች በአስረጂ ድርሰት የመጻፍ ችሎታ ፈተና፣ በትብብር የመጻፍ አመለካከት የጽሑፍ መጠይቅና በመጻፍ ግለብቃት እምነት የጽሑፍ መጠይቅ ተሰብስበዋል።

የመጻፍ ችሎታ መለኪያ ፈተና

የፈተናው አላማ የፍትነትና የማወዳደሪያ ቡድን ተማሪዎች ከፍትነቱ በፊትና በኋላ ያላቸውን አስረጂ ድርሰት የመጻፍ ችሎታ መለካት ነው። ፈተናን የመለማመድ ተፅዕኖን ለመቀነስ ሲባል በኹለት አቻ ርእሶች ላይ የተመሠረቱ ኹለት ተመጣጣኝነት ያላቸው ፈተናዎች በአንደኛዎ ተመራማሪ ተዘጋጅተዋል። በዚህም መሠረት፣ በቅድመትምህርት “የምግብ ዓይነቶች”፣ በድኅረትምህርት ደግሞ “የደን ጥቅም” በሚሉ ርእሶች ላይ የጥናቱ ተሳታፊዎች ድርሰት እንዲጽፉ ተደርጓል።

ፈተናዎቹ በቅድመትምህርትና በድኅረትምህርት ወቅት መረጃዎችን ለመሰብሰብ ከማገልገላቸው አስቀድሞ በኹለት የዘጠነኛ ክፍል የአማርኛ ቋንቋ መምህራን እንዲገመገሙ ተደርጎ የይዘት ተገቢነታቸው ተፈትሏል። በመምህራኑ በተሰጡ አስተያየቶች መሠረትም ተሻሽለው ተዘጋጅተዋል። ከዚያም አንዱን ፈተና በቅድመትምህርት ወቅት፣ ሌላኛውን ፈተና ደግሞ በድኅረትምህርት ጊዜ የጥናቱ ተሳታፊዎች እንዲፈተኙቸው ተደርጎ፣ ከBrown (1996) በተወሰዱ የድርሰት ፈተና መመዘኛ መስፈርቶች (ሩብሪክ) መነሻነት በሦስት የዘጠነኛ ክፍል የአማርኛ ቋንቋ መምህራን ታርመዋል። በእያንዳንዱ አራሚ ለእያንዳንዱ የጥናቱ ተሳታፊ ከ25 ነጥብ ውጤት እንዲሰጥ ተደርጎ ለትንተና የሦስቱ አራሚዎች አማካይ ውጤት ተወስኗል።

የፈተናዎቹ አስተማማኝነት አራሚ ዘለል መፈተሻ (interrater reliability) በሆነው የውስጥ ቡድን ስምምነት ተዛምዶ (Intraclass correlation) ተፈትሏል። የቅድመትምህርት ፈተናው በሦስቱ አራሚዎች መካከል ያለው የውጤት ስምምነት ለፍትነቱ ቡድን $ICC = .879$, $F(1,52) = 88.40$, $P < .001$ ፣ ለማወዳደሪያ ቡድኑ ደግሞ $ICC = .924$, $F(1,52) = 26.48$, $P < .001$ ሆኗል። የድኅረትምህርት ፈተናው የአራሚዎች የውጤት ስምምነት ደግሞ ለፍትነቱ ቡድን $ICC = .959$,

$F(1,52) = 32.64, P < .001$; ለማወዳደሪያ ቡድኑ ደግሞ $ICC = .847, F(1,52) = 15.205; P < .001$ ሆኗል። ከዚህም ፈተናዎቹ አስተማማኝ እንደሆኑ ለመረዳት ተችሏል።

በትብብር የመጻፍ አመለካከት የጽሑፍ መጠይቅ

የጽሑፍ መጠይቁ ዓላማ የጥናቱ ተሳታፊዎች በቅድመትምህርትና በድኅረትምህርት ወቅት በትብብር መጻፍ ላይ ያላቸውን አመለካከት ለመለካት የሚረዱ መረጃዎችን መሰብሰብ ነው። የተዘጋጀውም በባለአራት ሊከርት የስምምነት መወሰኛ አማራጮች ላይ የተመሠረተውን የPhoung (2021) ባለ35 ጥያቄዎች መጠይቅ ለዚህ ጥናት እንዲስማማ አድርጎ ወደአማርኛ በመመለስ ነው። መጠይቁ በትብብር ለመጻፍ የተግባራት ሳቢነት (enjoyment of collaborative writing activities)፣ በትብብር የመጻፍ ፋይዳ (impact of collaborative writing)፣ በትብብር የመጻፍ ተግዳሮት (challenge of collaborative writing)፣ በትብብር የመጻፍ ውጤት (outcome of collaborative writing) እና በትብብር ለመጻፍ የወደፊት ፍላጎት (future demands of collaborative writing)፣ የሚሉ አምስት ንዑሳን ክፍሎች አሉት።

የጽሑፍ መጠይቁ በመጀመሪያ በአጠያየቅ ስልቱና ባካተታቸው ጥያቄዎች አንጻር እንዳይዛባ በጥንቃቄ በአንደኛዎ ተመራማሪ ወደአማርኛ ተመልሶ፣ የግልጽነት ደረጃው በዘጠነኛ ክፍል የአማርኛ ቋንቋን በሚያስተምሩ ኹለት መምህራን ተገምግሞ፣ በግምገማው መሠረትም ተሻሽሎ የጥናቱ ተሳታፊዎች በቅድመትምህርትና በድኅረትምህርት ወቅት እንዲሞሉት ተደርጓል። የመጠይቁ ይዘታዊ ወጥነት በክሮምባህ አልፋ ተሰልቶ፣ የቅድመትምህርቱ ($\alpha = .86$)፣ እንዲሁም የድኅረትምህርቱ ($\alpha = .83$) ውጤቶች መጠይቁ አስተማማኝ እንደሆነ አመልክተዋል። የጥናቱ ተሳታፊዎች ለየጥያቄዎቹ ከተሰጡት፣ በጣም እስማማለሁ (4)፣ እስማማለሁ (3)፣ አልስማማም (2) እና በፍጹም አልስማማም (1)፣ ከሚሉ አማራጮች መካከል እነሱን የሚገልጸውን አንዱን ብቻ እየመረጡ በማመልከት መጠይቁን እንዲሞሉ ተደርጓል።

የመጻፍ ግለብቃት እምነት የጽሑፍ መጠይቅ

የመጻፍ ግለብቃት እምነት መለኪያ የጽሑፍ መጠይቁ የተዘጋጀው Brunning et al. (2013) ለጥናታቸው የተገለገሉበትን መጠይቅ ለዚህ ጥናት እንዲስማማ አድርጎ ወደአማርኛ በመመለስ ነው። መጠይቁ ሐሳብ ማመንጨት (ideation)፣ የቋንቋ አጠቃቀም ስምምነቶች (conventions) እና ራስመር ግለብቃት (self-regulation)፣ በሚሉ ሦስት ንኡሳን ክፍሎች (dimensions) የተመደቡ 16 ጥያቄዎች አሉት። የተዘጋጀውም ተሳታፊዎች ከ0 እስከ100 ባለው ደረጃ (level of confidence) በእያንዳንዱ ነጠላ ነጥብ ካለመተማመን እስከሙሉ መተማመን እንዲለኩ በሚያደርግ መንገድ ነበር። ሆኖም፣ ለዚህ ጥናት ተሳታፊዎች በተሻለ እንዲያመች በሚል እምነት ከክፍተኛ በጣም እስማማለሁ (4) እስከዝቅተኛ በፍጹም አልስማማም (1) ድረስ ባሉ አራት የሊክርት የስምምነት መወሰኛ አማራጮች እንዲጣጣም ተደርጓል።

የጽሑፍ መጠይቁ በመጀመሪያ በአጠያየቅ ስልቱና ባካተታቸው ጥያቄዎች አንጻር እንዳይዛባ በጥንቃቄ ወደአማርኛ ተመልሷል፤ ከዚያም የግልጽነት ደረጃውን አስመልክቶ በኹለት የዘጠነኛ ክፍል የአማርኛ ቋንቋ መምህራን እንዲገመገም ተደርጓል፤ በግምገማው መሠረትም ተሻሽሎ በቅድመትምህርትና በድኅረትምህርት ወቅት የጥናቱ ተሳታፊዎች እንዲሞሉት ተደርጎ መረጃዎችን ለመሰብሰብ አገልግሏል።

የመማር ማስተማር አተገባበር

የፍትነቱ የመማር ማስተማር ትግበራ ከመከናወኑ በፊት የቅድመትምህርት መረጃዎች በፈተናና በጽሑፍ መጠይቆች ተሰብስበዋል። መረጃዎቹ በነፃ ናሙና ልይይት ትንተና ተፈትሸው፣ አስረጁ ድርሰት በመጻፍ፣ በትብብር በመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት አኳያ በኹለቱ ቡድኖች መካከል ልዩነት አለመኖሩን ለመረዳት ተችሏል። ከዚያም የፍትነት ቡድኑ በሂደተዘውግ አቀራረብ፣ የማወዳደሪያ ቡድኑ ደግሞ በተማሪና በመምህር መጽሐፎች በተመለከተው መሠረት ለ12 ክፍለጊዜያት (እያንዳንዱ ክፍለጊዜ 40 ደቂቃ አለው) የመጻፍ ትምህርት እንዲማሩ በማድረግ ፍትነቱ

ተተግብሯል። የጥናቱ ትግበራ መደበኛውን የአማርኛ ቋንቋ ትምህርት ክፍለጊዜያት በመጠቀም የተከናወነ ሲሆን፣ በክፍል ውስጥ የማይጠናቀቁ ተግባራትን በቡድንና በግል በቤት ሥራ መልክ በመስጠት ከክፍል ውጭ እንዲከናወኑ ተደርጓል።

የፍትነት ቡድኑ የመማር ማስተማር ትግበራ በሂደተዘውግ አቀራረብ ደረጃዎች መሠረት ቅደምተከተሉን ጠብቆ ተከናውኗል፤ የመጀመሪያው ደረጃ፣ ሞዴል የጽሑፍ ዐውድ የመገንባት ተግባር ነው። በዚህ ሂደት ተማሪዎቹ በእያንዳንዱ የመጻፍ ተግባር የመገመቻ ጥያቄዎችን እያነበቡ ቅጾችን እንዲሞሉ ተደርጓል። ጥያቄዎቹ የጽሑፍ ዐውድ እንዲገነዘቡ ለማድረግ የቀረቡ ናቸው። በቅድሚያ፣ ግብዓት ጽሑፍ (ጽሑፍ 1) በማቅረብ ተማሪዎች በክፍለጊዜው ለመጻፍ የሚተዋወቀውን የዘውግ ባሕርይ እንዲለዩ ተደርጓል። ከዚያም፣ በመጀመሪያ በግላቸው እሱን ተከትሎም በቡድን በጥልቀት አንብበው የጽሑፉን ዓላማ፣ በጸሐፊና በአንባቢ መካከል ስለሚፈጠር ተግባራት፣ የጸሐፊ ዓላማ ስለመሳካቱና ጽሑፉ አሳማኝ መረጃ የያዘ ስለመሆኑ በቀረበላቸው ቅጽ በጽሑፍ እንዲገልጹ ተደርጓል።

ኹለተኛው ደረጃ፣ ሞዴል ጽሑፍ የመገንባት ተግባር ሲሆን፣ በተግባሪ መምህር የዘውግ ሞዴል ጽሑፍ (ጽሑፍ 2) ለተማሪዎች ቀርቦላቸዋል። በዚህ ደረጃ ተማሪዎች ጽሑፉን በጥልቀት እያነበቡ መዋቅራዊ ትንተና እንዲያቀርቡ ተደርጓል። ትንተናው ተግባሪ መምህር ባቀረቡላቸው ቅጽ መሠረት ጽሑፉ በየትኛው የድርሰት ዓይነት እንደተዋቀረ፣ መዋቅሩን ለመለየት ያገለገለው ስልት ምን/ የቱ እንደሆነ፣ በጽሑፉ የተላለፈው መልዕክት ምን እንደሆነ (ከእነአሳማኝ ምክንያቶች) በቡድን እንዲጽፉ ተደርጓል። ሦስተኛው ደረጃ፣ እቅድ ማዘጋጀት ነበር። በዚህም ተማሪዎች ሞዴል ጽሑፉን ተመርኩዘው ስለሚጽፉት ርእስ እንዲመርጡና ሐሳብ እንዲያሰባስቡ ተደረጓል፤ በዚህም ለጋራና ለግል ግንባታ እንዲያዘጋጁ ምቹ ሁኔታ እንዲፈጥሩላቸው ተደርጓል።

አራተኛው ደረጃ፣ የጋራ ግንባታ ነው። ተማሪዎች በተግባሪ መምህር አማካይነት ከአራት እስከአምስት አባላት ባሏቸው ቡድኖች ተደራጅተው በቀረበው ሞዴል ጽሑፍ (ጽሑፍ 2) መሠረት በትብብር መጻፍ እንዲለማመዱ ተደርጓል። በዚህም በትናንሽ ቡድን ተመድበው በጋራ

መጻፍ ተለማምደዋል። በግል ጽሑፍ በመገንባት ደረጃም በአቻና በመምህር ግብረመልስ እየተሰጣቸው፤ በአንድ ርዕሰ-ጉዳይ ላይ ራሳቸውን ችለው የመጻፍ ተግባራትን አከናውነዋል። በዚህ ደረጃ የተግባሪ መምህር ሚና የአመቻችነትና የመመሪያ ሰጭነት ሆኖ ተማሪዎች በግላቸው እንዲጽፉ ተደርጓል። በመጨረሻው የግምገማ ደረጃ፤ ተማሪዎች በግላቸው ከጻፏቸው የመጨረሻ ጽሑፎቻቸው ጋራ ተዛማጅ የሆኑ ጽሑፎችን በማቅረብ ስለተዛምዷቸው ጽብረቃና የግምገማ ሐሳብ እንዲሰጥባቸው ተደርጓል።

የመረጃ አተናተን ዘዴ

በአስረጂ ድርሰት የመጻፍ ችሎታ ፈተና፤ በትብብር የመጻፍ አመለካከት የጽሑፍ መጠይቅና በመጻፍ ግለብቃት እምነት የጽሑፍ መጠይቅ የተሰበሰቡት መረጃዎች ለትንተና በሚያመች መንገድ ተደራጅተው በSPSS (version 23) ተመዝግበዋል፤ ከዚያም፤ በቅድመትምህርቱ ወቅት፤ እንዲሁም በድኅረትምህርቱ ጊዜ ከእያንዳንዱ ጥገኛ ተላውጦ አኳያ በኹለቱ ቡድኖች መካከል የጎላ ልዩነት መኖሩን ወይም አለመኖሩን ለማወቅ ሲባል መረጃዎቹ በነፃ ናሙና ልይይት ትንተና (between subjects ANOVA) ተተንትነዋል። ነፃ ተላውጦው በእያንዳንዱ ጥገኛ ተላውጦ (ድርሰት የመጻፍ ችሎታ፤ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት) ላይ ያሳደረው የተጽዕኖ መጠንም (effect size) በከፊል ኤታ ካሬ (partial η^2) ተሰልቷል።

የቅድመትምህርትና የድኅረትምህርት መረጃዎቹ በነፃ ናሙና ልይይት ትንተና ከመፈተሻቸው አስቀድሞ የሥርጭት ወጥነት (normality) መኖር፤ የልይይት እኩልነት (homogeneity of variances) መኖርና የተናጠላዊ አፈንጋጭ ውጤቶች (univariate outliers) አለመኖር የተሰኙትን የዚህ መተንተኛ መሠረታዊ እሴቶች ስለማሟላታቸው ፍተሻ ተካሂዷል። የመረጃዎቹ የሥርጭት ወጥነት በኮሎሞጎርቭ-ስሚኖቭ ተሰልቶ የቅድመትምህርትና የድኅረትምህርት አስረጂ ድርሰት የመጻፍ ችሎታ ፈተና መረጃዎቹ እሙኑን አሟልተው አልተገኙም። ሆኖም በማስተዋል (2011) የተጠቀሱት (ፊልድና ሌሎች፤ 2012፤ ፒተችና

ስቲቨንስ፣ 2016) ተመራማሪዎች “የሚነጻጸሩት ቡድኖች እኩል የተሳታፊ ብዛት ካላቸው፤ የነፃ ናሙና ልይይት ለስርጭት ወጥነት አለመሟላት ሳይበገር (quite robust) የነፃ ተላውጦውን ተፅዕኖ በትክክል ለማሳየት ያስችላል”፤ ያሉትን በመቀበል የእሙኑ አለመሟላት በትንተና ውጤቶቹ ላይ ተፅዕኖ እንደማይኖረው ለመረዳት ተችሏል። የኸለቱ ቡድኖች የእያንዳንዱ ጥገኛ ተላውጦ አማካይ ውጤቶች የልይይት መጠን እኩልነት በሌቭን የልይይት ተመጣጣኝነት መፈተሻ ቴስት (levene’s test of equality of variances) ተሰልቶ የድኅረትምህርት የመጻፍ ግለብቃት እምነት መጠይቁ መረጃዎች እሙኑን አሟልተው አልተገኙም፤ ሆኖም የቡድኖቹ ተሳታፊዎች ብዛት ተመሳሳይ ከሆነ የልይይት ትንተና ለእሙኑ አለመሟላት ሳይበገር የነፃ ተላውጦውን ተፅዕኖ ለማሳየት እንደሚያስችል Pallant (2011) በገለጹት መሠረት የትንተና ውጤቱን እንደማያዛባ ለማወቅ ተችሏል። የተናጠላዊ አፈንጋጭ ውጤቶች አለመኖር በክፋይ ሳጥን (boxplot) ተፈትሏል፤ የቅድመትምህርቱ እንዲሁም የድኅረትምህርቱ መረጃዎች በሙሉ አፈንጋጭ ነጥቦች ስለሌላቸው እሙኑ መሟላቱ ታውቋል።

የውጤት ትንተና

የጥናቱ የመጀመሪያ ጥያቄ “በአማርኛ ቋንቋ መጻፍን በሂደተዘውግ አቀራረብ መማር የተማሪዎችን አስረጂ ድርሰት የመጻፍ ችሎታ ለማሻሻል አስተዋፆ አለው?” የሚል ነው። ከፍትነቱ በፊት ኸለቱ ቡድኖች አስረጂ ድርሰት በመጻፍ ችሎታ አኳያ ተመጣጣኝ መሆናቸውን ለማወቅ ሲባል በፈተና የተገኙት መረጃዎች በነፃ ናሙና ልይይት ተተንትነዋል፤ ውጤቶቹም በሠንጠረዥ 1 ተመልክተዋል።

ሠንጠረዥ 1

የቅድመትምህርት ድርሰት የመጻፍ ችሎታ አማካይ ንጽጽር በነፃ ናሙና ልይይት ትንተና

ጥገኛ ተላውጦ	ቡድን	ናሙና (n)	አማካይ ውጤት	መደበኛ ልይይት	የልይይት ዋጋ (F)	የነፃነት ደረጃ (df)	ጉልህነት (2-tailed)
አስረጂ ድርሰት	የፍትነት	53	14.10	1.20	.007	(1,104)	.936
የመጻፍ ችሎታ	የማወዳደሪያ	53	14.12	1.19			

በሠንጠረዥ 1 እንደተመለከተው፣ በቅድመትምህርት አስረጂ ድርሰት የመጻፍ ችሎታ ፈተና አማካይ ውጤት የማወዳደሪያ ቡድን ከፍትነት ቡድን ይበልጣል። በመደበኛ ልይይት ደግሞ የፍትነት ቡድን ከማወዳደሪያ ቡድን ይበልጣል። ሆኖም፣ መረጃዎቹ በነፃ ናሙና ልይይት ትንተና ተፈትሸው የተገኘው ውጤት ($F(1,104) = .007, P = .936$) በኸለቱ ቡድኖች አማካይ ውጤቶች መካከል ጉልህ ልዩነት አለመኖሩን አመልክቷል። ከዚህም ከፍትነቱ አስቀድሞ አስረጂ ድርሰት በመጻፍ ችሎታ ኸለቱ ቡድኖች ተመጣጣኝ እንደነበሩ ታውቋል።

የፍትነቱ ቡድን በሂደተዘውግ አቀራረብ፣ የማወዳደሪያ ቡድን ደግሞ በተማሪና በመምህር መጽሐፎች መሠረት የመጻፍ ትምህርት ተምረው እንዳጠናቀቁ በፈተና የተሰበሰቡት መረጃዎች በነፃ ናሙና ልይይት ተተንትነዋል፤ ውጤቶቹም በሰንጠረዥ 2 ተመልክተዋል።

ሠንጠረዥ 2

የድኅረትምህርት ድርሰት የመጻፍ ችሎታ አማካይ ንጽጽር በነፃ ናሙና ልይይት ትንተና

ጥገኛ ተላውጦ	ቡድን	ናሙና (n)	አማካይ ውጤት	መደበኛ ልይይት	የልይይት ዋጋ (F)	የነፃነት ደረጃ (df)	ጉልህነት (2-tailed)	ካሬ (partial 2)
አስረጂ ድርሰት	የፍትነት	53	15.81	1.11	38.95	(1104)	<.001	.272
የመጻፍ ችሎታ	የማወዳደሪያ	53	14.21	1.48				

መረጃዎቹ በሰንጠረዥ 2 እንደተመለከቱት፣ የፍትነ ቡድኑ የድኅረትምህርት አስረጂ ድርሰት የመጻፍ ችሎታ ፈተና አማካይ ውጤት ከማወዳደሪያ ቡድኑ አማካይ ውጤት ይበልጣል፤ በመደበኛ ልይይት ደግሞ የማወዳደሪያ ቡድኑ ከፍትነት ቡድኑ ይበልጣል። የነፃ ናሙና ልይይት ትንተና ውጤቱ ($F(1,104) = 38.95, P < .001, \text{partial } \eta^2 = .272$) በኹለቱ ቡድኖች መካከል የፍትነት ቡድኑ በልጦ ጉልህ ልዩነት መኖሩን አሳይቷል። ከፊል ኤታ ካሬውም (.272) የልዩነቱ የተፅዕኖ ደረጃ ከፍተኛ እንደሆነ አመልክቷል። ይህም ከፍትነቱ በኋላ በኹለቱ ቡድኖች መካከል ከታየው አስረጂ ድርሰት የመጻፍ ችሎታ ፈተና ውጤት ልዩነት፣ 27.2% የሚሆነው የፍትነት ቡድኑ በሂደተዘውግ አቀራረብ በመማሩ የተገኘ እንደሆነ ያሳያል።

የጥናቱ ኹለተኛ ጥያቄ “በአማርኛ ቋንቋ መጻፍን በሂደተዘውግ አቀራረብ መማር የተማሪዎችን በትብብር የመጻፍ አመለካከት ለማሳደግ ሚና አለው?” የሚል ነው። ፍትነቱ ተግባራዊ ከመደረጉ በፊት የተሰበሰቡት የቅድመትምህርት በትብብር የመጻፍ አመለካከት መረጃዎች በነፃ ናሙና ልይይት ተሰልተው ውጤቶቹ በሰንጠረዥ 3 ቀርበዋል።

ሰንጠረዥ 3

የቅድመትምህርት በትብብር የመጻፍ አመለካከት አማካይ ንጽጽር በነፃ ናሙና ልይይት ትንተና

ጥገኛ ተላውጦ	ቡድን	ናሙና (n)	አማካይ ውጤት	መደበኛ ልይይት	የልይይት ዋጋ (F)	የነፃነት ደረጃ (df)	ጉልህነት (2-tailed)
በትብብር የመጻፍ አመለካከት	የፍትነት	53	92.58	8.88	.145	(1,104)	<.242
	የማወዳደሪያ						
	ያ	53	89.92	11.05			

መረጃዎቹ በሰንጠረዥ 3 እንደተመለከቱት፣ የፍትነት ቡድኑ አማካይ ውጤት ከማወዳደሪያ ቡድኑ አማካይ ውጤት ይበልጣል፤ በመደበኛ ልይይት አኳያ ደግሞ የማወዳደሪያ ቡድኑ ከፍትነቱ ቡድን ይበልጣል። የነፃ ናሙና ልይይት ትንተና ውጤቱ ($F(1, 104) = .145, P = .242$)

በትብብር በመጻፍ አመለካከት አኳያ በኹለቱ ቡድኖች አማካይ ውጤቶች መካከል ጉልህ ልዩነት እንደሌለ አሳይቷል። ከዚህም ከፍተኛነቱ አስቀድሞ በትብብር በመጻፍ አመለካከት ኹለቱም ቡድኖች ተመጣጣኝ እንደነበሩ ለማወቅ ተችሏል።

ፍትነቱ ተግባራዊ ሆኖ እንደተጠናቀቀ የተሰበሰቡት የድኅረትምህርት በትብብር የመጻፍ አመለካከት መረጃዎች በነፃ ናሙና ልይይት ተሰልተው የተገኙት ውጤቶች በሠንጠረዥ 4 ተመልክተዋል።

ሠንጠረዥ 4

የድኅረትምህርት በትብብር የመጻፍ አመለካከት አማካይ ንጽጽር በነፃ ናሙና ልይይት ትንተና

ጥገኛ ተለውጦ	ናሙና ቡድን (n)	የፍትነት	አማካይ ውጤት	መደበኛ ልይይት	የልይይት ዋጋ (F)	የነፃነት ደረጃ (df)	ጉልህነት (2-tailed)	ከፊል ኤታ ካሬ (partial η^2)
በትብብር የመጻፍ አመለካከት	53	የፍትነት	121.49	8.54	277.37	(1104)	<.001	.727
	53	የማወዳደሪያ	89.66	10.98				

ሠንጠረዥ 4 እንደተመለከተው የፍትነት ቡድኑ በትብብር የመጻፍ አመለካከት አማካይ ውጤት ከማወዳደሪያ ቡድኑ አማካይ ውጤት በልጦ ታይቷል። በመደበኛ ልይይት አኳያ ደግሞ የማወዳደሪያ ቡድኑ ከፍተኛነት ቡድኑ በልጧል። መረጃዎቹ በነፃ ናሙና ልይይት ተፈትሸው የተገኘው ውጤት ($F(1,104) = 277.365, P < .001, \text{partial } \eta^2 = .727$) በኹለቱ ቡድኖች መካከል በትብብር ከመጻፍ አመለካከት አኳያ ጉልህ ልዩነት መኖሩን አመልክቷል። ከፊል ኤታ ካሬውም (.727) ከፍተኛ ሆኗል፤ ይህም ከፍተኛነቱ በኋላ በኹለቱ ቡድኖች መካከል ከታየው በትብብር የመጻፍ አመለካከት ውጤት ልዩነት 72.7% የሚሆነው የፍትነቱ ቡድን በሂደተዘውግ አቀራረብ በመማሩ የተገኘ እንደሆነ ያሳያል።

የጥናቱ ሦስተኛ ጥያቄ “በአማርኛ ቋንቋ መጻፍን በሂደተዘውግ አቀራረብ መማር የተማሪዎችን የመጻፍ ግለብቃት እምነት ለማሳደግ ፋይዳ አለው?” የሚል ነው። በመጻፍ ግለብቃት እምነት በጽሑፍ መጠይቅ የተሰበሰቡት መረጃዎች የቅድመትምህርት መረጃዎች በነፃ ናሙና ልይይት ተተንትነው የተገኙት ውጤቶች በሠንጠረዥ 5 ተመልክተዋል።

ሠንጠረዥ 5

የቅድመትምህርት የመጻፍ ግለብቃት እምነት አማካይ ንጽጽር በነፃ ናሙና ልይይት ትንተና

ጥገኛ ተለውጦ	ቡድን	ናሙና (n)	አማካይ ውጤት	መደበኛ ልይይት	የልይይት ዋጋ (F)	የነፃነት ደረጃ (df)	ጉልህነት (2-tailed)
የመጻፍ ግለብቃት	የፍትነት	53	40.43	3.73	.48	(1104)	.489
እምነት	የማወዳደሪያ	53	40.45	3.96			

ሠንጠረዥ 5 እንደሚያሳየው፣ በመጻፍ ግለብቃት እምነት አማካይ ውጤትና መደበኛ ልይይት አኳያ የማወዳደሪያ ቡድኑ ከፍትነት ቡድኑ ይበልጣል። ሆኖም መረጃዎቹ በነፃ ናሙና ልይይት ትንተና ሲፈተሹ የተገኘው ውጤት ($F(1,104) = .483, P = .489$) እንዳመለከተው በኹለቱ ቡድኖች መካከል የታየው ልዩነት ጉልህ አይደለም። ከዚህም ከፍትነቱ አስቀድሞ በመጻፍ ግለብቃት እምነት አኳያ ኹለቱ ቡድኖች ተመጣጣኝ እንደነበሩ ታውቋል።

ፍትነቱ ተግባራዊ ተደርጎ እንደተጠናቀቀ የተሰበሰቡት የድገረትምህርት የመጻፍ ግለብቃት እምነት መረጃዎች በነፃ ናሙና ልይይት ተተንትነው ውጤቶቹ በሠንጠረዥ 6 ቀርበዋል።

ሠንጠረዥ 6

የድገረትምህርት የመጻፍ ግለብቃት እምነት አማካይ ንጽጽር በነፃ ናሙና ልይይት ትንተና

ጥገኛ ተለውጦ	ቡድን	ናሙና (n)	አማካይ ውጤት	መደበኛ ልይይት	የልይይት ዋጋ (F)	የነፃነት ደረጃ (df)	ጉልህነት (2-tailed)	ከፊል ኤታ ካሬ (partial η^2)
የመጻፍ ግለብቃት	የፍትነት	53	56.47	5.33	240.77	(1104)	<.001	.698
እምነት	የማወዳደሪያ	53	43.28	3.34				

በድኅረትምህርቱ የመጻፍ ግለብቃት እምነት አማካይ ውጤት፣ እንዲሁም መደበኛ ልይይት የፍትነቱ ቡድን ከማወዳደሪያ ቡድኑ እንደሚበልጥ የሠንጠረዥ 6 መረጃዎች ያመለክታሉ። የነፃ ናሙና ልይይት ውጤቱም ($F(1,104) = 240.77, P < .001, \text{partial } \eta^2 = .698$) በኹለቱ ቡድኖች መካከል ጉልህ የሆነ የመጻፍ ግለብቃት እምነት ልዩነት መኖሩን (የፍትነት ቡድኑ በልጦ) ያሳያል። ከፊል ኤታ ካሬው (.698) ከፍተኛ ነው፤ ይህም በቡድኖቹ መካከል ከታየው የመጻፍ ግለብቃት እምነት ውጤት ልዩነት 69.8% የሚሆነው የፍትነት ቡድኑ በሂደተዘውግ አቀራረብ በመማሩ የተከሰተ መሆኑን ይጠቁማል።

የውጤት ማብራሪያ

የውጤት ትንተናው እንዳመለከተው በሂደተዘውግ የተማሩት የፍትነት ቡድኑ ተማሪዎች አስረጂ ድርሰት በመጻፍ ችሎታቸው በአቀራረቡ ካልተማሩት የማወዳደሪያ ቡድኑ ተማሪዎች በልጠው ጉልህ ልዩነት ($F(1,104) = 277.365, P < .001, \text{partial } \eta^2 = .727$) አሳይተዋል። በኹለቱ ቡድኖች መካከል ከታየው ልዩነት 72.7% የሚሆነው የፍትነቱ ቡድን በሂደተዘውግ አቀራረብ በመማሩ የተገኘ እንደሆነ ከፊል ኤታ ካሬው አመልክቷል።

ይህ ውጤትም አቀራረቡ የኹለተኛ ደረጃ ተማሪዎችን የመጻፍ ችሎታ ለማሳደግ ከፍተኛ ድርሻ እንዳለው ካረጋገጡ የጥናት ውጤቶች (Akinamide, 2012; Assaggaf, 2016; Balalola, 2012; Emilia, 2011; Gupitasari, 2013; Russinovich, 2015; Sapuri & Marzulina, 2016; Tudor, 2017) ጋራ የሚደጋገፍ ሆኗል። በተጨማሪም Badger and White (2000), Graham (2008), Graham et al. (2013), Hyland (2007) Kim and Kim (2005), Yan (2005) አቀራረቡ የተማሪዎችን የመጻፍ ችሎታ ለማሻሻል ከፍተኛ አስተዋጾ አለው ሲሉ የገለጹትን የሚያጠናክር ሆኗል።

በሂደተዘውግ አቀራረብ ድርሰት መጻፍን መማር አስረጂ ድርሰት የመጻፍ ችሎታን በከፍተኛ ደረጃ እንደሚያሳድግ ያመለከተው የዚህ ጥናት ውጤት፣ የጽሑፍ ዐውድ በመገንባት፣ በሞዴል ጽሑፍ ላይ ትንተና በማድረግ በትብብር በመጻፍ፣ በግል በመጻፍና፣ በተተኪሪ የጽሑፍ ዘውግ ላይ ጽብረቃ በማድረግ ላይ ያተኮሩ ሞዴሎችን በቅደምተከተል ተግባራዊ በማድረግ የመጻፍ ችሎታን በከፍተኛ ደረጃ ማሳደግ ይቻላል። በሚል Badger and White (2000) እና Yan (2005) ከጻፉት ሐሳብ ጋር ይዛመዳል። በተጨማሪም፣ የጥናቱ ውጤት በሂደተዘውግ አቀራረብ ትግበራ አማካይነት የተማሪዎች አስረጂ ድርሰት የመጻፍ ችሎታ መሻሻሉን ካረጋገጡት ተመራማሪዎች (Assaggaf, 2016; Babalola & Litinin, 2012; Foo, 2007; Gupitasari, 2013; Reonal, 2015) የጥናት ውጤቶች ጋር ተደጋጋፊ ሆኗል።

እንዲሁም በድኅረትምህርት መረጃዎች ትንተናው ውጤት እንደተረጋገጠው ($F(1,104) = 277.365, P < .001, \text{partial } \eta^2 = .727$) በሂደተዘውግ አቀራረብ የተማሩት ተማሪዎች በዚህ አቀራረብ ካልተማሩት ተማሪዎች በትብብር የመጻፍ አመለካከታቸው ጉልህ በሆነ ደረጃ አድጎ ተገኝቷል። አቀራረቡ በትብብር የመጻፍ አመለካከትን ለማጎልበት ከፍተኛ የተፅዕኖ መጠን እንደሚያሳድርም ከፊል ኤታ ካሬው (.727) አሳይቷል።

ይህ ውጤትም አቀራረቡ የተማሪዎችን በትብብር መጻፍ አመለካከት ለማሳደግ ከፍተኛ ድርሻ እንዳለው ካረጋገጡ የጥናት ውጤቶች (Bhandari, 2020; Doublday et al., 2015; Phoung, 2021) ጋር ተደጋግፏል። በተጨማሪም አቀራረቡ የተማሪዎችን በትብብር የመጻፍ አመለካከት ለማሻሻል ከፍተኛ አስተዋጾ እንዳለው ከሚገልጹት (Hyland, 2003; Hodges, 2017; Palinscar & Herrenkohl, 1999; Storch, 2013) ሐሳቦች ጋር ተመሳሳይ ሆኖ ተገኝቷል።

በተጨማሪም በሂደተዘውግ አቀራረብ የመጻፍ ትምህርት የተማሩት ተማሪዎች በመጻፍ ግለብቃት እምነታቸው በአቀራረቡ ካልተማሩት ተማሪዎች በጉልህ ልዩነት በልጠው እንደተገኙ የጥናቱ የድኅረትምህርት ውጤት ($F(1,104) = 240.77, P < .001, \text{partial } \eta^2 = .698$) አሳይቷል። አቀራረቡ የመጻፍ ግለብቃት እምነትን የማሳደግ የተፅዕኖ ደረጃውም ከፍተኛ እንደሆነ ከፊል ኤታ ካሬው (.698) አመልክቷል። ይህም ሂደተዘውግ አቀራረብ የተማሪዎችን የመጻፍ ግለብቃት እምነት ለማሳደግ ከፍተኛ አዎንታዊ አስተዋፅኦ እንዳለው ያመለክታል።

ይህ ውጤትም ሂደተዘውግ አቀራረብ የተማሪዎችን የመጻፍ ግለብቃት እምነት ለማሳደግ ከፍተኛ ድርሻ እንዳለው ካረጋገጡ የጥናት ውጤቶች (Phoung, 2021; Truong, 2022) ጋራ ተደጋግፏል። በተጨማሪም፣ አቀራረቡ የተማሪዎችን የመጻፍ ግለብቃት እምነትን ለማሻሻል ከፍተኛ አስተዋፅኦ አለው ሲሉ Bandura, (1997) እና Schunk & Zimmerman (2006) ያቀረቡትን ሐሳብ የሚያጠናክር ሆኖ ተገኝቷል።

ማጠቃለያና መደምደሚያ

ይህ ጥናት በሂደተዘውግ አቀራረብ መጻፍን መማር የተማሪዎችን አስረጃ ድርሰት የመጻፍ ችሎታ፣ በትብብር የመጻፍ አመለካከትና የመጻፍ ግለብቃት እምነት ለማሳደግ ያለውን አስተዋፅኦ መርምሯል። ጥናቱ የቅድመትምህርትና ድኅረትምህርት ባለማወዳደሪያ ቡድን ፍትነት-መሰል ንድፍን ተከትሎ ተከናውኗል። በዚህም የፍትነት ቡድኑ በሂደተዘውግ የመጻፍ ትምህርት አቀራረብ፣ የማወዳደሪያ ቡድኑ ደግሞ በተማሪና በመምህር መጽሐፎች በተመለከተው (በመደበኛው ሥርዓተትምህርት) መሠረት መጻፍን ለ12 ክፍለጊዜያት ተምረዋል።

የጥናቱ ተሳታፊዎች በ2016 ዓ.ም የትምህርት ዘመን በባሕርዳር ከተማ ጣና ሐይቅ አጠቃላይ ሹለተኛ ደረጃ ትምህርትቤት ከነበሩ 20 የዘጠነኛ ክፍል መማሪያ ክፍሎች መካከል በቀላል እጣ ንሞና በተመረጡ ሹለት መማሪያ ክፍሎች (በ9ኛB እና በ9ኛF) ይማሩ የነበሩ 106 ተማሪዎች ናቸው። ሹለቱ ክፍሎች እንደገና በቀላል እጣ ንሞና የፍትነት

ቡድንና የማወዳደሪያ ቡድን ሆነው ተመድበዋል። የፍትነት ቡድኑ (ወንድ 25፣ ሴት 28፣ በጠቅላላ 53 ተማሪዎች) እና የማወዳደሪያ ቡድኑ ተማሪዎች (ወንድ 26፣ ሴት 27፣ በጠቅላላ 53 ተማሪዎች) የጾታና የእድሜ ተመጣጣኝነት እንደቅደምተከተላቸው በካይ ካሬና በነፃ ናሙና ቴ-ቴስት ተረጋግጧል።

የጥናቱ መረጃዎች አስረጂ ድርሰት በመጻፍ ችሎታ ፈተና፣ በትብብር የመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት የጽሑፍ መጠይቆች ተሰብስበዋል። የሁሉም የመረጃ መሰብሰቢያ መሣሪያዎች ተገቢነትና አስተማማኝነት በተለያዩ የመፈተሻ መንገዶች ተረጋግጧል። ከፍትነቱ ትግበራ አስቀድሞ ኹለቱ ቡድኖች አስረጂ ድርሰት በመጻፍ ችሎታ፣ በትብብር በመጻፍ አመለካከትና በመጻፍ ግለብቃት እምነት ተመጣጣኝ እንደነበሩ በነፃ ናሙና ልይይት ትንተና ፍተሻ ታውቋል። ፍትነቱ ለ12 ክፍለጊዜያት (ለተከታታይ 12 ሳምንታት ሆኖ በየሳምንቱ 40 ደቂቃ ያለው አንድ ክፍለጊዜ) ከተተገበረ በኋላ በድኅረትምህርት የተገኙ መረጃዎች በየነፃ ናሙና ልይይት ተተንትነዋል።

የድኅረትምህርት መረጃ ትንተና ውጤቶች እንዳመለከቱት በሂደተዘውግ አቀራረብ መጻፍን የተማሩ ተማሪዎች፣ አስረጂ ድርሰት በመጻፍ ችሎታቸው፣ በትብብር የመጻፍ አመለካከታቸውና በመጻፍ ግለብቃት እምነታቸው ከማወዳደሪያ ቡድኑ በልጠው ጉልህ በሆነ ደረጃ መሻሻል አሳይተዋል። በመሆኑም ሂደተዘውግ የመጻፍ ትምህርት አቀራረብ እነዚህን ጥገኛ ተላውጦች ለማሳደግ እንደሚያስችል ተረጋግጧል።

በመሆኑም፣ የአማርኛ ቋንቋ ሥርዐተትምህርት ባለሙያዎችና የመማሪያ መጻሕፍት አዘጋጆች፣ የሂደተዘውግ አቀራረብ ሂደቶችን ባካተተ መልኩ እንዲዘጋጅ ቢያደርጉ የተማሪዎችን የመጻፍ ችሎታ ለማሻሻል ከፍተኛ አዎንታዊ አስተዋጾ ይኖረዋል። በተጨማሪም በመጻፍ ትምህርት ክፍለጊዜ መምህራንና ተማሪዎች የሂደተዘውግ አቀራረብ ሞዴሎችን በቅደምተከተል እንዲተገብሩ የሚያስችሉ ስልጠናዎችን እንዲያገኙ ቢደረግ፣ ተማሪዎች በድርሰት መጻፍ ትምህርት ውጤታማ እንዲሆኑ ያግዛቸዋል።

የዚህ ጥናት ሁሉም ጥያቄዎች በአዎንታ የተመለሱ ቢሆንም፣ የጥናቱ ትግበራ በሳምንት አንድ ክፍለጊዜ ብቻ መሆኑ መሆኑ፣ የክፍለጊዜ መራራቅን አስከትሏል፤ ይህም በማስተማር አቀራረቡ ትግበራ ላይ እንደአንድ ውሱንነት ሊታይ ይችላል። በመሆኑም ተቀራራቢነት ባላቸው የትግበራ ክፍለጊዜያት ጥያቄዎቹን የሚፈትሽ ተጨማሪ ጥናት ማካሄድ አስፈላጊ ይሆናል።

ማረጋገጫ
የጥቅም ግጭት፤ ይህ ጥናት ከማንኛውም የጥቅም ግጭት ነፃ ነው።

የገንዘብ ድጋፍ፤ ይህን ጥናት ለማካሄድ የባሕር ዳር ዩኒቨርሲቲ የገንዘብ ድጋፍ አድርጎልናል።

ምሥጋና፤ በባሕርዳር ዩኒቨርሲቲ ጥናቱን ለማካሄድ የገንዘብ ድጋፍ ስላደረገ፣ የጣና ሐይቅ አጠቃላይ ኹለተኛ ደረጃ ትምህርትቤት አስተዳደር፣ የፍትነት ተግባሪ መምህርና የጥናቱ ተሳታፊ ተማሪዎች (የትምህርት ቤቱ 9ኛB እና 9ኛF መማሪያ ክፍል ተማሪዎች) ጥናቱን ለማካሄድ ስለፈቀዱና ስለተባበሩ እናመሰግናለን።

ዋቢዎች

ማስተዋል ውበቱ። (2011)። *የትብብር ብልሃታዊ ማንበብ ዘዴ (Collaborative Strategic Reading) የአማርኛ ቋንቋ አፍፈት ተማሪዎችን አንብቦ የመረዳት ችሎታ፣ የማንበብ ተነሳሪትና የትብብር ክሂል የማሳደግ ፋይዳ፣ በሰባተኛ ክፍል ተማሪዎች ተተኪሪነት [ያልታተመ የሦስተኛ ዲግሪ ማሟያ ጥናት፣ ባሕርዳር ዩኒቨርሲቲ]*።
ተካልኝ ለማ። (2009)። *ሂደተዘውጋዊ ዘዴ በተማሪዎች ድርሰት የመጻፍ ችሎታ እና አመለካከት ላይ የሚኖረው ተፅዕኖ፣ በምዕራብ ሸዋ*

አካባቢ በኤጀሪ ሁለተኛ ደረጃ ትምህርት-ቤት በ9ኛ ክፍል ተተኪ ሪፖርት
[ያልታተመ የሦስተኛ ዲግሪ ማሟያ የቀረበ ጥናት፣ አዲስ አበባ
ዩኒቨርሲቲ]

አብክመ ትምህርት ቢሮ። (2015)። አማርኛ እንደአፍመፍቻ ቋንቋ
ዘጠነኛ ክፍል የተማሪ መጽሐፍ።

አብክመ ትምህርት ቢሮ። (2015)። አማርኛ እንደአፍመፍቻ ቋንቋ
ዘጠነኛ ክፍል የመምህር መጽሐፍ።

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Original Research

የዋሽንት ተጫዋቹ ዮሐንስ አፈወርቅ ሙያዊ አበርክቶ

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Abstract

This study focuses on the autobiography of Yohannis Afework, especially the part about playing the flute. The focus of this study is on how to develop experience in flute playing. The study obtained its input information from interviews and documents. The method of the study is based on the method of oral history research that applies the method of interview and document inspection. The results show that Yohannes Afework started playing the flute in their hometown (Gojam) when they were children. After coming to Addis Ababa in 1955 (E.C.), he started entertaining the village children and was employed in the then-popular dance halls as well as various traditional musical instrument-playing institutions and theaters. He has accompanied the music of various famous Ethiopian singers with flute. He is remembered by most of the people for his flute music, which is the soundtrack of the “Fikir eske mekibir.” Yohannes Afework, who lived for half a century as a flute player, even though they retired (1995 E.C.), they never stopped playing the flute. Yohannis Afework passed away on February 19, 2011 (E.C.).

ይህ ጥናት የዮሐንስ አፈወርቅ ግለታሪክ በተለይ ዋሽንተን ጨዋታን በሚመለከተው ላይ ያተኮረ ነው። የመጠናቱ ዋና አላማ የዮሐንስ አፈወርቅ የዋሽንተን ጨዋታ ሙያን ከለመዳ ጀምሮ እውቅ ባለሙያ እስከ መሆን የደረሱበትን ባህላዊ ዳራ ማሳየት ነው። ለጥናቱ ግብአት የሆነው መረጃ ከባለታሪኩ በቃለመጠይቅ እንዲሁም ከሰነዶች የተገኘ ነው። የአጠናን ስልቱም የቃላዊ ታሪክ ጥናት የቃለመጠይቅ እና የሰነድ ፍተሻ ዘዴን የሚተገብርበትን ስልት የተከተለ ነው። የተገኘው ውጤት እንደሚሰላየው የዮሐንስ አፈወርቅ በህጻንነት እድሜያቸው በትውልድ አካባቢያቸው (ጎጃም) በእረኝነት ላይ እያሉ ጀመሩ። በ1955 ዓ.ም. ወደ አዲስ አበባ ከመጡ በኋላ የሰፈር ልጆችን ከማዘናናት ጀምሮ በወቅቱ ታዋቂ በነበሩ ጠጅ ቤቶች እንዲሁም በተለያዩ የባህል ሙዚቃ መሳሪያ አጫዋች ተቋማት፣ ትያትር ቤቶች ተቀጥረው ሰርተዋል። የተለያዩ ታዋቂ የኢትዮጵያ ዘፋኞችን ሙዚቃ በዋሽንተን አጅበዋል። ዋሽንተን ለመጫወት ኢትዮጵያን ወክለው ከሀያ በላይ የዓለም ሀገራትን ዞረዋል። በአብዛኛው ህዝብ ዘንድ የፍቅር እስከመቃብር ትረካ ማጀቢያ በሆነው የዋሽንተን ዜማ ይታወሳሉ። ለግማሽ ምእተ አመት ገደማ በዋሽንተን ሙያ ተሰማርተው የኖሩት የዮሐንስ አፈወርቅ በ1995ዓ.ም. ጡረታ ቢወጡም በተገኘው አጋጣሚ ከዋሽንተን ጨዋታ አልተለዩም። ለሙዚቃ ሙያ ቅርበት ያላቸው እንዲሁም የዋሽንተን ሙዚቃ የሚጫወቱ ባለሙያዎች የዮሐንስ አፈወርቅን የዋሽንቱ ንጉስ ሲሉ የሙያ ብቃታቸውን መስክረውላቸዋል። የዮሐንስ አፈወርቅ የካቲት 19 2011ዓ.ም. ከዚህ ዓለም በሞት ተለይተዋል። በጥቅሉ የዮሐንስ አፈወርቅ በኢትዮጵያ ሀገር በቀል እውቀት ለመዳ ዘዴን ተከትለው የዋሽንተን ጨዋታን እውቅ ባለሙያ ሆነዋል። ለሙያው ያላቸው ከፍተኛ ፍላጎት ህዝብ ከሚሰበሰቡበት የሰፈር አደባባይ ጀምሮ በታሪክ ከተመዘገቡ ዓለም አቀፍ መድረኮች ድረስ ተጫውተዋል። የአድማጭ ተመልካቹ ምላሽ ሙያውን መተዳደሪያ አድርገው ከህጻንነት እድሜ እስከ ሽምግልና ከዋሽንተን ሳይለዩ የኢትዮጵያን የዋሽንተን አጨዋወት በኖሩበት ዘመን አሻራቸው ጎልቶ እንዲታይ አድርገዋል።

ቁልፍ ቃላት፣ የዮሐንስ አፈወርቅ፣ ትውፊታዊ የሙዚቃ መሳሪያ፣ ዋሽንተን

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መግቢያ

ከትንፋሽ የሙዚቃ መሳሪያዎች መካከል አንዱ ዋሽንተ ነው። “በተለያዩ ሀገሮች አገልግሎት የሚሰጡ የሙዚቃ መሳሪያዎች በርካታ ቢሆኑም በትንፋሽ፣ በግጭት፣ በንዝረት እንዲሁም በኤሌትሪክ ድምጽ የሚሰጡ ተብለው ይከፈላሉ። በሀገራችን ከኤሌትሪክ መሳሪያዎች በቀር ከላይ የተጠቀሱት ሶስቱ አይነት በብዛት ይገኛሉ”። የኢትዮጵያን የሙዚቃ መሳሪያዎች በተለይም ባህላዊ የሙዚቃ መሳሪያዎችን ...የትንፋሽ፣ የክር፣ የአጀብና የምት መሳሪያዎች በማለት የሚመድቧቸውም አሉ (ተስፋዬ, 2005, p.66; Zenbe, 1987, p.68)።

ዋሽንተ ውስጡ ክፍት ከሆነ ቀርከሃ ወይም ሸንቦቆ የሚሰራ አራትና ከዚያ በላይ ብሶች ያሉት ባህላዊ የትንፋሽ የሙዚቃ መሳሪያ ነው(የአማርኛ መዝገብ ቃላት, 2006)። የትንፋሽ የሙዚቃ መሳሪያ ከከብት እና ከአራዊት ቀንድ፣ ከእጽዋት በተለይ ከሸንቦቆና ከቀርከሃ ይዘጋጃል። ዋሽንተ የሚሰራው ከሸንቦቆ ሲሆን፣ ከጎኑ አራት ቀዳዳዎች ይኖሩታል። ቀዳዳዎቹ የተመጣጠነ ርቀት ሲኖራቸው ከላይ ያሉትን ሁለት፣ የታችኞቹን ሁለት ቀዳዳዎች በሸንቦቆው አንን ይከፈላል። በአራቱ ቀዳዳዎች ትይዩ አራት የእጅ ጣቶች እንቅስቃሴ በማድረግ የተለያዩ ድምጽ ያወጣል። ዋሽንተ የተለያዩ ቅጥነትና ውፍረት፣ ርዝመትና እጥረት ባላቸው ሸንቦቆዎች የሚሰራ ነው። ወፈር ያለው ዋሽንተ ወፈር ያለ ድምጽ ሲያወጣ ቀጠን ያለው ዋሽንተ ደግሞ ቀጠን ያለ ድምጽ ይኖረዋል (ተስፋዬ, 2005)።

ዋሽንተ የሀዘንና የደስታ መግለጫ ጥንታዊ የሙዚቃ መሳሪያ ሲሆን በአብዛኛው እረኞች በሀገር ቤት እራሳቸውን ለማዘናናት ይገለገላቸዋል። በኢትዮጵያ ከሚገኙ የትንፋሽ የሙዚቃ መሳሪያዎች ራሱን ችሎ ዜማዎችን ለመጫወት ከሚያስችሉት አንዱ ዋሽንተ ነው። ሆኖም የኢትዮጵያ የሙዚቃ መሳሪያዎች በህብረት መስራት ከጀመሩ ወዲህ ዋሽንተ አገልግሎቱ ሰፍቶ የተለያዩ ጣእመ ዜማዎችን የሚያዜሙበት፣ እንዲሁም ለክራርና ለመሰንቆ ቅኝት በመስጠትና ዜማን በማጀብ እያገለገለ ይገኛል። ዋሽንተ በተለያዩ የኢትዮጵያ ክፍሎች በስፋት የሚታወቅ የሙዚቃ መሳሪያ ሲሆን ስያሜውም

እንደየቋንቋው የተለያየ ነው። ለምሳሌ በዳውሮ ዋሽንት “ሱሱሊያ” በመባል ይታወቃል (ተስፋዬ, 2005, p.74; አድማሱ, 2008, p.54)።

የጥናቱ አነሳሽ ምክንያት፤ ሰኔ 7/2009 ዓ.ም. በባህር ዳር ዩንቨርሲቲ አባይ የባህልና ልማት ጥናት እና ምርምር ማእከል ሶስተኛውን ሀገር አቀፍ የአዝማሪ ዐውደ ጥናት ሲያካሂድ በጉባኤው ላይ ከተጋበዙት መካከል አንዱ የሱሱሊ አፈ.ወርቅ ነበሩ። የሱሱሊ አፈ.ወርቅ በጉባኤው መክፈቻ ዕለት ተጋብዘው የፍቅር እስከመቃብርን (የወጋየሁ ንጋቱን) ትረካ ያጀበውን የዋሽንት ዜማ አሰሙ፤ ሲጨርሱ አጠገቤ ተቀመጡ። መነሻ የሆነኝ ወጋየሁ ንጋቱ ፍቅር እስከ መቃብርን ሲተርክ የሚያጅበውን የዋሽንት ዜማ ደጋግሜ የሰማሁት ቢሆንም ባለሙያውን ግን ለመጀመሪያ ጊዜ ያየኋቸው መሆኔ ነው። እኚህን ባለሙያ ባለማወቁ የዋሽንት ጨዋታ ሙያን በተለይም የሱሱሊ አፈ.ወርቅን በተመለከተ “የተጻፈ መረጃ፣ የተጠና ጥናት” ካለ በሚል በአዲስ አበባ ዩንቨርሲቲ የሚገኙ ቤተ መጻሕፍት እና በተለያዩ ድረ ገጾች ላይ ፈልጎ አላገኘሁም። በተጨማሪም በቅርብ የሚያውቋቸውን ግለሰቦች ጠየኩ፤ ሆኖም በባለዋሽንቱ የሱሱሊ አፈ.ወርቅ ግለታሪክ ላይ የተጻፈ መረጃም ሆነ የተጠና ጥናት ስለመኖሩ እንደማያውቁ ነገሩኝ። በዚህ ምክንያት “አቶ የሱሱሊ አፈ.ወርቅ በሙያቸው ያቆዩትን አሻራ መዝግቦ ማቆየት ተገቢ ነው” ብዬ ስላመንኩ ይህንን ጥናት ለማጥናት መነሻ ምክንያት ሆኖኛል። መጠናቱም ለባህላዊ የኢትዮጵያ ሙዚቃ፣ እንዲሁም በዋሽንት ተጫዋቹ ሙያዊ አበርክቶ የተመለከተውን ግለታሪካቸውን፣ ማጥናት፣ መሰነድ አስፈላጊ በመሆኑ ይህን ክፍተት ለመሙላት ጥናቱ ተከናውኗል።

የአቶ የሱሱሊን የዋሽንት ጨዋታ ሙያ በተመለከተ ለማጥናት ወሰኛ ፈቃዳቸውን ጠይቄ ይሁንታ በማግኘት በተለያዩ ጊዜ ቃለ-መጠይቅ አድርጎላቸው ነበር፤ ሆኖም ሳልጨርሰው ከዚህ ዓለም በሞት ተለዩ። በሞታቸው ሰሞን የተለያዩ የመገናኛ ብዙሀን ሞታቸውን ምክንያት በማድረግ ዘግበዋል በጋዜጣ የወጡ ጽሁፎም ነበሩ። እነዚህም ለዚህ ጥናት ግብአት ሆነዋል። ሆኖም በተደራጀ መልኩ የተጠና ጥናት የለም። ስለዚህ ይህ ጥናት መጠናቱ ያባለሙያውን አበርክቶ ለመሰነድ ያስችላል።

የጥናቱ ዋና አላማ የሱሱሊ አፈ.ወርቅን ዋሽንት ጨዋታ የሚመለከተውን የህይወት ታሪክ መሰነድ ነው። የጥናቱ ዝርዝር

አላማዎች፤ የዮሐንስ አፈወርቅ የሞሽንት ሙዚቃ ለመዳን አጋጣሚዎች መጠቆም፤ የሐንስ አፈወርቅ በሞሽንት ሙያ ያበረከቱትን ሙያዊ አበርክቶ ማሳየት ናቸው። የጥናቱ ጠቀሜታ፤ ሀገር በቀል እውቀት በተለይ ሞሽንት ለሙዚቃው መስክ ያለውን አስተዋጽኦ ማሳያ ይሆናል። ባህሉ ለሙዚቃው ምን አወንታዊና አሉታዊ መልኮች እንደነበሩት በዮሐንስ አፈወርቅ ከግማሽ ምእተ አመት በላይ ጉዞ ለኢትዮጵያ የሙዚቃ ታሪክ የራሱ አስተዋጽኦ ይኖረዋል። እግረ መንገድም እንደባለሙያ የህይወት ታሪካቸው ይዘከርበታል። በተጨማሪም ያልሰራነውን ለመስራት የሰራነውን ለማጎልበት የመረጃ ምንጭ በመሆን ያገለግላል። ጥናቱ በዋነኝነት በቃለመጠይቅ በተጨማሪም በሰነድ ምርመራ የመረጃ መሰብሰቢያ ስልት ላይ የተመሠረተ ነው። ቃለመጠይቁ ቀደም ሲል ባለታሪክ ከሆኑት የሐንስ አፈወርቅ እና ከቅርብ ወዳጆቻቸው ጋር በአጥኝታ የተደረገ ነው። ስለባለታሪኩ የሐንስ አፈወርቅ እንዲሁም ሙያውንና ዘመኑን አስመልክቶ በልዩ ልዩ ቅርጽ ለተለያዩ አላማ ከተጻፉ መጻሕፍት፣ መጣጥፎች፣ ጋዜጦች፣ መጽሔቶች፣ እንዲሁም በድምጽና በምስል፣ በሬድዮና በድህረ ገጾች የተገኙ መረጃዎች ለዚህ ጥናት ዋቢ በመሆን አገልግለዋል።

የጽንሰ ሀሳብ ዳራ

የዚህ ጥናት ጽንሰ ሀሳባዊ ማህቀፍ የፎክሎር አጥኝዎች ቃላዊ ታሪክን የሚያጠኑበት ስልት ነው። ስልቱም የታሪኩ ባለቤት የሆኑትን፣ መረጃ ሰጪ በማድረግ አንዲሁም ስለሚጻፈው ታሪክ አብረው ኖረው፣ ሰርተው ወይም በቅርበት የታሪኩ አካል የነበሩትን በቃላዊ ታሪክ የቃለመጠይቅ አጠያየቅ ዘዴ በመጠየቅ የሚደራጅ መረጃ ማለት ነው። ቃላዊ ታሪክ እውቅና አግኝቶ እንደ አንድ የጥናት መስክ ተጠናክሮ ተግባራዊ መደረግ የጀመረው በ1960ዎቹ አካባቢ ነው። የቃላዊ ታሪክ ዋና ጠቀሜታ ታሪኩ ህይወት እንዲኖረው ማድረግ ነው። ይህም የግለሰቦችን ግለ ታሪክ በመረዳት በግለታሪካቸው ውስጥ የኖሩበትን ዘመን ሁኔታ ለመገንዘብ ያስችላል። እንዲሁም ባለፈው ጊዜ ውስጥ የተከሰቱትን የተለያዩ ጥበባዊ

ክዋኔዎች ማሳያ ነው። በዚህ ጥናትም የሱህን አፈወርቅ የኖሩበት ዘመን ለባህላዊው ሙዚቃ የነበረውን ቦታ፣ የሚከወንበትን አውድ፣ ሙዚቃ ተጫዋቾቹ ሙያቸውን የሚቀስሙበት፣ የሚያሳድጉበት ይትበህል ምን ነበር! የሚለውን አጠቃላይ ዘመኑን የሚያሳይ ነው።

የቃላዊ ታሪክ አጥኚ የሆኑ ፎክሎሪስቶች በግለሰቦች ትውስታ፣ የህይወት ልምድ ቀረጻና በቡድኖች ላይ ትኩረት ያደርጋሉ። የሚሰበሰቡ መረጃዎችም ቀደም ሲል ገነው ያልወጡ በቃል ብቻ ሲተላለፉ የቆዩ አተያዮችና ሀሳቦች ናቸው። ይህም የሚያስፈልገው ቀደም ሲል የነበሩ መረጃዎችን ለማጠናከርና የታዩትን ክፍተቶች ለመሙላት ነው (Ritchie, 2003,19)። በዚህ ጥናትም እስካሁን ስለ ዋሽንት ተጫዋቹ የሱህን አፈወርቅ ከራሳቸውም ሆነ በዘመኑ አብረዋቸው ከነበሩ ሌሎች ባለሙያዎች ስለ ስራዎቻቸው የተናገሩት በትውስታ ነው። በጋዜጣ፣ በመጽሔት አንዲሁም በመገናኛ ብዙሀን የተዘገቡ እና ለዚህ ጥናት ዋቢ የሆኑ የሱህን ታሪክም ትውስታን መሠረት አድርጎ ‘እንዲህ አድርጌያለሁ! እንዲህ አድርጎ ነበር’ በሚሉ የተሳታፊ ምልክታ እና ከህይወት ልምድ የተገኘ የቃል መረጃ ነው። በሱህን አፈወርቅ የህይወት ልምድና ስራዎቻቸው ላይ የተጠና ጥናት ባለመኖሩ ቃላዊ መረጃዎችን መዝግቦ ማቆየት ወደፊት ሊጻፍ ይችላል ተብሎ ለሚጠበቀው የኢትዮጵያ ሙዚቃ በተለይ ዋሽንት ጨዋታ ይህ ጥናት ትልቅ ግብአት ነው።

ቃላዊ ታሪክ የማህበረሰብ ታሪክን የሚገነባና በአሁኑና በመጨረሻ ትውልድ መካከል ያለ ድልድይ ነው። ለቃላዊ ታሪክ ፋይዳ ያላቸው ትውስታዎችና ግለሰባዊ የህይወት ገጠመኞች የሚገኙበት ዘዴ ቃለመጠይቅ ነው። የቃላዊ ታሪክ ጥናት ዋና ምንጭ የሆነው ትውስታን መሰብሰብና የተሰበሰበውን መረጃ ቀርጾ ማስቀመጥን ያካትታል (Brown et al., 1998)።

በቃላዊ ታሪክና በማህበረሰብ መካከል ያለው ግንኙነት እጅግ የጠበቀ ነው። ምክንያቱም የቃላዊ ታሪክ ጥናት በመጥፋት ላይ ያለን የማህበረሰብ የጋራ ታሪክ ማቆያ ነው። የጠፉትን በመጥፋት አደጋ ውስጥ ያሉትን ቅርሶች በቃላዊ ታሪክ ቃለመጠይቅ የነበረውን ለማስታወስ፣ ለማያውቀው ለማሳወቅ ያግዛል። የቃላዊ ታሪክ የመረጃ ምንጮች፣ መረጃ አቀባዮች በህይወት ዘመናቸው የአሁን የሚሏቸው፣

ወቅታዊና የተሳተፉባቸው ድርጊቶች፣ የሰሙዋቸውና በአይን ያዩዋቸው ክንውኖች ትውስታዎች ፎቶዎች ናቸው። መረጃውን መውሰድ ያለባቸው በሚጠናው ጉዳይ ለምሳሌ ድርጊቶች ከሆኑ በዚያ ላይ የተሳተፉትን እና/ ወይም የቅርብ ተሳትፎ ከነበራቸው ምንጮች ነው። ይህ አይነቱ ቃለ መጠይቅ በጽሁፍ ካለው መረጃ ጋር ይነጻጸራል (Vansina, 1985)።

የጥናቱ ዘዴ

የቃላዊ ታሪክ መረጃ አቀባዮች በቃል ሲተላለፉ የቆዩትን የማህበረሰብ መገለጫዎችን የሚያውቁ፣ የሚያስታውሱ እንዲሁም መግለጽ የሚችሉ ጉዳዩ የሚመለከቱ ታቸው የማህበረሰቡ አባላት መሆን አለባቸው።

ለቃላዊ ታሪክ መረጃ ሲሰበሰብ የመስክ መረጃ መሰብሰቢያ ዘዴ ቃለ መጠይቅ፣ ምልክታና የቡድን ውይይት ነው። ከመስክ መረጃ መሰብሰቢያ ዘዴ ባልተናነሰ የሰነድ ፍተሻ አስተዋጽዖ አለው። ዋንኛ መረጃ ማሰባሰቢያ ዘዴ የሆነው ቃለ መጠይቅ ሲሆን አይነቱም ጥልቅ ቃለመጠይቅ (Indepth interview) ነው። ቃላዊ ታሪክን፣ ቃላዊ ታሪክ ሊያሰኘው የሚችለው በጠያቂና በተጠያቂ መካከል የሚካሄዱት ጥያቄና መልሶች በወጉ መደራጀት መቻል ነው። ስለዚህ ቃላዊ ታሪክ ሲጠና በወጉ የተዘጋጁና የተደራጁ የቃለመጠይቅ ጥያቄዎች ያስፈልጋሉ (Ritchie, 2003)።

የተለያዩ ዲሲፒሊኖች በቃለመጠይቅ መረጃ ሲሰበሰቡ የሚከተሏቸው መርሆዎች እንደተጠበቁ ሆነው፣ የቃላዊ ታሪክ መረጃ ሰብሳቢ ግን የሚጠይቃቸውን ጥያቄዎች ከሚፈልገው ግብ ውጪ እንዳይወጣ አቅጣጫ ሰጪ በማድረግ፣ ቃለመጠይቁን አስቀድሞ በማዘጋጀት፣ በባለሙያ አስገምግሞ ከተጠያቂው ትውስታዎች መካከል የሚፈልገውን መረጃ የማውጣት አቅም ያለው ሊሆን ይገባል (Ritchie, 2003)።

በዚህ መሠረት ለዚህ ጥናት የሰነድ ምንጮቹ የዮሐንስ አፈወርቅ ቃለመጠይቅ እንዲሁም በቅርብ የሚያውቋቸው ሙያቸውን በተመለከተም በየመድረኩ በሀገር ውስጥም ሆነ በውጭ ሀገራት ዋሽንተን ሲጫወቱ አብረው የነበሩ ባለሙያዎች የጻፏቸው

የተናገሯቸው ተገቢውን ጥንቃቄ በማድረግ ለዚህ ጥናት በግብአትነት አገልግለዋል። ሌላው ከዚህ ጋር ተያይዞ መታወስ ያለበት የሐንስ አፈወርቅ ህይወት እና ስራዎቻቸው ላይ የተጠና ቀደምት ጥናት ወይም ዝምድና ያላቸው ጥናቶችን ክለሳ ማድረግ ቢፈለግም የተሰራ ስራ ባለመኖሩ ያሉት የጋዜጣ እና የድህረ ገጾች መረጃ በግብአትነት አገልግለዋል።

የጥናቱ ትንተና

ባለዋሽንቱ የሐንስ አፈወርቅ ማንነት እና ሙያዊ አበርክቶ

በዚህ ክፍል የሐንስ አፈወርቅን የህይወት ታሪክ በተለይ ከሙያው ጋር ተያይዞ የሚቀርብ ነው። ሌላው ዋሽንት ለመዳው ከየት ተጀመረ እንዴትስ ዳበረ የሚለው ሁለተኛው እና የጥናቱ አብይ ጭብጥ ይሆናል።

የሁለት አፈወርቅ ትውልድና እድገት

የሐንስ አፈወርቅ ጀንበሬ ሀምሌ 2009 ዓ.ም. ለዚህ ጥናት ግብአት የሆነውን መረጃ ሲሰጡ “እድሜዬ 71 ነው” ብለው ነበር። የተወለዱት ታህሳስ 3 ቀን 1938 ዓ.ም. ጎጃም አቸፈር ተክለሃይማኖት ነው¹። ወላጅ እናታቸው ወለላ ተገኘ አባታቸው ቄስ አፈወርቅ ጀንበሬ ይባላሉ። ቄስ አፈወርቅ ጀንበሬ ልጃቸው የሐንስ አርአያቸውን እንዲከተሉ ወደቤተክርስቲያን ሲሄዱ ልጃቸውን አስከትለው ነበር። “አባቴ የቄስ ትምህርት እንድማር፣ ቤተክርስቲያን በመሄድ ከበሮ እንድመታ ያደርጉ ነበር።”²

የሐንስ አፈወርቅ ግን አባታቸው ከሚመኙላቸው እና እንዲለማመዱት ከፈለጉት የሃይማኖት ትምህርት እንዲሁም ከበሮ መምታት ይልቅ አባታቸው የማይወዱት ዋሽንት ጨዋታ ቀልባቸውን ሳበው። ከሸንበቆ [ዋሽንት] ጨዋታ የተዋወቁት በትውልድ ቀዶአቸው አብረዋቸው ጥጃና ፍየል ሲጠብቁ በእድሜ ከፍ ያሉ ከነበሩት እረኞች ነው። ስምንት አመት ገደማ ሲሆናቸው እሳቸውም ሸንበቆ መንፋት

¹ጎጃም አዊ ዞን በፋግታ ሊኮማ ወረዳ ልዩ ስሙ በክታ ከምትባል ቦታ ተወለዱ።

² የሐንስ አፈወርቅ አዲስ አበባ፣ ቃለመጠይቅ ሰኔ 26 2009ዓ.ም።

ጀመሩ። ከእረኝነት ውጭ ሰፈር ውስጥ ሲውሉ አባታቸው እንዳይሰሟቸው ተደብቀው ሸንቦቆ ይነፉ ነበር። “...እኔ አባቴን እንድተካ እንጂ እንድዘፍን አይፈለግም።”³

ዮሐንስ እድሜያቸው አስራዎቹን መቁጠር ሳይጀምር የዋሽንት ጨዋታ መውደዳቸውን ያስተዋሉት አባታቸው ‘አንተ ዘር አሰዳቢ ነህ! እንዴት ሸንቦቆ ትነፋለህ’ ብለው ይቆጧቸው እንደነበር ያስታውሳሉ።

ሸንቦቆ ማሰናዳት አልችልም ሰው የሰራውን ግን እጫወትበታለሁ። ቤት ወስጄም የሳር ክዳን በሆነው ቤታችን ጣራ ስር እደብቀዋለሁ። ምክንያቱም እህቶቼ ካዩ ለአባቴ ሸንቦቆ ነፋብለው ይነግሩታል፤ አባቴም ሸንቦቆውን ይሰባብርሩብኛል። ‘ዋሽንት መንፋት’ የሚለውን የሰማሁት እዚህ አዲስ አበባ መጥቼ ነው። ቤተሰቦቼ ቤት ሆኜ የባእድ ሰርግ ሲኖር እጫወታለሁ። የዘመድ ሰርግ ላይ አልጫወትም።⁴

ዮሐንስ አፈወርቅ ቤተሰቦቻቸውን ትተው ወደአዲስ አበባ ለመሄድ ሰበብ የሆናቸውን ሲገልጹ “ወደ አዲስ አበባ የመጣሁት ዋሽንት ስጫወት ያዩኝ የአካባቢው ነዋሪዎች አዲስ አበባ ብትሄድ! ሲሉኝ ልቤ ሸፈተ” በማለት ያለከልካይ ዋሽንት ለመጫወት በስም ብቻ ወደሚያውቋት አዲስ አበባ ለመሄድ ተመኙ። ዮሐንስ አፈወርቅ ወደ አዲስ አበባ ሂድ! ሂድ! የሚላቸውን ስሜት እውን ለማድረግ በቅድሚያ ወላጆቻቸው “ይሄይስ” ብለው ያወጡላቸውን “ዮሐንስ” በሚለው ስም ለወጡ። ጓደኞቻቸውም በአዲሱ ስማቸው እንዲጠሯቸው አደረጉ። በ16 አመታቸው በ1955ዓ.ም፡-

አንድ ማለዳ ለገበያ አዲስ ኪዳን [ቅዳም] ሂጄ መኪና አየሁ። መኪናውን ሰዎች ከበው ያዩታል። ባለመኪናውን ዳንግላ ውሰዱኝ አልኳቸው እሺ ብለው አሳፈሩኝ። ዳንግላ ስንደርስ ውረድ ቢሉኝ፤ አልወርድም አልኳቸው። ለምን አትወርድም ሲሉኝ ‘እናትና አባት የለኝም፤ እዚህ እረኛ ያደርጉኛል’ ብዬ አስተዛዝኜ ለመንኳቸው። የመኪናው ባለቤት አቶ ነዋይ ወልደማሪያም አንድ ቤት እንዳድር ብር ከፈሉልኝ። የተከፈላቸው ሴት ቤት መደብ ላይ አደርኩ። በማግስቱ ማለዳ

³ ዮሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ ሰኔ 28 2009 ዓም።

⁴ ዮሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ ሰኔ 28 2009 ዓም።

ያደርኩበት ቤት አቶ ነዋይ መጡ፤ እግራቸው ላይ ወድቄ አዲስ አበባ ወሰዱኝ ብዬ ለመንኳቸው። ...አዲስ አበባ አቶ ነዋይ ቤት ሰንደርስ ይዘው የመጡትን ማር ተሸክሜ ወደቤት አስገባሁ፤ ሰራተኛቸው ወ/ሮ አልታዬ ሙሉ እንደ እንግዳ አስተናገደኝ። የአቶ ነዋይ ልጆችም እንደ ብርቅ ሲያዩኝ፤ እኔም የከተማ ልጅ አላውቅም አያቸዋለሁ።⁵

አቶ ዮሐንስ አፈወርቅ የትውልድ ቀዳሳቸውን የለቀቁት የቤተሰብ ፈቃድ ሳይጠይቁ እንዲያውም ወደ አዲስ አበባ ለመሄድ የባለመኪናውን ይሁንታ ለማግኘት ሲሉ 'ቤተሰብ የለኝም' ብለው ስለነበር በአቶ ነዋይ ቤት ከቤተሰቡ አባላት እንደ አንዱ በመሆን ኑሯቸውን ቀጠሉ። በአንደኛው ቀን እቃ ለመግዛት ተልከው ሲሄዱ ይወዷት የነበረችዋን ሸንቦቆ የማግኛ አጋጣሚ ፈጠረላቸው። “አንድ ቀን እንደልማዴ ተልኬ ስሄድ የሰፈር ዘበኛ ሸንቦቆ ይዞ አየሁት። ተቀብዬ ተጫወትኩ። ባለ ሸንቦቆው በአግራሞት ይመለከተኝ ነበር። በሌላው ቀን ያችን ሸንቦቆ ይገዢበት ጠፋሁ።⁶

ዮሐንስ አፈወርቅ በልጅነት እድሜ ዘመድ የሚሉት ሳይኖር በስም ብቻ ወደሚያውቁት አዲስ አበባ መጥተው ሲኖሩ የተለያዩ ውጣ ወረዶችን አልፈዋል። በዚህ ውጣ ውረድ ውስጥ ለእሳቸው እንደመልካም አጋጣሚ የሚቆጥሩት ሀገር ቤት ሆነው ይጫወቷት የነበረችውን ሸንቦቆ አግኝተው እንደልባቸው መጫወታቸውን ነው። ለዮሐንስ አፈወርቅ ዋሽንት ጨዋታ ለመዝናናት ወይም የግል ስሜታቸውን ለማርካት ብቻ የሚጫወቱት ሳይሆን እንደሙያ፤ ባለሙያ እንደስራ መተዳደሪያቸው የሆነው በአጋጣሚ ነው። በእሳቸው እምነት ደግሞ “እግዚአብሔር እንጀራህ ይሁን ብሎኝ ነው!” በሚለው ያምናሉ።

“ዋሽንት ጓደኛዬ የሆነው ገንዘብ ለማግኘት ነው⁷”

አዲስ አበባ በጥገኝነት በሚኖሩበት ከሰፈር ልጆች ይጣሉ የነበሩት ዮሐንስ በዋሽንት በሚያሰሙት ጣእመ ዜማ አማካይነት

⁵ዮሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ ባህር ዳር ሰኔ 10/ 2009 ዓ.ም።

⁶ ዮሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ ሰኔ/ 28 2009 ዓ.ም።

⁷ዮሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ ሀምሌ 17/ 2009 ዓ.ም።

ተወዳጅ ሆኑ። ከወዳጅነት ባለፈ ልጆቹ በሞሽንቱ ድምጽ ከመማረካቸው የተነሳ የሐንስን ማክበር፣ ማጫወት እንዲያውም ሳንቲም መስጠት፣ ሳንቡሳና ሻይ መጋበዝ ጀመሩ። የሐንስም በጨዋታው ደስታን ማግኘት በልጆቹ ሽልማት በመበረታታት የዘወትር ተግባራቸው ልጆቹን በሞሽንቱ ማዝናናት ሆነ። አንድ ቀን እንደተለመደው ለሰፈር ልጆች ሞሽንት እየተጫወቱ አንድ ሰው ወደ ትልቅ ጠጅ ቤት አብረው እንዲሄዱ ጋበዛቸው፣ ሄዱ። ጠጅ ቤቱ “እማሆይ ጠጅ ቤት” ይባል ነበር። የሐንስም የሚወዱትን ሞሽንት ሲጫወቱ ጠጅ ጠጨዎቹን ያዝናኑ ነበር። ይህም እየተደጋገመ የሰፈር ልጆችን ማዝናናቱ ወደ ጠጅ ቤት ተዘዋወረ፤ የህም የየአለት ተግባራቸው ሆነ። በሞሽንቱ ዜማ የሚዝናናው ታዳሚም የገንዘብ ሽልማት ይሰጣቸው ጀመር። የሽልማቱ ሳንቲም እየበዛ በእጅ ወይም በኪስ ይከተትላቸው የነበረው በሳህን እየተሰበሰበ ይሰጣቸው ጀመር።

የሐንስም ሞሽንት በመጫወት ከመደሰት ባሻገር መተዳደሪያቸው ከጠጅ ጠጨዎች የሚያገኙት የገንዘብ ሽልማት ሆነ። ይህን ሲገልጹ “ሞሽንቱን ይገጩ መጀመሪያ እማሆይ ጠጅ ቤት፣ ከዚያም ብርጭቆ ጠጅ ቤት ገባሁ⁸።” በጠጅ ቤት በየምሽቱ ለጠጨዎች የሞሽንት ዜማ ማሰማት ቋሚ ስራቸው አደረጉት። በዚህ አጋጣሚ የሐንስ በተመሳሳይ ሙያ ላይ ከተሰማራው ጅግሶ በዳሶ ጋር ተገናኙ። ጅግሶ የትውፊታዊ የሙዚቃ መሳሪያ ተጫዋች ሲሆን እሱም ሙያው ከበሮ መምታት ነበር። ጅግሶ ከከበሮ በተጨማሪ የጅምላስቲክ ስፖርት ያውቅ ስለነበረ በሰውነት እንቅስቃሴው ጭምር ጠጅ ጠጨዎችን ያዝናናል። በሞሽንት፣ ከበሮ እና በጅምላስቲክ ስፖርት ሁለቱ ባለሙያ በጥምረት ጠጨዎችን ማዝናናት፣ ጠጨዎችም ለተዝናናቱ የሚሰጡት ሽልማት የሐንስ አፈወርቅን እና ጅግሶ በዳሶን አጣመራቸው። ከዚህም በላይ ወዳጅ ሆነው ውሎ አዳራቸው በአንድ ላይ ሆነ።

⁸. መሀል መርካቶ አቶ ዘሪሁን የሚባሉ ጠጅ ቤት ነበራቸው። የጠጅ ቤቱ ስም ብርጭቆ ጠጅ ቤት ይባላል። ብርጭቆ ጠጅ ቤት የተባለው ሌላው ጠጅ ቤት በብርሌ ሲጠጣ እዚህ ግን በብርጭቆ ስለሚጠጣ ነው(ቃለ-መጠይቅ የሐንስ አፈወርቅ፣ አዲስ አበባ መስከረም 2010ዓ.ም)።

እማሆይ ጠጅ ቤት በሳምንቱ መጀመሪያ የተለመደ ተግባራቸውን ሊከውኑ ተገኝተው ነበር። ሆኖም አንዱ የጠጅ ቤት ወዳጃቸው ወደሌላኛው ጠጅ ቤት ይዟቸው ሄደ። ጠጅ ቤቱ መርካቶ አራተኛ ፖሊስ ጣቢያ ፊት ለፊት ነበር። የሁሉንም በዚህ ጠጅ ቤት እንደተለመደው ዋሽንት ሲጫወቱ አመሹ። ከታዳሚዎቹ መካከል አንድ የፖሊስ መኮንን ነበሩ። የሁሉንም የዋሽንት አጨዋወት በማድነቅ ሙያቸውን እንዲያበለጽጉ ወደ ፖሊስ ማሰልጠኛ ተቋሙ ገብተው ተጨማሪ የሙዚቃ መሳሪያ ሙያ እንዲሰለጥኑ ጠየቋቸው። የሁሉንም በፖሊስ መኮንን ሀሳብ ተስማምተውና ለተደረገላቸው ግብዣ አመስግነው ወደ ማሰልጠኛው ገቡ።

ከአማተር ወደ ሰለጠነ ባለሙያ ጉዞ

የሁሉንም አፈወርቅ በጠጅ ቤት ባገኝቸው ጋባዮቸው አማካይነት ትውፊታ ዊ ከሆነው የዋሽንት ጨዋታ በተጨማሪ ዘመናዊ የትንፋሽ የሙዚቃ መሳሪያ ስልጠና ወደሚያገኙበት ተቋም ገቡ። የጠጅ ቤት ስራቸውም ሆነ ተከራይተው የሚኖሩበትን ቤት ሙሉ በሙሉ ለቀው ማሰልጠኛ ገቡ። በዚያ ይማሩ የነበረውን የሙዚቃ መሳሪያ ዘመናዊ ስለመሆኑ እንጂ እውቂያ አልነበራቸውም። ከዚያ በፊትም መደበኛ ት/ቤት ገብተው አልተማሩም።

በፖሊስ ማሰልጠኛው የሙዚቃ መሳሪያ ተመደብን። ከኖታ (ሶልፊት) ጀምሮ እንሸመድ ዳለን፤ ፍሉቴና ዋሽንቱ አያያዙ ስለሚለያይ፤ ተቃራኒ ሆኖ ተቀየረብኝ። ...ሁለት አመት ደህና እንደሰራሁ ከተማ መዋል ጀመርኩ። እሁድ እሁድ ፈቃድ ስላለን ከማሰልጠኛው እንወጣለን በዚህ አጋጣሚ የማላውቀውን ዳንስ ቤት ተለማመድኩ። በፊት አይቼ አላውቅም፤ የልጅነት ነገር ሆኖ እሱ እየሳበኝ በትምህርት ቀን ሳይፈቀድልኝ እየወጣሁ ቀሪ አበዛሁ። ስወጣ ስገባ 'ቻርጅ' የሚባል ተጽፎ ይቀርባል። ቀሪ ሳበዛ ከማሰልጠኛው ተባረርኩ። ስባረር ለጊዜው ደስ አለኝ።⁹

የወታደር ቤት የሆነው ማሰልጠኛ ለየሁሉንም ቀለብ እና መኝታ እንዲሁም የኪስ ገንዘብ በወር አስራ አምስት ብር ይሰጣቸው

⁹የሁሉንም አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ ሀምሌ 17/ 2009 ዓ.ም።

ነበር። ሆኖም ከፖሊስ ማሰልጠኛው ሲባረሩ ይህን ሁሉ አጡ። ያስቀመጡት ገንዘብ አልነበራቸውም። ወደማሰልጠኛው ከመግባታቸው በፊት የተከራዩትን ቤት ስለለቀቁ መግቢያ አጡ። የማሰልጠኛው ጥብቅ ቁጥጥር አሰልፏቸው ስለነበር በመባረራቸው ቢደሰቱም የእለት መጠጊያ የሚሆን ገንዘብ፣ ቤት ወይም ዘመድ ስላልነበራቸው ለችግር ተዳረጉ። ይህንን ወቅት ሲያስታውሱ “...ስወጣ የማድርበት ቤት ስላልነበረኝ መርካቶ ጣና የገበያ አዳራሽ መካከል አደርኩ። ምንም ልጅ ብሆን ያቺን ምሻት ማሰብ ነበረብኝ፤ ተቀጣሁ።”¹⁰

የሐንስ አፈወርቅ ለእለት ጉርስ የሚሆን ስራ ፍለጋ በመርካቶ ለቀናት ያገኙትን የጉልበት ስራ መስራት ጀመሩ። ከጓደኛቸው ጅግሶ ጋር ወደ ማሰልጠኛ ከገቡ በኋላ የተለያዩ ቢሆንም ዳግም ተገናኙ። በመካከሉ ለሁለት አመት ያህል የሰለጠኑበትን ዘመናዊ የሙዚቃ መሳሪያ ሳይሰሩበት እንደገና ሸንቦቆ ፈልገው ዋሽንት አዘጋጁ። በዚህች ዋሽንትም ከጅግሶ ጋር ዳግም በጋራ በመሆን በየምሽቱ በጠጅ ቤቶች እየተዘዋወሩ የዋሽንት ጨዋታቸውን እንደ አዲስ ጀመሩ። ጓደኝነታቸውም ከቀድሞው የጠነከረ ሆነ።

የሐንስ አፈወርቅ የጠጅ ቤት የዋሽንት ተጫዋችነታቸው እየገነነ ሄደ። ጅግሶም ከበሮ እና የጅምናስቲክ ስፖርቱን ከዋሽንቱ እየቀናጀ ሙያቸው የበለጠ እየዳበረ ሄደ። ከጎጃም ቀጥሎ ሀገራቸው የሆነው አዲስ አበባ ነበር። ሆኖም በዚህ ዋሽንታቸው ተማምነው ከጅግሶ ጋር ከአዲስ አበባ ወደ ደቡብ ኢትዮጵያ አመሩ። መጀመሪያ የሄዱት ወደ ጅግሶ የትውልድ ሀገር ሲዳማ ነበር። “ሲዳማ ስንደርስ ኦርኬስትራ መጣ ተብሎ በክብር ተቀበለን።” እንደ አዲስ አበባ ሁሉ የዋሽንት መጫወቻ መድርካቸው ጠጅ ቤት ነበር። “...ሲዳማ ሄደን ጠጅ ቤት እየገባን የምንወደውን ዘፈን ዜማ ለጠጅ ጠጪው እናሰማለን በዋሽንት የተጫወትኩት ዘፈን የአለማየሁ እሸቴን፣ የጋሽ ታምራትን (ታምሜ ተኝቼ) ነበር።”¹¹ የሐንስ አፈወርቅ ከጅግሶ ጋር ወደ አዲስ አበባ በመመለስ አራት

¹⁰የሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ መስከረም 2010 ዓ.ም።

¹¹የሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ መስከረም 2010 ዓ.ም።

ከሎ አካባቢ ቤት ተከራይተው በአንድ ቤት ተዳብለው መኖር ጀመሩ።

ከጠጅ ቤት ወደ ተደራጀ የሙዚቃ ቡድን አባልነት

ዮሐንስ ከጅግሶ ጋር በየምሽቱ በየመጠጥ ቤቱ እየዞሩ ጠጪዎችን በማዘናናት የሚያገኙት የገንዘብ ሽልማት ብቸኛው የገቢ ምንጫቸው እንደሆነ ቀጠለ። አንድ ቀን ጅግሶ ብቻውን በጠጅ ቤት ከበሮውን ከተለየ የሰውነት እንቅስቃሴው ጋር አዋህዶ ጠጪውን ሲያዘናና ከታዳሚዎቹ አንዱ ግለሰብ የጅግሶን ጨዋታ በማድነቅ ወደ አንድ ተቋም ለስራ ጋበዘው።

አንድ ቀን እኔ አሞኝ ጅግሶ ብቻውን ሄደ። በአጋጣሚ ጅግሶ አክሮባት ሲሰራ ጋሽ ተስፋዬ አይቶት ‘ተስፋዬ ለማ’¹² ቀዳማዊ ኃ/ሥላሴ ዩንቨርሲቲ’ የሚል አድራሻ የተጻፈበት ወረቀት ሰጠው። በማግስቱ አብረን አድራሻው ላይ በተገለጸው መሠረት ወደ ቀዳማዊ ኃ/ሥላሴ ዩንቨርሲቲ ሄድን። ተስፋዬ ለማን ከማግኘታችን በፊት አልማዝ¹³ አየችን። እኔን ስለምታውቀኝ በመደነቅ ስሜት አጠገቧ ለነበሩት ‘ዋሽንት የሚጫወተው መጣ’ ስትል እኔ አፈር አልኩ። ጋሽ ተስፋዬ እሷ ያለችውን ሰምቶ የተጋበዘንበትን የጅግሶን ጉዳይ ሳያሳውቀን እኔን ወደ ቢሮው ጋበዘኝ። ... ‘አራቱን ቅኝት’¹⁴ እንደጫወት አዘዘኝ፤ ዋሽንቱን በኪሴ ይገፍ ስለነበር እኔ ቅኝት¹⁵ መሆናቸውን አላውቅም ግን ሰው ሲጫወታቸው ሰምቼ እወደው ስለነበረ ይገፍዋለሁ፤ አሳምሬ ተጫወትኩ። ስጨርስ ‘ከዛሬ ጀምሮ ተቀጥረህል የመስሪያቤታችን

¹²በቀዳማዊ ኃይለ ሥላሴ (ዛሬ አዲስ አበባ ዩንቨርሲቲ የሆነው) ዩንቨርሲቲ ኪነጥበባት ወቴያትር [Creative Arts Center] ውስጥ ይቀጠራል። ዲሬክተሩ ታዋቂው የቴያትር ባለሙያና መምህር አቶ ተስፋዬ ገሠሠ ነበር፤ ማዕከሉ ኦርኬስትራ ኢትዮጵያን በሥሩ ይዟል።

¹³አልማዝ ጌታቸው የወላይትኛ ዘፈኖችን በእንቅስቃሴ ጭምር የምትጫወት ነበረች። በኋላ ዮሐንስ አፈወርቅም የገቡበት የኦርኬስትራ ኢትዮጵያ አባል ሆና ትሰራ እንደነበር ይገልጻል (ተስፋዬ 2005: 228; Timekehet, 2018, 10)።

¹⁴ አራቱ ቅኝት ማለት ባቲ፣ አንቺ ሆይ፣አንባሰልን እና ትዝታ ናቸው።

¹⁵“...በአራት የተመደቡ ቅኝቶች ትዝታ(የቀድሞ ስሙ ወሎ)ባቲ፣ አንባሰልና አንቺ ሆይ ለእኔ ናቸው። እነዚህ አራት ቅኝቶች የተገኙት ከወሎ ክፍለሀገር ሲሆን ለዚህም ምክንያቱ በጊዜው የነበሩት መሰንቆ ተጫዋቾች የተሰበሰቡት ከወሎ ስለነበረ ነው የሚሉ ወገኖች አሉ። ለምሳሌ ማሲንቆ ተጫዋቾቹ ከጎንደር ቢሆኑ ኖሮ የቅኝቶቹ ስሞች ሌላ ሊሆኑ ይችላሉ ነበር (ተስፋዬ፣ 2005፣ 120)።”

ባልደረባ ነህ! አለኝ።...እኔም ደንግጬ ጅግሶ ካልተቀጠረ እኔ አልቀጠርም አልኩ! ...ተስፋዬ 'በጀት ስለሌለን አንተ ጀምር እና እሱን ደግሞ እንቀጥረዋለን' አለኝ፤ በወር በሰላሳ አምስት ብር ደሞዝ ተቀጠርኩ። በዚያን ጊዜ በሰባት ብር ከህምሳ ሳንቲም አንድ ኩንታል ጤፍ ይገዛ ስለነበር ትልቅ ብር ነው። ...በኋላ ጅግሶም ተቀጠረ¹⁶።

የሐንስ አፈወርቅ የሞሽንት ጨዋታ ሙያቸውን አይቶ የቀጠራቸው ተቋም በ1960 ዓ.ም በባህል ሙዚቃ ጥሩ እውቀት ያላቸውን ሙዚቀኞች በማሰባሰብ በቀዳማዊ ኃ/ሥላሴ ዩንቨርሲቲ ቤተ ኪነጥበባት ወቲያትር¹⁷ ስር በሙዚቃ ባለሙያ¹⁸ የተቋቋመ አርኬስትራ ኢትዮጵያ ነው። የሐንስ አፈወርቅ በዚህ ተቋም እንዲቀጠሩ ያደረጋቸው የሚጫወቱት የሙዚቃ መሳሪያ ነው። “በጊዜው ከነበሩት የቀዳማዊ ኃ/ሥላሴና የሀገር ፍቅር ቲያትር ቤቶች ለየት የሚያደርገው ቡድኑ ያቀፋቸው የሙዚቃ መሳሪያዎች በሌሎች የሙዚቃ ቡድኖች ዘንድ የሌሉ መሆናቸው ነው” (ተስፋዬ, 2005, p.223)።

በኢትዮጵያ የሙዚቃ ታሪክ የባለሙያዎች ስልጠና እና የሙዚቃ ቡድን ወይም ተቋም ምስረታው በግለሰቦች ጥረት እና በጎ ፈቃድ ላይ ስለሆነ እድገቱም ወድቀቱም በግለሰቦች ፍላጎት ላይ የተመሠረተ ነበር። በተለይ የባህል የሙዚቃ መሳሪያ ተጫዋቾች በተፈጥሮ ተሰጥዎ እንዳላቸው የሚያውቁት በባለሙያ ተገምግመው ሳይሆን በታዳሚው ህዝብ ግብረ መልስ፤ ሙያውም የሚዳብረው በግል ጥረታቸው ነው። ግለሰቡ በግል ጥረቱ ሙያውን ያዳብራል፤ ባለሙያም ይባላል¹⁹። አርኬስትራ ኢትዮጵያ የሙዚቃ ቡድን መሪ የነበሩት እንደ የሐንስ አፈወርቅ ያሉ የባህል ሙዚቃ መሳሪያ ተጫዋቾች ቡድኑ ሲመሰረት እንደነበሩ በኋላም የባህል ሙዚቃ

¹⁶ የሐንስ ቃለመጠይቅ አዲስ አበባ መስከረም 2010ዓ.ም።

¹⁷ የኢትዮጵያ ሙዚቃ በዩንቨርሲቲ ደረጃ እስኪቋቋም ድረስ በባህል ሙዚቃ ጥሩ እውቀት ያላቸውን ሙዚቀኞች በማሰባሰብ በ1960ዓ.ም በቀዳማዊ ኃይለሥላሴ ዩንቨርሲቲ ቤተ ኪነጥበብ ወቲያትርን ስር ተቋቋመ(ተስፋዬ፣ 2005፣ 222)።

¹⁸ የዚህ ቡድን መሪዎች በትውልድ ግብጻዊ በዜግነት አሜሪካዊ የሆኑት ከፍተኛ የሙዚቃ ባለሙያ ፕሮፌሰር ሐሊም ኤልድሐብ ነበሩ (ተስፋዬ፣ 2005፣ 222)።

¹⁹ ባህልና ስፕርት ሚኒስትር። የኢትዮጵያ ሙዚቃ ሙያተኞች ማህበር ድርጅታዊ አሰራር የአባላቱ የኑሮ ሁኔታ የተመለከተ ጥናት። ጥር 1973 (ያልታተመ)።

መሳሪያ ተጫዋቾች ቁጥራቸው እየቀነሰ ሄዶ እንዲያውም ...የመጨረሻው የእንቢልታ ተጫዋቾች የነበሩት የኦርኬስትራ ኢትዮጵያ አባላት ነበሩ (ተስፋዬ, 2005)።

ከነጥቡ በወታደራዊ በቀዳማዊ ኃ/ሥላሴ ዩንቨርሲቲ ውስጥ የገቡት ለባለሙያዎቹ የሙዚቃ ልምምድ ቋሚ መለማመጃ ቦታ ለማግኘት እንጂ ባለሙያዎቹ ወይም የሙዚቃ ቡድኑ በዩንቨርሲቲው የአስተዳደር መዋቅር ውስጥ እንደባለሙያ ተካተው አልነበረም። ቡድኑ ቋሚ የገቢ ምንጭ ሳይኖረው ቀርቶ በነበረበት ለመቀጠል አልቻለም። ኦርኬስትራ ኢትዮጵያ ለባህል የሙዚቃ መሳሪያ ተጫዋቾች የሶስት ወር ደሞዝ እና የሚጫወቱበትን የባህል የሙዚቃ መሳሪያ ለባለሙያዎቹ በመስጠት²⁰ ቋሚ መገናኛና የእኛ የሚሉት መሰብሰቢያ ቦታ በማጣቱ አሰናበታቸው። ባለሙያዎቹ ተቋሙ ቢያሰናብታቸውም አልተለያዩም። ዮሐንስ ይህን ትውስታቸውን ሲገልጹ፡

በአምስት ብር ሺ ሰማኒያ (የዛሬው ራስ አንባ ሆቴል) አካባቢ ቤት ተከራይተን እቃውን አስቀመጥን። መገናኛት ስንፈልግ ቅዱስ ማርቆስ ቤተክርስቲያን እንገናኛለን። በጋሼ ተስፋዬ ሰርግ ሲኖር ይነግረናል። ቻርለስም እንዲሁ ስራ ሲኖር ለጋሼ ተስፋዬ ይነግርና እንጫወታለን። በተጨማሪም የዛሬው ሲፒኤ ስልክ ሰጥተናል፤ ሲደወልልን እንሰራለን። ሰርግ ቤት ስንሄድ ለአራት አንድ ታክሲ በአንድ ብር ኮንትራት እንይዝና የተጠራንበት ሰርግ ቤት እንሄዳለን። አንዳንዴ ዓደኞቹ ለስራ ሄደን ልንጫወት ስንል ማሲንቆ ወይም ክራር ረስተው ይመጣሉ። እኔ ግን ዋሽንቴን ኪሴ ስለምከት አልረሳም።²¹

ኦርኬስትራ ኢትዮጵያ የሚለውን ስማቸውን ይዘው ስራ በተገኘበት አጋጣሚ በጋራ እየሰሩ፤ አንዳንዶቹም የተለያዩ አጋጣሚ እየፈለጉ በውጭም በሀገር ውስጥም በተለያዩ መድረክ ላይ የቡድኑ ስራ እንዲታወቅና እንዳይበተን ከፍተኛ ጥረት አድርገዋል። ይህን በተመለከተ በወቅቱ የኦርኬስትራው መሪ የነበሩት ተስፋዬ ለማ

²⁰ ለባህል ሙዚቃ ተጫዋቾች የተሰጣቸው ለምሳሌ ከበሮ፣ ማሲንቆ፣ ክራር ይገኙበታል። ዮሐንስ አፈወርቅ ዋሽንት የግላቸው እና በየሄዱበት ከኪሳቸው የማይለያቸው በመሆኑ አልተሰጣቸውም፤ ዮሐንስ ቃለመጠይቅ)

²¹ ዮሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ ዐዲስ አበባ፣ ሀምሌ 2009ዓ.ም።

በአንድ ወቅት በወቅቱ ስለነበረው የሙዚቃ ቡድን ተጠይቀው የሚከተለውን ብለዋል።

ሺ ሰማንያ ተብሎ በሚጠራው ሠፈር ቤት ተከራይተን በሠርግ፣ እንዲሁም ቱሪስቶች ሲመጡ እንሠራ ነበር። የማልዘነጋው ወንድሜ፣ ወዳጄ የሆነው ቻርልስ ሳተን ያኔ ለሰላም ንድ [Peace Core] ተልዕኮ መጥቶ በአዲስ አበባ ዩኒቨርሲቲ የኢንጂነሪንግ ኮሌጅ የእንግሊዝኛ ቋንቋ ያስተምር ነበር። ታዲያ የዚህ ኦርኬስትራ መቅረት አሳዝናት “በእኔ ምትክ ሌላ ሰው መድቡና እኔ ድጋፍ አሰባሳቢ [Fund raiser] ሆኜ አስተዳድረዋለሁ፣ ከመፍረስ አድነዋለሁ” ብሎ አለቃውን ጠየቀና ተፈቀደለት። ከዚያ ከልዩ ልዩ ኤምባሲዎች ጋር በመጻፍ የነፃነት ወይም ብሔራዊ በዓላቸው ሲሆን እንዲጋብዙን አግባባቸው። በተለይ ከአሜሪካ ኤምባሲ ብዙ ጥሪዎች አመጣልን። ኦርኬስትራው ከመፈራረስ ዳነ። ቻርልስ በዚህ አላበቃም። አሜሪካ መጥቶ መሰንቆውን እየተጫወተ ‘ኦርኬስትራ ኢትዮጵያ የሚባል የጥንት ሙዚቀኞችን የያዘ ቡድን ሊፈርስ ነው፣ የዓለም ሃብት ነውና እርዳኝ’ ብሎ ወደ ሶስት ሺህ የአሜሪካን ዶላር ሰብስቦ ላክልን። ያን ጊዜ ኢትዮጵያ ውስጥ የኑሮው ሁኔታ በጣም ግሩም ነበር። ስምንት ብር ምን የመሰለ በግ ይገዛል። እንደውም ቆዳው ሲሸጥ ስጋውን በነፃ እንደሙብላት ነበር። ያ ገንዘብ በእውነቱ ለአስራ ስድስታችን ከአንድ ዓመት ተኩል በላይ ደግሳችንን ሊሸፍን ቻለ(ታዛ መጽሔት)።

የሐንስ አፈወርቅ ተቋሙ ቢፈርስም ከሌሎች መሰል ባለሙያዎች ጋር ቁርኝት ፈጥረው በዋሽንጉ ጨዋታ መዝናናት ለሚፈልጉ ግለሰቦችም ሆነ ቡድኖች እንዲጋብዙባቸው መንገድ ከፈተላቸው። በተለያዩ የግለሰብ ወይም የቤተሰብ እና የቡድኖችን ደስታ ለማድመቅ በተጠሩበት እየተዘዋወሩ ዋሽንጉ መጫወታቸውን ቋሚ እና ብቸኛው መተዳደሪያቸው ሆኖ ቀጠለ። ወደፊት እንደምናየው በተለያዩ ትያትር ቤቶች በዋሽንጉ ተጫዋችነት እንዲቀጠሩ እንዲሁም በዓለም አቀፍ ደረጃ ሀገር ወክለው ዋሽንጉ እንዲጫወቱ ኦርኬስትራ ኢትዮጵያ መሠረት ሆኗቸዋል። ባህላዊ የሙዚቃ መሳሪያን ከፍ የሚያደርግ እና የበለጠ የሚያስተዋውቅ አጋጣሚ ተፈጥሮ ነበር። ለምሳሌ በደራሲ ተስፋዬ ለማ የተደረሰ “እኛም አለን ሙዚቃ ስሜት የሚያነቃ” በሚለው ግጥም የሙዚቃ

መሳሪያ የሚተዋወቅበት ወቅት ነበር። ይህ ማስታወቂያ መሰል መዘቃ እንደ የሐንስ ያሉትን ባለሙያዎች ተፈላጊነታቸው እየጨመረ እንዲመጣ አድርጓቸዋል። በ1961 ዓ.ም ዘመን መለወጫ በአል ከክቡር ዘበኛ ጦር ጋር ተሰልፈው እንደ ሀገር ትልቅ ስራ ሰሩ።

በወቅቱ በየአመቱ የዘመን መለወጫ ዋዜማ ላይ አዳዲስ ዜማዎችን በማቅረብ ልዩ ልዩ የመዘቃ ክፍሎች የሚሳተፉበት የመዘቃ ውድድር ይደረግ ነበር። ተፋላሚዎቹ በአንድ በኩል የሀገር ፍቅር ማኅበር፣ የፈጥኖ ደራሽ ፖሊስ ኦርኬስትራ፣ ብሄራዊ ቲያትር፣ ...የክብር ዘበኛ ኦርኬስትራ፣ የአዲስ አበባ ዩንቨርሲቲው ኦርኬስትራ ኢትዮጵያ፣ ምድር ጦር ይግኙበታል። በእነዚህ ቡድኖች መካከል ከፍተኛ የሆነ የስራ ፉክክር ይታያል።...ቀረርቶ፣ ፉክራ፣ ባህላዊና ዘመናዊ ዘፈኑ፣ ውዝዋዜው ‘ተአምር’ ሊባል የሚችል ነው።...ይህ ሁሉ የባለሙያዎች ፉክክር መያወን ለማሳደግ...የእገሌ ቡድን አንደኛ ወጣ ለመባል ነው (የኢትዮጵያ ደራሲያን ማኅበር, 2002, pp.28-29, p.175)።

ከኦርኬስትራ ኢትዮጵያ አባላት መካከል የሐንስ አፈወርቅ እንዱ ነበሩ። በዚህ ውድድር ላይ በወቅቱ ስሙ ገኖ የሚነሳው እና ታዋቂ የመዘቃ ባለሙያዎችን ለምሳሌ እነጥላሁን ገሰሰ ያሉበት የመዘቃ ቡድኖች የሚፎካከሩበት ነበረ። የሐንስ አፈወርቅም በእንደዚህ አይነቱ ውድድር ላይ በመሳተፋቸው በሙያቸው ከሚያስታውሷቸው መልካም ገጠመኞች አንዱ ነው። ተስፋዬ ለማ በኢትዮጵያ መዘቃ ታሪክ መጽሀፋቸው ከኦርኬስትራ ኢትዮጵያ የመዘቃ መሳሪያ ተጫዋቾች በስም ከሚጠቅሷቸው መካከል አንዱ የሐንስ አፈወርቅ ሲሆኑ በኦርኬስትራ ኢትዮጵያ ታሪክን ባቀረቡበት ክፍል፣ ስለየሐንስ አፈወርቅ በቡድን እንዲሁም በግል ፎታቸውን ጭምር በማካተት በሚከተለው መልኩ ገልጸዋቸዋል። “በኢትዮጵያ የመዘቃ ታሪክ በዋሽንት አጨዋወት እጅግ የተደነቀው የሐንስ አፈወርቅ ትሑት፣ ሙያውን አፍቃሪና ከሰዎች ተግባራዊም ነው። የኢትዮጵያ የባህል መዘቃ ቡድን በተዘዋወረባቸው ሀገሮች ሁሉ በሙያው ታላቅ አገልግሎት የሰጠ ግሩም መዘቀኛ ነው” (ተስፋዬ, 2005, p.225)። በማለት ስለሙያቸው በባለሙያ ምስክርነት አግኝተዋል።

የየሐንስ አፈወርቅ ሞሽንት አጀብ፣ ለወጋየሁ ንጋቱ ፍቅር እስከ መቃብር ትረካ

የሐንስ ከአሜሪካ መልስ በ1962 ዓ.ም. ኦርኬስትራ ኢትዮጵያ እየሰሩ የገንዘብ ችግር ኪነጥበብ ወቲያትር ከተቀላቀሉ ከሶስት አመት በኋላ ትዳር መሰረትኩ። ባለቤቴ የመጀመሪያ ልጃችንን ልትወልድ ተቃርባለች፤ ዘመን መለወጫ ደርሷል፤ ባዶዬን ነኝ ገንዘብ የለኝም።”²² ይህንን ችግራቸውን ለተስፋዬ ለማ ሲነግሯቸው በሞሽንታቸው እንዴት ገንዘብ ሊያገኙ እንደሚችሉ ሀሳብ ሰጧቸው። ሀሳቡም በወቅቱ ከተለያዩ የሙዚቃ ባለሙያዎች ሙዚቃቸውን በድምጽ እያስቀረ ገንዘብ ይሰጥ ወደነበረው ተቋም እንዲሄዱ ያደረጋቸው ነበር። በተስፋዬ ምክር መሠረት የሐንስ በወቅቱ ማስታወቂያ ሚኒስቴር በመባል ወደ ሚታወቀው በመሄድ ሞሽንት ሲጫወቱ ድምጹ እንዲቀረጽ ጠየቁ፤ ተፈቀደላቸው። “በ1962 እና 1963ዓ.ም. በጠየኩት መሠረት የቻልኩትን ያህል ሞሽንት ተጫወትኩ ተቀረጸ፤ እኔም ገንዘብ አገኘሁ ችግራን ተወጣሁ”።

የግለሰቦችን ሙዚቃ ገዝቶ የማስቀመጥ ባህል የተጀመረው በወቅቱ የማስታወቂያ ሚኒስቴር የሬዲዮ የሙዚቃ ክፍል ሀላፊ በነበሩት አቶ ፀጋዬ ደባልቄ ባመጡት ሀሳብ ነበረ። በዚህ ዘመን የነበሩ የሙዚቃ ስራዎች ቅርስ ሆነው እንዲቀመጡ የተደረገበት ጊዜ ነው። ከዚያን በፊት በነበረው የሀገሪቱ ሬዲዮ ጣቢያ ዘፈን ለአድማጩ ለማሰማት ሲፈለግ ባለሙያው ሬዲዮ ጣቢያው ድረስ በመሄድ ሙዚቃውን ለህዝብ ያቀርብ ነበር። በወቅቱ የሙዚቃ ባለሙያዎች ቡድን የነበሩት፤ በቀዳማዊ ኃ/ሥላሴ ቲያትር፤ በክብር ዘበኛ የምድር ጦርን በፖሊስ ሰራዊት፤ በሀገር ፍቅር፤ በኦርኬስትራ ኢትዮጵያ እንዲሁም በባህል የሙዚቃ መሳሪያ የሚጫወቱ ግለሰቦች ነበሩ። የእነዚህ ባለሙያዎች ስራ ወይም ሙዚቃ በድምጽ ተቀርጾ በወቅቱ ተከማችቷል። ይህ በወቅቱ የተቀረጸ ሙዚቃ “አርካይቭ” ሊሆን እንደሚችል ምኞታቸውን ጠቁመዋል (ተስፋዬ, 2005, p.27)።

በተለይ ለየሐንስን የሞሽንት ዜማቸው መቀረፁ ስራቸውን ህዝብ ደጋግሞ እንዲሰማው እንዲያውቃቸው የማድረግ እድል

²² የሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ መስከረም 2010 ዓ.ም.።

ፈጥሮላቸዋል። በዚህን ወቅት ስለተቀረጸው የዜማው ብዛት የሐንስ ባያስታውሱም አዲስ ዘመን ጋዜጣ የሐንስን ህልፈት አስመልክቶ ባወጣው ጽሁፍ “...ከአብዮቱ በፊት የማስታወቂያ ሚኒስቴር ከኦርኬስትራዎችም ሆነ ከቴአትር ቤቶች ሙዚቃዎችን ይገዛ ነበር። ከመቶ በላይ የሚሆኑ የዋሽንቲ ንጉሥ የሐንስ አፈወርቅ ስራዎችም የተቀረጹት እንዲህ ባለ ሁኔታ ነው (አዲስ ዘመን, 2011)” ሲል የዜማውን ብዛት ጠቁሟል።

የሐንስ አፈወርቅ በ1963 ዓ.ም.ሀገር ፍቅር ቴያትር ቤት በዋሽንት ተጫዋችነት ተቀጠሩ። የተቀጠሩትም ነው። ሀገር ፍቅር ቴያትር ቤት እንዲሰሩ ሲቀጠሩ በወር በአርባ ብር ደመወዝ ሲሆን ሙያቸውን የበለጠ እንዲያዳብሩ እንደረዳቸው ተናግረዋል። የሐንስ አፈወርቅ ምንም እንኳን ኦርኬስትራን ትተው ሀገር ፍቅር ቴያትር ቤት ቢቀጠሩም በደመወዙ ማነስ ቅሬታ አድርገው በሁለተኛ አመታቸው 1965ዓ.ም. ወደ ኦርኬስትራ ኢትዮጵያ ተመለሱ²³።

የሐንስ አፈወርቅ በሀገር ውስጥ እውቅናን ያሰጣቸው የተለያዩ ዘመን ተሻጋሪ ስራዎችን ሰርተዋል። የታዋቂ ዘፋኞችን ዘፈን በዋሽንታቸው አጅቦዋል። ለምሳሌ ዛሬ ድረስ በድምጽና በምስል ተቀርጾ ለአድማጭ ተመልካች የሚቀርበው የጥላሁን ገሰሰ “እዩዋት ስትናፍቀኝ” ዜማን ቀይ ጃኖ ለብሰው በዋሽንት አጅቦዋል። ይህንን ስራ በሰሩበትና በመሰል የስራ አጋጣሚዎች በተለይ እንደነ ጥላሁን ገሠሠ የታወቁ ዘፋኞችን በዋሽንትም ሆነ በመሰል የሙዚቃ መሳሪያ ለማጀብ ይሸቀዳደሙ እንደነበር የሐንስ ያስታውሳሉ²⁴።

በህዝብ ዘንድ በተለይ በወቅቱ በነበረው ሬዲዮ ጣቢያ የሐንስን ያስተዋወቃቸው የዋሽንት ዜማ ለሀዘን መግለጫ ወይም ለመሰል ድባብ ዜና ማወጃ ማጀቢያ ሆኖ መቅረቡ ሌላው አጋጣሚ ነው። በ1966 ዓ.ም በወቅቱ ወሎ ክፍለ ሀገር ተብሎ በሚጠራው አካባቢ በተከሰተ ድርቅ የሀዘን ዜና ሲነገር ማጀቢያ ሆኖ ሀዘኑ በሰው ልብ እና አእምሮ ገዝፎ እንዲሰማ ያደርግ የነበረው የሐንስ አፈወርቅ የዋሽንት ዜማ እንደነበር ይጠቁማሉ (አዲስ ዘመን, 2011)።

²³የሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ መስከረም 2010 ዓ.ም።

²⁴ የሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስ አበባ፣ መስከረም 2010 ዓ.ም።

የፍቅር እስከ መቃብር ረዥም ልብወለድ ተራኪ የነበረው ወጋየሁ ንጋቱ የሐንስን የሞሽንት ዜማ ለትረካው ማጀቢያ ሲመርጥ በሬዲዮ ጣቢያው ከሚገኘው የድምጽ ክምችት መካከል የወደደውን ወይም ለፈለገው አላማ የተሻለ ያለውን መረጠ እንጂ የሐንስ ለዚህ ትረካ ማጀቢያ ብለው የተጫወቱት አይደለም።

በ1973 ዓ.ም. በአል ለማክበር መስቀል አደባባይ እኔ እና ወጋየሁ ንጋቱ በተለያዩ አቅጣጫ ስራችንን ለማቅረብ ተገኘን። በዚህ ዝግጅት ላይ ወጋየሁ ንጋቱ የእኔን የተቀረጸ ሞሽንት ዜማ አቀረበ። ከጨረሰ በኋላ ጠጋ ብዬ ‘ይሄ ሞሽንት የማን እንደሆነ አውቀሁል?’ ብዬ ጠየኩት። ወጋየሁ ቆጣ ብሎ ‘የሬዲዮ ጣቢያው ነዋ!’ አለኝ። ‘አይ የእኔ ነው’ ስለው ‘ውሸታም’ ብሎ ተቆጣኝ። ወጋየሁ ንጋቱ በዚያው እለት ሬዲዮ ጣቢያ ሄዶ ያቀረበው የሞሽንት ዜማ የማን እንደሆነ ሲያረጋግጥ የተመዘገበው በእኔ ስም መሆኑን አወቀ። ወጋየሁ በወቅቱ እስራበት ወደነበረው ማዘጋጃ ቤት መጥቶ አቅፎ ሳመኝ። አደነቀኝ፣ አመሰገነኝ።

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የሐንስ አፈወርቅን ከብዙዎች ያስተዋወቃቸው የፍቅር እስከ መቃብር ትረካ ማጀቢያ ከአመታት በፊት (በ1962 እና በ1963 ዓ.ም.) ገንዘብ ለማግኘት ብለው ማስታወቂያ ሚኒስቴር ካስቀረጹት የሞሽንት ዜማ መካከል አንዱ ነው። ሆኖም ትረካው ተደጋግሞ በሬዲዮ ለሶስተኛ ጊዜ ሲቀርብ ወደ ሬዲዮ ጣቢያ ሄደው እንደነበረ ያስታውሳሉ።

የፍቅር እስከ መቃብር ትረካ ሶስተኛ ዙር ሲተላለፍ ‘እልፍኝ ባህሩ ቆርቆሮ ፋብሪካ’ ስፖንሰር ማድረጋቸውን ስሰማ ሬዲዮ ጣቢያ ሄድኩ። ስሄድ ደጀኔ ጥላሁንን አገኘሁት። ድርጅቱ ለሬዲዮ ጣቢያው ‘ማቴሪያል ሰጥተዋል እንጂ ምንም ገንዘብ የለንም’ ካለ በኋላ ወዲያው ለፋብሪካው ባለቤት ስልክ ደውሎ ፋብሪካቸው የሚተዋወቅበት የሞሽንት ዜማ ማጀቢያ የሰራው ባለሙያ መጥቷል አላቸው። “የተጫወተው በህይወት አለእንዴ!” ብለው በመገረም ወዲያው ሬዲዮ ጣቢያ መጡ። ሲያዩኝ ያውቁኛል ‘አንተ ነህ እንዴ!’ ብለው በመገረም ‘ተጫወትልኝ’ አሉኝ። እዚያው ሞሽንቱን ከኪሴ

²⁵ ቃለመጠይቅ የሐንስ አፈወርቅ ሀምሌ 2009ዓሸም።

አውጥቼ ተጫወትኩላቸው። የተጫወትኩት ተቀረጸ የሳቸውም አስተያየት ተካቶ እንደገና ተቀረጸ።²⁶

በዚህ መልኩ በሬድዮ ጣቢያ ለህዝብ በሚተላለፉ የተለያዩ ፕሮግራሞች ዋሽንትም ሆነ ሌሎች ሙዚቃዎች ይቀርባሉ። ሆኖም ስራው በመቅረቡ ባለሙያው ምንም አይነት ጥቅማ ጥቅም አያገኝም።²⁷

የፍቅር እስከመቃብር ማጀቢያው የዮሐንስ አፈወርቅ ዋሽንት በ2007 ዓ.ም እንደገና በሙዚቃ አድማጩ ህዝብ ዘንድ እንዲሰማ ሌላ አጋጣሚ ተፈጥሯል። ይህም በቴዎድሮስ ካሳሁን “ማር እስከ ጧፍ” የሚለው ሙዚቃ ይዘት መነሻ ሀሳብ ከሀዲስ አለማየሁ ልብወለድ ድርሰት ፍቅር እስከመቃብር የተወሰደ ነው። ከዚህ ጋር አያይዞ የወጋየሁ ንጋቱን ትረካ ቀንጭቦ ሲጠቀም የዮሐንስ አፈወርቅ ዋሽንትም ይሰማል። ይህን በተመለከተ ለዚህ ጥናት ቃለመጠይቅ ሲደረግላቸው “ቴዎድሮስ ካሳሁን የእኔን ዋሽንት ለሙዚቃው ማጀቢያ ስለተጠቀመበት አመሰግኖኛል፤ ለእኔ ምስጋና በቂዬ ነው” ሲሉ ተናግረው ነበር።

በሀገር ውስጥ በተለይ በደርግ ዘመን ለእናት ሀገር ጥሪ ዝግጅት ኤርትራን ጨምሮ በተለያዩ የሰሜኑ የሀገራችን አካባቢዎች ሀገር የጣለችባቸውን ግዴታ ተወጥተዋል። ሌላው ዮሐንስ አፈወርቅ ባይታወቁበትም የእኔ ነበር የሚሉት የዋሽንት ዜማ በብዙዎች የሚሰማው የኢትዮጵያ አየር መንገድ መለያ የሆነው የዋሽንት ዜማ ነው። “ምንም እንኩንም በሙላቱ አስታጥቄ ስም ቢመዘገብም የኢትዮጵያ አየር መንገድ እራሱን ለማስተዋወቅ የሚያሰማው የዋሽንት ድምጽ የእኔ ነው” በማለት ይገልጻሉ። ዮሐንስ አፈወርቅ ዘግይተውም ቢሆን “የእኔ ነው” በማለት ይመለከተዋል ወዳሉት የኢትዮጵያ አየር መንገድ በመሄድ መጠየቃቸውን ይናገራሉ።

²⁶ ቃለመጠይቅ ዮሐንስ አፈወርቅ ሰኔ ባህርዳር 2009ዓ.ም።

²⁷ ይህ ጥናት በአዲስ አበባ ዩንቨርሲቲ በኢትዮጵያ ቋንቋዎችና ባህሎች አካዳሚ በ2013 ዓ.ም በተዘጋጀው መድረክ ላይ ሲቀርብ ከላይ የቀረበውን ሀሳብ በተመለከተ ዳዊት ይፍሩ በወቅቱ እሳቸውም ይሳተፉበት የነበረውን የሙዚቃ መድረክ በቅርብ የሚያውቁትን መረጃ ዋቢ በማድረግ ለባለሙያው ምንም አይነት ክፍያ እንደማይከፈል ልምዳቸውን አክለው ተናግረዋል።

ሆኖም አየር መንገዱ ዜማውን ድርጅቱን ለማስተዋወቅ ሲል ከሙላቱ አስታጥቄ መግዛቱን ለዚህም ተገቢው ክፍያ ተከፍሎ ባለቤትነቱም በሙላቱ አስታጥቄ ስም ተመዝግቦ እንደሚገኝ እንደተነገራቸው ለዚህ ጥናት መረጃ ሲሰጡ ገልጸዋል። በተጨማሪም ይህንኑ በተመለከተ በአዲስ ዘመን ጋዜጣ ላይ በወጣ ጽሁፍ ላይ ከየሐንስ አፈወርቅ ስራዎች መካከል አንዱ እንደነበር “በኢትዮጵያ አየር መንገድ ውስጥ ኢትዮጵያዊነታችንን በድምፅ ምናብ አግዝፎ እየሳለ እንካችሁ ያለን” በማለት ገልጸታል (አዲስ ዘመን፣ የካቲት 24 2011)።²⁸

ሌላው ስራቸው የተለያዩ ታዋቂ የሙዚቃ ባለሙያዎችን በዋሽንት ዜማቸው ማጀብ ነበር። ለምሳሌ ጥላሁን ገሠሠ፣ ታምራት ሞላ፣ አለማየሁ እሸቴ፣ ተፈራ ካሳ፣ ታደሰ አለሙ፣ ሒሩት በቀለ፣ ለማ ገብረሐይወት፣ ጸሀዬ የሐንስ እንዲሁም ሙላቱ አስታጥቄ ይገኙበታል።

የየሐንስ አፈወርቅ ዋሽንት በዓለም ሀገራት መድረክ

በ1961ዓ.ም.የሐንስ እና ሌሎችም ወደ አሜሪካ የሄዱት ቻርልስ በአሜሪካ ለኦርኬስትራ ኢትዮጵያ ባመቻቸው ጉዞ ሲሆን ይህን አስመልክቶ የሐንስ የሚከተለውን ብለዋል።የ

አሜሪካ የሄድኩት በኦርኬስትራ ኢትዮጵያ ነው። የተለማመድነው አራት ኪሎ ሲሆን የተጫወተው ባህላዊ የሙዚቃ መሳሪያ ብቻ ነበረ። በተለይ እንቢልታ የተጫወተውን ሁለተኛው ጀምስ ብራዎን ብለው አድንቀውት ነበር። ግጥሞቹ እየተጻፉ ይበተናሉ፣ እነ ከበደ ወ/ሚካኤል ደግሞ እየተቀባበሉ ይዘፍናሉ። በየከተማው እየዞርን የመጨረሻውን ስራ ዋሽንግተን ዲሲ አቀረብን።²⁹ች

በ1964ዓ.ም ኬንያ ሁለት ጊዜ ሱዳን አንድ ጊዜ ዋሽንት ለመጫወት መሄዳቸውን ያስታውሳሉ። የሐንስ ከተሳተፉባቸው ስራዎች መካከል ትልቅ የሚባለው በወቅቱ የተለያዩ ታዋቂ ኢትዮጵያዊያን አርቲስቶች በተለያዩ የዓለም ሀገራት የተሳተፉበት የሕዝብ ለሕዝብ መድረክ የተባለው ስራ ተጠቃሽ ነው። በኢትዮጵያ

²⁸ይህ ዜማ በታዋቂው ኢትዮጵያዊ የኢትዮ ጃዝ ሙዚቃ ባለሙያ ሙላቱ አስታጥቄ ስም ተመዝግቦ ይገኛል።

²⁹የሐንስ አፈወርቅ፣ ቃለመጠይቅ፣ አዲስአበባ፣ ጥቅምት 2010 ዓ.ም።

የሙዚቃ ታሪክ ተደጋግሞ የሚነሳው ትልቁ ስራ እንደሆነ የመስኩ ባለሙያዎች ይገልጻሉ (ተስፋዬ, 2005; የኢትዮጵያ ደራሲያን ማህበር, 2002)።

የሕዝብ ለህዝብን መድረክ በወቅቱ አሉ የተባሉ የሙዚቃ ባለሙያዎች³⁰ እንዲሁም ከየብሄረሰቡ የተውጣጡ የየብሄረሰቡ የሙዚቃ አዋቂዎች የተሳተፉበት መድረክ ነበር። የዚህ መድረክ መነሻ ሀሳብ እና አላማን በተመለከተ በወቅቱ በአስተባባሪነት በቡድን መሪነት እና በተለያዩ ደረጃ የተሳተፉ ግለሰቦች የነበረውን አጠቃላይ አውድ በተለያዩ አጋጣሚ ይገልጻሉ።

የህዝብ ለህዝብ የባህል ቡድን የተጠነሰሰው በዚያን ወቅት የሻዕቢያ የሙዚቃ ቡድን በሮምና በሚላኖ ለሚኖሩ ኤርትራውያን የቅስቀሳና መዝናኛ ዝግጅት አቅርቦ ነበር። ዝግጅቱም ኤርትራዊያንን 'ለአመጽ የሚያነሳሳና በኢትዮጵያም ላይ ጥላቻ የሚያሳድር ነበር' ይባላል። በወቅቱ በሮም የኢትዮጵያ አምባሳደር የነበሩት አቶ ተስፋዬ አብዲ ኢትዮጵያዊያንን ለመካሰ አንድ የኪነት ቡድን እንዲላክላቸው ለኮሎኔል መንግስቱ ኃይለማሪያም ጥያቄ ያቀርባሉ።

በዚህ መልኩ በወቅቱ የነበሩ የመንግስት ባለስልጣናት ሙዚቃን ለፖለቲካ አላማ ማሳኪያ እንደ ትልቅ መሳሪያ ለመገልገል ሀሳቡን አነሱ። ሌላው የሕዝብ ለሕዝብ ኢትዮጵያ ከፍተኛ የባህል ዘመቻ የተደገሰው እና የተተገበረበት ዋንኛ አላማ በሀገሪቱ ላይ ለደረሰው ረሀብና ቸነፈር የረዱትን የዓለም ሀገራት ለማመስገን ነው። በተጨማሪም ኢትዮጵያን ለማያውቀው የዓለም ሀብረተሰብ ለማስተዋወቅ፣ እንዲሁም በውጭ ሀገር ይገኙ የነበሩትን ኢትዮጵያዊያን የአገር ፍቅር ስሜት ለመቀስቀስና የባህል ተህድሶ ለመስጠት ነበር። በወቅቱ በውጭ ይኖሩ ከነበሩ ኢትዮጵያዊያን የመንግስት ተቃዋሚዎች መድረኩን ወዳልታሰበ አቅጣጫ እንዳይሄድ ከፍተኛ ጥንቃቄ ለማድረግ ወስነው ኮሚቴ አቋቋሙ³¹። በኮሎኔል

³⁰ በሕዝብ ለሕዝብ መድረክ ከተሳተፉት መካከል ክቡር ዶክተር ጥላሁን ገሠሠ ሀገርን ወክለው በዓለም ላይ ከሰሯቸው ስራዎች መካከል ቀዳሚ መሆኑን የህይወት ታሪካቸውን በሚዘክረው መጽሀፍ ውስጥ ተጠቁሟል (የኢትዮጵያ ደራሲያን ማህበር 2002)።

³¹ የኮሚቴው ሰብሳቢ መንግስቱ ኃይለማሪያም፣ ምክትል የርእዮተ አለም መምሪያ ሀላፊ አቶ ሸመልስ ማዘንጊያ። ለዝግጅቱ ተደርጎ በማይታወቅ ሁኔታ አንድ ሚልዮን

መንግስቱ ኃይለማሪያም ወሳኝነት የቱሪዝም ኮሚሽን፣ የእርዳታ ማስተባበሪያና ማቋቋሚያ ድርጅት፣ የኢትዮጵያ አየር መንገድና የባህል ሚኒስቴር ሀላፊዎች የሚገኙበት ኮሚቴ ተቋቋመ። በጊዜው ከተሳተፉትና የህዝብ ለህዝብ ኢትዮጵያ የማስታወቂያና የህዝብ ግንኙነት ሀላፊ የነበሩት ማዕረጉ በዛብህ የዘመቻውን የጉዞ ጥንቅር የያዘ ዘገባ ዋቢ አድርገው ይጠቁማሉ (የኢትዮጵያ ደራሲያን ማህበር፣ 2002፣ 183)። ይህም ህዝብ ለህዝብ የተባለው መድረክ የሐንስ አፈወርቅ ከሌሎች ሙዚቀኞች ጋር በመሆን ሀገርን ወክለው በተለያዩ የዓለም ሀገራት በመዘዋወር የሞሽንት ጨዋታን ያስተዋወቁበት ትልቁ መድረክ ነበር። በአርቲስት ሙሉቱ አስታጥቆ አቀናባሪነት የተለያዩ የሙዚቃ ባለሙያዎችን የያዘ ቡድን ተቋቋመ። በዚህ መሰረት ጌታመሳይ አበበ መስንቆ፣ አሌያስ አረጋ በክራር፣ ኮት ሁጁሉ በቤዝ ጊታር፣ ተካ ጉልማ በክበር፣ የሐንስ አፈወርቅ በሞሽንት በመሆን ነበር (አዲስ ዘመን, 2011)።

ሕዝብ ለሕዝብ ኢትዮጵያ የሚለውን መድረክ በትልቅ ታሪካዊ የኪነጥበብ ስራ ውስጥ ትልቅ ቦታ የሚሰጠው እንዲሁም የሐንስ አፈወርቅም ለሀገር ሰራሁት ከሚሉት በቀዳሚነት የሚጠቅሱት ቢሆንም አብሮ በወቅቱ የነበረውን አስቸጋሪ ገጠመኝ አይዘነጉትም።

የህዝብ ለህዝብ ጉዞ ብዙ መከራ ታይቶበታል፤ ትልቅ ስራም የሰራሁበት ነው። በጄኔቫ ጉዞ የማልረሳው ፎቅ ባለው አውቶቡስ የባህል ልብስ ለብስን እየተጓዝን ሳለ በድንገት መሀል ከተማ ላይ ውረዱ እና እዚህ ተጫወቱ አሉን። የሀገራችን ሰዎች ሲያዩን በጣም ተሸማቀቁ። ፖሊስ መጣ በኋላ በስንት መከራ ሳንታሰር ቀረን። ፈረንሳይ ፓሪስ ደግሞ የተገጣጠበ ቤት አሳድረው ወደ ጄኔቫ እንድንሄድ ተደረገ። የተወዛዋኝ ሳጥን አስረሀንድ ነበረ። እሱ ተጭኖ ፓሪስ አካባቢ ጉዞ ጀመርን ስንሄድ ውለን አደርን። የባህል ኮሚሽን ሚኒስቴር አቶ ሀብተስላሴ ታፈሰ ቋንቋ ስለሚችሉ አስተርጓሚ ሆነው አብረውን ነበሩ። ቦርደር ላይ ስንደርስ

ተኩል ብር በላይ ወጪ ሆነ። የየብሄረሰቡ አባላትና ጌጣጌጦች ባማረ ሁኔታ ለማሟላት ተችሏል። በ1980 ዓ.ም. ዓለምን በዞረው የሕዝብ ለሕዝብ የኪነት ቡድን የመጨረሻ ዝግጅት ወቅት ኮሎኔል መንግስቱ ኃይለማሪያምና የቅርብ ረዳቶቻቸው ለሶስት ቀናት ያህል ከሌላ ስራቸው ርቀው አመራር ሰጥተውበታል (ተስፋዬ፣ 2005፣ 280-281፣317)።

ፖሊስ ለሁለት ሰአት ያህል አስቆመን። ፓስፖርት አሳይተን በጭቅጭቅ አለፍን። እሱን ጨርሰን ወደ ራሻ ሄድን። ራሻ ደግሞ ቋንቋውን አንችልም። ከፕሌን ወርደን እቃ ስንጠብቅ ይሰድቡን ነበር፤ ሆቴል ሄደን ስናርፍም ኢትዮጵያዊያን ተማሪዎች እዚህ እንዴት ይሰራሉ ብለው በመጮህ ተቃወሙ³²። እንደምንም ብለን እዚያም ሰርተን ጨርሰን ወደ ሆቴላችን ተመለስን። የያዘነውን አስረሀንድ ሳጥን ልብስና እቃዎች የባቡሩ ፉርሳ አይችልም ተብሎ ትንሽ እቃና ልብሳችንን ይዘን ሄድን። ስንደርስ አልጋ ጠፋ በአንድ ክፍል ውስጥ ዘጠኝ፣ዘጠኝ ሆነን ተጨንቀን አደርን። በማግስቱ ኢትዮጵያ ኤንባሲ ሄደን ስብሰባ ነበረን በኋላ እዚያው ኢንባሲ ግቢ ውስጥ ከየቦታው ለተሰባሰቡ ኢትዮጵያዊ ተማሪዎች አቀረብንላቸው። የመጨረሻውን ስራ ያቀረብነው ግሪክ ነበር። ተቃዋሚ ሁሉ ተሰልፎ ሀገሩ ሙቀት ስለሆነ የሚቀርበው ሜዳ ላይ ነበር። በመካከሉ አንዱ ነጭ ተመታ በዚያው አበቃን። በፊት ሲሰድቡን የነበሩት ኢትዮጵያዊያን ተቃዋሚዎች ስራችንን ሲያዩ አልቅሰዋል። እኔ እንኩዋ እንባዩ አፌ እየገባ መጫወት አቅቶኝ ነበር። ከኢትዮጵያ ስንሳ እቅዳችን ሰባት ወር ለመቆየት ነበር። ሆኖም በአራት ወራችን ተመለስን።³³

ሌሎችም በህዝብ ለህዝብ መድረክ የተሳተፉ ባለሙያዎች የሁሉንም አፈወርቅ የነበረውን ድባብ የገለጹበትን በተለይ በወቅቱ በነበረው የፖለቲካ ሥርአት በውጭ የሚኖሩ ኢትዮጵያዊያን ተቃዋሚዎችን ለመግለጽ መድረኩን እንደ መልካም አጋጣሚ መጠቀማቸው የተሳተፉትን ባለሙያዎች ለተለያዩ እንግልት ዳርጓቸዋል። ሕዝብ ለሕዝብ ኢትዮጵያ አገራዊ ተልእኮውን ለመወጣት የሚያስችል የሶስት ወራት ልምምድ በብሔራዊ ሸንጎ የመሰብሰቢያ አዳራሽ አድርጎ ነበር። የቡድን መሪዎችን ጨምሮ 56 አባላት ነበሩት። ዝግጅቱ ከኢጣልያ ዋና ከተማ ሮም ጀምሮ በአስራ ስምንት የአውሮፓና የአሜሪካ ከተሞች

³² የሁሉንም አፈወርቅ ተቃዋሚ ያሏቸው በወቅቱ በውጭ ሀገራት የሚኖሩ ኢትዮጵያዊያን ናቸው። የህዝብ ለህዝብ ኢትዮጵያ ቡድኖችን ሰብብ በማድረግ፣ በጊዜው በነበረው የደርግ ስርአት ላይ የነበራቸውን ተቃዋሚ ለመግለጻት ነው። “በየከተማው ተቃዋሚ ወገኖች ከሚያሳዩት የገሀድ ተቃዋሚ ሰልፍ ሌላ እውቅ አርቲስቶችን በማስከዳት የጉዞው ተልእኮ እንዲከሸፍ ብዙ ሙከራዎች ተደርገዋል። ...አርቲስቶቹን አባብለው ለማስቀረት ከመሞከር በላይ በተለይ ክቡር ዶክተር ጥላሁን ገሰሰ፣ ማህሙድ አህመድ እና ብዙነሽ በቀለን አፍነው በመውሰድ ለማስከዳት ሞክረዋል (የኢትዮጵያ ደራሲያን ማኅበር 2002፣ 184-185)።”

³³ ቃለመጠይቅ፣ የሁሉንም አፈወርቅ፣ አዲስ አበባ፣ ሀምሌ 2009 ዓ.ም።

በመዞር፣ ጄኔቫ ላይ አጠናቆ በ118ኛ ቀኑ ወደ እናት ሀገሩ ተመለሰ (የኢትዮጵያ ደራሲያን ማህበር, 2002)።

ኢትዮጵያን ወክለው በዓለም መድረክ ላይ ከተገኙት መካከል የዮሐንስን አስተዋጽዖ እና የዋሽንት ጨዋታ ልዩ ችሎታ የህዝብ ለህዝብ ዝግጅት መሪና የሐንስን በቅርበት የሚያውቋቸው ሲገልጹ፣ “ሁሉም ሙዚቀኛ ሁለት ሁለት በመሆን አንዱ ሲደክመው ሌላኛው እንዲያግዝ ሲደረግ አርቲስት የሐንስ አፈወርቅ ግን ብቻውን ከአንድ ሰዓት በላይ በማይቋረጠው ሙዚቃ በብቃት ቅኝት እየሰጠ ያገለገለ የዋሽንት ንጉሥ ነው” (አዲስ ዘመን, 2011)።

ከኢትዮጵያ ውጭ በቡድን ሆነው ህዝብ ለህዝብ ላይ እንደተሳተፉት ሁሉ በሌላም ጊዜ በተለያዩ የዓለም ሀገራት ተዘዋውረው የዋሽንት ሙዚቃን አቅርበዋል። ለምሳሌ ናይጄርያ፣ ሱዳን፣ ግብጽ፣ አሜሪካ፣ ጣልያንና ፈረንሳይ ይገኙበታል።

የዮሐንስ አፈወርቅ የዋሽንት አጨዋወት ብቃት በባለሙያ ዐይን

ስለ ዮሐንስ አፈወርቅ ዋሽንት አጨዋወት ብቃት ከዋሽንቱ ጠባይ ጋር በማያያዝ የተለያዩ ባለሙያዎች ሙያዊ አስተያየት ሰጥተዋል። ከእነዚህ መካከል ህዝብ ለህዝብ ላይ በቡድን መሪነት የሐንስ አፈወርቅን በቅርበት የሚያውቋቸው ጸሐፊ ተውኔት እና ገጣሚ አያልነህ ሙላቱ የሐንስን እንደሚከተለው ገልጸዋቸዋል።

የሐንስ ዝም ብሎ ዋሽንት ብቻ የሚጫወት ሙዚቀኛ አይደለም፤ በሚጫወትበት ወቅት ዐይንም ቀልብም የሚስብ እንቅስቃሴ ስለሚያደርግ የተመልካች ትኩረት በሙሉ እርሱ ላይ ስለሚሆን ሌሎች ሙዚቀኞችንና ተወዛዋጦችን እስከ መሸፈን ይደርስ የነበረ ነው። የሚገርመው ዋሽንት መጫወት ከባድ ትንፋሽ ይፈልጋል፤ ያንን ተቋቁሞ እንቅስቃሴ መጨመሩ የተለየ ተሰጥኦ እንዳለው ያስታውቃል። ማንም ይህንን በቀላሉ ሊያደርገው አይችልም፤ የሐንስ ግን ይህንን የታደለ ሙዚቀኛ ነበር። ፈረንጆች መጥተው የሐንስ አፈወርቅ ከኋላ የሚረዳው ነገር አለ እንጂ ብቻውን ይህንን ሊያደርግ አይችልም አሉኝ። የሙዚቃ ባለሙያው የተለየ ተሰጥኦ ያለውና ያለ አንዳች የሰውም ሆነ የቴክኖሎጂ ድጋፍ እንደሚጫወት ነግራቸው በመድረክ ላይ እየተጫወተ ከጀርባው ወስጄ አሳይቻቸዋለሁ (አዲስ ዘመን የካቲት, 24, 2011)።

ዮሐንስ አፈወርቅ በባህላዊ ሙዚቃ መሳሪያ ተጫዋቾች በግንባር ቀደምትነት ከሚጠቀሱ ሙዚቀኞች አንዱ ናቸው። ከሕዝብ ለሕዝብ መድረክ ቀደም ብሎም በተለይ በኦርኬስትራ ኢትዮጵያ የነበሩ የባህል የሙዚቃ ተጫዋቾች በዓለም መድረክ በመዞር የኢትዮጵያን ባህላዊ ሙዚቃ ሲጫወቱ የተለያዩ ዓለም አቀፍ የመገናኛ ዘዴዎች ጭምር አድንቀው እንደጻፉ በኢትዮጵያ ሙዚቃ ላይ ጥናት ያደረጉ ምሁራን በስም ጭምር ዮሐንስን ይጠቅሷቸዋል (Timkihit 2018, p.11)።

ዮሐንስ አፈወርቅን በዋሽንተን ጨዋታ የሚያስደንቃቸው የተለየ አጨዋወታቸው ብቻ ሳይሆን የሙዚቃ መሳሪያው በራሱ አስቸጋሪ መሆኑና ይህንን አስቸጋሪ የሙዚቃ መሳሪያ ያለእንከን መጫወት መቻላቸው ነው። የሙዚቃና ቴአትር ሙያተኛው ተስፋዬ አበበ ዋሽንተን ጨዋታን አስመልክተው “ዋሽንተን ከኢትዮጵያ ባህላዊ የሙዚቃ መሳሪያዎች ትንፋሽ የሚጠይቅ ከባዱ መሳሪያ ነው። ዮሐንስ በዚህ በኩል አንቱ የተባለ ነው፤ ምትክ የለውም። ...ኦርኬስትራ ኢትዮጵያ በነበረ ጊዜ ... ትዝታ፣ አምባሰል፣ ባቲ የኢትዮጵያ ቅኝቶችን በረቀቀ ሁኔታ ያስደምጥ ነበር።”

ዮሐንስ አስቸጋሪ የተባለውን ዋሽንተን ከተለመደው አጨዋወት ባለፈ ፈጠራ አክለውበት ሰው እንዲወደው ማድረጋቸውን ሙያውን በቅርበት የሚያውቁ ግለሰቦች ይመሰክራሉ። ከእነዚህ መካከል ጌታቸው ወርቅዬ የተባለው ወጣት የዋሽንተን ተጫዋች የዋሽንተን አጨዋወት ከሌሎቹ የትንፋሽ መሳሪያ በተለየ አስቸጋሪ እና ማንም ሰው ያለተሰጥኦ እና ልምድ ሊጫወተው እንደማይችል በርእዮት ሚዲያ ላይ በተደረገለት ቃለመጠይቅ ገልጿል። ከዚህ ጋር አያይዞ የተለያዩ ዋሽንተን ተጫዋቾችን ስምና ስራዎቻቸውን በመግለጽና በማነጻጸር “ጋሽ ዮሐንስ የአሁኑንም የድሮውንም ዜማ የፈለግነውን የሚጫወቱልን ትልቅ የዋሽንተን ባለሙያ ናቸው³⁴።” በማለት ገልጿቸዋል።

ሌሎችን አስተምረዋል ወይ ለሚለው ጥያቄ ምላሽ ሲሰጡ ያስተማሩት እንደሌለ ጠቁመዋል። ይህን አስምልክተው የሙዚቃ ባለሙያ የሆኑት ዳዊት “እውቀትን ስለማሸጋገር በሽገር ሬዲዮ ጣቢያ

³⁴ጌታቸው ወርቅዬ፣ ርዕዮተ ሚዲያ 2008፣ኢ.ቢ.ኤስ ቴሌቪዥን።

የሐንስ ተጋብዞ እኔም ባለሁበት ለማንም አላስተላለፍኩም እኔ ስሞት አብሮኝ ይቀበራል ብሎ መልሷል³⁵ ሲሉ ገልጸዋል።

“በፊት ወርቅዬ መኩሪያ የሚባል ልጅ ነበረ። በኋላ ሞተ። ልጄ ጌታቸው ግን አሜሪካን ሀገር ነው። እሱም ይጫወት ነበር እኔን የሚተካኝ እሱ ነው። ሌላው ደግሞ አቡ ገብሬ ሀገር ፍቅር ያለው ዋሽንት ተጫዋች ኅበዝ ነው።” በማለት የእሳቸውን የዋሽንት አጨዋወት ስልት ይተካሉ ያሏቸውን ተናግረዋል። የሐንስ ይተካኛል ያሉት ዋሽንት ተጫዋችም ለዚህ ጥናት ቃለመጠይቅ ካደረግን በኋላ በሚዲያ ቀርቦ “የእኔ አጨዋወት ወደ ጋሽ የሐንስ ያደላል።³⁶” ሲል ይህንኑ የሚያጠናክር ሀሳብ ሰጥቷል።

የሐንስ አፈወርቅ ከግማሽ ምእተ አመት በላይ በዋሽንት ጨዋታ ስራ ላይ ቆይተው በ1995 ዓ.ም ከአዲስ አበባ ባህል አዳራሽ በጡረታ ተሰናብተዋል። በጡረታ ላይ እያሉ አጋጣሚውን ሲያገኙ ዋሽንት ይጫወቱ ነበር። ጡረታ ከወጡ በኋላ በአዲስ አበባ ከተማ ካዛንችስ መናኸሪያ አካባቢ በሚገኘው ፈንድቃ የምሽት የባህል ሙዚቃ በሚቀርብበት ኢትዮ ክለር ከተባለ የሙዚቃ ባንድ ጋር ለሁለት አመት ገደማ ተጫውተዋል።

ይህን ያህል አመት በግልም በተለያዩ የባህላዊ ሙዚቃ ባለሙያዎችን ቀጥረው በሚያሰሩ ተቋማትም ጭምር ሲሰሩ በልምድ ያዳበሩት እውቀት በልምዳቸው ልክ ለሌሎች አላስተላለፉም። ለሌሎች የሚያስተላልፉበት አጋጣሚም በሙዚቃ ትምህርት ቤትም ይሁን ተቀጥረው በሰሩባቸው ተቋማት የተዘረጋ የአሰራር መዋቅር ባለመኖሩ እውቀታቸውን ሳያስተላልፉ ቀርተዋል። በስጋ የወለዷቸው አምስት ልጆች ቢኖራቸውም የየሐንስን ዋሽንት የሚያነሳ ልጅ ግን አላፈሩም። የየሐንስ አፈወርቅ ህልፈትም እንደ አንድ ግለሰብ ህልፈት ብቻ የሚታይ አይደለም። ምክንያቱም በእውቀታቸው ልክ በርካታ ባለሙያ ማፍራት ሲችሉ በተለያዩ ምክንያት ሊሆን ይችላል ሳያፈሩ በመቅረታቸው ነው።

³⁵ዳዊት ይፍሩ፣ ይህ ጥናት ጥር 27 እና 28 በአዲስ አበባ ዩንቨርሲቲ ማንዴላ አዳራሽ በቀረበበት ወቅት የሰጡት ሀሳብ ነው።

³⁶ጌታቸው ወርቅዬ፣ ርዕዮተ ሚዲያ 2008፣ ኢ.ቢ.ኤስ ቴሌቪዥን።

ዮሐንስ አፈወርቅ የአራት ወንዶች እንዲሁም የአንዲት ሴት ልጅ አባት ነበሩ። ለረዥም አመታት እስከ ህልፈታቸው አዲስ አበባ መነን ተብሎ የሚጠራው አካባቢ ስፔን ኢምባሲ አጠገብ ይኖሩ ነበር። ባለቤታቸው አርፈው፣ ልጆቻቸውን ያሳደጓቸው አያቶቻቸው እንደሆኑ ነግረውኛል። ህይወታቸው እስካለፈበት ድረስ ከልጃቸው ጋር ይኖሩ ነበር። ዮሐንስ አፈወርቅ የካቲት 18 ቀን 2011 ዓ.ም ከሰዓት በኋላ ከዚህ ዓለም በሞት ተለይተዋል። ስርዐተ ቀብራቸው በመንበረ ጸባኦት ቅድስት ሥላሴ ካቴድራል የካቲት 19 ቀን 2011 ዓ.ም ከቀኑ 9:00 ሰዓት ተፈጽሟል።

ማጠቃለያ

ዮሐንስ በመደበኛ ትምህርት ቤት ሳይገቡ ፊደል ሳይቆጥሩ በህጻንነት እድሜ ከአረኞች የሰሙት የሸንበቆ ድምጽ ማርኳቸው እስከ ህልፈታቸው ከስልሳ አመት በላይ በዚህ ስራቸው እየተዘናኑ፣ እያዘናኑ መተዳደሪያቸው ሆኖ ኖረዋል። ከንደኞቻቸው በልምድ ወርሰው በድግግሞሽና በማስተዋል አዳብረው ዋሽንተ ጨዋታን ከሀገር አልፈው በዓለም ዙሪው ተጫውተዋል። የሀገራችንን ሙዚቃ በማጥናት “አራት ቅኝቶች አሉት” የተባለውን ዮሐንስ አልተማሩትም በቲዎሪ አያውቁትም ግን አራቱንም ቅኝት አሳምረው በተግባር ይጫወቱታል። የትውልድ መንደራቸውን ለቀው ወደአዲስ አበባ እንዲመጡ ልባቸውን ያነሳሳቸው በልጅነት እድሜያቸው ዋሽንተ አጨዋወታቸውን ያስተዋለ የቀዬው ሰው ነበር። አዲስ አበባ መጥተው የሰፈር ልጆችን ሰብስቦ ዋሽንተ በማሰማት የልጆችን ቀልብ ከመሳብ ጀምሮ በወቅቱ በአዲስ አበባ ከተማ ታዋቂ በነበሩ ጠጅ ቤቶች ዋሽንታቸውን በመጫወት የብዙዎችን ልብ ገዝተዋል። ከዚህም ባለፈ እንደ ዮሐንስ ሁሉ ሌላው ከበሮ መቺ የሆነው ጅግሶንም ያገኙት ዋሽንታቸውን በሚጫወቱበት ጠጅ ቤት ነው። ዮሐንስ በጅግሶ ሰብብ የማያውቁትን ደቡብ ኢትዮጵያን በዋሽንታቸው ቃኝተዋል። ከዋሽንታቸው ውጭ ሌላ ሙያ ያልሞከሩት ዮሐንስ አፈወርቅ በየምሽት ቤቱ ስራዬ ብለው ዋሽንተ ሲጫወቱ በተመለከቷቸው ግለሰቦች ምክንያት በተለያዩ መንግስታዊና መንግስታዊ ባልሆኑ የባህል ሙዚቃ መሳሪያ ተጫዋች በሚፈልጉ ተቋማት በመደበኛ

ሰራተኝነት ተቀጥረው ሰርተዋል። ከእነዚህ መካከል ለምሳሌ ፖሊስ አኬስትራ፣ ኦርኬስትራ ኢትዮጵያ (እስከፈረሰበት ጊዜ ድረስ)። እንዲሁም ሀገር ፍቅር፣ ብሄራዊ ቲያትር፣ ማዘጋጃ ቤት ባህል ማእከል እና በመሳሰሉት ተቋማት ሰርተዋል። በእነዚህ ተቋማት አማካይነት በተለያዩ የዓለም ሀገራት ተዘዋውረው ዋሽንተን በመጫወት ኢትዮጵያን አስተዋውቀዋል። በተለያዩ ዓለማት ዋሽንተን ለመጫወት ከተለያዩ ስመ ጥር አርቲስቶች ጋር ዞረዋል።

የሐንስ አፈወርቅ በርካታ ዜማ በዋሽንተን ቢጫወቱም የተጫወቱትን ያክል እውቅና አልተሰጣቸውም። ላለመታወቃቸው እንደ ምክንያት ከሚነሱት አንዱ አብዛኛው ስራቸው ተቀርጾ በወቅቱ ብቸኛ በነበረው ሬድዮ ጣቢያ መቀመጡ ነው። የትውፊታዊ ሙዚቃ መሳሪያ ጠባይ በራሱ ከሚያጅቡት ሙዚቃ ጀርባ የዋሽንቱ ድምጽ እንጂ የየሐንስ ፎቶ ወይም ማንነት እንብዛም ያለመታየቱ ሌላው የስራቸውን ያህል ላለመታወቃቸው ምክንያት ሊሆን ይችላል። በተጨማሪም የሐንስ እንደሌሎቹ የሙዚቃ ባለሙያዎች በካሴትና መሰል የቴክኖሎጂ ውጤቶች በስማቸው የዋሽንተን ዜማን በብዛት አሳትመው ለገበያ አለማቅረባቸው ነው። ሆኖም የሐንስ አፈወርቅ ዘመን ተሻጋሪና ወደፊትም ትውልድ እንዲዘክራቸው የሚያደርጉ ስራዎችን እንደሰሩ በተለያዩ አጋጣሚ የተቀረጹትን የዋሽንተን ዜማ የሰማ የሚያስተውለው ነው።

የሐንስ አፈወርቅ የዋሽንተን ጨዋታ ሙያቸውን ያሳደጉት በተመቻቸ መንገድ አልነበረም። በጣም አስቸጋሪ በሆነ የየእለት ኑሮን ለማሸነፍ በሚደረግ የህይወት ውጣ ውረድ ውስጥ ነው። ከግማሽ ምእተ አመት በላይ የዋሽንተን ጨዋታን ሳያቋርጡ ቢሰሩም ለጡረታ ዘመናቸው የሚሆን ጥሪት እንኩዋን ሳያፈሩ የራሴ የሚሉት ማረፊያ ጎጆ ሳይኖራቸው በስኳር ህመም በመሰቃየት ከዚህ ዓለም ተሰናብተዋል።

በየሐንስ አፈወርቅ የህይወት ታሪክ ውስጥ በሀገራችን ኢትዮጵያ ባህላዊው ሙዚቃ በግለሰቦች ጥረት እንደኖረ እንደታወቀ እንዳደገ ማሳያ ነው። “አፍሪካ ውስጥ አንድ ሰው ሲሞት አንድ ቤተመጻሕፍት የተቃጠለ ያህል ነው።” የሚለው አባባል በተግባር የየሐንስ አፈወርቅ ሞት ማሳያ ነው። የሐንስን ቀጥረው ያሰሩ የነበሩት ተቋማት

የዮሐንስን በልምድ የዳበረ እውቀት ከመግዛት ውጭ በዘመናዊውም ሆነ በባህላዊው ትምህርት ቤት ገብተው ሙያቸውን ወደተሻለ ደረጃ እንዲያሳድጉ፤ እንዲሁም ሙያቸው እንደ አንድ የባህላዊ ሙዚቃ መሳሪያ አስተማሪ ለሌሎች አስተላልፊው ተቋም መስርተው እንዲያልፉ አላገዛቸውም። የእሳቸውን አጨዋወት ለማስተማር በኖሩበት ዘመን የሙዚቃ ትምህርት ቤት፣ በተለያዩ የተሻሉ የማስተማሪያ መንገዶች ሊያስተምሩ ሲችሉ እንደዋሃ አልፏል።

በመጨረሻም እንደ ይሁንታ፣ እንደዚህ አይነት ባለሙያዎች ዛሬም ጥቂት ቢሆኑም አሉ። ስለዚህ እነዚህ ባለሙያዎች በህይወት እያሉ እውቀታቸውን የሚስተላልፉበት ምቹ ሁኔታ እንዲፈጠር የትምህርት ተቋማት ባህል ላይ የሚሰሩ የመንግስት ተቋማት የሙዚቃ ትምህርት ቤቶች ትኩረት ሰጥተው ቢሰሩ። ሌላው ሀገር በቀሉ እውቀት ተሰጥዎን ለማወቅ፣ የእውቅት ለመዳ እና ሽግግር ስልቱ በየሙያው ተለይቶ ቢጠና ቢታወቅ ነገ ብዙ ባለሙያ ማፍራት ይቻላል። እንደ ዮሐንስ አፈወርቅ ለሀገር የሚተርፍ ሀብት የሆነ እውቀት ይዘው የእለት ጉሮሮን ለመሸፈን በማያስችል ተደጋጋሚ እና መሰል ተግባር ላይ ጊዜያቸውን አጥፍተው፣ እውቀታቸውንም ይዘው ከማለፋቸው በፊት እውቀቱ ሀብት መሆኑ ታውቆ ተገቢው ክብር እውቅና ተሰጥቷቸው እውቀታቸውን በማሳደግ፣ በማስተላለፍ፣ በማባዛት ተግባር ላይ እንዲያውሉት መሰረታዊ ፍላጎታቸውን ማሟላት ከመንግስት ተቋማት ትኩረት ያስፈልገዋል።

ዋቢ መረጃዎች

ተሰፋዬ ለማ። 2005። የኢትዮጵያ የሙዚቃ ታሪክ ከ1889-1983። አዲስ አበባ። ርኅሮኅ አታሚዎች።

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