

This paper initiated to analyze the selected Amharic movie using the theory of Critical Discourse Analysis (CDA) because this movie is suitable to identify critically the social, political, and ideological situations presented in them. As far as the researcher's understanding is concerned a Critical Discourse Analysis on Amharic movie could still be considered as an undiscovered genre.

Objective of the Study

The study intends to interpret the discourse conversed in 'Teza' Amharic movie using a critical discourse analysis framework.

Methodology of the Study

For this paper, the qualitative research method is selected. This is due to the fact that such an approach allows not only exercising the descriptive method of presentation but also fits better in the contemporary research field.

Therefore, besides implementing the qualitative-descriptive research approach, document analysis is included. The documents include audio and video information. According to the researcher, these documents are sufficient and efficient for critical discourse analysis.

Review of Related Literature

For the development of the paper, concepts and theoretical frameworks of critical discourse analysts of Norman Fairclough, Tuen Van Dijk, and Wodak discussed briefly in concern underneath.

Discourse and Discourse Analysis

Discourse is a form of language use, and Discourse Analysis (DA) is the analytical framework, which was created for studying actual text and talk in the communicative context (Fairclough and Mohammed, 2011). Discourse is a linguistic term that deals with the linguistic structure above the sentence level. It can be either spoken or written. Van Dijk's (1993), the general concept of discourse as text in context, seen as "data that is liable for empirical analysis".

Principles and Aims of Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) emerged in European discourse studies spearheaded by Norman Fairclough, Ruth Wodak, Teun van Dijk, and others. Critical Discourse Analysis has been used as a basic discipline in education to provide answers to questions about the relationships between language, society, power, identity, ideology, politics, and culture. CDA

aims at examining the dominant culture in society to discover the mechanisms that have made that culture dominant and to criticize those mechanisms. The utmost objective of any CDA study is to unravel the underlying hidden agenda which is left implicit in the discourse.

Frameworks of Critical Discourse Analysis

In spite of the fact that all the approaches to CDA have the notions of ideology, critique, and power in common, they could be classified into three major ones with respect to the differences in their theoretical foundations and analyzing tools.

CDA Framework by Norman Fairclough (Social Practice perspective)

The British sociolinguist, Norman Fairclough is one of the key figures in the realm of CDA. His model may be the core section of the entire field of CDA because he was the first to create a theoretical framework, which provided guidelines for future CDA research. Fairclough's framework of CDA is generally shaped by his understanding of language as a representation of interactions and relations between and among participants in discourse and a marker of their roles and identities in a society (Fairclough, 1995).

The dialectic relationship between language and social reality is realized through social events (texts). Seeing the choice of words participants make in a communicative event signals their ideological stances, social practices (orders of discourse) -a discourse practice which refers to the production, distribution, and consumption aspects of discourse, production, distribution and consumption and social structures (social context), which covers societal circumstances, the economic situations, the ideological backdrops and the political systems that surround the communicative event.

CDA Framework by Tuen Van Dijk (Socio-Cognitive Perspective)

Among CDA practitioners, Van Dijk is one of the most often referenced and quoted in critical discourse studies. According to Van Dijk, discourse is not simply an isolated textual or dialogic structure. Rather a complex communicative event that embodies a social context. He believes that the major premise in talking about others includes positive self-representation and negative other-representation. For Van Dijk, social cognition and personal cognition mediate between society and discourse. He defines social cognition as the system of mental representations and processes of group members. In this sense, for van Dijk, ideologies are the overall, abstract mental systems that organize socially shared attitudes.

CDA Framework by Ruth Wodak (Discourse-Historical perspective)

Wodak's approach is a discourse-historical perspective on CDA. In this approach, the connection between fields of action, genres, discourses, and texts is described and modeled, and context is understood mainly historically. The discourse-historical approach is both hermeneutic and interpretive, with some influence from cognitive science. This approach is understood not as a sequence of separate operational steps but as a cycle in which the three analytical dimensions are systematically and recursively related to the totality of contextual knowledge. It also includes more or less systematically the historical, political, sociological and/ or psychological dimension in the analysis and interpretation of a specific discursive occasion (Wodak & Weiss, 2003).

The main tenets of CDA theoretical frameworks given by Norman Fairclough, Tuen Van Dijk, and Ruth Wodak are summarized as follows. First, CDA addresses social problems, power relations that are discursive. Discourse constitutes society and culture; it does ideological work and is historical. The link between text and society is mediated, discourse analysis is interpretative and explanatory, and discourse is a form of social action, examining the context of the discourse, historical, political, or social background of a conflict and its main participants. Analyzing groups, power relations, and conflicts involve identifying positive and negative opinions about Us versus Them.

Critical Discourse Analysis of 'Teza' Ethiopian Amharic Movie

Under this sub-heading, the extracts taken from the movies are discussed in brief. A detailed analysis in relation to their power, ideology, institutional norms, values, culture, cultural conflict, mental model, and so on whilst keeping language at the center from the perspectives of the three critical discourse analyst scholars namely: Norman Fairclough, Tuen Van Dijk, and Wodak.

አምበርብር ጫማህን አጠፍቅ።።

ቤተሰብህን አታሰድብ!

Please, Amberbir, takeoff your shoes,

Don't let your family blamed. (11'39", Teza)

The extract refers to how the followers of Ethiopian Orthodox Christian religion believers have their own institutional norms to say, Please, Amberbir, take off your shoes from your feet, and your family may be blamed in your society. This is because the church has its own doctrine based on the Bible.

According to Exodus chapter 3-5 and he said, Draw not nigh hither: takeoff thy shoes from thy feet, for the place where on thou standest (is) holy ground. And Joshua 5-15 And the captain of

the LORD’S host said unto Joshua, Losses thy shoes from off thy foot; for the place where on thou standest {is} holy. And Joshua did so. Regarding this, the church composite of mercy is holy ground and everybody must be takeoff their shoes from the feet. Amberbers’s families were respectful in their society and they were religious but he might enter the composite of mercy on the church. The place is holy and his shoes must be taken off from his foot but he tried to enter the templewearing shoes. This extract clearly shows that the institutional norm of Ethiopian Orthodox is reflected.

እንደዚህ ጨምድድ የያዘው አንድ ነገር አለ ባህር ማዶ እያለ ባንዱ ተለክፎ ይሆናል።
ለዚህያው ጸበል ነው መድሃኒቱ።

You see there something wrong with him. He must be caught by an evil spirit when he was abroad. Obviously a holy water is a medicine for this. (27'5", Teza)

According to (Dijk, 1998), the evaluative beliefs are cognitive in nature as they “tell groups and their members what is good or bad, or right or wrong”, even though they have textual and cultural components. In this regard, the above extract shows that the belief and opinion of the society are stated. According to the orthodox Christians' belief, the holy water is one of the medicines of the spiritual and the bodyillnessof someone. In this extract the persons' who think he might becaught by a bad spirit. Because of his personal character completely changed from coming to a foreign country up to he lived to his homeland. Therefore, they suggested he shalltake the holy water in order to cure a bad spirit. In the holy bible John chapter 5-7 ‘the important man answered him, sir, I have no man when the water is troubled, to put me into the pool: but while I am coming, another stepped down before me.’

In these lines, we can understand the certain man was an infirmity thirty and eight years. He had been a long time immersing in the holy water in order to want a cure in that case. The water stepped in was made whole of whatsoever diseases hehad. In this case, especially Ethiopian orthodox Christian followers belief, baptize the holy water is important to them to purity and avoid bad spirit because of a great multitude of important folk, of the blind, halt, withered, baptize from the holy water.

ቅዱስ እግዚአብሔር /God is holiness/
ቅዱስ ሃያል /Mighty of holiness/
ቅዱስ ህያወ ዘይመወት /you are eternal/
ዘተጠምቅ በዮርዳኖስ /,baptized in Jordan /

ዘተ ተሰቅሎ በእጸ መስቀል/ executed on a cross/
ሰይጣን ዉጣ / come out of the man you Satan /
ሰይጣን ዉጣ/come out of the man you Satan (30' 40", Teza)/

This extract is present in Orthodox Tewahedo Church always at the end of the dedication and will pray in the morning always. Such kind of pray is a part of the covenant. Belief is shown in this extract because of all Christian believers are faith covenant, they believed that God is holiness, Mighty of holiness, he is eternal, Jesus came from Nazareth of Galilee, and was baptized by John in Jordan. Christ hath redeemed us from the curse of the law, being made a curse for us; cursed is everyone that he hung on a tree. Therefore, all Christian denominations are the belief that Lucifer is contrary us and took it out of the way, nailing it to his cross Jesus and having spoiled Satan's power, he made of them triumphing over them in it.

Why are you so emotional about it? This is German.

Do you know how a black child going to feel in this white society?

Have you ever thought about this once? (43'57", Teza)

In the above excerpts from a dialogue, identity is reflected. In the movie, Cassandra is so emotional and express her feeling when Tesfaye (Amberbir's friend and his girlfriend from Germany becomes pregnant) and Cassandra warns Tesfaye that how much life is very complicated in Germany especially for black people. Cassandra tells from her own personal experience that she lost both her mother and father due to racist German communities. Her mother killed herself because she was not having the courage to fight against these racist people. And also her father from Cameroon was forced to leave the country because of the racist Germany societies. Cassandra not only argued Tesfaye and also she tells to Amberbir. But no one of them accepts her advice. Amberbir the major character and the narrator also crippled because of the racist people of the German community. They throw him from a high floor. And finally, Cassandra disappeared herself like that of her father. Amberbir couldn't get her throughout his life stay. And also that Cassandra's fear happened to Tesfaye's son, Tewodros and his mother. Tesfaye died in Ethiopia by some evil authorities of Derg regime and his son and wife suffered a lot because of the racist nature of Germany community.

Germany societies do not only hate and discriminate black people but also were having a great animosity for Jews people. These people are practically doing such abnormal activities on outsiders that they emulated from Hitler. So, historically, what did Hitler represent? The German

dictator Adolf Hitler led the extreme nationalist and racist Nazi party and served as chancellor-president of Germany. His leadership led to the deaths of nearly six million Jews. As a result of his legacy, still, youths doing what Adolf Hitler did before. In short, the dialogue tells us that life in Germany for black people is very harsh and complicated.

Are you anti-socialist?

Actually, I believe in socialism (32'21", Teza)

In the above extract, we can understand that ideology is reflected. During this time, some people were against the feudal system and sang socialism. In the feudal system, people were suppressed and forced to tribute to the king. The land is for the authorities and the influential blue blood's. The majority of the people were suffering from the lack of fertile lands because all lands were under the control of the king and the king's relatives. Due to this reason, some people sang socialism. They opposed the regime of Emperor Haileselassie and supported the Derg regime because Derg followed the socialist ideology. In the dialogue, Cassandra and Amberbir met for the first time and they greeted each other. Cassandra asked Amberbir his ideology about socialism and he answered that he believes in socialism. In short, the extract tells us that ideology is reflected.

እዮሃ አበባዩ መስከረም ጠባቤ!

Eyoha Abebaye Meskerem Tebaye (2:6'17", Teza)

In the above extract, the norm is reflected. In the Ethiopian society, *Eyoha Abebaye* is singing by ladies in a group. The song is sung on the occasion of Ethiopian New Year. After the passing of these dark summer months the new flower blossoms. This flower signals a message of new hope and new life. These rainy seasons go and sunny days come. According to the movie the song implies that the suppressed power fall down and new life, a new government came to power. The grief of the society these days has gone. Ethiopia celebrates its new year annually, while the butter flowers blossoms. Ethiopian New Year is manifested by numerous attractive sceneries that see off the departing old year and accompany in the new one. On the foot of the country's mountainous, boasting of a vast array of endemic flora and fauna, full-year flowing huge rivers afford memorable trips to most corners of the nation. The tasty traditional, cultural and well-established hospitality of the citizenry is also heartening. So, the writer associates the New Year songs with that of freedom of the society.

ሆዶ-ሆዩ ናና ተጧ ስጠኝ ምዘዝና፤

ሆዖ-ሆዖ ጉዴ ሽብ አረብ አለ ሆዴ!

Hoya, please give me a charge

Hoya-Hoye, my bully is terrified. (20'12", Teza)

Institutional norm is there, Ethiopia is truly a place of great cultures and celebrations. One worth witnessing is *Buhe* which is celebrated on August 19 of every year. Religiously, the day marks the transfiguration of Jesus on Mount Tabor. The celebration performed by young boys and men all over Ethiopia is breathtaking and exciting to watch in Addis Ababa and in the regional states. It represents the approach of bright weather and the end of the rainy season.

The day known as *Hoya Hoye* is a stunning special event of young boys and men. They go from one house to another in their neighborhoods making specialized poems to praise the household owners and express their good wishes for the upcoming Ethiopian New Year. It is the tradition to hold a stick as an instrument. The children make the sound by hitting the ground with it while they sing following the lead singer in a rhythmic way. The lead singer is selected from the group for his good voice. After the group finishes praising the household owners, they will be awarded and given appreciations by homemade bread (*Mulmuls*) or money as they leave blessing the families in the household.

The special day is also symbolized with a whip (*Jiraf*) which is usually made of tree barks and braided fibers. The sound of cracking whips echoes in most neighborhoods signal the approach of the holiday and the end of the rainy season. In regional areas, male shepherds form small groups and go to hilltops to enjoy cracking the *Jiraf* they made, usually comparing the sound of one whip with the other intended to notify the neighborhood about the celebration. The song *Hoya Hoye* continues, but this time in a great cheer, clapping and running around the burning *Chebbo* ‘ a wooden kindling’ which also makes this particular day a celebration of the rainy season before it departs and welcoming the New Year with new hope.

ማን እንግዳ ሊመጣብኝ ይሆን፤
ያለውትሮው እሳቱ ወደ ጎዳ ይንፏል።
Who will be coming today?

Unusual the fire flames inside the alcove. (4'55", Teza)

In the Amharic film Teza, Amberbir’s mother was baking *injera*³ and the fire flames inside the alcove. Then she said that who will come, it is unusual the fire is flaming inside. This is an institutional norm. Because culturally Ethiopian traditional society they believe that the fire has a meaning. In the same notion when bees are getting inside the house, people guess a new guest will come to their home. Mothers when they make coffee, boiled coffee flow out from the kettle and people say that the rain will come. These are norms of Ethiopian traditional societies.

ወርቁና እና ምሳህን ብላ፤
እሺ መጣሁ! ጸሀይ ትንሽ ትዙር ብየ ነው።፤
ኧረና! ትደርስበታለህ ባፍህ ምናምን አዙር።።
Werku come and eat your lunch
Ok I will come to wait sometime

Food is first; you have to eat something (16'30", Teza)

When Werku was plowing his mother’s farm, his mother please to him eat food it is not good staying without food. In the Christian religion, people cannot eat food in the morning. They said that the cattle muck will be wilt. This indicates the norms of society. And also if people are not eating food in the early morning, something bad will happen in their life. According to the social evil eye will eat them if they are not eating food in the morning. Even some people can eat soil if they may not get food. This is the norm of society. And also it indicates the belief of the orthodox Christian society. Followers are fasting every Wednesday and Friday, and also some fasting days which are fixed by the religion. In these fasting days people believe that anything bad will not happen in their life because God may keep them safe in these fasting days. But in non-fasting days they believe that something bad will happen to them. That is why Worku’s mother told her son to eat his lunch. In short, in the dialogue norm and belief is reflected.

ጓዶች የ3000 አመት ውዝፍ ዙፋን ብጥስጥሱ ወጣ።።
ኢትዮጵያ ነጻ ወጣች። እንጠጣ።።

Friends the 3000 years of irrelevant throne become dismantled.

Ethiopia has got its freedom. Let’s cheers please! (58'49", Teza)

³*Injera* is a sourdough-risen flatbread with a slightly spongy texture, originating from the Horn of Africa. Traditionally made out of *teff* flour. It is the national dish of Ethiopia and Eritrea. It is central to the dining process in those cultures as bread is the most fundamental component of any meal in Ethiopian, Eritrean and Somali cuisine.

The above extract tells us that history and opinion are reflected. The speaker of the extract is a lady who is against the feudal regime of Emperor Hileselassie. According to her, Ethiopia was not free for 3000 years till the fall down Hileselassie's regime. In the history of Ethiopia, the power was transferred from one king to the other based on divine power rule.

According to Gebru (2018) sighted Fiseha Yaze 2012, Ethiopian society was governed by different governors through these 5000 years without their willingness. The history goes back from Noah time to the present day EPRDF⁴. In these agonized authority roads the people of Ethiopia were suffered a lot due to the suppressed power of kings. As a result, the speaker of the above statement, according to her opinion, Ethiopia has got her freedom from the feudal power of Emperor Hileselassie.

After the fall down of the Emperor, the military power called Derg took control of the country, but the people did not get what they wanted. Even they tried to nostalgia their life what they had in the emperor times because the military junta killed many innocent people without justice. And after the withdrawal of the Derg, EPRDF took control of the country and still people suffered.

In the past history of Ethiopia until the Derg regime, the unity of the country was very strong. People were having a deep love for their country. But now in this period people are becoming fall apart. This is the result of the constitutional manifesto of EPRDF. Especially, Article 39(1995) sub-article one allowed the nations, nationalities, and peoples of Ethiopia to administer themselves. It demonstrates that every nation, nationality, and people in Ethiopia has an unconditional right to self-determination, including the right to secession. This creates the people becomes to think of only about their environment rather thinking of about their country. So, according to the speaker, when the military junta came to power Ethiopia may get her freedom, it is her opinion.

ከዚህ ፋሽስት መንግስት ጋር ተደርጎህ በምታደርገው ነገር የሞት ፍርድ ተፈርዶብሃል።
You are sentenced to death because you are cooperating with this
fascist government. (1:18' 40", Teza)

⁴The Ethiopian People's Revolutionary Democratic Front (EPRDF) is a left-wing political coalition in Ethiopia. The EPRDF consists of four political parties, namely Tigray People's Liberation Front (TPLF), Amhara Democratic Party (ADP), Oromo Democratic Party (ODP) and Southern Ethiopian People's Democratic Movement (SEPDM)

In the above extract, among others ideology is reflected. During the Derg regime, people who follow the ideology of the government were punished. Especially EPRP⁵ members killed the people who mobilized and forced to follow the principles of Derg. Many people were killed in ‘White Terror’ and to avenge this Derg declare the ‘Red Terror’⁶, and its resultant mass killings. In the movie, one of the guys who attended a wedding ceremony was killed by two persons: a lady and a man. The lady ordered that the suspected person to be killed and the man beside her killed the suspected man. These guys were standing on the side of EPRP. The same is true in the history of Derg because people were killed for supporting EPRP.

Conclusion

In the discussion so far, an attempt was made to explain critical discourse analysis of a movie called ‘Teza’. Extracts were also taken from the movies to back up the judgments of the researcher.

In this study, researchers have found out that these movies ‘Teza’ have stated many issues political and economic, ideologies, history, norms, roles, cultural values, power, identity, racism and other issues included. These extracts reflected how much the movies are gifted for critical discourse analysis. Similarly, it seems good quality that writers have employed storytelling techniques like; surprise, flashback, foreshadowing, and suspense which are fundamental means of good storytelling, very effectively. These techniques are very important to make viewers continue watching the movie in suspense.

Finally, the paper attempted to provide a concise explanation on CDA, and introduce three major frameworks of CDA proposed by leading figures in the field (frameworks of Fairclough, Van Dijk, and Wodak) as a means to examine the function of language as a social practice implementing a vast number of functions in different types of texts.

⁵The Ethiopian People's Revolutionary Party (Amharic: የ ኢትዮጵያ ሕዝባዊ አብዮታዊ ፓርቲ: Ye thiopia Hizba wiAbyotawi Party), also referred to as Ihapa or the EPRP, is the first modern political party in Ethiopia, established in April 1972 (the founding congress was held from 2 April – 9 April).

⁶ Its first political program called for the overthrow of the monarchy, the removal of the feudal system, and the creation of a democratic republic. The party was forced into clandestinely because the monarchy, headed by Emperor Haileselassie, did not allow political parties or legal dissent.

This paper can provide a brief yet helpful review on CDA and its major models. In using the three figures perspective of CDA, the paper identified different hidden power, ideology, institutional norms, values, belief, culture and mental model of the society that are reflected in ‘Teza’.

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በኢትዮጵያ ፌዴራላዊ ዲሞክራሲያዊ ሪፐብሊክ የህዝብ ተወካዮች ምክር ቤት ጠባቂነት የወጣ፣ አንደኛ አመት፣ ቁጥር1፣ ነሐሴ 15/1987፣ አዲስአበባ

ሃይሌ ገሪማ፣ ጤዛ፣ ነገድጓድ ፊልም ፕሮዳክሽን አዲስ አበባ፣ ኢትዮጵያ።

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