

**THEMATHIC TRENDS OF POEMS IN SELECTED AMHARIC MAGAZINES
(1956 - 1995)**

**A THESIS
PRESENTED TO
THE SCHOOL OF GRADUATE STUDIES
ADDIS ABABA UNIVERSITY**

**IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS IN LITERATURE (English)**

**BY
Melese Taddese
June, 1996**

**ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES**

Thematic Trends of Poems in Amharic Magazines

By
Melese Taddese

Approved by Board of Examiners:

Dr. Berhanu Mathews

Advisor

Signature

Date

25 June 1996

Hajmanot Alemu

Examiner

Signature

Date

June 27, 1996

Tesfaye Gessesse

Examiner

Signature

Date

27/06/96

DEDICATION

TO MY FAMILY AND FREINDS

ACKNOWLEDGEMENT

Writing this thesis would have been more difficult without the generous help and constructive criticisms of no less than the following resourceful people and institutes, whose willing cooperation and informative assistance have been invaluable for its production.

First, my thanks go to Dr. Birhanu Mathewos, my advisor, for his advice.

My special gratitude goes to Ato Geremew Lemu, who encouraged me to tackle this topic, for his initiative, useful advice and sacrifices of his valuable time to indulge my intrusions.

I remain grateful to the school of Graduate Studies of Addis Ababa University for smoothly administering the finance for expense of my research.

My thanks are also extended to all those who have helped me by supplying the necessary documents and valuable comments on the subject.

Above all my thanks are for my family members who with love and patience provided me with encouragement.

ABSTRACTS

This paper is concerned with the analysis of poems collected from nine Amharic magazines published from 1956 to 1995 E.C. The magazines understudy are: 'Menen', 'Yekatit', 'Efoyta', 'Sendek', 'Tsedey', 'Goh', 'Tobia', 'Telenegarit', and 'Birritu'.

In this thesis, the nature of the poems published in the magazines are observed. The recurrent themes of the poems at the different regimes are identified and analyzed. Their relation to the respective administration is discussed . The trends taken by the themes during the last 40 years are traced and discussed in line with the social changes that took place during the past years. The social and political phenomena that could have a possible influence on the publication and production of the poems are assessed through interviews and questionnaires and the results are used in the analysis of their impact.

The research examines all those poems in the 8 magazines which used to be and which are still published by three different publishers. The focus of the study is especially those poems which deal with the social, political and economic issues of the society and so they are dealt well here. In the research, an attempt is made to put light on the major problems of the society at every regime in the last 40 years.

TABLE OF CONTENTS

| | Page |
|--|------|
| Acknowledgement..... | i |
| Abstract..... | ii |
| INTRODUCTION..... | 1 |
| CHAPTER ONE: The Nature of Poems in Amharic Magazines..... | 11 |
| CHAPTER TWO: Recurrent themes of poem in Amharic magazines..... | 24 |
| 2.1. Recurrent Themes of Poems During the Reign of Emperior Hailesilassie..... | 25 |
| 2.2. Recurrent Themes of Poems During the Derg Regime..... | 38 |
| 2.3. The Recurrent Themes of Poems in Magazines Published after EPRDF took power..... | 53 |
| CHAPTER THREE: Thematic Trends of Poems in Magazines..... | 69 |
| CHAPTER FOUR: Impact of the Social and Political Phenomena on the publication and Composition of the Poems..... | 95 |
| Conclusion..... | 104 |
| References and Bibliography | |
| Appendix A | |
| Appendix B | |
| Appendix C | |

INTRODUCTION

Publishing Literary Works in magazines is a practice long established in Ethiopia. Many writers within the country and from abroad have been writing short stories and poems in government and private magazines.

"Kesate Birhane", the first magazine-like publication was produced in the year 1935 just a few months before the Italian invasion and it marked the beginning of the Magazine publication in Ethiopia. Since then many magazines have been published by different publishers.

According to the 1995 bibliographical journal of the National Library, there were 308 different magazines written in Amharic and published by government organizations and private enterprises. Most of these magazines were annuals and the rest were periodicals appearing monthly, bimonthly and quarterly.

The 1995 proclamation of the freedom of the Press had given rise to publishers of over 106 private magazines. Many of these have been publishing their magazines while many others stopped publication shortly after their first issues appeared. There were a few others also which have not at all started circulation after obtaining the license.

Publishers and writers seemed to be motivated by the proclamation of the freedom of press at the beginning, but

their sudden retreat from the scene was something questionable on the part of the reading public and even on the part of the government.

This being the case with private magazines, the publication and rate of circulation of government magazines have still been maintained as before the proclamation. Be that as it may, many writers are contributing literary works to current private and government magazines.

This study deals with the identification, classification and analysis of the themes of poems in nine Amharic magazines. These are: "Menen", "Yekatit" "Sendek", Tsedey,", "Goh," "Efoyta", "Tobia", Telenegarit" and "Birritu". It also shows the trends that the themes have taken in relation to the major social changes in the country, thereby considering the kinds of issues that poem writers address in their works.

The magazines used for this study are selected from three different publishers" "Menen", "Yekatit" and "Sendek" are published by the Ministry of Information; where as "Tsedey", "Efoyta", and "Goh" were and "Tobia" is by private publishers. "Telenegarit" and "Birritu" are published by other organization which act as autonomous authorities at least in their publications.

There are four reasons for selecting these magazines. First, the magazines represent the three types of publishers.

Secondly, they appear periodically and publish poems which raise the social, political and economic issues of the society. Thirdly, many established writers write more in these magazines than in others and they entertain a variety of poem contributors within and from outside the country. Lastly, they have comparatively good number of readers compared to other magazines published by their respective types of publishers.

These magazines also help in presenting the major common issues that writers used to raise in the last 40 years and in revealing the trends of the theme while the themes were brought from the past to the present.

These magazines present literary works especially poems which reflect the social, political and economic issues of the society. The poems indicate the writers' attitudes towards some social follies and the various themes which are related to the major changes in the country

The general objective of this thesis is to make a thematic analysis of the poems in the magazines so as to discuss and to show the trends the themes have taken while passing through the different regimes during the last 40 years.

The specific objectives of the thesis are to:

1. Identify the common themes of the poems and the

social problems they touch upon.

2. Analyze the themes of the poems and to show the trends they follow in line with the major political changes in the country.
3. Discuss the reasons why the themes take certain trends.
4. Shed light on the contributions of poems in magazines to Ethiopian literature in Amharic
5. Asses the reasons which attracted publishers and writers at the beginning and those which made them retreat from production soon after.

As magazines devoted purely to literature are not available, the Amharic magazines in Ethiopia are the great consumers of fiction works, whether poems or short stories. Writers at different educational levels and from different walks of life, write poems in magazines. The poems therefore, exhibit a variety of style and poetic maturity.

From the perspective of their creative literary poetic content, the poems in magazines show variety in their nature. Most of the poems raise topical issues and some deal with documentary ideas. As there are poems written deliberately for a purpose like political propaganda, there are also poems which are written for leisure. Many of the poems in the magazines are written in a narrative style of poem writing. However, we also see descriptive poems too. The poems in magazines also exhibit the different types of poems like

lyric, ballad, songs, elegy but the common one is the traditional quartet (Medina Ena Zeleseegna) , or Qene type of poem with words having double meanings. The poems in the magazines range from 4 lines to 3 pages and they reveal a varying architectural shapes. Practically all the poems in the magazines are rhymed. The poems in the magazines touch upon national, international and universal topics but the majority of them deal with the social, political and economic issues of the country.

The poems in magazines also depict the patriotic type of poetry which as Alex Preminger (1965, p777) writes,

" transmit social ideals, form social virtues and praise great men and idealize the system they live in."

Most often poem writers in Amharic magazines use the common traditional quatrains " Medina Ena Zeleseegna", Qene type of poem. Poets use this form to make criticism of social practices which they are opposed to. Some of the poems in the magazines also employ the " Wax and Gold" form of verse in which words with two contextual meaning are usually used. Imagery, symbolic presentations and other figurative devices are also used by poem writes in magazines to object practices which they do not approve of. Poets used all these literary techniques to subtly forward their themes and to call the people's attention towards knowing the weaknesses of the government without being detected.

This research as a study into the poems published in such periodicals of general social interest tends towards the analysis of popular taste and the social custom of our society. Such analysis belongs to one of the several streams in the tradition of critical appraisal of social life called sociological analysis, which as David L.Sills (1968, V15, p24) puts:

"...is a very crucial component of the tradition not only because of its ability... to provide some testable knowledge about society, but also because its continual appraisal of basic concepts helps to keep the spirit of social criticism alive in a world full of orthodoxies."

It is this fact that makes the sociological analysis worthwhile in this research. The poems in the magazines give a good picture of the regimes they were produced in and continually criticize the weaknesses of every regime, even when poets were not free to write what they wanted to.

The approach adopted in this research, however, is an eclectic one with particular reference to the sociological and the practical criticisms. The advantage of this is to make the research complete in its critical presentation of the social conditions of Ethiopia during the last 40 years as it is gathered from the poems, and as seen from the two approaches.

The practical textual close study of the poems in the

magazines and sociological analysis of the conditions and mechanisms of the social orders as reflected in the poems are the combined tools of this research.

This research also utilizes modern new ideas raised by contemporary artists like Lewis A.Coser, I.A.Richards and Gellner Ernest. They all view society and poetry as a closely related entities, where literature as Coser (1963,p2) puts it "is social evidence and testimony."

The primary sources of the research are the poems in 9 Amharic magazines. Poems have been collected from the first to the last issues of the magazines up to the end of 1987 Eth. Calender. In addition, interviews are conducted with some of the poem writers and publishers of the magazines and their answers to questionnaires have also been considered. Books and thesis papers on related topics have also been consulted.

Some B.A.papers have been written on the bibliography of short stories and poems written in magazines. Atside Asfaw (1988) and Belayneh Debalkie (1994) have written senior essays on the listing and annotations of short stories and poems in "Kumneger", "Goh", "Yekatit" and "Telenegarit". Alembanchi Bogale (1988) has done the same on the list of contents and aims of government organizational magazines.

This indicates that no substantial work has been done on

the thematic analysis of poems in magazines before this study. The study is therefore, significant in that it considers an aspect of Ethiopian Literature which has not been explored so far. In particular, the study aims to look into the kinds of issues that poem writers address by analyzing the themes of poems that they produce and publish in various magazines and indicates the trends that the themes have taken in the last 40 years. The research is also important in that it tries to touch upon the different questions concerning the decline in the number of magazines being published at present. The findings of this research will be of great use to researchers in the fields of sociology and literature for it tries to look into the social political and economic issues of the poems and present the styles and approaches used by the different poem writers. The out come of the study will provide important information on the significance of literary works written in magazines for the development of Ethiopian literature. The research will also be of great help to people who would like to make further studies on the publications of magazines and on the types of themes which poem writers and contributors raised during the different regimes in the last 4 decades.

The poems that are used for this study have been selected from the 9 different magazines which formed the basis of the study. However, for illustrative purposes the poems have been used in two different ways. Whenever it was felt that the entire poem is necessary to show the intended message or theme

the whole poem has been reproduced. However, in some instances extracts as small as two or four lines have been used with the belief that these are enough to convey the intended message.

The research has encountered many problems. In the first place, there were 106 private publishers who took license to publish magazines, of which 45 were those which aimed to write on social, political and economic issues but at present there is only one of these type of magazines in circulation and that is "Tobia". The rest have disappeared from the market and are also untraceable and inaccessible even for information concerning their retreat. The other problem is that it has not been possible to find some old copies of all the magazines published earlier in all the libraries. This has made the study time consuming and tiring one. The suspicious attitude and unopenness on the part of some publishers and poets and the unwillingness in some to fill questionnaires and answer interviews is another problem this research has faced.

The other major problem is translating the poems. As the poems are full of expressions which are culturally loaded, it is very difficult to translate them into English without losing the rhythm, meaning and the poetic flavour they have in Amharic. Therefore, an attempt has been done to make the translations in this paper as close to the original as possible.

The thesis has four chapters. In the first chapter a general description is given about the nature of poems written in Amharic magazines. Here an attempt has been made to show poets approach to some social problems and how the features of the poems are determined by the publishers.

The second chapter deals with the identification and the discussion on the recurrence of the recurrent themes of poems in the magazines. In this section some of the common themes which were prevalent in each administration were selected and analyzed in relation to conditions of the time they were published in.

In the third chapter, the trends of the themes are examined. Here some trends that recurrent theme took while travelling from the past to the present are discussed. The chapter attempts to consider the reasons that gave rise to such trends. This discussion will be based on the textual analysis of the poems mainly to indicate the trend marker and show the development of each theme.

The last chapter discusses some impacts of the social and political phenomena on the publication and composition of the poems in magazines. In other words this chapter tries to point out some of the problems that publishers and writers raise concerning censorship and on the decreasing number and types of magazines in the country.

The research has four chapters, the first deal with the nature of the poems, the second with the recurrent theme, the third with the trends of the themes and the last with the impacts of social and political phenomena on the publications of the poems in the magazines.

The research concludes by presenting the main findings of the study.

CHAPTER ONE

The Nature of Poems in Amharic Magazines

As this study deals with poems written during 3 administrations magazines by different magazine publishers, it is important and proper to consider the nature of the poems. By nature, here, it is to mean the essential character of the poems written at the different administrations and by the different publishers as seen from the subject matters they raise. The purpose of this chapter is to see the nature of the poems from the point of view of the subject matters they raise at the different periods and in relation to their publishers. To this effect sample poems are taken to show the general nature of the poems in the magazines of every administration.

The poems written in amharic magazines during the last 4 decades raise the political, social and economic issues of Ethiopia during this period. The political conditions of Ethiopia during the four decades, become evident when we observe the relationship between the changes in the social ideologies and the artistic movement seen in the poems written in magazines.

The most characteristic feature of the poems in magazines is that most of them attempt to uncover the social problems of the society during the different administrations. The poets have tried to present the true picture of the conditions through their poems despite the strong dead hands of censorship which often haunted them.

The poems in magazines also reflect the economic conditions of Ethiopia during the past years as an integral part of the political and the social conditions that prevailed during each regime. This being the general distinctive marks of the poems, let us now see their nature in relation to each regime and their publishers.

and teach the society revealing the bad effects of some social practices. For instances, the poems oppose the practice of prostitution and gives advice to motivate the young generation towards learning and working hard and on avoiding bad habits. Fikrie Tolos's poem "Setegna Adariwa" "The Prostitute" (Tsedey, Nov. 1973, P. 50) presents the ugly aspect of the practice and warns the concerned to think about their ends in advance. The following extract depicts this.

የወጣት ነገ ውበትሽ ሲወድም
 ሁለት ባህር አልፎ ሲሸት
 የቀን ይሕወትሽ ከሰላ
 ሲከብሽ ጥልፀት ጥላሽት
 ያኔ ዎን ይበጁሽ ይሆን
 የኔ አህት

When the beauty of your youth
 disappear and stings very far,
 when your daily life is to be
 surrounded by darkness, what
 are you going to do then?

This poem presents the life of a prostitute as something that is very bad. It portrays the ugly picture of young women who are living on the practice of prostitution, and reminds them that very soon their youth is to fade away and that they are bound to get old and unwanted. To make the condition worst the poem concludes by sympathetically asking the concerned, what alternative they have when they can no longer rely on their physical beauty as a result of old age. Prostitution which had its root at the time the Italian invasion was growing very fast despite the cultural restrictions of the Ethiopian people. Poets had to write poems against this practice because they feared that the trend would be a danger for the society.

The poems written during, the Derg period reflect the depth of the Ethiopian's sense of the new revolution and their reaction towards its achievements. As the

The poems written during Emperor Hailesilassie's period were generally morally didactic and marked by excessive praise of the Emperor. The following lines from Misganaw Adugna's lyrical poem entitled "Mezmur" "Song" (Menen, April 1956, P 7) show how poets praise the emperor excessively in their works.

ነብይ ነው ይሉታል የዓለም ነገሰታት
 ብርሀን አርጎ ፈጥሮት ከላይ ወለከት
 ቃሉ ተክክል ነው ሀሰት የለበት
 ያለው እየሆነ ሁሉም ተረፉት
 ቢጻፏት ቢጻፏት በብዙ ቀለም
 እምላክ ከፈጠረው ከሠራው አለም
 ዳዊት ደግሞ ቢነገሥ እንዳንተ እይሆንም ::

Leaders of the world call him a prophet because he was born bright minded. His words are correct and always true and what ever he said is proved to be true.

No creation of God not even David if he is to come to his throne, is to be compared to you in his leadership.

The poem is a praise song that shows how much poets were insincerely and flatteringly praising the Emperor in the earlier magazines. Poets had to do this in order to get the favor of the Emperor or at least their immediate government officials, because it is a mark of sincerity to the king. There were also others who used to write poems in magazines because it is a new experience and such poems were easily accepted.

The other common feature of poems in the magazines of this period was, that most of them were full of practical advises on mundane problems. They try to advise

society was interring in to a new political system (socialism) which brought about a lot of new experiences, the earlier poems of this period were the reflections of the unhappy experiences that people have had in the last regime. At this period every poet was mentally and emotionally motivated and some even were excessively excited to write especially about the revolution. The poems were by and large noted for being appreciative of the achievements of the revolution and on the dependability of the then ruling party. Wondimu H/giorgis's poem "Ye Tibeb Biruh Tesfa""The Bright Hope of Wisdom" (Telenegarit, Sept. 1985, P. 11-12) asserts this in the following lines.

ለሠገ ነጻነት የፍትህ ጎሳና
 የእኩልነት ያገጅነት ፋና
 የጥበብ የብልጽግና
 የሠርቶ አደረጎ ታላቅ ዘና
 ለሠገ የዛሬ ለጋ የነገ አዋቂ አገገፋ
 የጥበብ የሥልጣኔ ብረህ ተሰፋ።

W.P.E (Workers Party of Ethiopia)
 has become the road for freedom
 and justice, the light for
 equality, unity, wisdom and
 prosperity. It is the achievement
 of the proletariat. W.P.E. though
 Young today, it is hoped to be the
 bright future hope of wisdom and
 our tomorrow's civilization.

In this poem W.P.E is taken to be the means for the achievement of all human rights in Ethiopia. It is not only an appreciation of the achievements of the party but also an appeal to the passive attitude of the reader in accepting the party. Poets had to write such poems because writing poems supporting the party and the government was one way of setting acceptance by the leaders. In this connection, many poets

were doing their best to get good government positions through their works. This competition for position and the release of earlier works as well as the works of poets devoted to socialism, characterize the nature of the poems at the time of derg.

This poem reflects one common feature of poems during the derg's period. The poem indicates the excitement poets and the hope they formed on the party. The poems of this period were in this spirit because they had the commitment to praise the party and try to convince readers to accept it as only alternative for the better future of the country many of then poems of the period had this nature of praising the party and other achievements of the revolution.

The other feature of poems in this period was the appeal towards maintaining the unity sovereignty and integrity of the motherland, as it was the period when record external aggression and internal conflicts. this extract from Yosef Muleta's poem "Tiyitu" "The Bullet" (Yekatit, Oct., 1991, P. 35) illustrate this point.

ጎበዝ የደገና ልጅ የታሪክ ውል ባላደራ
የጥይት ውልድ ጥይት የሰጥ ላገቻ ገጭራ
ለአኩሪ አንድነትህ ከብር ለሀገርህ ህልውና ታጠቅ
ውጥ ታሪክህ አንዳይፋቅ በናት ጭድርህ ጥላህ ውደቅ
የደገና አባትህን ገድሎ በጫረሰው ደምህ አደግቅ

**You the brave son of a patriot, the
care taker of history, son of a
bullet, the bullet and the flame
of fire. Get armed for the pride
of your unity, and the sovereignty
of your country. Kill and die in
order to keep the history of your
country and to uphold the
patriotic deeds of your heroic
father which can be obtained at
the cost of your blood.**

This enthusiastic poem symbolizes the national soldier as a 'bullet' and 'son of a bullet'. This poem asks the soldier to fulfill his responsibility as a care taker by shedding his blood at the boarder of the motherland in order to keep its sovereignty and integrity. The poem indicates the intensity of the peoples national feeling during the Derg regime when there was an external aggression from Somalia and an internal conflict in the North. This nature of the poems also reflect how much the poets were devoted towards keeping only the interest of the government.

The poems written in magazines in the earlier period of the present administration reflect the unhappy experiences of the past regime. Nevertheless, the larger part of the poems depict the excess zeal and excitement seen in some poets while enjoying the freedom of press. Most of the present poems use plain words to openly criticize the present leaders by calling names, which is a new phenomenon in Ethiopian literature of recent times. The following lines from Ketsela Giorgis's poem "Girana Kegn" "Left and right" (Tobia, No. 3, 1994, P. 20) show how the poet brings out the names of some members of the government administration in his and gold wax poem.

ተስፋ ዩንህ አለው
 አባት ልጁን ሲልከው
 ልጁ ገን ወጥቶ ቀረ
 የራሱን ኑሮ አሳመረ
 ለሰተምሮ ቤላህ በጁ አትበለው
 መለሰ ያለህ ንገረው
 ማከፈላ አትቻልም በለው
 ቸገርህን አንተው አወቅ
 ታምራትን አትጠብቅ

**His father called him 'my hope'
 but the son left for good only
 to improve his own life.**

**Refuse his teaching and
 "turn back" and tell him that he
 can't do division well.
 Know your problems yourself don't
 expect a "Miracle".**

In this wax and gold (semina work) type of poem, we see the names of some government officials mentioned indirectly by the use of words which have double meanings. The poem indicates how much the present poets are using the freedom of press in daring to mention names of leaders and criticizing government officials with such a weak poetic cover as this wax and gold type of poem.

This is one instance out of many where poets contradict themselves about their saying there is strong censorship.

Practically all the poems in the present magazines are full of complaints. The latest poems in the magazines are direct oppositions against the political and social measures taken by the present government. They are opposed to secession, injustice, ethnicity and lack of democracy. The poem "Nigeru le Hakim" "Tell a Doctor", by an anonymous poet (Tobia, March 1995, P. 36) summarizes the weaknesses of the present government which are repeatedly raised in many poems, in the following lines.

ፈጣሪ ነገሮኛል ሁሉን አውቆአለሁ
የትኩረት አላፈላገም በጣም ደንገጦክለሁ
ሀገር የሌለው ሰው መሆን አላፈላገም
በታችኛው አካባቢ በአይኖቼ አላይም
የገጠኛን ድብከር በጀርባ አልሰማም
ነፃነት እያጣሁ ለመኖር አልመጣም
የሰው ዘር በፍቅር እስኪሰጥ ድረስ
በድፍን ኢትዮጵያ ሰላም እስኪነገሰ
ፍትህ እስኪሰጥ ለሰው ልጆቼ ሁሉ
ኋላ ለታወቁኝ ተወላድ አቅቦሉ።

Now that, God has told me and I am aware of all, I am scared and I don't want to see all those bad things going on here. I don't want to be a man without a country, I don't want to see secessionists and I don't want to hear their lecture. I don't want to live without freedom. Until peace is restored all over the country and justice is done for all, don't ask me to be born, for you cannot save me from being a victim.

In this poem the narrator an unborn child refuses to be born. The poem indicates that the child is scared because he is aware that he is going to be 'a man without a country'. By way of presenting the complaints and fears of the unborn child, the poem reveals that there are people who support secession and there is no freedom, peace and justice in Ethiopia. The poem indirectly is criticizing the present leaders for supporting the idea of secession and for being the cause for the lack of freedom, peace and justice in the country. The poem presents these complaints openly in plain works. It also reflects the comprehensive view of many of the present poem in the magazines. In this connections the present poems shall light on how much poets are face to express their attitudes. It also indicates that the poetic writing quality in our country has began to miss the proper line of development for such open criticism show the inability on the part of some poets to create better poetically rich Qene.

When we examine the poems in magazines from the point of view of the different publishers, we find many of the poems having the nature of being committed to reflect the interest of the publishers. The three magazines that have been published by the Ministry of Information during the last 40 years were mainly concerned with promoting the out look of the government. They contain large number of poems which are written for the purpose of agitation and as an instrument of propaganda, favoring the ruling body and its administration in order to obtain and win the peoples support.

Menen, the earliest magazine published by the Ministry contained poems which not only praise the emperor Hailesilassie but also urging the readers to accept his leadership and serve to please him. The following extract from Hailu Gessesse's poem entitled "Ensrä Hulachin Le Netse Hagerachin" "Let us all work for our free country" (Menen, Nov. 1957 p.30) reveals this.

ከሌላውም ይልቅ መልካም አርአያችን
ሠር ቶ አንበራ የጫል ተፈሪ መሪ ያችን
ከዛሬ ነገ ሰንሰለት እንገዳህ አንበርታ
ሠር ተን እናጥገበው ለሥራው ውለታ::

Apart from other things Teferi is our leader who works hard and makes us follow his trend in his hard work. Let us do our best to serve and please him for his service to us.

This poem tells us that Teferi (an other name for Emperor Hailesilassie) was leader who apart from other things was a good example to his people in his hard work.

The poem praises the Emperor of his leadership and at the same time appeals to the readers to accept his leadership by asking readers to "serve and please him." By doing this the poem indicates the effort of the magazine and that of the government in persuading the people to be devoted to the king. It is this nature of the poems in the government magazines that forces a researcher to believe that the magazine shows a tendency of being an instrument of propaganda.

Yekatit, the magazine published by the Ministry at the time of Derg is seen playing the same role^{le} in presenting poems which try to convince the people to accept Derg and its administration. This is revealed in the following lines from a poem

entitled "Yerejim Tigil Wutet" "The result of long struggle" by Sileshi Andargie, (Yekatit, Dec. 1983, p.26).

አብ ዩጋ ፈነዳ
ጢቂን በዘባዥ ተነዳ
“ በየአቅጣጫው ይውረድ ይሰቀል
ሰፊው ሕዝብ ጠላቶቹን ይበቀል”
አለ ከሕዝቡ አብራክ ተክፍሎ
ለፍትህ ለነፃነት ሎቆ ምሎ
ጌዜያዊ ሰልጣን ጤጠ ወታደሩ
አልል አለ ወዛደሩ ምሁሩ ::

Revolution has erupted! The oppressors and the exploiters are chased! "Let the masses revenge their enemies, let them be removed and hanged," said from the mass, the one who promised to stand for justice and freedom, the military; who took the provisional power. This pleased the proletariat and happy was the educated class too.

This enthusiastic poem at its beginning describes the excitement and emotions of the people in the first actions of the revolution. The poem by explaining the promise given by Derg appeals to the readers to gladly accept the actions taken by the Derg and to give it support just as the proletariat and educated class have done. This shows that, the poem in this magazine during this period were favoring the government and were also appealing to obtain support from the people. Yekatit as an instrument of propaganda was plying a great role in this line, because Derg administration at that time. The government was also encouraging such poems because it was not sure of its winning the full support of the public.

In the latest issues of "Yekatit," published after the coming of Ethiopian People's ^{Revolutionary} Republic Democratic Front (EPRDF) to power, we find a poem written asking for support to the new leadership in an indirect way. The last lines from 'artist' Hulu

Selam's poem entitled "Yalnornibet Zemen" "The Era we didn't live in." (Yekatit, May-July 1991, p.1 17-18) indicate how the poet suggested the idea of giving support to the new administration.

ለደርግ አታላቆች ሆነን ወለመኛ
ስጣቸንን እርገጡ የገለጸ ጥቅም ጣገኛ
እይደርስ የለም ደረሰን አንደዎንም
ስቃይ ወከራውን ችለነው ሁሉንም
ወጧውን በተንቢት ለመገለጽ ባንቸልም
ወቸም ከሃላፍነው ሳይሻል እይቀርም።

Having been a means of getting money for the unfaithful Derg members we have some how lived bearing all kinds of sufferings until now. Although we cannot forecast about the future, we believe that it will be better than the past.

At the beginning, the poem accuses the Derg members for being unfaithful and at its last line it explains its hope that although it is difficult to tell about the future, the present administration will be much better than the type of administration during the Derg period. By suggesting this the poem is also asking the readers to give support to the new administration which is believed and hoped to be better than the past. Yekatit, in this respect was still serving as an instrument of propaganda to this new administration too. The government was also encouraging such poems for the same reason as Derg.

'Telenegarit" and "Birritu" which are published by service rendering organization present poems, which Vui to raising topical issues also help to disseminate up to date organizational information and to motive workers for a better production. The following lines from Tesfaye Etana's poem "Yihin Ale Eyalu" "Saying, he said so" (Telenegarit, Jan.-March 1972, p.5) show how poems in Telenegarit serve for the purpose of motivating workers.

ቴሌ እንደሁ ይከፍላል ምንም ሳያገደል
በየዓመቱ አድገት ይጨምራል
ሥራን በጥበቅ ይዞ ወከቦር ይሻላል።

Tele is paying without any fault
and gives promotion to the
workers every year. So it is
better to be respected for hard
work.

This poem, motivates workers to work hard in order to get promotion through hard work. It tries to affirm to the workers about the commitment of the organization to workers who "work hard". The last line is also an advice for workers to get respect "through hard work". The poem show the magazine's commitment to its publisher in serving as a medium for motivating workers and as a means of advertizement.

The same characteristic feature is seen in poems written in 'Birritu', the magazine published by the National Bank. Yilma Belete's poem "Nigid Bank" "Commercial Bank" (Birritu, Jan. 1986, p.34) is one out of many poems which show the use of the magazine for advertizing the service of its publisher. The following lines demonstrate this.

ታላቅ ንግድ ባንክ ባለ ከደጃያ
ገንዘብ አስቀምጠው ወኖሪያ ቤትያ
ለምን ሌባ ይፍሩ ችግር ሳይገጥምያ

Why should you keep your
money at home and be worried
about robbery; when the honest
commercial bank is at your door
to serve you?

This poem is serving as an advertisement for the bank by telling us about its dependability, honesty and accessibility, as well as by indicating the worry about the danger of robbery. In this poem the words "honest", "worry" and "robbery", are stressed to attract the reader's attention and make him think about it. In doing this, the poem shows the magazine's devotion to the publisher.

The poems in the private magazines are characterized by their concern with expressing aspirations and grievances based on some unfulfilled wishes of the society. Above all these, the private magazines have a purpose and that is to sell more. To this effect, they present poems which attract the attention of their readers and to do so they usually write poems which criticize the administration or attack a certain folly in the society. A good example in this respect is the poem "Girana Kegn" "Left and Right" by Ketsela Giorgis, where the names of some of the present leaders were mentioned and each was criticized for being unfaithful as been considered earlier in this chapter one , page 16 .

The poems in magazines raise different subject matters according to the interest of their publisher's and to the periods they were published in. Each regime and each publisher leaves its print in the poems published by the respective publisher as seen above. Having seen the basic nature of the poems based on the subject matters they raise, let us now see the recurrent issues raised by the poems at the different administrations.

CHAPTER TWO

Recurrent Themes of Poems in Amharic Magazines

The aim of this chapter is to analyze the major recurrent themes of poems in the Amharic magazines published in the different administration. Over 465 poems with a variety of themes have been collected from the 8 Amharic magazines understudy for this research. As the magazines used to be and are published by different publishers, each for a different purpose, one can see that the different poems published in magazines deal with different themes.

On the other hand, since most of the poems deal with the topical social and political issues of the society, we observe that the poems in the different magazines share common themes as well. One can also witness that the poems record and present some persistent themes which were evident in all the social and political systems during the last 40 years. The recurrence of certain themes for such a long time undoubtedly indicates the unfulfilled wishes of the poets as well as the existence of the social problems they address.

Poets have written and are still writing poems to reveal the unpleasant social realities of the country which were prevalent during the last 40 years. The social decadence, the inequality, the problem of backwardness, the lack of justice and democracy as well as opposition against secession were some of the main subjects of the poems in magazines.

Poets write poems with a specific purpose in mind. Their works reflect that purpose and the reader can understand this purpose by reading the work and by relating it to the situations in which the poems were written. In this connection, many of the poems written in the magazines show a similar trend and reflect similar themes within a period, hence, they demand the reader's realization of the situation they were written in.

The three political systems that ruled Ethiopia over the last 4 decades have their own finger prints on the poems written in the magazines.

The themes of poems in the magazines in this study can be categorized into two as organizational (those concerned with the interest of the publishers) and social themes. This chapter deals with the social themes which were recurrent in most of the poems.

2.1. Recurrent Themes of the Poems During the Reign of Emperor Hailesilassie

The magazines which used to be published during the reign of the Emperor were 'Menen', 'Tsedey' and 'Telenegarit'. They represent the three types of publishers mentioned earlier.

One of the recurrent themes in most poems during the time of the Emperor was the importance of work both for the better life of the individual as well as the development of the country. The poem "Ensrä Hulachin Le Netsä Hagerachin" : Let us all work for our free country" by Hailu Gessesse (Menen, Nov. 1957 p. 30) demonstrates this in the following lines.

ታጥቀን ለንገሳ ሁላችን ለሥራ
 ኢትዮጵያ ሀገራችን በኛ ለንድታብራ
 ወደ ኋላ ሳንላ ተባብረን ከሠራን
 ካሰብነው አላጣ በቀርብ ለንደርሳለን።

Let us all get ready for work to make
 Ethiopia, our country proud of us. If we work
 together without hesitation, we will soon
 reach our goals.

According to this poem work is considered as a corner stone for the development
 of the country and the only means for the achievement of the individual's needs.

The same theme is reflected in the contemporary issue of 'Telenegarit'. The
 following extract form Ayele Asfaw's short poem entitled "Ye Tele Serawit" "Tele's
 working force", (Telenegarit, Jan-Mar 1972, p. 5) is an example.

ጤናህ ለንግግህ ትርጉም ለንግግህ
 ያላንገዳ ስንፍና ሥራህን ለዘውተር
 ሥራህን ለክብረህ በር ተተህ ከሠራህ
 መኩሪ ያ ተሰናላህ ለውጭ ሀገርህ
 የሠራጭ ስጭ ሥራን ያከበሩ
 የምድሩን ጨርቀው በሰማይ በረሩ።

To keep up your health and to lead a better
 life, work hard without laziness. If you
 respect your work and work hard, you will be
 a pride of your country. Those who respected
 their work and who worked hard were able to
 fly in the sky having done away with what is
 on the earth.

This poem indicates the poet's outlook towards work at that period. It tried to
 motivate people to respect work and work hard to reach the stage where others have
 reached by referring others' development in science.

Another poet named Metsihafe Sirak, wrote the following lines in a poem entitled "Enem Bitir Noro" "If I had worked hard." (Tsedey, Nov-1973, p 42) to show how work is better than mere ambition.

በዎኛት ፈረሰ ላይ አንዲያ ሰባበሰሰ
ጊዛው ሲፈረጥጥ አኔም ሰከታተሰ
ጥረቴ ይሄን ጊዜ በሥራ ላይ ጠውሰ
ወቹ አዋጥ ነበረ በዎኛቸ ሸሀ አክሊሰ
ወጠቱ አእምሮዬ ተነሳ አትጻከም
ወራት አንጻትከባጻት ተውለድ አንጻይረግምሀ
በመሆንህ ሸከም።

I regret the time I spent to realize my aspirations as I am left behind it. Had my effort been on work, I wouldn't have been crowned by the grief of ambition. My young brain - feel enthusiastic not to be a load on earth and not to be blamed by the coming generation for having been a burden.

This poem shows the regret for the time lost without doing any work. The poem is a warning against a would be coming shame and disgrace, for not doing noble work that enables anyone to be respected in the society.

On the whole, the poems in the magazines of the Hailesilassie's period raise work as the corner stone for the development of the country and for the fulfillment of all needs of the individual. The poems motivate workers to work hard. The government seems to encourages such poems because they help to make people more ambitious and forget to raise other questions in life, which saves the government a lot of worries. The recurrence of the theme of the importance of work more in the government magazine is an evidence to this point.

Another recurrent theme in the earlier poems in magazines was that of the importance of education. Lakew Desta in his wax and gold type of poem entitled "Timihirt Ye Aymiro Mesal New" "Education Sharpens the Brain" (Menen, Feb. 1956, p. 9) describes the benefit of education to the educated as well as to their families as follows.

ተምህርት አእምሮ በመሰላት
ለሥጋ ሴት ተመቸው አሉ
ሰው ተምህር ቀን ከጠናቀቀ
ሥጋም ቀርጡን አወቀ
የኑሮ ዘፋን ያጠናቀቃል
አየቀረጠ ያከፍላል።

A mind sharpened by education is advantageous to the family too. Once one has completed his education the family is secured for he is to give each his share.

In this poem we find the Amharic word "Siga" having double meanings, "meat" and "family" and accordingly two ideas are presented both showing the advantages of education.

From both the wax and sold interpretations of the poem, we understand that education does not only enable the learned to live a good life but also help his family by sharing the income he got from his education. Poets stress on the importance of education in the earlier magazine mainly to motivate the parents and the young generation into the understanding of its advantage.

Teshome Endalew a contributor to 'Telenegarit' by way of describing the vocational

training center of his organization refers to the importance of education in his poem "Be Tele Timihirt Bet" "In Tele's School", (Telenegarit, Jan 1970, p. 18). The following extract depicts this.

እንዘላቅ ወደ ውስጥ ወደ ተምህርት ቤት
 እውቀት እንደ እንጀራ ወደጫባላባት
 ኑሮን ለማሻሻል እንገርን ለጦር ዳት።

Let us go deep into school where education is
 fed like bread, to improve life and to help the
 country.

From this poem we understand that the high value given to education by the society. In the poem schools are symbolized as places where "bread" is fed to people. The line, "go deep in to the school" indicates the poem's attempt in advising the reader to progress or advance in the study to lead a better life and help his country with his education. This poem by suggesting the need for further study also reminds the workers in this organization to be more conscious of the world's technological developments.

"Anchi Ye Deha Konjo" "You, Poor Beautiful Girl," a poem written by an unknown writer (Tsedey, Dec. 1972, p. 30) reveals how the society used to value education especially for the children of the poor. The last lines of the poem demonstrate this.

ዛሬ በቀንጅና የጫያም ኑ የታሉ
 ሌሎች የጫያባሉ ተገንተዋል ለሉ።
 እንገዲህ ተቀጣጥ ቀንጅናሽን ይዘሽ
 ለሌሎችም ሂጂ ገቢ ከውቤ በረሀሽ
 ባልሆነም ተግሪ እድል እንዲኖርሽ።

Beauty has ceased to be worthy, other things
 are considered more important at the present.
 so you are to be left with your beauty. If you
 like you can go to the bars or go to school to
 have a better chance.

The poem states that, the considering of physical beauty as means to a good life has now become a thing of the past, people are looking for other better qualities in girls. The poem presents the two alternatives the poor girls have as either to "go to the bars" and become prostitutes or "go to school" and work hard to gain better education in which case they can lead a better life. This way the it tries to convince its readers to consider education as the only alternative for a better life particularly to the poor ones.

From the above three poems taken from the different magazines, it is gathered that education was considered as being advantageous to the individual and his family and for the development of the country. The theme of education was very much recurrent in the magazines during the reign of the Emperor. Though the need for educated people was very high, the opportunity for the mass to get better education was very little. This indicates that the poems were written simply to create ambitions in the minds of the people and make them loyal.

Showing dissatisfaction with the existing system is another recurrent theme during the Hailesilassie regime. Most of the time such themes are brought out not directly but indirectly, in the form of aspiration, wish or complaint.

The following stanza form Solomon Deressa's poem entitled "Lijinet Jilinet Aydelem" "Childhood is not foolishness" (Menen, Oct. 1970, p. 18) pinpoints the way poets show their hatred to the leader. The poem is based on a dream of a local singer.

ሰዎና ወርቅ ተቃጠለ
ቀ ኔዎ ሕይወት ገታ
አረሆ ዘፈ ነኝ ቤት ከቤት አዎታታ

ንጉሥ ከንጉሱ የገጠመ ለታ
 የአረር በረዶ የዘነወ ለታ
 እኔን ለደከመኝ ተፋሁኝ ሀዋት
 ለዘር ተገኝ በንጉሱ ዋት

"Wax and gold are burned that verse ceased living. A local singer sings with hardly rhymed lines saying: When a king fought a king, when bullets rained like snow, I felt sick and tired and vomited. Tegegn, please direct death towards the king."

This poem uses the dreaming singer to recite a poem and in the middle of it as if her dream was disturbed the line of her verse goes to another thought, where she asks someone to "direct death towards the king." The line "please direct death towards the king" though in a dream indicates the poet's hidden interest. An unspeakable wish for the death of the only king at the time, said in dream, as an escape goat.

This is a theme which was persistently occurring in the poems in all the magazines. The theme also takes a special trend within the period in that the feeling of dissatisfaction develops from mere wishes and ambitions to strong hatred of the leadership. This is clearly seen in a number of poems especially in those published in the private magazines.

Alemu Bekele, a romantic poet, presents his wishes for the removal of the leadership metaphorically as in the following lines in his poem "Yiwutulugn Aynochie" "Let my eyes be removed" (Tsedey, May 1973, p. 21).

ደውጡሉን አይኖቼ ሁለቱም ባንድነት
 እንዲቀዩ አልባኝ ሆነው የኔ አባላት
 የአይኖቼ ሥራ ቢተረክ ቢነገር
 ቀኑ አልበቃ ብሎ ሌሎት በጨመር
 ግለጭን ስለሌለው ያጣ ቀጥሮ ሥፍር
 ለጆሮ የሚቀፍ ነው ለሰሜ የሚያስቸገር

እገርቼ ምን አጠፋ እጆቼስ ምን ሰሩ
 ልብና ኩላሊት ሳምባ ጊደመሩ
 ጣፊ ያና ጤጋራ አንጀት ጠጠመሩ
 የሰው መብት አልነኩ አልፈው ከድንበሩ።

Let both my eyes be removed I don't want
 them to be my parts what my eyes have done
 is too much. It is endless to tell even if I take
 day and night. It is unpleasant to hear and
 hard to the listener. What harm has my legs
 and arms done? neither my heart, kidney and
 lungs nor my spleen, stomach and intestine.
 They all have not tried to violate others'
 rights.

This poem suggests that the eyes have to be removed because they have "violated
 others rights". Conversely and metaphorically it also suggests that those who "violate
 others' rights" have to be removed and that is to mean those who use their power and
 authority to violate others' rights; the leadership.

This feeling of hatred towards leaders and the wish to get rid of them becomes very
 stronger in the course of time. Soon after words poets started to write poems which go to
 the extent of instigating readers to take actions. A stanza from Dawit Asefa's poem entitled
 "Ante Sew" "You man" (Tsedey, Nov. 1972, p. 49) depict this.

ሰው፡— ሰው፡— ሰው፡— አንተ ሰው
 ምንድነው አላጣህ እስኪ አገመልክተው
 ለምን ተከፋለህ ራስህን በራስህ እያከከህ
 ተባይህን አጥፋ ከሰውነትህ አውጥተህ
 አትጠራጠር ሁሉ ጊዜ በሀሳብ አትናውዝ
 ወይ ቀጣት ወይ አመድ ይሆናል ያንተ ወዘ።

Man, man, man you man let us see, what is your aim? why should you be unhappy scratching your body when you can remove the worms from your body. Don't always doubt and brood in unnecessary thought, for you may loose or gain a better chance by acting.

According to this poem, the interviewee "Man" is "unhappy" and is scratching his body being unable to get rid of the "worms" from him. The questions "what is your aim?", "why should you be unhappy?" and "why should you scratch your body?" indicate the higher degree of the physical and psychological problems of the poor man. The phrases "remove the worms" and "gain a better chance by acting" indicate the poems attempt in instigating the "man" and the society to remove the corrupted blood suckers of the society which means the government officials or leaders.

These three poems from the different magazines show how poets attempt to present the feelings of the public had towards the leadership of that period. One can also witness that the poems show development in bringing the theme in a stronger mood towards the end of the Hailesilassie regime. This could be attributed to a number of facts and demand for change was from different angles was one. The wide difference in living and the over riding of other's rights on the part of some officials as indicated in the poems were the other reasons for the rise of such poems.

The question of censorship and justice are the other themes which occur repeatedly in the poems in magazines. Dawit Asefa brings out the problem of censorship in his poem "Ante Sew" "you man" (Tsedey, Nov. 1973, p. 49) in an indirect way while asking

questions to know the aim of the "man" in the poem as seen in the following lines from the poem.

እንተ ሰው

ምንድነው አላማህ ምንድነው እድገትህ
ተናገር እስኪ ለሰማህ ለምን ተፈራለህ

You man!
What is your aim? where is your
development? Tell me, let me listen to you:
why are you afraid to say something?

This poem is addressed to 'man'. The poem shows that the man is afraid of some force that could harm him if he tries to comment about his aim or development which is likely to be a dissatisfaction. The poem here is suggesting that there is no freedom to comment on ones dissatisfaction, which means there is no freedom of speech. The poem also puts light on the way poets address the problem. In this case, the idea of the lack of freedom to speak is presented in an indirect way. Poets had to be careful because of the strong censorship at the time.

Fikre Tolosa's poem "Mermireh Fired" "Examine carefully before you pass judgement" (Menen, June, 1973, p. 43) is an example of the concern with the question of justice at a time when justice existed only for the higher authorities and favored ones. These lines expose the incidence that were evident at the time.

ቀጠል ተንባባኩሽል በግለተ ወንጀለው
ከሰው ቢያቀርቡለህ ጭንቀት ጠለው
የቀጠል መንባባኩሽ ለምን እንደሁ መርጦር
የወንዙንም መጮህ ለምን እንደሁ በርብር

ይህን በታደርገ ስተረርድ የላይ ለይ ተሀ
ቀጠሎም በገፋስ ወንዙም በድንጋጭ ጠጭሁን
ለይ ተሀ ተረ ላላሀ ወዲያው
ነገር ሁሉ ለንድይህን ያለምክንያት ለንዲያው።

If people accuse others of hearing sounds from dry leaves and a falling river - first check why the leaves and the river made such a sound - if you do this before you pass judgement in fear of your superiors, then you will know that wind caused the leaves and stones made the river to produce the sounds. In the same manner you will understand that there is always a cause for some thing to happen.

an indirect
This poem gives advise to judges to be very careful in their judgement not to be biased by false accusations. The poem indicates that there were people who come up with cases accusing people on false ground or unestablished matters. The poem by way of asking the judge to be careful in his judgement, also reveals that most judges are subjected by their superiors to intentionally misinterpret the law infavour of their dear ones. This is an indication for the unfair use of justice. Poets had to present this theme recurrently. Because the problem was so acute at that time. The presentation of the theme in this manner, on the other hand, indicates the poets effort in exposing the weaknesses of the then administration.

The other recurrent theme in the poems is the feeling of nationalism. The national feeling and the love for the motherland is usually raised when earlier poets write in praise of Emperor Hailesilassie. This is because many poets attribute the freedom of the country and its modernization to the efforts of the Emperor. According to Hailu Mekuria, a poet sometimes known by an other name "Gemoraw", national feeling is some thing that can

only be expressed in a scarifies one has to make for the cause of his country. The following lines from his poem "Yetintu Tizita" "In remembrance of the past" (Tsedey, Jan. 1974 p. 50) depicts this.

It is good to learn, to know
and be civilized. But father's
patriotic deeds and their
contributions should not
disappear from our thoughts.
Bones should be broken and
blood should be shed for the
country. Life has to be given
to it.

This poem is a reminder of the grand "father's patriotic deeds" and how they shed their blood for the cause of their country. The phrase, "life has to be given to it" emphasizes the need to commit oneself for the love of motherland.

The Poems at the reign of the Emperor stress the importance of keeping the sovereignty of the mother/and many of them reminds every citizen to show his commitment to his country to the extent of shedding blood. Hailu Mekuria have seems to wish to remind his readers about this fact.

As every society has the responsibility of shaping the young generation, it is common to find poets trying to give advice and warnings, about some undesirable practices

as prostitution, drinking, picking up bad habits like smoking and above all on the need to keep culture. In this connection, poets write for the youth to make them aware of the need for maintaining the good culture of our society and to resist the invasion of certain bad practices of foreign culture.

In general, the poems in the magazines during the Hailselassie regime tried to uphold social virtues, praise the great men and idealize the system. But many poets were also doing their best to criticize and correct certain bad social practices. They did this inspite of the fact that problem of censorship was very strong at the time. Mantel Niecko (1968, p. 319), who has observed the seriousness of the problem of censorship in Ethiopia at the time of the Emperor states this in his survey work entitled "Ethiopian Literature in Amharic."

"It has well known that many novels, short stories and plays remained unpublished during the emperor's reign and that more than one writer lost the possibility of publishing his work as a direct result of censorship restrictions."

2.2. Recurrent Themes in Poems During the Derg Regime

The themes of poems during the Derg regime by and large revolve around the achievements of the revolution. Many of the poems reveal the unhappy experiences which the society has gone through during the previous regime. There were also poems written in praise of the ideology - Socialism, which was chosen by the Derg when it assumed power. Still others were written on other social issues, which we are to see each by taking samples in the following pages.

Among the magazines included in this study, those which used to be published during this time were; 'Menen', 'Tsedey', 'Goh', 'Yekatit', 'Telenegarit' and 'Birritu'.

Though there were a few new issues, some of the recurrent themes which the poems raised were those which were common in the previous regime but with slight changes in some cases. One of the common theme during this period was the importance of work.

Maaza Getachew, a student contributor to 'Goh' wrote a poem entitled "Le sira Entatek" "Let us get ready for work" (Goh, May 1975, p. 17) in which she underlines the need for everyone to use his or her working hours properly. The following lines reveal this.

ተነሳ ያገር ልጅ ተባብረን እንበራ
የሊት ዩኒየን አድገት እኛው እንደገመራ
ጋሼ በየቦርድ ስልክ ይዞ ወግለት
አትዩ በቦርድ ወብታውት መልክት
አስቲ ተውት አርጉት አይጠቀሙ ለዕድገት
ይልቅሱ ተነሱ ለሊት ዩኒየን እንበራ
ጠላታችን ይፈር እናታችን ተከራ ::

Let us work together in order to determine the development of our country. Let men in the office waste not time on telephone calls and girls on their beauty, for that is of no use for our progress. It is better if we work together to keep our enemies in disgrace and make Ethiopia proud.

This poem is a call for the citizens of Ethiopia to work hard in order to determine her progress. The poem critically criticizes those office men and girls for being irresponsible because they waste their office hours on unproductive matters. In revealing such common mistake the poem motivates by criticizing the lazy and the irresponsible ones. The same line also has a great effect in advising workers to be conscious of time and work. The poem reveals the young poet's observation concerning people's unethical behavior around their working places. It also tells us that people are losing interest in their work and so attempts to advise people to work hard.

Woldesilassie Legesse, an other poet and a contributor to 'Birritu' wrote a poem entitled "Menor Bicha Aybekam" "Living by itself is not enough", (Birritu, July- Aug. 1990, p.37) to show that life is meaningless unless we are able to do some useful work. The following lines show this.

ጣዕዎ አንዲኖረው የሕይወትህ ፀጋ
በራህ ለጣዕን በራህ ላይ ትጋ
በእውቀትህ ተጠይቅ ስንተነትህ ከራ
ለሀገር የጣዕቀዎ አኩሪ ታሪክ ሥራ

To give flavor to your life and to depend on yourself workhard, progress in your education, be proud of yourself and try to do something important to your country.

In this poem 'work' is considered as a spice of life without which life will not be interesting and meaningful. The poem tries to advice people who depend on others to sustain themselves and keep their pride through hard work. This poem also seem to stress on the need for a "special" kind of work, a work that is essential for the progress of the country, the phrase "do something important" show this interest of the poem.

All the poems mentioned above under the theme of work show how the society at the time of Derg perceives work as an important thing both for the individual and the country. The poems therefore aim at motivating people to work hard and criticizing those who are not working hard. On the other hand, the poems also indicate the lack of interest for work. This could be attributed to a number of reasons. The obligation for young workers to join the military and go to the front, and the unfair judgement at the promotion of workers, which favor the party members were some of major reasons for workers to loose interest in their work at that time.

The other recurrent theme in Derg's period was that of the importance of education. This theme has been raised in a number of poems repeatedly where different poets approached the issue from different perspectives. Many of the poems depict the negative attitude that the society has developed over the educated ones during this period.

In this connection Alemu Nega has written a poem entitled "Yetignaw New Dehina" "Which one is better" (Telenegarit, Nov., 1974 p. 11) which reflects the strong critical view of the society towards the selfish educated class. The following lines present this.

ለሀገር ለወገን በጣም ተቀርቋል ቀዳሚው ጠባቂ
 አብነት አቀማጭ ነበር አስተማሪ
 የአውደ ነገሰት ምሁር ለውነት ተናጋሪ
 አይ ነጥሏል ገላጭ ግን አንደተማሪ
 ነገር ገን ትምህርትን ጨርሶ ሲቀመጥ በቦር
 በሴት በብልጭልጭ በገንዘብ ቻውሮ በቀደም ደንቁሮ
 ሆ በየፊናው ነጣቁ ቀበሮ።

The educated ones were the most concerned people for the well being of the country and in educating their fellow citizens. They were the honest people and teachers of all legends. But after completing their education and assuming office and power, they seem to be blinded by beauty, money and self priority, that they become selfish and corrupted.

According to this poem we are reminded that in the past it was the educated class which was playing an important part for the good of the society. The later part of this poem accuse the educated class for forgetting its responsibility specially after assuming power. It states that the educated ones after assuming office have ignored the problems of the society because as mentioned in the poem they were "blinded by beauty, money and self priority". Here the poem seems to blame power for corrupting the educated ones. The poem also shows that education has ceased to serve the society as was in the past. The poem is an expression of the society's dissatisfaction towards the educated ones during the derg regime period.

Others poets accuse the intelligentsia for being unfaithful to the revolution. A few lines from Alemayehu Arada's poem entitled "Ye Labaderu Melikit Le Esistu Debtera" "The proletariat's message to the (opportunist) chameleon intelligentsia" (Goh, May 1976, p. 30-31)

ይደረስ ሳንተ፡-

ሳንተ፡- ለምሁሩ ለጥገና አውጠንጧን ሱረኛ
ተገሰን በቦር ጩራሽ የቦር በረከኛ።

It is addressed to you, you, the conspiring intellegentia, and the reformist who like to perform the struggle in the office, and become a patriot in the office.

This poem is a strong criticism against the intellegentia for not being harsh and full of war like vigorous personality, which was expected of people favoring the revolution. The poem expresses the opposition of the society towards the way the so-called educated ones handle the problem of the revolution. This is because the educated were not considered devoted to the revolution.

The theme of the importance of education was recurrent in this mood during this period. The poems indicate the writers effort in keeping the interest of the then leaders who were not very well educated. In this connect, the poems depict only the bad side of education and the educated ones. This suggests the idea of favoring the uneducated leaders to the elites.

Another recurrent theme of this era was the question of censorship. Poems in magazines have tried to present the existence of the problem while referring to other subjects. LisaneWork Kassaye's poem entitled "Endemin Kermehal" "How have you been" (Tsedey, May 1976, p. 30) refers to the problem in an indirect way in the following lines.

በል ንገረኝ
ምንም አተሰብረኝ
ይገለጥ ሽፍንፍኑ
እሰኪ ንገረኝ ጭቆኑ
ሲባልጣ እንደሰጣ ነው
መናገርም እኛ መብቱ ነው።

Tell me every thing and let all that was covered be uncovered. Tell me, you the oppressed one, as it has been said and we have heard it, there is freedom of speech.

In this poem a question is presented to an oppressed person to speak what he feels and to uncover a covered secret. The poem also tells directly that the freedom of speech is only on record or something of a saying and not used in practice. The phrase "as has been said" is a testimony for its impracticality. The poem attempts to show that the freedom of speech at the time of Derg was a fake one, and indicates how poets approach the problem in such an indirect way for fear of censorship.

According to some poems in the magazines of this period, the fear of censorship on poets was not only from the government but also from poets who regard themselves as revolutionary and others as against the revolution. Esatu Tesema in his poem "Tsegaye Yante Bier" "Tsegaye your pen" (Goh, May 1976, p. 29) accuses a writer named Tsegaye for supporting the old regime and not being on the side of the revolution. The following extract is a testimony.

ፀጋዬ ብፀርህ ይውተ
አልኖብታል ይለኛበተ
ሰጣ ሰባቀተኔ አትበል
ለጣገዎ አገተውህ

ከ ቀደምት ሥርዓት ጋር
ገንጣጥህን ስናነብህ
እንዲያው በገላጭ ተከታታይነት እሪ በሌላ ለገባርቅ አገሪ
ቋንቋንም ለየቀለ ነው ያንተ ቀን የኛ ገሪ

Tsegaye let your pen die for it is behind time
and you shall never come again as we shall
crush you with the regime you have taken side
with. Let jealousy eat you and make you cry.
We speak now different languages yours is the
right and ours is the left.

This poem is a strong accusation and a threatening one. The poem wishes Tsegaye's pen to "die" and "never come again," this indicates the writers hatred to Tsegaye's literary work. Tsegaye was also blamed for not being on the side of the revolution. This is stated by the last lines where Tsegaye's language is decried as the "right" meaning not revolutionary and the writers as the "left" meaning a revolutionary one. From the message of the poem and its association to the previous regime, the name Tsegaye refers to the famous poet Tsegaye Gebremedhin, who wrote a number of plays supporting the revolution. But, despite this, he is still accused of being on the side of the previous government. Blaming people in poems or libelling them for things that were not based on fact was the habit of the period, and this had a negative effect on other poets who want to write on subject of their interest. This condition itself, therefore was considered as a censorship for writers because they were afraid not to be labelled or convicted of being against the revolution, which might put them in danger.

The above poems show the direct and indirect ways in which the problem of censorship was reflected at the time of Derg. The actions taken by Derg on some well

known writers was a shocking experience of poets and so many were hindered from writing poetic works. The absence of poems by many established poets indicates this.

The major recurrent theme of this period was the theme of praising the achievements of the revolution. Most poems in all the magazines raised the theme by considering the revolution as a remedy for the most serious social problems which used to trouble the society in the previous regime. Wondimu H/Giorgis's poem entitled "Ye Tibebe Biruh Tesfa" "The Bright Hope of Wisdom" (Telenegarit, Sept. 1985, p. 11-12), which we have seen in chapter 1, page 6, lists down the achievements of the revolution. In this poem the "party" which was one of the achievements of the revolution was considered to be a means of achieving freedom, justice, equality, unity and civilization. An other poem entitled "Amitsalehu" "I will revolt", read at a women's day and published in 'Goh' magazine (Goh, April, 1976, p 17) presents the revolution as a solution for women's double oppression. The following extract puts light on it like this.

ከመረረኝ ከሰለፍኝ ድርብ ቆቆናን ከሠበረሰኝ
ከላንግ ጋህ
ከላሁን ወጻያ አዎጃለሁ
ለሰብዬት አቆጣለሁ።

Because it has made me free from the tormenting and irritating double oppression under which I have been suffering so far, I will revolt and stand with the revolution.

The poem shows the high credit women gave to the evolution. The poem reveals that women have got their gender as well as class freedom through the revolution. This in turn shows that one of the achievement of the revolution was to safeguard women's

right.

The majority of the poems of this period were of this nature. This is especially true for poems in government supporting magazines like "Yekatit" and "Goh" at one time. These magazines have to present this theme recurrently in order to win the favor of the majority of the social classes and groups and make them support the government.

The theme of nationalism or love of the motherland was the other theme that used to appear persistently during the Derg's period. This theme used to be revealed in many ways. Some poets expressed their national feeling in poems which indicate their wish to see a united and peaceful Ethiopia.

Some poets wrote by appreciating the natural beauty of Ethiopia and the new system it is in and by stressing the need for sincere commitment to devote themselves to its well-being especially by working hard. Maaza Getachew's poem "Le Sira Entatek" "Let us get ready for work" (Goh, May 1975, p. 17) forwards the fact that loving a country should be expressed in work and not in words. The last lines of the poem reveal this.

ኢትዮጵያ ተቀደሞ ግለት በእኛ ብቻ አይበቃም
የአድገት እርምጃ በወራ አይቻልም
ይልቀስ ተነሱ ለአድገት እንድንሰራ።

Saying "Ethiopia first" is not enough by itself.
It does not help progress, instead let us stand
and work for its progress.

From this poem we can see that the poet's love for her motherland is expressed in her preaching on working hard. The poem indicates that work should come first to

make Ethiopia ahead of others. The poem concludes by motivating those who love their country, those who say "Ethiopia first" to stand and work hard for its progress. One way of expressing the national feeling.

The theme became so recurrent in the Derg regime because poet who had strong national feelings were writing a large number of poems in magazines to initiate readers to fight against foreign aggression and anti unity forces within the country. The following lines from Yoseph Muleta's poem entitled "Tiyitu" "The Bullet" (Yekatit, Oct. 1990, p. 35) depicts this feeling and the contributions of the poets of the time

ለአኩሪ አገዳዥነት ከብር ለአገር ሀላውና ታጠቅ
በፀረ ወያኔ ፍልጫዎ አይላላ ከገደህ ይጥበቅ
ወብ ታሪክህ እንጻይጠፋ በናተ ምድርህ ጥላህ ውደቅ
የደገና አባተህን ገድላ በሚረሰው ደምህ አድምቅ ::

Get ready to fight for the existence and unity of your motherland. Let your arm get stronger in fighting the secessionists. Kill and die at the boarder of your motherland, to safe guard your history and to brighten your father's heroic deeds by shading your blood.

This poem addresses the national soldier and calls upon him to get ready to fight the external and internal enemies of the country in order to keep its sovereignty and integrity. The poem is a highly instigative one. The sentence "Let your arm not get soft in fighting the secessionists" and "get ready to fight for the existence of your mother land" show the multi dimensionality of the problem. Owing to this fact, the poem endeavors to remind the readers to acknowledge the situation and it tries to appeal to their emotions to be motivated towards helping or supporting the fight against both the internal and external

enemies of the country. Instigation for safe guarding the unity and integrity of the country is taken here as one means of expressing a strong national feeling.

This theme was recurrent at that period because it was the time when the sovereignty and integrity of Ethiopia was treated by Somalia and internally from the North. Derg on its part was using all the media to fan this idea not only to aware the public but also to hold the people's mind for some times.

The other recurrent theme of poems in the Derg period was that of the lack of justice. This theme was presented by many poets in a manner that does not reveal the idea openly or bluntly. One revisionary poet Esatu Tesema revealed the unfairness in the actions taken and the absence of justice during the revolution without being conscious of his message in his revolutionary poem entitled "Le Guwad Mot Ayaleksum" "Never weep on the death of a comrade" (Goh, July 1976, p. 31) as it is shown in the following extract.

በታሪክ ገብ ገብ ውስጥ በጥሉ ግለፍ ገጥሜያ ላይ
አደሀር ያን ላለመወት ወንድሙን ቀጥረውበት ቢያዩ
በድን አካሉን ከቦ ጡሽ አያወርድም
ይወረወራል አንጂ በምትኩ ሺ ሌላቀዎ
ጌድ ለከ ጌድ በሞት ደረተ ጥሉ አያለቀስም።

At the time of the historical struggle when one endeavors to over ride the other, if by chance a politician finds his comrade being shot by the opposing group, he will not cry on the dead body but run and kill thousands in retaliation. A comrade will never weep at the death of a comrade.

According to this poem we understand that at the time of the revolution, if a comrade was killed by reactionaries many other people were killed as a revenge.

From this poem we can see that the actions taken during the revolution were emotional and spontaneous and had no legality. This shows the lack of justice and the unfairness on the part of the government for permitting such actions.

The well known dramatist Tesfaye Gessesse also wrote a poem entitled "Meches Mal Godana" a mixture of Amharic and Oromo phrase meaning "What can to be done" (Telenegarit, No. 4, 1991, p. 23) concerning injustice at that period. Here is an extract from the poem.

በቀንን ሲታደስ ለበሳሳው ፍቅር
ለታጠቅቶ ሁሉ በጥፋት ስው አይምራ
ደረጃው ሀዘኔ ታደስ አገደገና
መራራው ጸዋዬ ደገጥ ይመርና
ውስጥ ውስጤን ደምቼ ለሰው ልጅ ገበና
አገገበገባለሁ ወ ቻላማል ገጻና።

When my grief for the loss of my love and for all those who have been massacred is renewed, it becomes more sour that it makes my heart bleed for the sake of others; and I am pinched hard. But what can be done.

This poem by way presenting the grief and sympathy of the poet enables us to imagine the unfair mass killing that was conducted by the government and the absence of justice during the Derg period.

From these two poems use understand how much human rights and justice were violated during the Derg period.

The unfair treating strategy of killing many under the name of "Red terror" and its wide spread nature was the major cause for the recurrence of this theme and its subtlety.

Be that as it may, the difference in maturity in the two poets is a good example for the one characteristic of poems in magazines. The first poem presented for this theme was not aimed at revealing the weakness of the government but due to the poet's lack of maturity it proved infavour. The second, Ato Tesfaye's poem presents the theme in a subtle way which shows his maturity in the line.

The other thing that could absorb the attention of the readers of poems during this period was the repeated attempt made by poets to expose the society's dissatisfaction towards the Derg administration. Most poets used to present their dissatisfactions in poems by employing different figures of speech and other indirect expressions.

Tadese Belayneh, a poet who wrote a number of poems on mundane problems in 'Goh' also wrote the following lines in his symbolic poem entitled "Ye And Lemagn Kusil" "A beggar's Wound" (Goh, Jan 1975, p.15) to show the society's dissatisfaction against the leaders who exploited Ethiopia.

ለግጥም ይለግሳል
ያገጥም ቀስሎን ያያል
አንድ ዘንብ በላቶ ሲሄድ
ሌላው ለመብላት ወደሱ ሲነገድ
በመገኘቱ ሲነገድ
ተላቆ ዘንብ ሲጠገብ
ይተካል ወጠጠው ዘንብ

ጠፍ ይሆን የሚደገ ቀስሎ ፈንድቶ
ጠርዙ ሰንጠረዥ ወጥቶ።

The beggar while begging looks at his wound and watches how flies took turn to get their fill from its boil. He observes how the smaller ones take the place of the fully satisfied big ones and how "each one tries to get advantage at the expense of his wound". But when is he going to get cured with the wound erupted and all its core removed?

In this symbolic poem the "beggar" symbolizes 'Ethiopia', the wound as its "problems" and the flies representing "the people in the leadership". Symbolically and ironically, the poem tells us that the beggar "Ethiopia" observes how the selfish authorities like the flies take turn to get their fill "at the expense of her problems." Here the leaders are symbolized as the flies who suck the wealth of the country and this shows that leaders were using the problems of the country to their own advantage. The poem concludes by aspiring for the day "when he (the country) is going to be cured" from her problems with the "core removed" meaning the center of the problems "leaders" been removed. That by implication is to be followed by the disappearance of the flies "the suckers". This is a wish to see exploiters and selfish leaders removed a strong hatred for such leaders. The poem indicates that this was the mood at the time of Derg and that this is one way poets use their poetic license as a escape got. This theme was very much recurrent because people were fade up of the selfish dictatorial behaviors of the Derg members specially those who were assigned to administrator organizations, regions and in other office.

As many of these Derg representatives were not well educated it was obvious that only sincerity to the revolution, especially to the leaders was the criteria for their selection.

Since many of them were from the lower military order with low experience in management, such positions were challenging and exciting one to each of them. Therefore they were easily emersed in corruptions of different type. It is this that called for the recurrence of this theme at that period.

Embezzlement was the other social problem and a recurrent issue that both poets and the government were focussing on, according to the poems in the magazines published during the Derg regime. Dejene Bekele is one out many who wrote to shows the corruption of the then bureaucrats. The following lines from his poem entitled "Demewez 200 villa Be 40,000" "salary 200 but has a villa worth 40,000" (Birritu, May 1983, p 31) depict this.

በመንግሥት ባዘዘ ለገደራሱ ጌዳ ለገን የሰደደ
መገቢያው ወዳት ይሆን በሕዝብ ሀብት የነገደ
በደቢት ክራዲት በሪፖርት ለሰጠ ለላይኛው
ደመወዝ 200 ቪላ በ4 ሺህ ለገጥሞን ለጸውቅም።

What will be the fate of a man who immersed his hand in the government's safe and who tried to use public property? It is also unlikely either in debt credit or in reconciliation for a person of 200 Birr monthly income to have a villa worth 40,000.

The poem sympathetically think of the fate of people who by the incident of their

work got their hands in the government money. It also mocks those who try to defend themselves as being honest while explaining how they came to owe a villa worth 40,000 when their salary was only 200 per month. The poem does this by mentioning the mathematical approach "debt-credit or reconciliations" towards becoming the owner of something worth 40,000 as an employee with a monthly salary of only 200. From these lines we can see how much the poets of the period were concerned about those social problems and their effort in bringing the problem whimsically to the attention of the society. This theme was so much recurrent at this period because of a number of reasons. First, many corrupted government officials and others who were involved in managing financial matters wanted to use the excitement and indifference of the newly coming administration in stealing the government money. Secondly, the inexperienced Derg members and representatives to government offices started to use the national treasure in unplanned manner just to show their ability to excute on any thing. Thirdly, some malicious people joined the political party and started to find ways of snatching the government many covering themselves by the party. Lastly, other workers who used to witness this carelessness on the part of the administration every where started to find ways of using and when ever possible stealing the government property. Therefore, poets having observed this fact started writing poems which was one of the reasons to awaken the higher officials and lead them to take measure as a result of which the "National Control Committee" had been established.

2.3. The Recurrent Themes of Poems in Magazines Published after EPRDF took Power

Many of the command themes of this regime are those which we raised as common in the last two regimes. The earlier poems of this period were the unhappy reminders of

the previous regime.

Let us now see some of the persistently appearing themes of this period. One of these themes is the importance of work. The theme has been raised in many poems in the present magazines with different views. Getachew Woldie's poem "Zendiron Min Nekaw." "What happened to this year?" (Yekatit, Nov-Dec, 1991, p.10) is a complaint on what is going on at the present concerning work. The following lines depict the poets dilemma.

ምንም አልገባኝም ዘንድሮን ምን ነገው
ገንቢውን ሲጥሉው አፍራሹን ሲያነገው
እኛ ነበር የሰው ሲገነባ አጭውቀው
በመሰላል ወጥቶ ሕንጻውን ሲቀርጸው
ዘንድሮ አልገባኝም ሁሉም ተለውጧል
ምላሽ ጠልፎ መጣል ዐብይ ሥራው ሆኖአል።

What has happened to this year is not clear for me. The constructive one is pushed aside while the destructive one is given a better place. I use to know people's hand constructing buildings climbing up ladders. I can't understand why every thing has changed this year because people have started living using their tongues to get a better chance over others.

The poem records the observation of the poet concerning work at present. The phrases "The constructive is pushed aside" and "the destructive one is given a better place" show that there is a change in belief and in judging people in relation to their merits. In this poem work seem to loose its value and people instead seem to choose to live on their tongues than on

their sweat. The poem by implication also indicates the fear of the hard working people because people who are doing constructive works seem not to be wanted now.

This fear is sometimes seen creating serious frustration among all workers and causing misunderstanding between bosses and other workers in government offices as seen from the poems. One observant poet who identified himself as G.W wrote a poem entitled "Metifo Amel" "Bad conduct" (sendek, March 1995, p. 21). The following lines from the poem exposes the effort of a boss who being insecure in his job, tried to win the favor of his superior by falsely accusing others, in order to stay on work.

ለከሰ የኛ አለቃ አላይ አየሄዳ
ራሳቸውን ከበው አኛን አየኛዳ
“ ዎን ሠራተኛ አለ ቤተ አቦ ባይ ነው
ብቻዬን ሆኜ ነው አላይ ታቸ የሆለው”
ይሉ አገደ ነበር ተገለጠ ጉፋ።

Our boss used to go and tell the superiors in praise of himself and blaming us. So we knew now that he used to say “ There is no one capable to help me so I am doing the whole work by myself”, as if we were not working at all.

According to this poem the boss goes to the superiors to tell of his effort in doing

the whole work by himself just to convince his superiors about his faithful service so that he would be allowed to stay on work. This in sincerity on the part of the boss to the other workers as referred in the poem indicates the boss's serious fear and his effort in falsely blaming others to win the favor of his superiors and remain on job. The poem reinforces the idea that some workers are trying to live by blaming others rather than their true service and that most government workers are not secured concerning their position at the present.

The above poems reflect somewhat a negative attitude that the society seem to have concerning work at present. This according to the poems referred shows the insecurity of workers on their jobs due to the fear of being redundant. Still on the other hand, the recurrence of the theme strengthened the fear of sincere devoted works because the condition or the criteria for removing workers is not clear for anyone. Owing to this fact, it became obvious that people who fear being redundant had to find ways to help them win the favor of their superiors in order for themselves to stay on work. This of course had lead many into doing not constructive work but some unethical activities like accusing others on false grounds or things like that. It is this observation of the poets that lead to the recurrence of this theme.

Discussing the value of education is the other concern of poems in the present magazines. This theme though recurrent seems not to occupy poets' mind in a positive way. Many poems in magazines reflect that education has become something of no value both to the individual as well as to the country. Owing to some measures taken by the present government, based on the structural changes that are implemented recently, some poets even seem to believe that education particularly that of leaders at present have

become a tool to perform unfair actions in a subtle way. In this connection, let us see a short poem entitled "Yetemare Yigdelegn" "Let and educated kill me." by Kuru (Tobia, Oct. 1993, p. 30).

የመሀይም ጥሬ ከእርገጣው ከሎጠው
ከኩርኩም ከሰድብ ከዚቻ ከፊናው
ቸሩ ፈጣሪ ዩ ጠብቀን አደራ
ያልተጣረ ሰው ነው አጥብቄ የምፈራ
ምሁር ሰብአዊ ነው አገዳደል ያውቃል
ሬባ አያገላለም ሲቀጠርም ዝገ ይላል።

What I am terribly freighted of and always appeal to God to save me from is, the violent actions, torture and kidnapping made by the illiterates. The educated ones are more humanistic and even when they kill, they know how to do it and they never throw away the dead body.

In this ironic poem the illiterate leaders are compared to the educated ones. The poem goes back to the type of administration we had earlier where leaders were uneducated and it reminds us of the rough and open violent actions. It also tells us ironically how the present leaders as an educated one take a stronger measure like killing in a subtle way, and "never throw away the dead body". The question of education, therefore comes where the present leaders are using their education to control their emotion and kill people in an

indirect way that the dead bodies are not seen. The poem is mainly on the cruelty of the present leadership and the idea of killing without throwing the dead body is referring to the measure taken by the government which psychologically and economically affected many. In this connection, the effect of the restructuring policy could be mentioned, and it seems that people who are affected directly or indirectly advocate for the recurrence of the theme in publications. The fact that many are suffering due to the lack of income also indicate that those people are psychologically affected so much that poets may write it as death in public. It is this situation that gave rise to the recurrence of this theme in the magazines understudy.

Ironically the poem is telling that education has not been employed for a better use.

Another poet, whose name is not mentioned, wrote a poem mocking the importance of education at present. The poem is entitled "Emet Debrie" "Madam Debrie" (Sendek, Nov. 1994, p. 36) and it is an elegiac poem recited by a lady at the death of a friend lady, who has died after completing her literacy course. The last stanza goes like this.

አይ መጣር አይ መጣር
ተምሮ ላረር ተምሮ ላረር
ላ የሀ ላ የሀጣ ምናል ቢቀር
ዋይ ዋይ ተምሮ ላረር ::

It is a pity to die educated. What is the use of education if it is to be wasted by the death of the educated one.

This poem sympathizes the death of a literacy graduate lady who died without using her education. The poem is ironical in that it says that education is wasted because the "educated" lady died before using her illiteracy education. The poem here indicates that education not of a literacy graduate, but even that of the higher institutions has now become useless for people having university degrees could not get jobs at the present. The poem indicates how much useless education has become for both the individual and his country. The theme of the importance of education is recurrent at present but not in a positive manner. Its recurrence in this manner reveals one of the major social problems of the country, the problem of unemployment, and its seriousness at present. Though it is now that the problem is openly brought to the public in magazines, it is known that the problem was a persistent one in the past too. The problem has its root based on some facts of which the lack of enough investments or private organizations which could absorb works is one. This has resulted in lack of jobs for graduates. The lack of relevant usable knowledge from education is another misfortune to the so called educated ones. Because of all these problems poets were in a pool of grievance from educated people who complain on the lack job. This has enabled to make the theme as one of the major persistent themes at present.

Despite the recent revised proclamation of the freedom of press and the publication of a large number of politically sensitive poems in magazines, the problem of censorship is still one issue that is repeatedly raised at present. Esubalew Belay presents the problem

of the freedom of speech in the following extract from his poem "Egziabher Yiyilih" "Let God pay you for your deeds" (Tobia, oct. 1991, p. 47).

አሁንግ ምንም ነገር ልሳ ስላ
ገራ ቀን አያለሁ
የአድማጤን ግንኙነት
በቀድሞያ አስባለሁ።

Now adays, before I say anything I have to see to the right and the left, to know who my listener is.

According to this poem, people are not free to say any thing they want to say. The phrase "see to the right and left" together with knowing" who my listener is" also show that every one suspects everyone around him. An indication for the large number of security people too. This poem, and many others published at the present indicate the absence of the freedom of speech. However, from what is observed in magazines poets are seen making strong criticisms against the government. It is this fact that makes the question of censorship unclear to the public. Nevertheless, the recurrence of the theme indicates that the problem is still unsolved.

The question of justice and democracy are the other themes which poems repeatedly address and present grievances about at present. The following lines from Taddle Ayele's poem entitled "Enchohlen" "We will cry" (Tobia, Sept. 1992, p. 34) indicate the absence of justice and other basic rights.

እንጭሀለን
እውነት
ገትሀ
እኩልነት
ሰብአዊነት ነዳነት
ያብብ ይጠጡ እንላለን
እንጭሀለን እንጭሀለን።

We will cry for truth, justice, equality,
humanity and freedom to flourish and triumph
we will cry until we get them all.

According to this poem people have to cry in order to be heard and achieve their basic human rights. The poem shows that these rights are not maintained and so people are crying for them. This is an indication not only for the absence of justice but also of other rights in the present administration.

Biniyam Getaneh also wrote a poem which shows some unjust deeds of the present government. His poem "Enesus Tekoteru" "Have the been counted" (Tobia, March 1995, p. 36) is a testimony. Let us see the following lines.

ባለፉት ዓመታት በሰብአዊ
በታጋይ ጥይት የወተ
በደህንነት ጭሰሬቶች
ተወሰደው የጠፋ ሰዎች
በእነሱ የዕለት ገራሳቸውን ቢያጡ
በብሰጭት የወተ ጽዋ የጨለሙ
እንዳቸውም እንዳቸው ሳይቀሩ
በሕዝብ ቆጠራው እነሱን አብረው ተቆጠሩ።

Have they all been included in the population census. Especially those who during the last 3 years, were killed by EPRDF's forces, Kidnapped by its security men and those who committed suicide because of the frustration of being unable to feed themselves as a result of being thrown out of their jobs.

This poem reminds us of the population count that has taken place recently and asks if the number of people, whose death was attributed to the cruel actions of the government, was included in the counting census. The poem records the different kinds of unjust actions taken during the last 3 years by the present government. The poem seems to discuss the wide spread nature and comprehensiveness of the population census but it is

also openly telling that many have been killed, kidnapped and made or forced to commit suicide in unjust way by the present government. The poem, therefore, endeavors to affirm the absence of justice in this government, however, it is very difficult to conclude with what has been gathered for one is unlikely to see any evidence in this connection. But since there are no other publications which oppose the suggestion or write for the just actions of such nature particularly by opposing such remarks, the researcher has to leave the point only for the work at hand. It seems that it is because of the absence of other publications which equally attack such writings that we find this theme being recurrent in different forms. However, this doesn't mean that the theme could not have been persistent otherwise. In fact the theme seem to have more function as seen in most cases, of which the following are some.

Ketsela Worku also wrote a poem entitled "Wekilognal" "Does he represent me?" (Tobia, March 1995, p. 36) in which he accuses a member of the parliament for not being his true representative. The following extract describes the poets view.

ጠኔ ይዘኝ ሰንፈራገጥ ጠገባል ካለ
 ተጠቃኝ ከገፈራ አር ሰከርካል ካለ
 ይሁንለት ምን ለላላሁ
 መገቢላሁ ሰከረካላሁ
 ከባለቤት ያወቀ ጉዳ ነው የሚሉት ለካ ለይደለም ተረት
 ይሄው ስሉ ለውቀኛል
 እኔን ተክቶ ሆኖላኛል
 ውሸት ሲሆን ባያውቅጣ
 በምክር ሴት በፓርላማ
 ባለውክለው ወክሎኛል
 እፈን ዋልቶ መቸ ይለኛል።

If he said I am satisfied when I am actually hungry, drunk when I am thirsty, what can I say, let it be as he wishes. I think the saying that "one who knows more than the concerned is a witch" is not simply a tale. Here too he

claims that he knows all about my self more than I do, which is unlikely. But when I knew that he doesn't know, why should he lie by saying that I made him my representative in the parliament, which I didn't.

This poem brings out the question of democracy first with the expression "what can I say? let it be as he wishes." This statement indicates that the poor man had no right to say 'no' to his representative. The poem accuses the representatives for lying in saying they represent their people whose wish and interest they seem not to understand very well.

The poem on the whole reveals that the representatives of the parliament are not exactly the true representatives of the people. This also shows the absence of democracy both in criticizing the representatives and in electing them. This is an other incident where other magazines published by either the government or by groups supporting the government could not present a defending view. In this connection, it is a pity to note that even those magazines like Etoyta, which are taken to be government protectors do not write enough poems to defend the government or show the real conditions in their issues.

Nevertheless, as it is understood from different sources the representatives were not the people who prior the time of the election were living in their respective regions. And so it is very difficult to say they knew everything about the people they represent. Poets seem to exploit this understanding to enrich the theme and make it more recurrent. It has also helped Tobia the only private social and political magazine to serve people who are dissatisfied with this government.

The other recurrent theme of poems in present magazines is the theme of nationalism or the love for the motherland. This theme was dealt with by many poets in different ways and in relation to many other topics. Some poets tried to express their love for their country by writing poems which show their opposition against the idea of ethnicity, secession and linguistic divisions which they think is deliberately made by the government. Nekatibeb Ayenachew from London wrote a poem entitled " Sayichegir Teff Bidir" "Borrowing Teff when not needed" (Tobia, March 1993, p. 47) which summarizes the feelings of most other poems and the following lines show the way most poets express their love for their country.

በጥምር እርባታ ተጋብተን ተዋለደን
 ቸለን ተቻቸለን በሰላም እንጻጻፍ
 እንዲያ እንደዚያ ሆነን በኖርንበት ሀገር
 እንደዎን በቋንቋ በጎሳ እንመገዝ
 ወደ ውስጥ ከገባን ብዙ ነው ታሪኩ
 ኢትዮጵያዊ ዜጋን በቋንቋ አትለኩ
 ዘረ ብዛውንም ዘረን አትነካኩ።

As if we haven't lived together for years with an interwoven marriage relations, why should we now be divided on the basis of language and ethnicity? We know that there is mush in the history, but we suggest that evaluating an Ethiopia citizen by his language and instigating on the ethnic origin of an ethnically mixed person, has to be stopped.

From this poem we see that people have been living for years together and happily

with their closely related mixed tribal and linguistic marriage relations. The poem indicates that now this relationship has been disturbed. The poem shows the poets wish to see a united Ethiopia where people live in peace together with their mixed tribal, and linguistic relations. One way of expressing the love for an ethnically, linguistically and social united motherland. This theme is recurrent within other themes too and we can see this in the following theme.

This theme was recurrent because poets who were against the Eritrean secession were writing poems opposing at the call as ethnic, regional and linguistic division. As many of the poems indicate poets take this type of divisions as a deliberate actions or policies of the present administration. This made the theme more recurrent.

The others persistent theme in this period is the theme of showing dislike to or dissatisfaction with the present leadership. Practically all the poems in the present private magazine under this study are; complaints against this leadership based on the national feeling people have as against secession and on the lack of justice and democracy which poets present directly or indirectly. At present this theme of hatred or dissatisfaction or complaint is brought out to open in different ways. Abraham Gizie Beyene from Atlanta wrote an ironic poem entitled "Weyin Aybeklim" "Wine will not grow" (Tobia No. 4, 1995, p. 34) to show how the hatred for the present government leaders is all over the country. The following lines testify this.

እንዲህ በሀረር ስንሰጥ
 በአላባብር በጅግ
 ቡና ከሰህነ ወይንግ
 ሆኖአል አሉ ባይ ተዋር
 ለዚያ ለደቡብ ምድር
 ሴዳግና ባሉ እንደወሉ
 ለድገስ ጠጅ ጥሉ
 ወይን ነው ማለት አጣጥዎ
 ነውር አሉ ፈጽሞ
 በሁሉም መሬት ጥቅክጅ
 ንንዱ ሲደርቅ ቅጠሉ አር
 በትገራይ ብቻ ወይን የፀደቀው
 ምን አፈር ቢባላ ነው።

As from our information from Harar, Illubabor and Jimma, wine has become foreign unlike coffee for that southern region. In Sidamo and Bale like in Wello people have found it shameful to name a good Tej as wine. What could their be in the soil of Tigray that it grows only there and not in any other parts of the country.

This ironic poem got its ironic expression from the double meaning of a pun word. "Wine" used in it. On one hand, the poem is about wine and it is presented as a plant which was tried to grow by formers all over the country, but found to be unacceptable both by the people and the soil. On the other hand, the poem uses the word "Weyin" which has the same Amharic pronunciation as "wine " except the stress on the sound "Y" for the name of the newspaper "Weyin" published by T.P.L.F. (Tigray Peoples Liberation Front). T.P.L.F. being considered as part of EPRDF (The present administration) is portrayed as an unwanted group all over the country except in Tigray. The poem also endeavors to put light on the name 'weyin' and its publisher (T.P.L.F.) to express the poets dislike to the idea of encouraging newspaper which has the idea of liberating a region like in this case 'Tigray.' This idea becomes more evident when we knew the publisher of the newspaper as being a liberation front.

The poem by presenting these ideas is trying to show its hatred for this government which allowed such practice to go on freely and goes on to indicate that this hatred is wide

spread all over the country.

This excessive hatred has even lead some poets to write poems which call the attention of others and instigate and mobilize them to say no to the present leaders. A.D. from Athens wrote a poem entitled "Tagay Aluh" "They named you the Fighter." (Tobia, No. 5, 1995, p. 10) which indicates the extent to which poets dare to instigate the E.P.R.D.F. soldiers to say no to their leaders. Let us see the following lines from this poem.

ታጋይ አሉ ሲደለሉ
ሲያገገሩብህ ሲያታለሉ
ወገድምህን ሲያስገድሉ
አገርህን ሲያወድጡብህ
ታጋይ አሉ እናጅራ
ከላይ ሆነው እየነፉ አገደቡ።

The called you "the fighter" when actually they are praising you falsely, while they are mocking at you and cheating you, and to make you kill your brother and to help them destroy your country. The melicious ones are calling you "the fighter" but they are looking down at you and are trying to herd you like oxen.

This poem is addressed to "the fighter", the name given to the E.P.R.D.F soldier. The poem criticizes the present leaders for cheating the soldiers under the name of fighter and for using them to kill their own brothers and destroy their own country. It is also a

CHAPTER THREE

Thematic Trends of Poems in Magazines

This chapter deals with the identification and the analysis of the major themes which were recurrent in the 3 administrations and the discussion of the trends in the development of each theme during the last 40 years. Some of the poems which were seen before are rediscussed in this section but mainly to indicate the trend markers and show the development of the themes.

The recurrent themes during the last 4 decades do not simply reappear as a matter of incidence. When themes appear recurrently, it is an indication of the presence of some unsolved social, political or economical problems. The ways in which the themes reappear in the different periods usually vary and when they vary, they show a change in the trend they took at every administration.

The recurrent themes in all the three administrations considered in this study, according to the contents of the poems in the magazines are not so diverse. But as they occur so repeatedly and in the magazines under this study during the three administrations, they show some kind of change in their attitudes. This change, which is the trend shown by the themes is the subject of this chapter.

This trend can be observed only when we see the change within the individual theme in one period and identify the difference in appearance, in content or in direction of thinking it has taken with the change in the social system.

According to this poem, people's interest towards the importance of hard work needs to be improved, and so the poem attempts to improve this weak interest of people by giving advice. The poem does this by telling readers about the multipurpose advantages of work both for the individual as well as the country. In this poem we see, that the poet's as well as the society's part in improving others interest for work and to make them visualize the importance of work was giving advice.

This theme was recurrent during the period in most magazines in this very mood where poets repeatedly give advice to readers to respect work and to believe in the importance of hard work for satisfying one's need and for the development of the country. Therefore, the trend taken by this theme during this period was one of giving advice on the importance of hard work.

However, the recurrence of this theme in this mood may also suggest that people were not initiated to think about any other thing except minding only their work.

The earlier poems in the Derg administration followed the same trend, but about ten years later, this mood and enthusiasm from the part of the poets seem to change because people seemed to loose interest in work. It is at this point that we observe a declining change in the attitude of the people concerning the importance of work. This was indicated

in poems which try to criticize lazy workers. Girma Teshome's poem entitled "Gizie Taxi Aydelem" "Time is not a Taxi" (Telenegarit, April, 1983, p15) is one out of many which reflects poets' as well as the society's dissatisfaction on workers who lost interest in work. The following extract depicts this.

በነገር ፋሲካ በውሸት ዘመቻ
ኑሮን የሚገፋ ባሉባልታ ብቻ
ከረ እስከ እሱ ማኑ የሚናገር ደፍሮ
ተገቶ የሚሰሩ ቀን ከሌሊት ቢሮ
ውጥኑ የበዛ ተገባር ያላገዘው
ነገ ዛሬ እያለ እንዳም ሳይዘው
ጸኑ አላማ ከድቶ በምኞት አዳሪ
ቀስቃሽ የሚረዳገ ዘወትር ነጋሪ

There are many who lead their lives on talking and disseminating false news. Who is there to say, that he is honestly working hard day and night? Many are full of plans which are not based on action. They have no aim but live only on ambitions and they always need some one to remind them of their works.

This poem is an expression of the critical view of the poet concerning people who are not interested in hard work. The poem indicates not only that people are not working hard but also show the strength of the poet's dissatisfaction. It is at this point that we understand the strong criticism and the new trend in the theme. The poem by the use of these expressions suggest that many people are not doing constructive work at all and the expressions show the growing critical way of development in the trend of the theme. On the other hand, as Telecommunication was a growing organization with a lot of aspiration to get hold of upto date technological product of the world may have needed a lot of money and might have published this poem deliberately to force workers for a better profit. The poem in this line indicates a new trend which goes from advise to threatening by the government on workers who are not doing the work effectively.

In the above two examples it can be seen that the theme show a decline in its importance as perceived by people and the development of its trend from an advice on hard work to strong criticism which equals threatening for not doing work effectively.

The theme had to take this trend because of a number of social and political reasons which directly or indirectly affected the working people of the society. The unfair trial of many young workers who were accused of being anti-revolution, and the fear created in young workers of being taken to the war front to join the army could be taken as reasons for the lack of interest in work. The earlier mentioned problem that is the unfair judgement in the promotion of workers which in most cases favour those who were

members of the party is another reason that affected the interest of many workers. These conditions created frustration in workers and so they were psychologically disturbed and were unable to do their work. Instead they were very much interested in discussing the development of the war and about all the possible ways out of the fear. Though, this does not mean that all workers were in this condition, many were affected directly or indirectly. Because of these reasons poets write poems which show how the theme took such a trend during the period.

The same trend was carried on and seem to be reinforced in the present administration though with additional background. The importance of work at present is not given much attention as we see it from the poems in the magazines. So poets present a very sharp criticism against people who tried to lead a good life without doing work. The following line from Getachew Woldie's poem entitled "Zendiron Min Nekaw" "What has happened to this year?". (Yekatit, Nov-Dec-1992, p10) shows the strong dissatisfaction of the poets against people's attitude towards work.

ዎንዎ አሰገባንዎ ዘንድርን ዎን ነባው
 ገንጠውን ሲጥሉው አፍራሹን ሲያነባው
 እኛ ነበር የሰው ሲገነባው አጭቀው
 በመሰላላ ወጥቶ ሕንፃውን ሲቀርፀው
 ዘንድር አሰገባንዎ ሁሉም ተለውጧል
 ዎላሰ ጠልፎ መጣል አብይ ሥራው ሆኖአል::

What has happened to this year? It is not clear to me. Constructive people are pushed aside while destructors are given a better place. I used to know people constructing buildings

climbing up ladders. I can't understand why everything has changed this year because people have started to live on their tongues and at the expense of others.

As discussed in the last chapter, this poem reveals the surprise of the poet at the change in the attitudes of people towards hard work. People's attitude towards hard work here is a very discouraging one. The poem presents this in the line which says "Constructive workers are pushed aside while destruction ones are given a better place". In this connection, the poem also throws light on the frustration that can be created in the minds of hard working people because according to the line the people who are merited at present are the destructive ones and not the hard working ones. The poet's dissatisfaction against people who try to live in any other way except hard work is explained by the expression, "People have started to live on their tongue and at the expense of others". This is to mean by presenting negative information about others at their back to help them improve their own lives. At this point we see that the theme takes a new trend which describes the attitude of people towards hard work which is a developing one from not doing any constructive work to being an obstacle to others who work hard. The trend presents a very sharp criticism for it indicates the idea of living by destroying others. This trend is marked by the expression "living at the expense of others".

Such remark was not given without any reason. The government has closed many offices and liquidated many workers in line with the policy of structural adjustment. This situation has created frustration in many workers and so they are not at ease for fear of

dismissal at any time. Many observed that frustrated people at present seem to do their best not by being productive but by doing any thing that could help them win the favour of their bosses. One such way is to speak of others weaknesses and to cover up their own shortcomings and to remain on job. In this connection, a poem which we have seen earlier written by G.W entitled "Metifo Amel" "Bad conduct" (chapter 2, page) is a good example where the boss tries to win the support of his superiors by presenting false accusations on the other workers under him in order for himself to stay on job.

According to the above samples the trend of the theme of work reflects the increasing dissatisfaction of the society on people's belief towards the importance of hard work. The trend shows development from simple advice to criticism and finally to sharper criticism or accusation. The trend taken by the theme of work over the last 40 years indicate that although work is still being done and considered important, the importance given to hard work by government workers seems to decrease can be seen from the poems in these magazines.

This again can be attributed to the misunderstanding of the policies of the present government on the part of the present poets.

Another theme that follows such a trend is that of the importance of education. The earlier poems in magazines repeatedly praise the importance of education to the individual, to his family and country. During the last forty years, and as we come to the present, the

importance of education in its service both to the individual and the society has shown a decreasing trend from being very important for both to being useless even for the individual alone.

Let us now see the trend taken by the theme as reflected by the poems at the different administrations and why the theme had to take such a trend. An earlier poem written by Lakew Desta entitled "Timihirt Yayimiro Mesal New" "Education sharpens the mind" (Menen, Feb 1956, p9) describes the earlier belief in the use of education as we have seen it earlier in chapter , p.

This Qene or Wax and gold type poem as we have seen it in the last chapter uses the word "family" which in Amharic is represented by a word "Siga" which has two meanings as "relative" and "Meat". The poem shows that education was considered as a blessing for a family which has an educated child and this equally well mean by implication an advantage for the country too. This was the view held by the society at the time of emperor Haile Silassie, and the trend taken is to praise the importance of education for both the individual and the society.

At the time of the Derg, Poets seemed to hold a different view concerning the importance of education. Infact, some poets seemed to find it as a means of self enrichment rather than an advantage to the country. This is demonstrated in the lines from

the poem " Yetignaw New Dehina" "Which one is better" by Alemu Nega (Telenegarit, Nov 1974, p11), which we have seen in chapter , p. .

According to this poem, in the past the educated class was known to be very much concerned about its society and country. The poem concludes by saying that now after having office the educated ones seem to turn a blind eye to the problems of the society for they have started looking for their own advantage. In presenting this the poem shows the wrong use of education where it is employed for selfish ends.

The theme of the importance of education now takes a different trend. In the past it was observed positively as an advantageous thing to the individual and the county. Here it is brought out as an advantageous activity only to the individual. This trend indicates the decline in the importance of education to the society and the country.

This theme took such a trend because it was the time when Ethiopia was practising a new system (socialism) in the course of which the weaknesses of the different groups of the society were brought to light. The nationalization of some of the private properties exposed the amount of wealth by few educated groups. This situation helped poets to clearly see who was who and to write poems at above by exposing the weakness of the educated class. However, on the other hand as the poem is written in an organizational magazine it could be write to imagine that the poem was deliberately written by a person

who is committed to the government or one who is dissatisfied by the educated class. For it can be written by anyone who wishes to attack the elite because of jealousy or just to get special favour in the office. This seems to hold true as we see that many educated people who were favoured earlier were later removed from the government positions and replaced by not well educated ones. In all cases here the trend seem to have the right track.

The poems in the present magazines not only reinforce the fact that education has become of little help to the society but also show that it has become useless to the educated individual too. The following lines from an ironical elegiac poem entitled "Emet Debrie" "Madam Debrie" by an unknown poet (sendek, Nov 1994,p36) sympathizes the personality of a woman who died without using her literacy education. At the same time, it indicates the uselessness of education even for the educated ones at present.

From this poem we understand that education was wasted because the "educated" lady died before using it to her utmost ability. This poem is ironic in that education not that of a literacy graduate but of the higher institutes has now become useless for a bearer of University degree could not get a job at the present. It is at this point that the theme picks a new trend, the trend which marks education as a sign of disgrace.

This change in the trend of this theme is the result of the social changes in the society which brought about situations very much unlikely to create job opportunities not even to the well educated ones. The closing up of many organizations, the restructuring in many others and the self supporting policy of the regional administration could be taken as reasons that influenced and aggravated the problem at the present.

During the last 40 years the theme of the importance of education has showed a clear change. One can see a change in viewing work from being useful to both the bearer and the society to being useful only to the bearer and lately as being useless even to the bearer himself.

The other type of trend that can be seen in some other themes is that which indicates the themes as being more and more strengthened and brought out to the open in the course of time. Such trend can be seen in the theme of the question of justice and democracy and in that of nationalism.

The question of justice was one of the biggest issues for which many poets fought in the past and are still fighting for. Many poems have been written to expose the absence of justice and to call upon the attention of the concerned towards its improvement. Poets demand for its proper implementation by using subtle approach or open words depending on the conditions around them.

One of the earlier poems of the famous poet and writer Fikrie Tolosa, entitled "Merimireh Fired" "Examine carefully before you pass judgement" (Menen June 1973,p43) which we saw in chapter p. presents the question of justice as was seen at the time of Emperor Hailesilassie.

This poem indicates the unfair use of law and how the unjust practice of the period was brought out to open in a subtle way as an advice. The trend shown by this theme at this period is of being a subtle one. Poets had to choose such subtle approach because as was mentioned before the censor restriction was very strong at that period.

At the time of the Derg, Tesfaye Gessesse wrote a poem untitled "Meches Mal Gadana" a poem with a title in mixed Amharic and Oromo meaning "What can be done" (Telengarit, No.4 1990,p23) which we saw in chapter p. shows the poet's concern about injustice that was going on during the period. This poem not only indicates the greater number of people killed but also shows that the killing was done with unfair

trial. This in turn shows the absence of justice during the period. The open use of the word "massacre" is the trend marker in that it indicates the extent the theme of injustice has come out to the open in this period. This is also the trend the theme showed at this time.

At present, poems in magazines show that the theme of the question of justice is brought out in a more bolder manner than before. The lines from Tadele Ayele's poem entitled "Enchohlen" "We will crying " (Tobia, Sept 1992,p 34) seen in chapter p. show how the theme of the absence of justice has become more bolder at present.

This poem in plain words like "we will cry" reveals the dissatisfaction on the part of the people concerning the lack of all those human rights listed in the poem. The stressed expression "we will cry till we get them" indicates not only the continuity of the complaint but also the strength of the complaint. This blunt and open approach taken by the poem in presenting the weakness of the administration marks a new trend in the development of the theme of lack of justice.

The trend here shows that the theme of lack of justice has taken an increasingly open trend from a subtle indirect approach to a much bolder out cry. The trend seen in this theme is the result of the literary contributions of the poets who used their own methods. Fibre Tolosa used the ironic indirect means to cover himself from censorship and Tesfaye Gessesse preferred the magazine 'Telenegarit' to which the government gave less attention because it is believed to be under the influence of the government. Tadele Ayele used the recent proclamation of the freedom of press to make the theme more open or public.

Dislike to the existing administration is another theme which has shown an increasing development in its trend during the last 40 years. Many poets used to reflect their dissatisfaction with the government administration or even with the leaders in poems in magazines. However, they were very much careful not to be exposed to censorship, specially in the past. Alemu Bekele's poem entitled "Yiwutulugn Aynochie" "Let my eyes be removed" (Tsedey, May 1973,p2) which we saw earlier in chapter p. ingeniously presents the hatred people had to the then ruler in a subtle way.

In this ironic poem the eyes symbolize the leadership. The poem shows the wish to remove the eyes, the essential organ of the body for they have caused a lot of unpleasant problems. This poem by the help of the last words of this extract, which says "tried to touch others' rights" is ironically telling us that the people in the leadership are now violating others' rights. And so the poem wishes the people in the leadership to be removed. This indirect expression of touching others rights symbolically show how poets express their dislike to leaders and how subtle presentation was the trend of the theme at that time.

At the time of the Derg this theme adapted a trend which is a little bit stronger or open than before, but still indirectly. Hailu Mekuria wrote a poem entitled "Yikir Yibelachihu" " Let God forgive you" (Tseday, July 1974, p24) which indicates his hatred to the Derg officials in an indirect way. The following lines show this.

በቀን እኛ ፀናፀለ በገራ ሰይፍ ይዘው
ርገብ ይመስላሉ መርዘን ጫር ለውሰው
በእንደ እፍ ሁለት ምላሽ የለቀቀባቸው
መኖር አትበሉት ይቅር ይበላቸው::

Carrying the cross on the
right hand and a sword on the
left, they look like a dove but
they are presenting poison
smeared with honey. Let God
forgive you for you are having
two tongues in one mouth.

According to this poem we see that the poet is criticizing people who at one time do or say something good or faithful and at another time do something inhuman or bad. The poem ironically remind us of the slogan " Change without blood shed", which was not practical. The poem according to the line quoted above accuses the Derg leaders, who at that time pretend to up hold the slogan and on the other hand, were killing many without any legal procedures. The poem is a reflection of people's dissatisfaction with the leader and a strong objection of the injustice done under the name of peace and united Ethiopia. In this connection it is remembered that many killed illegally and without sufficient reasons while the government was still claiming that it was conducting a peaceful revolution.

The trend of this theme has now become strong in that the hatred expressed in this fashion is a bit more blunt, because poets like Hailu Mekuria always dare to openly oppose

such unfair action out rightly. Other poets as seen the recurrence of the theme however, were using subtle methods.

The poems in the present magazines present this theme in a way that is very serious and open. The following lines from A.D's poem entitled "Ebakih Meri Amta". "please bring a leader" (Tobia, Jan 1994, p22) show the poets dissatisfaction with the present leaders. It also depicts the image of a leader the poet wishes to see at present,

አገሩን ለጥቅም አባልፎ የሚሸጥ
ባህር ወንዝ ድንበር ለባዕድ የሚሸጥ
በቋንቋና በዘር መጠቀሚያ ቀርቶ
የተራበጥም ሕዝብ እንዲሰላ ሰርቶ
ሁሉንም በፍቅር ባንድነት አሰማቶ
ሰላም የሚያሰፍን ሀይማኖት አክባሪ
አባባህ አምጣልን ኢትዮጵያ ወሪ ::

Please bring us an Ethiopian leader, one who does not pass over his country for his own benefit, sell its oceans, rivers and borders to foreigners. Who can rule by creating peace among the people and who can stop linguistic and ethnic clashes. One who can enable the hungry to work and help themselves and that who can make peace all over the country and have faith in God.

አይጠቀሙም ለሰው የባዕድ ሀገር ሀብት
ሀገሩ ነው አንድ ለሰው ልዩ ከሌት።

The riches that one gets in a
foreign country is unless. The
pride of a person is only in
his country.

In this poem a person's love for his motherland is expressed in terms of his national pride that he can get in being a native of his motherland and not of another country's. The trend of the theme at this time is limited by the mild expression of love and belongingness.

During the Derg administration, the theme became more prominent. Many poems were written during this period, which in one way or another were an expression of a stronger national feeling of the people and a realization of the importance of unity to defend the motherland from any danger. The extract from Yoseph Mulata's poem. "Tiyitu" "The Bullet" (Yekatit, Oct, 1990, p35) which we saw in chapter p. depicts the feeling of the people towards the motherland at the time of Derg.

This poem addresses the national soldier who is at the front fighting both the external enemy and secessionists. The poem reminds the reader to be aware of the situation of the country and it appeals to their emotion to help in the fight against both the external and

internal enemies, who threatened the unity and sovereignty of the country. It is this enthusiastic mode that marked a strong trend for the theme.

From this we observe a trend of development towards the strengthening of the theme. The trend is identified as being more stronger than before. The theme has to take this trend because it was a time when the sovereignty and integrity of the motherland was at stake from within and outside. This relates to the Somali invasion from the South and the internal conflict in the north. The government and the poets had the responsibility to notify the situation and mobilizing the people towards safeguarding the country and to this effect many poems were written. From the recurrence and the development of this theme we can also see that Derg took the situation so seriously not only because there were conditions that forced it to do so, but also because it has had an interest to preoccupy the minds of the people with the war.

The poems in the magazines of the present administration expose the growth and strengthening of the theme of nationalism to a higher degree. This is observed in the present poems in that practically all of them indicate the peoples national feeling by way of opposing the idea of succession, ethnicity, and regional division. A very short poem by Getachew Lulu entitled "Tewegto Eyedema" "Being pearded and bleeding" (Tobia, Dec 1993, p29) show the poets' strong national feeling expressed in his wish for unity and opposition against the idea of succession.

አሳርፍ አለ ልቤ ቀለቤን አየነሳ
ይብከነከን ጀመር አንድነት ሲነሳ
እረፍ በለው አደርፍ ተው በለው አይሰጥ
በናት ምድር ፍቅር
በከሀይት ወቅጫ ተወገደ አየደግ።

My heart could not give me peace. It becomes restless when the question of unity is raised. It never accepts my request to settle down because it is bleeding pierced by the spear of denial and the love of mother-land.

This poem is an expression of a very strong love for the motherland where the love is explained in terms of a severe pain that one feels when one's heart is "bleeding pierced by spear". The poem associates this strong pain with the question of unity. The expression which refers to heart as "bleeding pierced by the spear of ... the love of motherland" becomes the trend marker for this theme indicating the higher degree of strength in the trend.

The theme of national feeling shows a kind of development from mild expression to creating a feeling that is compared to the pain of "a bleeding heart" as an expression of the love for the mother-land.

The theme of love for the motherland has exhibited a stronger trend at present and this could be attributed to a number of factors. In the first place, it is only recently that Eritrea was separated from Ethiopia and many people were not happy about its separation. Following this the present government gave the right for regions to become partially autonomous in their administration. This created the idea in the minds of many people, that one day every region is to detach itself which later on may result in the disintegration of the country. Furthermore, the idea of regional division seemed to have been connected with the linguistic and ethnic groups in the country. This also was feared because it might later on bring about an ethnic conflict which might lead the country into a serious trouble. Therefore, poets who feared this and wished not to see action which threaten the sovereignty and integrity of the motherland wrote poems which strongly oppose this and reflect their love for the motherland. This caused the theme to take a strong trend as seen above.

There is still another theme that follows this pattern in its trend. The theme of censorship is one that most poems in magazines have been raised during the last 40 years. Poets address this theme in different ways which will enable them escape the danger of falling into its trap. As Mantel Niecko

(1985; p.315) stated see chapter 2.p.), the censorship restriction during the Hailesilassie administration was very strong. Owing to this poets used to refer to the problem indirectly. The lines from Dawit Assefa's poem "Ante Sew" "You man" (Tseday, Nov.1972, p 49) which we saw in chapter p. gives an idea how much the poets were afraid to say anything on the absence of the freedom to speak or against the government.

According to this poem, the "man" is afraid to answer the questions presented to him about his aim and development. The question "what is your aim?" indicates that the man has an aim and the question "where is your development" suggests that he had something to say about his development. The line "why are you afraid?" also indicates that the "man" was not willing to answer the questions because he was afraid of something. It is this question which marks the subtle trend of the theme. It also shows how people were not free to express themselves. This is an indication for the fear of censorship.

At the time of the Derg the problem existed as it was before and poets seemed to be afraid not to bring the question into open. Nevertheless, we see their attempt in mentioning the problem in an indirect way. The extract from 'Lisanework Kassaye's poem entitled "Endemin Kermehal " "How have you been" (Tsedey, May 1976 ,p 30) which we saw in chapter p. shows how the issue is presented in an indirect but a little bolder manner.

From this poem it can be seen that there are things that need to be uncovered and the oppressed are not sure of their right to speak. The expression "As we have heard it from what has been said" indicates that the freedom to speak was something which was "said" and "heard". This idea suggests the impracticality of the freedom. The genius poet presents the problem in a manner that mocks at the reality of the freedom of speech through the expression "from what has been said we have the freedom to speak", meaning the freedom was only fake and not practical. This gave the theme a stronger tone than it has before and the trend is marked as being stronger. Poets had to use such subtle approaches to the issue because the serious strong censor restriction at the period.

Despite the government's revised proclamation on the freedom of press and the appearance of some critically strong publications, the question of censorship seems to be unsolved in the present administration. Yisfawesen Bogale's poem entitled "Wey Tifat" "What a mistake" (Tobia, March 1993 p 47) gives hint into the absence of the freedom of speech at present. The following lines indicate this.

መንገድ ለመንገድ መነጋገር
ሀኖአል ለሉ ተሰቆ ፍገር
ቀስ ብለው አገኪን ቢያወሩ
ገደገዳው ሁሉ ጀር አበቋ ለሉ።

To speak to one another on
the road has become a problem.

Even when speaking with low
tone it is feared because even
the walls have developed ears
to hear what one may have said.

This poem presents people's fear to speak freely in public and even with low tone. The poem indicates the intensity of the problem or the fear. The poem ironically suggests that everybody around is a reporter on what ever people say against the government administration. This is an indication of the fact that people are not free to speak what they want and that the problem is now more serious than it was before. The open presentation of the theme also marks the open trend taken by the theme at this period.

As we can see from these poems the theme of the question of censorship seems to show a developing trend towards being very bold, open and direct but still in indirect way. The recurrence of the theme and its subtle presentation in all the administrations shows not only the long existence of the problem but also its seriousness and the fear of the poets. This, on the other hand, has helped poets to use their poetic creativity by writing indirectly using symbolism, irony and other poetic techniques to cover themselves up from censorship. In this respect the use of 'Qene' which is the traditional ironic mode of verse writing is the most exploited type of writing used by poem writers in magazines during the last 40 years.

The theme of the question of censorship has taken such a strong but open trend because poets are using the freedom given by the revised proclamation concerning press. However, why the theme took such a strong trend is still controversial. It is controversial

because while poets claim that there is strong censorship, they are still writing poems which strongly and openly criticize the present government. In fact it is possible to say that most of the poems in the present magazines are full of criticisms attacking the present administration. In this connection, it is surprising to note that in the course of this research it was not possible to find poems in the magazines which give support to the present administration except at one occasion. It is at the concluding line of a poem entitled "Yalnormibet Zemen" "The period didn't lived in" (Yekatit, April-June 1991, p 18) which we saw in chapter p.

The poem records most of the hard experiences that people had undergone during the 17 years of the Derg administration. The poem concludes by stating, the people's wish that the past suffering and other hard experiences will not be repeated at the government. The poem does this by using the expression which says "Although it is hard to forecast about the future (EPRDF's administration) we believe that it would be better than the past (Derg's) "as in the last line. This indicates that EPRDF's administration is hoped to be better than that of the Derg's. In this manner the poem gives its support to EPRDF and appeals to others to do the same.

As seen in this chapter, the subject matter of the poems in Amharic magazines shows continuity and they serve to expose the most topical social, political and economic problems of the country during the last 40 years. The trends of the themes of poems in

magazines as discussed in this chapter are only the reflections and continuation of what

Mantel Niecko (1985, p 311) has stated as:

" A new trend in Amharic literature which reflected social and political trends in the evaluation of Ethiopian state appeared at the beginning of the 20th century.

CHAPTER FOUR

Impacts of Social and Political Phenomena on the Publication and Composition of the Poems in Magazines

The liberty of the press has always been regarded by writers as a matter of utmost importance. Milton (in Adam and Charles, 1985, p 711) said "Give me liberty to know, to utter and to argue freely according to conscience above all liberties". This is a question many poets in different parts of the world still ask everyday.

In Ethiopia, the freedom of speech and of the press has been put on the constitution since 1955. In chapter III of the revised constitution of 1955, for instance under "Rights and Duties of the People", Article 4 states:

"Freedom of speech and of the press is guaranteed through out the Empire in accordance with the law. This is to mean in harmony with other laws which can be proclaimed by the parliament."

In chapter 7 of the 1987 constitution of the People's Democratic Republic of Ethiopia, under 'Fundamental Rights and Duties of Citizens', Article 47 states:

"Ethiopians are guaranteed freedom of speech, press, assembly, peacefull demonstration and association."

Article 29 of the 1994 constitution of the Federal Democratic Republic of Ethiopia, in Part two "Democratic Rights" under "Rights of Thought, Opinion and Expression," states:

- "2. Every one has the right to freedom of expression without any interference.
3. Freedom of press and other media and freedom of artistic creativity is guaranteed.

Be that as it may, poets and publishers are often heard complaining about the strong restrictions concerning censorship of all kinds in all the regimes.

The poets during the reign of Emperor Hailesilassie did not tackle political themes. Many of the poems published during that period used to write as if tyranny and detention did not exist in those days. On the other hand, if they had published any poetry of overt protest they would not have survived. Kane Thomas, who wrote on 'Ethiopian Literature' (1975. p 3) remembers the spirit in the following lines.

" Political writings would have inspired a far large number of writers were it not for the dead hand of censorship".

So the alternative was to write on safe themes. If there were any works of protest they were written by taking risks.

The outlook of the revolution and the coming of the Derg to power saw several poets in Ethiopia. The poems in the magazines reveal that many new poets came to the scene by contributing poems favouring the revolution and by praising its achievements. The government and the private magazines of the period had served as a means of disseminating propoganda and agitate the people towards fighting hunger and illiteracy by presenting poems on these issues. Commenting on the types of writing of the period and on the importance of poetry a playwright Seyoum Woldie (Yekatit, March 1984, p 24) said:

በአብዮት ወቅት
ለፖለቲካ ትምህርት ሲባል የግጥም ሥራ
ከፍተኛ ተፈላጊነት ነበረው ለግለት ይቻላል።

At the time of the revolution, works of poetry had a great significance for political teachings".

Although the poems of this period were by and large dominated by political issues and criticism of the previous government, there were some poems which used to show oppositions against the Derg administration. This dissatisfaction and opposition was not

brought to the open because poets used to fear the danger of being branded anti-revolution, which at times had very serious consequences. This fact was clearly seen in the poems examined in the last chapter. The established poet Tsegaye Gebremedhin, who in addition to praising the revolution wrote on some other issue of the past was accused of being not devoted to the revolution, (Esatu Tessema in 'Goh' May 1976, p. 29). This condition made many writers especially established poets to refrain from publishing their works and so it is not possible to see their poems in the magazines.

The poets of the Present era seem to exercise a little more freedom in criticizing the government compared to the last two regimes. This could be attributed to the recent revised proclamation of the freedom of press. Of the 106 publishers who took license to publish magazines in different languages and on different areas of interest, some were publishing religious magazines with different languages. There were some who publish business promoting magazines. There were also some who started to present pornographical magazines. The remaining 45 publishers were producing Amharic magazines which were especially concerned with the social, political and economic issues of the society. The later ones are the focus of interest for this research and at present only

one of such private magazines is in circulation, that is Tobia. Many of the private publishers were publishing their magazines but not for a long time. In fact, some of them stopped publication soon after obtaining the license, and others even without publishing a single issue.

This gradual decline in the number of the private magazines at present has evoked questions and complaints from the different parts of the society. The government on its part blames all the private publishers for not presenting constructive criticism and news based on concrete information to the public. In this connection, Prime Minister Melese Zenai, (Ethiopian Herald, Aug. 24, 1995). in his speech at the formation of the new government pointed out that: "... much is expected of the press... and that private press... have the responsibility to provide the public with objective information free from political bias and animosity. However, they are not at this stage able to discharge the responsibility expected of them and were infact bent upon defamation of unfounded stories, creating of animosity and inciting conflict among people".

On the other hand, private publishers are often heard and quoted when they accuse the present government of being unkind to them in many ways. According to the interview a few of the publishers, it has been gathered that many publishers had to stop publications because of the increasing cost of publication which they thought was something deliberately schemed by the government. There are some who, despite the proclamation of the freedom of press, still blame the government for bringing them to the court for what they have written using the freedom they were given by the law. These groups who blame the government in relation to the new proclamation of the freedom of press also accuse the government for putting an additional obstacle to weaken the free press. For this one example is the comment given by one of the private newspapers "Beza", in its issue of Tuesday, Nov 14, 1995, p 2 where it presented the problems of all present private publishers and writers as follows.

**ነፃውን ጥራስ ለማዳከም ከገንዘብ ቅጣትና
ከእስራት ባሻገር የሀትመት ዋጋ በየጊዜው
ማሻቀብ በአሳታሚዎች ፀሐፊዎች ላይ
ተጨማሪ ደንቃራ ፈጥሮአል።**

In the course of the deliberate weakening of the free press, apart from the fining and imprisonment of publishers and writers, the progressively increasing cost of

publication has created additional obstacle to the publishers and writers".

This is what is often said, but the response to the interview and the questionnaires of this research reveal that none except one of the magazine publishers or writers have been accused for writing poetic works. The only magazine accuse of its poem was "Africa Kend" "The Horn of Africa", and that was for its poem entitled "Wey Alma Wey Atifa"- "Either constructor or deconstruct", by senayit Feyisa. The publisher, Ato Nebiyu was brought to the court of law because this was considered highly agitative. There are other magazine publishers and writers who were brought to the court, imperisoned and fined not for their literary works but only for disseminating news not based on concrete evidence.

Although both magazines publishers and poem writers believe that poetry can play a better role than prose, publishers complain that the increasing cost of publication which has soared by 300% could not enable them to go on publishing magazines. They also accuse the government for setting a higher fine for cases in connection with press or information problem this to some extent has reduced their interest in taking any kind of literary works for their magazines. In addition to this the publishers seem not to be

satisfied with the co-operation from the government authorities in giving them information which they are intitled to get according to the press law. The publishers also raise the problem of not being able to sell their magazines freely. They seem to believe that the government deliberately threatened newspaper sellers and people who want to sell the magazines outside Addis Ababa. The publishers in general seem to hold that the censorship is fake for it has become a form of an indirect economic embargo imposed over them and this has made publication very difficult for them.

Poem writers in magazines complain that the number of published magazines is limited and because of this they were not able to produce more poetic works. This, they say has also reduced the income they used to get from a number of publishers who used to take their works for a reasonable pay. Poets also complain that publishing a book has become something unthinkable for the cost of publication has gone high and there are very few publishers to take the works. Some poets also seem to lose interest in writing poems in magazines for two reasons. First is the fear of being branded as pro-government, if they wrote in government magazines or anti-government if they wrote in the private magazine which always write criticism against the government. In this connection poem writers

also complain about the lack of patronage for literary magazines. They say literary magazine could have given them the chance to prove their worth to the society and to enhance the literary development in the country which otherwise would seem to be in danger.

The reading public also needs more magazines in order to quench its reading thirst and to develop its social and cultural consciousness. According to both the publishers and the writers which responded to the interview, the reading public is very much interested in knowing all the developments in the country. They also go to say that readers are very much interested to read poems and one expressing their wish to see poets writing more poetic works in magazines as it used to be in the past. The limited number of magazines that deal with the social, political and economic issues of the country, particularly the private ones, seem to create a feeling that the freedom of press has not been put to use properly.

On the whole, this shows the impact of social and political phenomena on the publication of the magazines as well as the writing and reading of poems at present. This also means that, the decline in the contribution of poetry to magazines has hampered the over all literary development of the country.

CONCLUSION

Thematic trends of poems in Amharic magazines is just one of the many ways which helps in the attempt to understand the Ethiopian society, through the poetic works published in the magazines during the last 40 years. The trends of the themes of the poems collected from the 8 magazines understudy depict the social, political and economic conditions of the society in line with the major political changes in the country. The trends of the themes display the changing moods of the Ethiopian society, its observation about the past administrations and its attitude towards the present.

This study has enabled the researcher to identify some of the recurrent themes of poems in magazines. The recurrence of these themes indicates the topical issues and the presence of some unsolved problems of the society. The trends taken by these themes also indicate the attitude of the society. The poems that have been studied indicate that there is a general change from a relatively positive attitude to a declining view of the importance of both work and education. The problems regarding censorship, injustice and lack of democracy are presented in an increasingly bold and daring manner as one can see from the poems. This could be attributed to two possible reasons. One, the problems have been growing in intensity for the last years and now it would seem that a stage has been reach where the society can no longer contain them as in the past. Second, is that the opportunity obtained from the revised proclamation of the freedom of press has helped the themes to be presented more openly. This includes the freedom to openly write that "

there is no freedom of speech and writing". The theme of national feeling has also been strengthening as we move in time to the present. This could be attributed to the socio-political changes that took place in the country. The highest stage of the strengthening is seen at the present where the government implemented policies which support the rights of nations to self determination, including succession. This has been understood negatively and has also raised an out cry on the part of the poem writers as reflected in the poems.

The themes that are very much recurrent in poems of magazines published by the different publishers also indicate the influence of the publishers in giving more attention towards serving the interests of the respective organization.

As most of the poems in the magazines were written by contributors who have different levels of education and knowledge about poem writing, many of the poems lack maturity in message and exhibit poor development in structure. However, they have to some extent helped in filling the gap in the line of the continuous movement of the Ethiopian traditional poem writing. In addition to this, they have also helped to know the presence of many poems writers who given a little chance to develop could have become better poets.

The trends of the themes of the poems in these magazines also reveal how much Ethiopian poem writers like most literary artists of the world, have endeavoured to try and catch the colour of the life of the Ethiopian people in the different social structures that took turn in the past. They also indicate the unsurpassed effort of the poets in keeping

the old traditional poem writing of "Qene" in their poems in the magazines. They have also enabled to understand how much some poets who are committed to their society were trying to use their poetic creativity and genius to convey their grievances or to uncover some social follies to the reader despite the strong censor restrictions. All these are the contributions of very few poets and the study in the poems indicate that many established poets are not fully participating in poem writing. In addition to this still many seem to give very little attention to the use of the traditional poem writing in the development of our poetry as see from the poems.

The recurrent themes and the thematic trends of the poems in the 8 Amharic magazines during the last 4 decades, together put light on a number of problems of the Ethiopian society, the poem writers and publishers, which need to be considered.

The poems published in the 8 Amharic magazines during the past 40 years are not many compared to the number of issues of each magazines published during such a long time. Nevertheless, they have enabled to identify and analyze the basic social problems of the society in the past and at present, and to suggest ways of improving the conditions for the future.

APPENDIX - A

Interview Results

This is the result of the interview conducted with four publishers and five poets. The views of these publishers and poets have been summarized below.

Poets prefer to write poems in private magazines than in government ones for two reasons. First, the private ones pay and pay better. Secondly, since the private ones have more readers and so poets think that they can give them a better chance to be known by the public.

As to the reason why more established poets do not write in the magazines the publishers comment that the poets are preoccupied with some other work that they have stopped writing as before. On the part of the poets the main reason for this is the fear of being branded as pro or against the government.

Poets were asked why they do not serialize their works and their reply was that they do not have the habit and that even if they want to publish the cost of publication is undreamable.

Asked about the reason for a fewer number of magazines both the publishers and the poet stressed the problem in connection to the cost of publication and fear of censorship and the high fine for daring it.

Concerning the quality of work in magazines and the development of Qine both underline the need to encourage new poets. The poets also stressed the need for patronizing a purely literary magazine.

APPENDIX - B

Questionnaire Response

A questionnaire was distributed to six publishers and four of them returned the complete questionnaire. The respondents have experiences in publishing which range from three to thirty years. The responses given by these publishers are summarized as follows.

According to the publishers the number of publication per issue goes from 5,000 to 30,000 and the average number of estimated readers range from 6,000 to 40,000 people. The contributors of the poetic works to these magazines include workers within the publishing organization, reader contributors, freelance writers and employed writers. However, the majority of the contributors are the reader contributors.

Publishers are also asked about publication problems if there are any. To this question all publishers agree that the cost of publication has soared up very much and made publication very difficult. In addition to this the private publishers raised other government initiated problems which according to them include the accusations and charging of them for reasons which are minor and for imposing the highest fine for cases in connection to information.

With regard to sales, they also complain that they could not sell their magazines to the public because they think the government has deliberately created mechanisms which hinder the sale.

Commenting on the attitude of the reading public the publishers said that both the government and the readership are deprived from getting constructive criticisms and upto date information because of the few number of magazine publications at present.

REFERENCES AND BIBLIOGRAPHY

PRIMARY SOURCES

I. FROM THE MAGAZINES UNDERSTUDY

Abraham Gizie Beyene, "Weyin Ayabekilim", (Wine will not grow) 'Tobia', Dec,1995, p47.

A.D, "Ebakih Meri Amta" (Please Bring A Ruler), 'Tobia' Jan,1994, p22.

-----, "Tagay Aluh" (They called you the Fighter), Tobia No.5, 1995.p10.

Alemayehu Arada, "Yelabaderu Meliekit Le Esistu Debtera," (The proletariat's Message to the Chameleon intellegentia) Goh,May 1976, p30-31.

Alemu Bekele, "Yiwutulugn Aynochie" (Let my Eyes Be Removed), Tsedey, May 1973,p 21.

Amha Desta, "Yitsat Behetsihet" (Let be written Magazine) Menen, Aug 1959, p21.

Alemu Nega, Yetignaw New Dehna" (Which One is Better), Telenegarit, Nov 1974, p 11.

Andualem Legesse, "Betekerku Tilant" (I wish I had been burried yesterday), Tobia, Feb 1992, p 48.

(Artist) Hulu Selam, "Yalnorniber Zemen" (The Period We Didn't live in), Yekatit, April-June, 1983,p

Aweke Mengesha, "Gizie Ena Zemenu" (The Time and the Era) Telenegarit, May 1970, p21.

Ayele Asfaw, "YeTele Serawit" (Tele's Working Force), Telenegarit, Jan 1975, p5.

Biniyam Getaneh, "Enesus Tekoteru?" (Have they been counted) Tobia, March 1995, p36.

Dawit Asefa, "Ante Sew" (You Man), Tsedey, Nov 1973, p 49.

Dejene Bekele, "Demewez 200 Villa Be 40,000" (Salary 200 but has villa worth 40,000), Birritu, May 1983, p 31.

Delelegn Demeke, "Andu Bandu T'ila" (One in the shadow of the other), Tsedey, May 1976, p 40.

D.U, "Ebid Tebale", (He was named Mad), Tobia, May 1993, p 46.

Esatu Tesema, "Le Guwad Mot Ayaleksun" (Never cry on the Death of A commrade), Goh, July 1976, p 31.

-----, "Tsegaye Yante Bier" (Tsegaye Your Pen) Goh, May 1976, 29.

Esubalew Belay "Egziabher Yiyilih" (Let God pay you for your Deeds), Tobia, Oct 1991, p 47.

Fikre Tolosa, "Mermireh Fired" (Examine Carefully Before you pass judgement), Menen, June 1973, p 43.

----- "Setegna Adariwa" (The Prostitute), Tseday Nov 1973, p 50.

Getachew Lulu, "Tewegito Eyedema" (Pearsed and Bleeding), Tobia, Dec 1993, p 29.

Getachew Woldie, "Zendiron Min Nekaw?" (What has happened to this year), Yekatit, Nov-Dec-1992, p

Girma Feyisa, "Eskemiyankelafagn" (Until I Sleep), Telenegarit, 1991, p 17.

Girma Teshome, "Gizie Taxi Aydelem" (Time is not Taxi) Telenegarit, April-1983, p 15.

Rediat Workneh, "Minun Teru" (Where is Their Perfection),
Tobia Feb, 1993, p48.

Seifu Metaferia Firew, "Abetuta" (complaint), Yekatit, Sep
1991, p21.

Seleshi Andargie, "Yerejim Tigil Wutet" (A Result of Long
struggle), Yekatit, Dec 1983, p26.

Solomon Deressa, "Lijinet Jilinet Aydelem" (Childhood is
not foolishness), Menen, Oct-1970, p18.

Taddele Ayele, "Enchohaleur (We will cry) Tobia, Sep
1985, p34

Tadesse Belayneh, "Ye And Lemagn Kusil" (A Beggar's Wound),
Goh, Jan 1975, p15.

Tesfaye Gessesse, "Meches Mal Godana" (What can be done),
Telenegarit, No.41, 1990, p23,

Teshome Endalew, "Be Tele Timihirt Bet" (In Tele's School)
Telenegarit, Jan 1970, p18.

In known, "Amitsalehu" (I will revolt) Goh, April 1976, p17

Unknown, "Anchi Ye Deha Konjo" (You Poor Beautiful Girl),
Tsedey, Dec 1972, p30.

Unknown, "Duro Kere" (It is no more there), Tobja, June
1985.

p 48.

Unknown, "Emet Debrie" (Madam Debrie) Sendek, Nov 1994,
p 36.

Unknown, "Nigeru Le Hakim" (Tell the Doctor), Tobia, March
1995, p 36.

Wolde hana Wendimu, "Yenetsanet Mezimur" (Freedom song),

Menen, May 1956, p 8.

Wolde Silassie Legesse, "Menor Bicha Aybekam" (Living by
itself is not Enough), Birritu, Feb 1980, p
37.

Wondimu Haile Giorigis, "Ye Tibeb Biruh Tesfa" (The bright
Hope of Wisdom), Telenegarit, Sept, 1985, p11-
12.

Wondimu Worku, "Tebabiren Ensira" (Let us work Together)
Tsedey, July 1974, p 28.

Yilma Belete "Nigid Bank" (Commercial Bank), Birritu, Jan
1986, p.34.

Yisfawesen Bogale "Betesfa Etebikalehu" (I will wait with
hope), Tobia, May 1993, p.48.

-----, "Wey Tifat" (What a Deliberate Mistake),
Tobia, March 1993, p.47.

Yosef Muleta, "Tiyitu" (The Bullet), Yekatit, Oct, 1991,
p.35.

II. OTHERS

Beza, (Private Newspaper), Tuesday 4th Nov 1995, p 2.

Ethiopian Herald, 24th August 1995, p 5.

Gellner, Ennest, Thoughts and changes, Chicago, University
of Chicago Press, 1965.

Hiruy, W/Silassie, "Kasate Birhan" Unpublished, 1935.

Kane, Thomas Leiper, Ethiopian Literature in Amharic
WIESBADEN, OTTO HARAASSO WITL, 1975.

Lewis A. Coser, Sociology Through Literature, An
Introductory Reader, EngleWood Cliffs, Prentice Hall
Inc, 1963.

Mantel Niecko, Joanna, "Ethiopian Literature in Amharic",
1968; 311, in Ader Lewski, B.W ed, Literature in
African Language: Theoretical Issues and Sample
Surveys: Warswa, Wiedza Powszechua, 1985.

National Library, Ethiopian Periodicals and non-books
publication Index, Addis Ababa, Vol. 14, No. 2,
1995.

Negarit Gazeta, 15th year No.2, 4th Nov, 1955, Article 41,
p.14.

-----, No.1 12th Sept, 1987, Article 47, p11.

"Press Law", Encyclopedia Britanica, Edinburgh, Adams and
Charles, 9th Edition, Vol XIX, 1885, p 710.

Senait Feyisa, "Wey Alma wey Atifa" (construct or
deconstruct) Africa Kend, April 1993, P. 48

Seyoum Woldie, "Sine Tsihuf Ke Abiyot Findata Wedih"
(Literature After the Out Break of the
Revolution) Yekatit, March 1984, p.24.

"Sociological Analysis", In International Encyclopedia of
Social Sciences, David L.Sills, Printed Edition,
1972, V 15, p24.

The Constitution of the Federal Democratic Republic of
Ethiopia, 8th Dec 1994, Article 29,p 12.

SECOND SOURCES

Candwell Christopher, Illusion and Reality, (A study of the
sources of poetry), London, Lawrence and Wishart,
1977.

Cudden J.A A Dictionary of Literary Terms, England, Penguin Books L.t.d, 1979.

Gebre Kiristos Desta, in Birhane Meskel Dejene, "Gebre Kirstos Desta Ena Sirawochu" (Gebre Kirstos Desta and his works) Addis Ababa, A. A.University, A Thesis Presented to the Department of Ethiopian Languages and Literature 1990.

Graham Desmond, Introduction to Poetry, London, Oxford University press, 1968.

J.Don Vann and Rosemary T.Van Arsdel, Victorian Periodicals, New York, The Modern Language Association of America, 1989.

Kebede Michael,(Yekine Wubet (Poetry's Beauty) Addis Ababa, Artistic Printing House, 1965.

Lynn Altenbernd, Introduction to Literature, Poems New York, MacMillan Publishing Co. Inc. 1975.

Mengistu Lema, "From Tradition to Modern Literature in Ethiopia", Zeitschrift, Fur Kulturaustausch, Londerausgabe (1973).

Molvare Kunt, Reidulf, Tradition and Change in Ethiopia:

G.W., "Metifo Amel" (Bad Conduct), Sendek, March 1995, p21.

Hailu Gessesse, "Ensra Hulachin Le Netsa Hagerachin" (Let Us all Work for our free country), Menen, Nov-1957,p30.

Hailu Mekuria," Yetintu Tizita" (In remembrance of the past) Tseday, Jan 1973, p50

---- , "Yikir Yibelachihu" (Let god Forgive You), Tseday, July 1974, p28.

Kelkay Yifru, "Hager Enat Meret" (Country motherland), Birritu, April-May, 1988; p34.

Ketsela Giorgis," Girana Kegn" (Left and Right), Tobia No.3, 1995,p20.

Ketsela Worku," Wekilognal" (Does He Represent me), Tobia, March 1995, p36.

Kuru, "Yetemare Yigidelegn," (Let an educated kill me) Tobia, Oct-1993,p30.

Lakew Desta," Timihirt Ye Aymiro Mesal New" (Education sharpens the Mind) Menen, Feb 1958,p9.

Lisane Werk Kassaye," Endemin Kermehal" (How Have you been) Tseday, May-1976, p30.

Maaza Getachew," Le Siva Entatek" (Get us get Ready for Work) Goh, May 1975,p17.

Metsihafe Sirak, "Enem Bitir Noro" (If I had worked hard) Tseday, Nov-1973, p42.

Misganaw Adugna, "Mezimur" (Song), Menen, May 1956, p7.

Nekatibeb Ayenachew," Sayichegir Teff Bidir" (Borrowing Teff when not needed), Tobia, March,-1993,p47.

Molvare Kunt, Reidulf, Tradition and Change in Ethiopia: Social and Cultural Life as Reflected in Amharic Fictional Literature., ca 1930-1974. Leiden: Ej Brill, 1980.

Preminger, Alexander and others, Princeton Encyclopedia of Poetry and Poetics, Princeton University Press, 1965.p

Richard I.A, Practical Criticism, A study of Literary Judgement, London, Routledge and Kegan Paul Limited Braudway House; 1948.

Shils Edward, The calling of sociology, The Theories of Society-Foundations of Modern Sociological Theories, New York, Free Press, 1965.

Solomon Deressa, Lijinet (Childhood), Addis Ababa Artistic Printing House, 1971.

Tsegaye Gebre Medihin, Esat Weyi Abebe (Fire or Flower), Addis Ababa, Birhan Ena Selam, Printing House 1974.

Yohannese Admasu, Sibsib Gitimoch (Collected Poems), Unpublished, 1973-1975.

Wright G.Stephen, "Amharic Literature" in 'Something', Addis Ababa, A.A. University Vol, 1-1, No.1.

1. የትኛው ነው ደህና

ከአለሙ ነጋ ቴሌ ነጋሪት ሕዳር 1967 ዓ.ም.

በሥራ አለም ሣይውል ገና
 በቢሮክራሲ ሽንገላ ሳይቃና
 ራሱ ሳይገባ ከመምሠል ሰጌና
 እውነት ይናገራል ያሥተምራል ቀና
 ወገኑ ይማራል በትምህርት ፋና
 ለመብት ለአንድነት ለሰላም ለጤና
 ከራስ በላይ ንፋስ ማጎፈር ጉትና፣
 ኑሮው ባይለውጠው ገበናው ባይወጣ
 እንደ አባቱ ሐና
 ለሀገር ለወገን በጣም ተቆርቋሪ ቁምነገር መካሪ፣
 አብነት አቅማሹ ነበር አሥተማሪ
 የአውደ ነገሥት ምሁር እውነት ተናጋሪ፣
 አይነጥላ ገላጭ ማን እንደተማሪ
 ነገር ግን ትምህርቱን ጨርሶ ሲቀመጥ በቢሮ
 በሴት በብልጭልጭ በገንዘብ ታውሮ በቅደም ደንቆሮ፣
 የትምህርት ቤቱን ማነስ አዘክሮ፣
 ሆነ በየፊናው ነጣቂ ቀበሮ
 ዶክተሩ ክሊኒክ መሐንዲሱ ፎቶ ቤት
 ሚኒስቴሩ ቁባት አገር ገዥው መሬት፣
 ዳናው ባለጉቦ ነጋዴው መጠጥ ቤት
 በእንዲህ ያለ ዘዴ ኢትዮጵያን ገፈፏት፣
 መቅድሙ ነውና የፈረንጆች ትምህርት
 አረምና እንክርዳድ እሾህ አሜክላ
 አሳማና ጅቡ ቀበሮና ተኩላ
 የሚበላን እንጂ እራሱ አይበላ
 እባብና ጊንጡ ገመሮ ቀንጠፋ
 አጋራ እንሸላሊት ሸንክ መቼ ጠፋ
 እኒያ ተመንጥረው በወግ ተጎልጉለው
 እነዚህ ታድነው ቢጠፉ ከሀገር
 ሁሉም በበኩሉ ሠርቶ ያድር ነበር
 ስማህ ያገሬ ልጅ አሁን ተረዳኸው
 ንግግር ከሥራ ልዩነት እንዳለው
 የራስህን ሳታውቅ በሰው ትፈርዳለህ

ኸር አስተ እሱ ማነው የሚናገር ደፍሮ
 ተግባር የሚሠራ ቀን ከሌሊት በሮ
 ውጥኑ የበዛ ተግባር ያላገዘው
 ነገ ዛሬ እያለ አንዱንም ያልያዘው
 ጽኑ ዓላማ ከድቶት በምኞት አዳሪ
 ቀስቃሽ የሚፈልግ ዘወትር ነጋሪ
 የሕይወትን ሚስጥር ጠልቆ ሳይረዳ
 ስንት አለ በከንቱ ሕይወቱን የጎዳ
 እንደሙሽ ቀዳዳም ሲባል ወለም ዘለም
 አይጠብቅም ቆሞ ጊዜ ታክሲ አይደለም::

6. የጥበብ ብሩህ ተስፋ

ከግርማ ተሾመ ቴሌ ነጋሪት ሚያዝያ 1975

የጨቋኝ ጨቋኝነት የጭቁን ጉስቀልና ብሶት
 ሕዝባዊ አመድ ወሰድ ለፍትህ ለነፃነት
 የፅፎቱ ሕዝባዊ አመድ ዳር እስከዳር ነደደ
 የሶሻሊዝም ጎዳና ጎህ ቀደደ
 የመደብ ልዩነት ጎላ ታየ
 የአድሀሪና የተራማጅ ተራ ለየ
 ጭቁን ጠላቱን አውቆ በድል ተስፋ ተናነቀ
 ፀረ እድገቱን መንጥሮ ጠላቶቹን አስጨነቀ
 ፊውዳሊዝምን ስቆቃ የኢምፔሪያልዝምን መዋጮ ጎሮሮ አነቀ
 ገንጣይ ተገንጣይ ተጨምሮ የአድሀሪ መንጋ ተባብሮ
 በፔትሮ ዶላር መስጥሮ
 ግራ ቀኝ ቢሯራጥ ቀልባሽ በራሽ ተነባብሮ
 ሀቅን ጨብጦ አዳሽቀው ሠርቶ አደሩ ጠንክሮ
 የታሪክ አደራውን የተረከበው
 ደርግ ትግሉን ሲቀይሰው
 አድሀሪውን አፈራርሶ በተራማጅ ሲቀልሰው
 ምስቅልቅሉን አስተካክሎ ውልና ፊር ሲያሰዘው
 የሀቅኛ መፈተኛ ወቅት ደርሶ
 እኔ ልብላ እኔ ልብላ የቡድኑ ሽኩቻ ፈርሶ
 ኢሠጋኦስ በድል ብቅ አለ የተራማጅን ሀይል ጠቀለለ
 ረድፈኞችን አሳፍሮ ከድል ወደ ድል ዘለለ

በትግል አብቦ እሸቱ ጉመራ
 ኢሠጋን በድል አፈራ
 የቆራጥ ታጋይ መስዋዕትነት ውጤቱ
 የግንባታ ትንቅንቅ የብልጽግና ሂደቱ
 ለሕዝቦች ልዕልና ትጋቱ
 አላማው ግብ መታ መንግሥቱ
 ኢሠጋ የነፃነት የፍትህ ጉዳና
 የእኩልነት የአንድነት ፋና
 የጥበብ የብልጽግና ሚና
 የሠርቶ አደሩ ታላቅ ዝና
 ሄደ ቀጠለ ላቀ
 በዓለም አቀፋዊነት ታመቀ ተደነቀ
 ረሀብ ድንቁርናን ለማጥፋት ታጠቀ
 የኮሚኒዝምን ምድራዊ ገነት አላወቀ
 ኢሠጋ የዛሬ ለጋ የነገ አዋቂ አንጋፋ
 የጥበብ የሥልጣኔ ብሩህ ተስፋ።

ከወንድሙ ታ/ጊዩርጊስ ቴሌ ነጋሪት መስከረም 1978

7. መቼስ ማል ጉዳና

ከሰው ተለይቼ ብቻዬን ስተክዝ
 ድምፃ አልባው ሐሳቤ ሲጥም ሲጉመዝዝ
 እህህ ሲያሰኘን ያንዳድ ምኞቶቼ
 መስናክላቸው መቅረቱ ጓጉቼ
 እርር ከ-ምትር ስል ለበነነው ጊዜ
 አለቅህም ሲለኝ የድሮ አባዜ
 ሰቀቀን ሲታደስ ለበነነው ፍቅሬ
 ለታረጨዱት ሁሉ በሞት ሰው አይምሬ
 ያረጀው ሀዘኔ ታድሶ እንደገና
 መራራው ጽዋዬ ደግሞ ይመርና
 ውስጥ ውስጤን ደምቼ ለሰው ልጅ ገበና
 እንገበገባለሁ መቼስ ማልጉዳና።

ተስፌ ገሠሠ ቴሌ ነጋሪት ቁ.4 1982.

8. እስከሚያንቀላፋኝ

አይኔ እስከሚከደን እስከሚያድብ መንፈሴ
 ፍገዝ ግርዝዝ እስክል ዘና እስክትል ነፍሴ
 ደም እስካንቀላፋ ሸብብ እንኪያደርገኝ
 እጽፋለሁ ለሊት የቀን ቀን ቅገጥቴን
 አይከሰት ተስፋ አይጨበጥ ሕልሜን
 በተቃርኖ አንድነት በልዩነት ውህደት
 በትካዜ ትፍሥህት በብስጭት ትግሥት
 ፍርሃት ከጀግንነት ክፋት ከደግነት ሠላም ከጦርነት
 ፍቅር ከጥላቻ ከራትና ውርደት
 በአእምሮዬ አዳራሽ በውስጤ ተሣርገው
 ከደሜ ደም ቀድተው ከሥጋዬ ሥጋ
 ከአጥንቴ አጥንት ነስተው አብራኬ እንዲረጋ
 ሕልም የቅገጥት ራዕይ የሃሳብ ምጥ ክፋይ
 የማይጨበጥ ህልም የተስፋ ጭላንጭ
 በሕሊናዬ ውስጥ ተጋብሮት ሲያቃጥል
 ሲረገዝ በውስጤ ሽሉ ሲንቀሳቀስ
 አልረጋ ሲል ሽቅብ ሊወጣ ሊመለስ
 ሕቅታው ሲጨንቀኝ ማፈኑ ሲሳነኝ
 ትንታዬን ማመቅ መርጋቴ ሲያቅተኝ
 ላንቃዬን ከፍቼ እተነፍሳለሁ
 መጥኖ መቅቀቁ ይሻላል እላለሁ፡፡
 ደግሞ እስከሚያንቀላፋኝ ሸብብ እስኪያደርገኝ
 እጽፋለሁ ዛሬም የቀን ቀን ቅገጥቴን
 አይከሰት ተስፋ አይጨበጥ ህልሜን

ግርማ ፈይሳ
 ቱሌ ነጋሪት ቁ.3 1983:

1. ይውጡልኝ አይኖቼ

ከዓለሙ በቀለ ፀደይ ግንቦት 1965

ይውጡልኝ ዓይኖቼ ሁለቱም በአንድነት
እንዲቆዩ አልሻም ሆነው የኔ አካላት
ጆርጅ ቢሰማ ካላየሁ አይነደኝም
አፍንጫዬም ቢያሸት ምንም አይገደኝም
ፀጉሬም ቢቸፈርግ ቢገጡ ጥርሶቼም
አሣልፈው ለጉዳት አላጋፈጡኝም
የዓይኖቼ ሥራ ቢተረክ ሲነገር
ቆኑ አልበቃ ብሎ ሌሊቱ ቢጨመር
ማለቂያ ስለሌለው ያጣ ቁጥር ሥፍር
ለጆር የሚቀፍ ነው ለሰሚ የሚያስቸግር
እግሮቼ ምን አጠፋ እጆቼስ ምን ሠሩ?
ልብና ኩላሊት ሳምባ ቢዳምሩ
ጣሬያና ጨጓራ አንጀት ቢጨመሩ
የሰው መብት አልነኩ አልፈው ከድንበሩ።።
የዓይኖቼ ክፋት አያልቅም ቢያወሩት
ስለዚህ ይውጡልኝ ሁለቱም በአንድነት
አወይ የኔ ጣጣ የመጣው ከአይኖቼ
ሀጢያቴ በዝቶ እንዳይተርፍ ለልጆቼ።።
ለነፍሴ ለማደር መልካሙን ሠርቼ
ብኖር ምን ይሆናል አይኖቼን አስወጥቼ
ለመሻሻል መማር ተሻሽሎም ለመኖር
ይቻል እንደሆነ ያለ ዓይን መጣር
መጠየቅ ስለማልፈልግ ከወዳጆቼ ምክር
ያውጡልኝ ዓይኖቼ ተቆፍረው በምስማር
ተፈቅዶለት ሳለ የራሱን ለማየት የሌላውን በመመኘት
ዓለም ከንቱ ነገር ተብለጭላጭ ፍጥረት
ዓላማ የሆንኸው ለዓይኖቼ አምሮት
አንዱን አስደስተኸ ሌላውን በማስከፋት
በጣም ስላበዛኸ ሀጢያትና ርኩስት
ሀሊናዬ ስልችቶት ይን ሁሉ ሥርዓት
ውሳኔ አደረገ ዓይኖቼን ለማስወጣት

እንግዲህ ዓይኖቼ ይውጡልኝ በአንድነት
አልፈልግምና ክፉ ነገር ማየት፡፡

2. አንተ ሠው

ከዳዊት አሠፉ ፀደይ ህዳር 1966
ሰው! ሰው! ሰው አንተ ሰው!
ምንድነው ዓላማህ እስቲ እንመልከተው
ማየት ማየት ሁሉንም ታያለህ
እስቲ አስረዳኝ ምንድነው ዓላማህ
ኸረ ሰው! መሄድ ትናንትም መሄድ

ዛሬም መሄድ

የት ለመድረስ ይሆን እንዲህ የምትነጉድ
መመኘት ምኞት አለህ ከባድ ምኞት
መቼ ነው የምትረካው ንገረኝ እስቲ አንት
ምንድነው ዓላማህ ምንድነው ዕድገትህ
ተናገር እስቲ ልስማህ ለምን ትፈራለህ?
ሰው ነኝ ትላለህ በምን እንወቀው
በመልበስ በማጌጥ ወይስ በመንደላቀቅ ነው
መጣላት መጣላት ከሁሉም መጣላት
ለምን እንዲህ ትሆናለህ አቅምህን ገምት
ቅናትን ተንኩልን ከአዕምሮህ

አውጥተህ ጣላት

ትሰማለህ መስጫያ እንዳለህ
ጆሮህን በምናምን ካልጠቀጠቅህ
ኑሮ እያልክ የምትኖር ፍጡር
ለምን ትንከራተታለህ በተንኩል ጣር

3. አንዱ በአንድ ጥላ

ከደለለኝ ደመቀ ፀደይ ግንቦት 1968

አንዱ በአንዱ ጥላ ሲኖር ተሸካክሮ
እንዴት ሰው ይኖራል ችሎታን ሸፍኖ
ቀን የጎደለለት መገለጡ አይቀርም
አንዱ በአንዱ ጥላ መጠቀሙ አይቀርም

መዋረድ ይመጣል ሳይማሩ ምሁር
 ዲኘሎማ ሳይኖር ዲግሪ እራስ መከመር
 አይጠፉም ጮለዎች በሰው ጥግ የኖሩ
 ዲግሪውን ያመጡ ምንም ሳይማሩ
 ምንም ሳይማሩ የተማረ መስለው
 ሺህ ብር የሚቆጥሩ ሰርቶ እንደገና ሰው
 ከእንግዲህ አብቅቷል አንዱ በአንዱ ጥላ
 አንድ የሠራው አንዱ እንዳይበላ
 ማበጠር ጀምሯል ምርትን ከገለባ
 ምርቱን ግን ይኖራል ሰነፍ ገለባ
 እየበረገገ ካቧራ ሲገባ
 ባለፈው ይበቃል በአንዱ አንዱን መጠቀም
 ታዝሎ ንግድ ይቅር ኢትዮጵያችን ትቅደም።

4. ሴተኛ አዳሪዎ

ከፍቅሬ ቶሎሣ ፀደይ ኅዳር 1965
 ዘማ፣ ጥቁር ፀጉርሽ
 እንዳኖራ ነጥቶ ሲያስቀይም
 ከብላላ ፀሐይ ዓይንሽ
 እንደ አዘቅት ጉድጓድ ሲያቅተው ሊያይም
 ለሰላሣ፣ ቀይ ማታ ጀንበር ጉንጭሽ
 ቀልቶ፣ ማሙቶ
 ፊትሽ ጥልቅ ገደል ሲሆን
 ያሁኑ ቁንጅናሽ ሙቶ

የጠዋት ጤዛ ጥርስሽ
 ተመዝምዞ ሲወልቅ
 ፈገግታሽ ላይን ሲያቅር
 ተረተር ድድሽ ሲፈልቅ

ስፍነግ ጡሽ ከነበረበት ጠፍቶ
 ተራራ የነበረ ደረትሽ ሲሆን ሜዳ
 ጭኖሽ ሽበ ሲሆኑ
 አንጀትሽ ገላሽ ገላሽን ሲከዳ

ምን ይውጥሻል የኔ እህት
እንዴት ትሔጃለሽ ስታረጁ
የወጣትነት ውበትሽ ሲወድም

ሁለት ባሕር አልፎ ሲሸት
የቀን ሕይወትሽ ከሥላ
ሲከብሽ ጥልመት ጥላሸት
ያኔ ምን ይውጥሻል የኔ እህት?

5. የጥንቱ ትዝታ

ከሀይሉ መከራያ ሀደይ ጥር 1966
ሲያያዝ የመጣ አባቶች ያቆዩት
የባሕል የወዝ ደግሞም ሀይማኖት
በተናገሩት ቃል በውሉ መጽናት
እንደምን ሰረዘው የህሬ ወጣት
ሰው ማክበር ትህትና ልምዳቸው ነበር
ተካፍሎ መብላትን ለጣ እያበደረ
መልካም ልግሥና ሲያዩ ለተቸገረ
መዋደድ መዋዋል አሁን እንዴት ቀረ?
መማርና ማወቅ መሠልጠን አይከፋም
የአባቶች ጀግንነት ውለታ አይረሳም
ትሩፋቱ ከልብ መጥፋት የለበትም
የነፃነት ዋጋ በዕድሜ አይገመትም::
አጥንትን ከስክሶ ደም ማፍሰስ ለሀገር
ባዕድ እንዳይገባ ነበር እንዳይቆጠር
ሕይወትን መሰዋት ለሀገር ፍቅር::
ንፁህ ባህላችን እንዳይደፈርስ
ዞር ብሎ መመልከት ታሪካዊ ቅርስ
የሰው እግር አይቶ ሁሉን ከማሰስ
የጥንቱን ትዝታ በአንክሮ እናስታውስ::
ለባህል መጋኛ ለዕድገት እንቅፋት
የሆነውን ሁሉ አሜን ከማለት
ፍሬው ከገለባ እንዲለይ በሬት
የጥንቱን ትዝታ ይመልከት ወጣት

6. ይቅር ይበላችሁ

ከኃይሉ መኩሪያ ፀደይ ሐምሌ 1966

ልብ ተገልጦ አይታይ ማር እንደበቶቹ
 ከሥጋ ሳልገኝ የጀርባ አጥንቶቹ
 ከቀኝ እጅ ፅናፅን በግራ ሠይፍ ይዘው
 ርግብ ይመሥላሉ መርዙን ማር ለውሰው
 አንድ አፍ ሀለት ምላስ የበቀለባችሁ
 መኖር አትበሉት ይቅር ይበላችሁ
 በግ መሐል ይተኛል ባህታዊ ቀበሮ
 በሬ ካራጅ ጋር ሆነ የኛ ኑሮ
 ድውያት ተውሳኮች ወረኖሽ በሽታ
 ሰውን ከልፈጁትም ነበር? አፍ ብዙ ቤት ፋታ?
 ይጫወቱበታል ሰዎች በሰው ልጆች
 መኖር ባልታደልነው በበደለን ፍጥሮች
 ከጥንት ጀምሮ በአንክሮ እንዳየነው
 ሲነድ ሲቃጠል የሚሰቅ እሳት ነው

7. እንደምን ከርመህል

ከልሣነወርቅ ካሣ ፀደይ 1968

ሰላም ላንተ ይሁን ወገኔ
 ተንከራታቹ በዘኔ
 ትኩስ ሽሮ አሮብህ የተቅበጠበጥከው
 ህልውናህ ተረስቶ በቁም የተቀበርከው
 በደላሎች ብዛት የተደናገርከው
 የወዝህን እንጀራ ገና ያልቀመስከው
 በበረንዳ የማቀቅኸው
 ከመንገድ ላይ የወደቅኸው
 አፈር ድቤ የበላኸው
 መፈጠርህን የጠላኸው
 ዓይን አፈሩ ተግደርዳሪው
 ሠርቶ ጸም አዳሪው
 ዕድል ቢሱ በዘኔ

iiኛኔ ያኝቶ

፤ላከተቃሃ

ሀመቀኔመፅ ሀላኔመፅ ሀገገገ

፤ላከከሰ ተኔጋቂ ሀክፅ ፋውሃ

፤ጂክግ ፈገገገ ሀሀሃ ጂሀ ጂሀ

ው፣ ተሀመ ሀሃ ለጋሪገገገ

ው፣ከግግግግግ ለላሀሀሀ

ሃቅቆ ጋሪገገ ገሀሃ

ሃክክክክ ገሀሀሀ

ፈገገገገ ለሀሀሀ

ፈገገገ ሀሀ

ገገገገ ለሀሀሀ ቂቂቂ

፤ ገሀሀሀ ለሀሃ ሀሀመ

፤ ገገገገ ለሀሃ ክኔ

፤ ገሀሀሀ ላከተጋግ ተሀሀ

፤ ለላሀሀሀ ለሀሀሀ

፤ ለላሀሀሀ ገገገ ሀሀሃ

፤ ለላሀሀሀ ለሀሀሀ

ለሀሀሀ ለሀሀሀ

ለሀሀሀ ለሀሀሀ ለሀሀሀ ለሀሀሀ

ሃቅቆ ጋሪገገ ገሀሃ ለሀሀሀ ገሀሀ

ጋሪገገ ገሀሀ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ

፤ጋሪገገ ለሀሀሀ ለሀሀሀ

ወዝ አደሩ ክንዴ፡፡
 ባለስልጣናት አልማገጡብህም?
 ቢሮክራቶች አላላገጡብህም?
 ማመልከቻህን ቅርጫት አልበላብህም?
 በአደባባይ ወጥተህ እንዳትጮህ በህግ አልተደነገገብህም
 ታዲያስ ዘመዴ!
 የመደብ ንዴ
 አትመልሱም እንዴ?
 እስቲ ቀና በላ አንዴ
 መልሱን ይዘህ በማለፍ
 ነገ እንገኝ በአብዮት ሜዳ
 እስከዚያው ደህና እደር
 ወዝ አደር.....

8. እኔም ብጥር ኖሮ

ከመፀሐፈ ሲራክ ፀደይ ኅዳር 1966

እንደሌላው ሁሉ ብትኩረኩር ኖሮ
 ልቅሶውን ትቼ ከፍ ዝቅ ብሎ ኖሮ
 ከመጠን ያለፈ መች ነበር እርሮ
 አናጢ ገበሬ ቀጥቃጭ ገበሬው
 ወታደር ደብተራ መስፍን የተባለው
 መጣሩ መጋሩ ታላቅ ሰው ያስኘው
 ለፍቶ አይደለም እንዴ? ለድሎት የበቃው
 ታዲያ የኔ ነገር ምን ይሆን ፍፃሜው
 የነገር አዝማሪው እጅ የለሽ ግድ የለው
 ፍጡር ሲለዋወጥ ቢከንፍ እንደጊዜው
 ተኝቶ መዋሉ ይሆን ፍልስፍናው?
 የተጨፈነውን ዓይኔን እስቲ ላብራ
 ዱዳው አፌ አባክህ ስለ እግዚያብሔር አውራ
 ሰው መሬት ለቆ ሲከንፍ እንዳሞራ
 ሆኖ ቀረሁ እንጂ የወሬ አመንዝራ
 ምንም ሳያቋርጥ ሳይጣናዊ እርሮ
 ዘላለም ንዝንዝ ስሜት ተደናቁሮ
 ድህነት በራስ ላይ እንደ ፀጉር ሠፍሮ

መኖር ይሻል ይሆን ዘለግለም ተማሮ
 እስቲ እግሬ ይራመድ ፈጠን ፈጠን ብሎ
 እጄም ይንቀሳቀስ ሳይዘገይ በቶሎ
 ልወቀው ይወቀኝ ለውጥ ተመስሎ
 ጉልት ፍጡር ሆኖ ዝንተ ዓለም
 ከመኖር በቁርበት ታፍኖ
 ዶክተሩን ለመሆን ሳሱብ ሳሳላስል
 ደራሲም ልሆን ልገፍ ልተርክ ስል
 በምኞት ፈረስ ላይ እንዴያ ስኩበልል
 ጊዜው ሲፈረጥጥ እኔም ስከታተል
 ጥረቴ ይሐን ጊዜ እስራ ላይ ቢውል
 መቼ እዋጥ ነበር በምኞት ሾህ አክለል

9. አንዲ የደሀ ቆንጆ

ፀደይ 1ኛ ዓመት ታኅሣሥ 1965
 የሚያገባሽ አጥተሽ የሚከተልሽ
 ብዙ ቀን ሆኖሻል እኔ እንኳን ሳይሽ
 መልክ ታጥቦ አይጠጣም እያሉ ሲያወሩ
 እሰማ ነበረ በእውነት ነው ነገሩ
 በጣምም ያላጠርሽ በጣምም ያረዘምሽ
 ውበት የሞላቸው አይኖችሽ ጥርሶችሽ
 ከአመልሽ ጋር የቆንጆ ቆንጆ ነሽ
 ታዲያ ምን ያደርጋል ጋብቻው ችግር ነው
 ከድህነትሽ ጋር ድህነት መጥራት ነው
 ሁሉም ተመልክቶሽ ሊያገባሽ ይሽና
 ሳይወድ ይተወሻል ድህነት ያይና
 አንቺም ታይዋለሽ መቼ ይሳንሻል
 በአሁኑ ጊዜ ቆንጆ መች ተፈለገና
 ያንኛዋ ፉንጋ ውበትን የነሣት
 ቀድማሽ አግብታለች ካአንድም ሁለት ሶስት
 ዛሬ በቁንጅና የሚያምኑ የታሉ
 ሌሎች የሚያበሉ ተገኝተዋል አሉ
 እንግዲህ ተቀመጭ ቁንጅናሽን ይዘሽ
 አለበለዚያማ ሂጂ ጊቢ ከውቤ በረሃሽ
 ካልሆነም ተማሪ እድል እንዲኖርሽ

10. ተባብረን እንስራ

ከወንድሙ ወርቁ ፀደይ ሐምሌ 1966

የሰው ልጅ ካሰበ ከተመራመረ
 ለመልካሙ ተግባር ሆድን ካልሰወረ
 መጥፎም ይሁን ደህና ተባብሮ ከኖረ
 በሃይማኖት በጉሣ ካልተዘረዘረ
 መሠረቱ ይሆናል በጣም የከረረ
 አማራም ይሁን ጋላ ወይም ጉራጌው
 ትግሬው ይሁን ጋላ ወይም ወላሞው
 ለትውልድ ነው እንጂ ስም የተሰጣቸው
 መለያያ አይደለም ሳገር ለዜጋው
 ሁሉም በአንድነት ኢትዮጵያዊ ነው
 ሠንሰለት መሆን ነው በአንድነታቸው
 አወደ የኔ ጉሣ ከማለት ለሀገር
 ለመሥራት ለመፍጠር አንድ ቁም ነገር
 ሁሉም በየቦታው ቢያደርግ መፍጨርጨር
 ይህ ብቻ ነው ለሀገሪቷ የሚሆነው ክብር
 እንኚህ ትልቆች የሆኑ ገናና
 አይምሠልህ ገብዝ አይምሠልህ ጀግና
 እየቃኙ አይደለም የጉሳን በገና
 ተባብረው በመሥራት በአንድነታቸው
 ለሌላ ተርፈዋል እንኳን ለራሳቸው
 ስለዚህ እንስራ በአንድነት ታጥቀን
 አገሪቷ እንዳትሆን የወላድ መካን

1. ወይን አያበቅልም

ከአብራም ጊዜ በየነ ጠቢያ ታኅሳስ 1987

የወልቃይት ሰው ነጋዴ
 ጉልበት ሸጠ አሉ
 ያርማጭሆው ገበሬ
 አምራች ሆነ አሉ ፍራፍሬ

ጫኑበት አሉ ግብሩን
 አክብረው ከአቅሙ በላይ
 ግን አራሹ ሁሉ በአንድ ላይ
 ለማስመስከር ማንነቱን
 በሁሉም መሬት ተሞክሮ
 ግንዱ ሲደርቅ ቅጠሉ አሮ
 በትግራይ ብቻ ወይን የበቀለው።

2. እባክህን መሬ አምጣ

ከኤ.ደ. ጦቢያ ጥር 1986
 ከተዘራ ቅንበት አዘቅት የሚያወጣ
 መንገድ ጠፍተብናል እባክህ መሬ አምጣ
 ምኑ ይሳንሀል ሁሉን ትችላለህ
 አገር የሚመራ እንዴትስ ቸገረህ?
 አገሩን ለጥቅም አሳልፎ የማይሰጥ
 ባህር ወንዝ ድንበር ለባዕድ የማይሸጥ
 ላገር ለወገን መሞትን የሚመርጥ
 አገር የማይከዳ አደራ የማይበላ
 ሕዝብ የሚያስተዳድር ፍጹም ሳያዳላ
 ያልተጠናውተው የጉሳ በሽታ
 ላከው መጥቶ ይግዛን ከጧት እስከ ማታ።
 በቋንቋና በዘር መጨቃጨቅ ቀርቶ
 የተራበውም ሕዝብህ እንዲበላ ሰርቶ
 ሁሉም በፍቅር ባንድነት አሰማምቶ
 ሰላም የሚያሰፍን ሃይማኖት አክባሪ
 እባክህ አምጣልን ኢትዮጵያዊ መሬ።
 እሱን ካላገኘን ከመካከላችን
 አገር እንዳይጠፋ እንዳንበታተን
 ያንድነት መሥራቾች ይምጡ አያቶቻችን
 ቅድመ አያቶቻችን ያሩሲ የባሌ
 ያደሬ የቆቱ ያፋር የሱማሌ
 የደቡብም ሕዝቦች የወለጋው ፋሴ
 እነቤነሻንጉል፣ ኩናማ ባሬንቱ
 አንድ ላይ ሁኑና እስቲ መላ ምቱ።

አያቶች ካልመጡ ከየመቃብኛ
የልጅ ልጆቻችን ፈጥነው ይፈጠሩ
እኛ እንለፍና እነሱ ይኑሩ
በኢትዮጵያውነታቸው ለዘላለም ይኩሩ።

3. ታጋይ አለኝ

አ.ደ.ጠቢያ ጥር 1985

ታጋይ አለሁ ሲደልሉህ
ሲያሸፋብህ ሲያታልሉህ
ወንድምህን ሲያስገድሉህ
አገርህን ሲያወድሙልህ
 ታጋይ አሉህ እናጅሬ
ከላይ ሆነው እየነጹህ እንደበሬ
ያምር ነበር ቢያታግሉህ
እንዲያምርብህ እንዲያልፍልህ
ቢያታግሉህ ያምር ነበር
ለማስገኘት ልማት ላገር
ያምር ነበር ቢያስተምሩህ
እውቀት ጥበብ ቢዘሩብህ
በዚህ ዕድሜህ በለግላጋው
እንዲጠቅምህ ለበነጋው
ያምር ነበር ቢያስተምሩህ
ከደህነት ከበሽታህ
ካለማወቅ ድንቁርና
የበለጠ.....የሰው ጠላት የለምና።

4. በተቀበርኩ ትላንት

ከአንዱ ዓለም ለገሠ ጠቢያ የካቲት 85

ዕድሜ የጠያርዬሽ ግልቢያ ሲበር
ወግ ባህል አምነት የኋልዩሽ ሰውተረተር
 ጊዜም ቀድሞን ሲሮጥ
 እኛም በትዝብት ስናየው የጎርጥ

ታሪክ በራሱ ላይ ደግሞ ሲለዋወጥ
 መቆየት ስናይ ነው ለሰነበተ
 ዛሬ አዲስ ታሪክ እንደገና አባተ
 ትላንትና ማታ አባቴ የሰጠኝን የኢት/ካርታ
 ለልጅ ልጅ እንዲደርስ ብሎ ያዘዘኝን በርጋታ
 ዛሬን አሳፈረኝ መስጠት ለልጆቼ
 ቢሉኝስ አስባለኝ የተረከው ራሽን አልሰጣቸው ነገር
 ከኪሴ አውጥቼ
 ከዚህ ሁሉ ጣጣ ራስን ከመጥላት
 ከአባቴ ጋር ሞቼ በተቀበርኩ ትላንት፡፡

5. እነሱስ ተቆጠሩ
 ከቢንያም ጌታነህ ጦቢያ መጋቢት 1987
 ባለፉት ዓመታት በሶስቱ
 በተጋዳይ ጥይት የሞቱ
 በድህነት ጭልፈቶች
 ተወልደው የጠፋ ሰዎች
 በቅነሳ የዕለት ጉርሳቸውን ቢያጡ
 በብስጭት የሞትን ጽዋ የጨለሙ
 እነዚህና እነዚያዎች
 የፖለቲካው ሰለባዎቹ
 አንዳቸውም እንዳቸውም ሳይቀሩ
 በህያው ስራቸው ሕያዋን ናቸውና የሚኖሩ
 በሕዝብ ቆጠራው እነሱስ አብረው ተቆጠሩ?

6. እብድ ተባለ
 የርሱ ጨካኝነት ሰሚ አጥቶ
 ውሸት በዙሪያው ነፍሶ ዘርቶ
 ተንኮል ናላውን በጥብጦት
 እርሱነቱን አስረሰቶት
 ማንነቱን ቢዘነጋው
 ብለው መክረው ተመካክረው
 አብሾ ጋቱት በጨው አርገው
 የሚያሃፍዝ..... የሚያስት

በፍርሃት ጣዕር.... የሚያስቃትት
 እንዲህ ሳይሆን ድሮ ገና
 ሣይናገር በደሀና
 ተምሮ ነበር ጂኦግራፊ
 እውቀት ሣይሆን እንዲህ ጠፊ
 ምድር በፀሐይ ዙሪያ ትዞራለች
 በራሷም ዛቢያ ትሾራለች ትሸከረከራለች
 ጨለማ ቀን እያለች።
 ተብሎ ነበር በደንብ ተምሮ
 ያኔ ገና ድሮ ድሮ
 ደግሞም የዘንድሮ መምህራን
 አዋቂ ነን ባይ ጠቢባን
 ከኛ ላትበልጥ አትቸገር
 ፀሐይ እንጂ ምድር ስትዞር
 መቼ ነው ያየኸው በል ተናገር?

7. እግዚአብሔር ይይልህ
 ከእሱባለው በላይ ጠቢያ ጥቅምት 1984
 መጥሮ አዲስ አመል
 እንዲህ ሲያስወግኝ
 ጠቦ ሲያጣብብኝ
 ጠቢያዊነት ነበር
 ለኔ ቁምነገራ
 ወንድምነት ነበር
 ቁብ ያለው ነገራ
 ዛሬ ግን

ይኸ ሁሉ ቀርቶ
 ተጨንቆ ተጠቦ
 አዲስ ፈሊጥ መጥቶ
 ሥር አስመረመረኝ
 ግንድ አስቆረቆረኝ
 ዞር አስበረበረኝ

አሁንም

ምንም ነገር ልል ስል
 ግራ ቀኝ እያለሁ
 ያድማጩን ማንነት
 በቅድሚያ አስባለሁ
 በቃ ሁሉን ነገር
 በዚያ ዐይን እያየሁ
 ኸረ ሌላም አለ
 ብቻ የሆነ ሰው ሊሾም ወይም ሲሻር
 ወይ ሰሙ ሲኮነን
 ወይ ዝናው ሲነገር
 በቅድሚያ በቅድሚያ
 የማስበው ነገር
 ዘር ማንዘሩ ቲት ነው?
 ብዬ እያልኩ ነው።

እንግዲህ ይኸውልህ
 እግዚአብሔር ይይልህ
 እንዲህ ያልነበረኩትን
 እንዲህ አደረግኸኝ
 ጠበህ አጠብብኸኝ
 ጓልዩሽ ሄደህ
 የጓልሽ ሳብኸኝ።

8. ተወግቶ አየደማ
 ከጌታቸው ሉሉ ጠቢያ ታኅሳስ 1986

አላርፍ አለኝ ልቤ ቀልቤን እየነሳ
 ይብክክክን ጀመር አንድነት ሲነጻ
 እረፍ ብለው አያርፍ ተው ብለው አይሰማ
 በእናት ምድር ፍቅር
 በከህደት መቋሚያ ተወግቶ እየደማ።

፡፡ቀውውትን ራትጋራ፡፡
ቀውን ተገን ሲገርገር
ውህህ ለገገገ ለገገገ ለገገገ
ውህህ ለገገገ ለገገገ ለገገገ
ውህህ ለገገገ ለገገገ ለገገገ

፡፡ቀውን ሲገርገር ሲገርገር
አሁን ማን ለማን አገናኛለሁ
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር

ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር
ሲገርገር ሲገርገር ሲገርገር

ከቀጠላ ገደርገህ ጠባቂ 1987
ግራፍ ቀን 9.

ሰው በየፊርጁ ገብቷል
ግራና ቀኝ ተቀምጧል
መቼ ይቀራል ተራው
እንደገባ መውጫው።

10. ወክሎኛል

ከቀፀላ ወርቁ ጠቢያ መጋቢት 1987

ጠኔ ይዞኝ ስፈራገጥ ጠግቧል ካለ
ተጠም ከንፈሪ አሮ ሰክሯል ካለ
ይሁንለት ምን እላለሁ
ጠግቤአለሁ ሰክራአለሁ

ተራቁቼ እርቃን ሆኜ ለብሷል ካለ
እንባዬ አልቆ ደም ሳለቅስ ሰቋል ካለ
ምን አፍ አለኝ ምን እላለሁ
ለብኛለሁ እስቃለሁ

በጣር ሆኔ እያላቃሰትሁ ደኋል ካለኝ
ሐዘን ሰብሮኝ ተኮርምቼ ደስተኛ ብሎ ካለኝ
ከመስለው ምን ቸገረኝ
ጤነኛ ነን ደስ ያለኝ ነኝ

ከባለቤቱ ያወቀ ቡዳ ነው የሚሉት ለካ አይደለም ተረት
ይኸው እሱ አውቆልኛል
እኔን ተክቶ ሆኖልኛል

ውሸት ቢሆን ባያውቅማ
በምክር ቤት በፖርላማ

ሳይወክለው ወክሎኛል
አፋን ሞቅቶ መቼ ይለኛል?

11. የተማሪ ይግደለኝ

ከኩሩ ጠቢያ ጥቅምት 1986

የመሀይም ጥሬ ከእርግጫ ከጠጫው
ከኩርኩማ ከሰድብ ከህቻ ካፈናው

ተማን ተፎካክሮ
 ማንስ ተወዳድሮ
 በራስ ብቻ ብዛት
 ምኑ ላይ ነው ጥራት
 ሳይፎካክሩ
 ሳይወዳደሩ
 ብቻ ተሰብስበው
 ብቻ ተመራርጠው
 ለሰም ብቻ ጋብዘው
 ኑ ካለው ተጣርተው
 ለላው ገና ሳይደርስ ሳይወጣ ተበሩ
 ደጃፍ ሳይጠጋ ተውጭ ተባረሩ
 እዛው ፈላ ሞላ ተሆነ ነገሩ
 ታዲያ ምኑን ጠሩ?
 እሳበት ካየው ምን ለየው
 ለካ የሚባለው
 ለእንዲህ ዓይነቱ ጉድ ነው።

14. እንጮሀለን

ከታደሰ አየለ ጠቢያ መስከረም 1985

ሕዋሳችን በድኖ
 እስትንፋሳችን እስቲ ገታ
 ሕያው አካል ምስጥ በልቶት
 አሳኪዋጥ በዝምታ
 ልሳን ሸረኅት እድርቶበት
 ሕያውነቱ እስኪያክትም
 ትንታግ እቢት እስኪለመለም
 ነበልባሉ እስኪጨልም
 እንጮሀለን
 እንጮሀለን እውነት ትውጣ
 ርትህ ታብብ እንላለን
 መንጋጋ መንገጭላችን
 በቦክስ በሰደፍ በጠልቅ
 ንታግ የጥይት አረር የራስ ጥላችን በሰነጠቅ
 በመረ ዘነዘና
 ጸኑ አጥንታችን በጨፈለቅ

በሰይፍ በሰላ ሳንጃ

ለምለም ሥጋችን በጨቀጨቅ

እንጮሀለን

ለእውነት ለሻቅ

እንሞታለን

እንጮሀለን

ኢሎሄ እንላለን

ደሞ ሥራችን ተጠጥቶ

ደግችን እንደውሀ በቀዳም

ሰብአዊ ክብራችን ተገፎ

በቁም ስቃይ ብንቃትትም

በምድረ ሲኦል ታጉረን

እመቀመቅ ብንወርድም

እንጮሀለን

አይደክመንም

ከቶውንም እንተክትም

የሰው ልጆች

ስቃይ አሪታ

ርቆብ ርዛት ዋይታ

እንደውዳቂ በያስፋልቱ

መዳፍቱ

መስጣቱ

እስኪያበቃ ሰቆቃው

ምራት ሰቀቀን

ዋይታው

እስኪያበቃ

እስኪያበቃ መረገጡ

በባርነት መገሸላጡ

በሸፍጥ አፎት መሸገጡ

እንጮሃለን እንጮሀለን

እንላለን

እውነት

ፍትህ

እኩልነት

ሰብዓዊነት ነፃነት

ያብብ ይውጣ

ኋላ ላታወጡኝ ተወለድ አትሉ
 እኔ አልወለድም ኸረ ምን በወጣኝ
 መከራን ለመዛቅ በፍፁም አይዳዳኝ
 ገንጣይ ተገነጥጥሎ አንድነት ካልመጣ
 እንኳን ለዘጠኝ ወር በዓመትም አልመጣ
 በተሟላ ደስታ እስካልኖርኩኝ ሁሉም
 ለአንድነት ብቻ በፍፁም አልመጣም
 ለሰው ዘርኝ ሁሉ የሚያስፈልገውን
 በጎብረት ሆኖትሁ ስታመቻቸልን
 ችግር ሳይሆን ደስታ ውርስ ስታሳዩን
 ባስፈለገ ጊዜ ወዲያው እንመጣለን።
 አሁን ግን በፍፁም እኔ አልወለድም
 በግድ እንዳልመጣ ንገሩ ለሐኪም

11. በተስፋ እጠብቃለሁ

አስፋወሰን ቢጋለ ጠቢያ ንቦት 1985
 ይህኛ ውድ ሀገር አትዩጵያ
 መቼ ይሆን የፈተናዎ ማብቂያ
 ከዘመናት ጀምሮ ሰዞር ራስዎ
 በአናሊይ በጉርደታ ፓሻ ውርደትዎ
 በሐዋት ውል መታለልዎ
 የራስ ደጃዝማች ክህደት የልጆችዎ
 እስከዛሬ አለ እየደማችም ነው በስቃይዎ
 ድሮ ዳር ዳሩን የነበረው
 ሲጎነትብ ሲሸሽ የዋረው
 ልክ እንደ ጥንቱ እንደደሮ
 ዛሬም አመራሩ ሲደክም አይተው
 ወደ መሀል ገቡ ሰርገው
 አገር ሊያፈርሱ አድመው
 ልጆችዎ ዳግማዊ አናቶሊ ሐዋት ሆነው
 ይባርቱ ጀመር ታሪኳን ለውጠው
 ተረት ተረት የልጆች ጨዋታ አድርገው
 እውነቱ አፍታሽ አፍራኹን እውነት ብለው
 የራሱን ክደው ተቀበሉ የውጪን አምነው
 ትዝብት ነው እንጂ ለነገሩማ

አትዩኦቶ የኖረች ብትሆንም ብርደማ
 ምንግሩም ደክሞ አያውቅ አቅማ
 ከአብራካ ልጅ ይወልዳል ደራሽ
 ብሔራዊ ስሜት አዳሽ
 ብለዚህ በከንቱ እጽናናለሁ
 የተስፋው ልጅ ቶሎ እንዳደርስ
 አውቃለሁ
 በተስፋው ቶሎ ቶሎ ና እያልኩ እጠብቃለሁ።

18. ወይ ጥፋት

ከይስፋውስን ቦጋለ ጠቢያ መጋቢት 1985
 አልኩኝ ብድግ ብድግ ዘንድሮስ ቀለለኝ
 ክብደቱ ቀንሶ እየተንሳፈፍኩ ነኝ
 ራሴን በማቅለል በማመጣው ጣጣ
 በመቀመጫዬ አይቀርም ሳይመጣ።
 ውለው አድረው እንደላባ ሲቀሉ
 አይቶ ጴጥሮስ ምነው ተቸኩሉ
 መስለዋት እንጂ ዘንድሮ አሁን
 አንቀርም ወደፊት እንዲህ እንደሆን
 ውለው አድረው ሊቀሉ
 ጴጥሮስ ጊላ እጅግ ቸኩሉ
 ጊዜ ፈቷ ቢዞርብን
 ከዚህ ይዞታዋ አይዘልም
 ጠላት ከታሪክ አይማርም
 ጽሕፈት ቤት ለመክፈት ቢቸኩልም
 ቸኩለው ይዘንታል አይቀርም
 መንገድ ለመንገድ መነጋገር
 ሆዎል አሉ አልቅ ችግር
 ቀስ ብለው እንኳን ቢያወሩ
 ግድ ግዳው ሁሉ ጆሮ አላጅ አሉ
 የስልጣን መቅን ሲጣፍጥ
 ያከለፈልፋል አሉ ያለቅጥ
 የባለሥልጣን መክለፍለፍ ባለኩ
 ያሰጋል እንጂ ጠፍቶ እንደይጠኑ
 ተማሪ በማይገባው ቢከፋው

ድምፅ ለማሰማት አነሳሳው
ደም የተማሪ ደርሶ መቅበጥ
ቀመሳታ ካራና ቆመጥ

5.1 የአንድ ለማኝ ቁስል ጉዞ

የማኝ ይለምናል
ያኝን ቁስሉንም ያያል
የቁስሊቱን ሲቀርፍ ቁስለኛዋ
ሲንገጥቀገጥቅ እርግጥ
ሲንጠበጠብ መጣሷ
እንዲሁ ኖረር
ወደፊትስ ትኖር ይሆን እንዲሁ
የእብጠቷንና የመፈንዳቷን ፊደል
እየቆጠረች ሀሁ
ዘንድትሮስ ዳነች ስትባል
በዝንቡም በትሉም ያብጣል
ያ የለማኝ ሠውነት
ቁስሊቱ ያለችበት
ቅትት ይልና ሲያስተውሉት
እንደምንም ብለው ነካ ሲያደርጉት
መግሉ ውልል ይላል።
እንዲሁ ይንገጥቀገጥቃ
ከፈጠረ ትጅናለች እንላለን
ሃኪም ነኝ ያለ ሁሉ ይመጣል
ያያል ይመረምራል
መድኃኒቱ ይህ ነው ይላል
ትዕዛዙን መላው አባባል ብቻ ይሆናል
ያ ሲሔድ ሌላ ይመጣል
ያያታል ያዝንላታል
ጥርሱን ያፋጫል ከንፈሩን ይነክሳል
ፍቱን መድኃኒት ለማግኘት ይጥራል
ቁስሊቱን ያለችበት አካል
በሌላ በኩል ፈንድቶ ይገኛል
ይነደው ይበሳጭና ቶሎ ይሔዳል
አንዱ ዝምብ በልቶት ሲሔድ
5.2 ሌላው ለመብላት ወደሱ ሲነገድ

በመግቢ ሲነግድ
 ትልቁ ዝምብ ሲጠግብ
 ይተካል ወጠጤ ዝምብ
 ጠጋ ይላል ደም ሊያልብ
 ለእጅግ ትንሽ ጊዜ ዳኝች
 እንደገና መልሳ ቅስር አለች
 መልሳ መልሳ ፈነዳች
 እንደገና አመችቀዘች
 አሁንም ባልጠገበ ዝምብ ተበላች
 መበላት መመጠጥ ጀመረች
 ምን ያልታደለች ቁስል ናች
 ለማኑ በሆስፒታል ተስፋ ቆርጦ
 በየዕለቱ ቁስል መኖቅዞ አብጦ
 ከሆስፒታል ሲወጣ ተቅቦጥብጦ
 መቼ ይሆን የሚደነው ቁስሉ ፈንድቶ
 መርዙ ሰንኮፋ ወጥቶ
 ከታደሠ በላይነዝ
 ነሠ ጥር 19678 ዓ.ም.

2.1 ለጓድ ሞት አይለቀስም
 ከእሸቱ ተሰማ ሐምሌ 1968

ግፍ ሲበዛበት... ላብ አደር
 ጭቆና ሲያስመርረው
 ዓይንወ ላፈር ሲባል....
 ሥርዓቱ ሲኮንነው
 ዓይኑ እያየ ሲጠበስ
 እንደገናም እሳት
 እርዛት ደዌ ረሽብ
 አስረሽ ምቺው ሲለብት
 በዝባዦችን ቡርዦዎችን...
 ጀርባው ማዘል ሲሳነው
 ካልገደለ እንደሚሞት
 በተጨማሪም ሲረዳው
 መለማመጥ... ምን ተማሪምያ
እንደማይፈይዱለት!

በተጨማሪም ሰረዳው
 ልቦናው ስከስትለት..
 ጉልበቱ በርታ በርታ
 በትግል ድል ደሮ ማታ
 ትባላለህ ያልፍልሃል...
 አሆ በል ጆሊ ብሎ፣
 ፈረሱን የጫነ ዕለት!.....
 የእኔ አደለም መንግስቱ ሲል!
 በዚህ ፈታኝ ቀውጦ ጊዜ
 ከታጋይ ታጋይ መልምሎ
 ለትግሉ አንደኛ ማዘ.
 አብዩታዊን ሲወልድ..
 በርዕዩቱ ተከትኩቶ
 ማርክሲዝም ሊኒንዝም
 ግርግጭ እርጉ ተግቶ
 እንደ ፍትፍት ፈትፍቶ...
 ተመግቦ ፈርጥሞ
 ቤዛው እንዲሆንለት
 አሻጥረ..... መሠረዎች....
 እንዳያወናብዱት
 በፓርቲው ተደራጅቶ
 ከፊቱ እንዲቆምለት
 እንትፍ ብሎ መርቆ
 ቅደምና ምራኝ ብሎት
 ልጁም ላያግፍረው
 ታጥቆ ተሰልፎለት
 ቅሊን ጨርቁን ሳያበዛ
 ቅራቅንቦ ሳያጓትት
 እንደ ቀስት ሊፈናጠር
 ሊቆራቆስ... ሊጥል ሲዘምት
 ወንድም ንዴ ተባብሎ
 እንደ ብራ መብረቅ ሲበርቅ
 ጠላቱን በያርገበግብ...
 ሲዘነጥል... ሲያንፈቀፍት..
 በታሪክ ግብ ግቡ ውስጥ
 በጥሎ ማለፍ ግጥሚያ ላይ

አድገሪያን ላለመሞት... ወንድሙን ቀጥራውበት ቢያይ
 በድን አካሉን ከቦ...
 ቆሞ ሙሾ አያወርድም
 ይወረወራል እንጂ
 በምትኩ ሸ.....ለለቅም!
 ዓዲ እኮ ዓድ ቢሞት
 ደረት ጥሎ አያለቅስም
 ጠላቱ እንዲፈነጥዝ...
 ዋይ ዋይ! ... እይይ አይልም::
 እልህ እንባውን መጠለት
 ቁጭትህ ውሃውን ጠጥቶት
 እንደ እንዝርት ዘንግ አሹሮት

2.3

እንደ ወንጭፍ አወንጭሮት
 በማንጃው ደሙን ጨልሮት
 እንደ እመት ፊቱን ተኩሎት
 ላይታጠፍ ቃል ገብቶለት
 አንኝና ብሎ ተላምዶት
 ይወረወራል እንጂ እሸቱ ተቀጥሮለት ቢያይ
 በታሪክ ግብ ግብ ውስጥ
 በጥሎ ማለፍ ግጥሚያው ላይ
 ዓድ እኮ ዓድ ቢሞት
 ደረቱን ቆሞ አይደቃም
 ይንበለበላል እንጂ...
 ይቀጣጠላል እንጂ
 ይቁነጠነጣል እንጂ
 ይበቀለዋል እንጂ
 ገለል በል ይላል እንጂ...
 ቆሞ ሙሾ አያወርድም
 ዋይ ዋይ.... እይይ አይልም!
 ደም እንጂ እንባ አይፈታውም
 ዓድ ማነው... እንዳሉቱረ
የሟች መደብ ባለሟሎች
 ፊውዳሊስቶች.... ባላባቶች..
 በሁለት መልክ ይታያሉ
 ተፍጨርጮሪ አድገሪዎች
 ሟች አምጥሪያሊስቶች

ተቀልጣሽ...በርክራቶች.....
 ከረዥም ግቦችን አንገር
 ስትራቴጂ ድላችን
 የወረቀት ነብር ናቸው.....
 እንደሚቀጩ እናውቃለን
 ግን.....
 ከተጨማሪ ተጋድሎአችን

2.4

ከጨረሻ ውጊያችን
 ከፖቁቲካችን አንገር
 ይገላቁ... ይባላሉ
 ነፍስ ዘርተው እንደነብር!.....
 ስለዚህ.....
 እንደሚጠፋ ሰያውቁ
 በአብዮት እንደሚወድሙ
 በሞት በሽረት ትግል
 ተዳናነው እንደሚከሰሙ
 አስመስለው ለመሰንበት
 ቆዳቸው መልኩን በቀይር
 ውስጥ ለውስጥ እየዳሁ
 እንደፍልፈል ልሰው አፈር
 ቀን ቆርጠው ሲያመቻ
 ቁርሻቸውን ለመወጣት
 የጭቃ - ጅራቸውን
 አያደርሱን መዘውት
 የትግል ጓደኛውን
 ጓዱን ቀጥፈውበት በያይ
 በታሪክ ግብ ግብ
 በጥሎ ማለፍ ግጥሚያው ላይ
 ጓዱ እኮ ጓዱ በሞት
 በአደባባይ...አይነጥብም ያኮበኩባል እንጂ
 በምትኩ ሽ...ለለቅም! ገለል በል ይላል እንጂ
 ደም እንጂ እንባ አይፈታውም
 እራሱን ይዞ አያላዝንም
 መሾውን...አይደረድርም
 መስተገርፍ ይገረር ይፋጭ ይላጋ እንጂ

ጎራይውን አፎቶን ለቆ ሸመልስ ይላል እንግ
 የጓዳን መውደቅ አይቶ
 መቸ እንባውን ያንባል?
 ይደረድራል እንጂ
 በፋንታው ገድሎ ለመጣል።

1.1 የላብ አደሩ መቅታከት /ለአስስቱ ደብተራ/

ከአለማየሁ አደራ /ተማሪ/ ግንቦት 1968

ይደረስ ላንተ፡-

ለአደር ባይ
 ለነገር ፈታይ! ...ለመሳይ!
 ለአቋም የለሽ ተቅባባባይ፣
 ጥገናን ከአብይት በራባ፣
 ላንተ! ... ሳታይ ለናቅኸኝ፣
 ንቃቴን ዝቅ አደርገህ ለገመትኝ
 በትግሉ መድረክ ላይ
 ለመጋረጥ ለምትሞክረው
 እንደ እሳት እራት ውር! ውር!... ለምትለው!
 ልትገዛኝ!... ልትነዳኝ ለታትጓጓው

ይደረስ ላንተ፡-

ለብከኑ ቸርቻሪ
 በፖለቲካ ሸርተጠው ከማሪ
 ራስክን ወዳጅ...ስግብግብ!
 አፈጮማ መሠሪ፣
 ላንተ! ለቢር አብይተኛው
 ወንበር ላይ ሆነህ ትግልን ልትመራው ለምትሻው
 ለስም አጥፊ ጥላ ወጊ፣
 ለእበላ ባይ የከበርቱ አሳዳጊ፣

ለትግል ገዳቢ ጠላቱ፣
 ሳልፋረድህ የማልቀር በህይወቱ፣
 ዳኛ ነው ታሪክ ተሰያሚ
 ላብ አደር ፍረዱን አስፈጻሚ
 ይብላኝ ላንተ እንጂ እኔስ ነቃሁ፣
 ወዳጅ ጠላቱንም ለየሁ
 አድርባይ ሠማ ከኔ ተማር
 መጽሐፍ ላይ ብቻ አትውተርተር
 /ይህን አጠን/!!
 በአብዮት በዝባኝና በተረግጦ አዳሪ ትንቅንቅ፣
 ረጋጭን ለማንበርከክ በጥቅ፣
 የሚደረቅ ድብልቅብቅ
 ያለ ልዕል ሀይል ስጦታ
 ወይም አስተዋዬች ችሮታ፣
 ሥነ መንግሥታዊ በላይነት፣
 በላቡ አዳሪ አምባ ገንንነት!!
 በመረረ አብዮታዊ ትግል በሚገኝ ድል
 መሠሥረት እንደሚቻል
 በታሪክ ታይቷል ይታይማል
 ታዲያስ አድርባይ መልዕክቱ ገባህ
 ወይስ አሁንም ተምታታብህ?
 በመሀላችን ያለው ትንንቅ!
 የመደብ ትግል መስመሩን አይለቅ፡፡
 የሚፈታውም በትጥቅ!
 አንተም አዳግድግ በርታ
 መግቢያህ ግን የት ነው የድግ ማታ!
 ከታሪካዊ ግብግብ፣
 የሚከልልህ ግድብ፣
 ታገኝ ይህን ትልቅ ዋሻ
 ከአብዮታዊ ጉርፍ መሸሻ
 ዋ!... የዋሁ ታየኝ ስትሮጥ ቆላ ደጋ
 ከወዲያ ወዲህ ስትለጋ፣
 ከዕለታት አንዱ ለጭቁኖች ሲነጋ
 ጭቁን አብሮ ምን ያጣል
 ጭቁን ከስር ምን ይነቅላል
 በራኝቱ ቀልባሾን ያወድማል

ሲሉ አልሰማም አደርባይ፣
ግራ ቀኝ ረጋጭ ተንገዋላይ
አለሁ ቀባሪህ አይቸግርር፣
ጀማውም አይቀር ለቀብርህ።።

1.2 ለሥልፀ ጥምህ ማግዘዩ
ለውንብድናችሁ መካካ፣

ይድረስ ላንተ፡-

ፀሊናህ በጥቅም ለታወረው፣
ነባራዊ የታሪክን ህግ መረዳት ለተሳነው
ላንተ! ... ለለፍላሬው አድር ባይ፣
እንደ ውሃ ላይ ኩብት ለሆንከው ተንገዋላይ

ድረስ ላንተ፡

በገደብ ነጥነት! ዲሞክራሲ! ለምትል
የአብዩት ሀሻ ለትሠወረብህ ጎብል
ለባለወረት!... የረጋጭ ቡድን! አጃቢው
ለመሾም ተስገብጋቢው፣
ላንተ!..... ለድል አጥቢያ አርበኛ
ተውረግራጊ የመድረክ ላይ ተረኛ

ይድረስ ላንተ፡-

ለቱታውቀኝ!..... ላላየኸኝ
በማርክሳዊ የ ምሁር ትንተናህ
ገለባ ሆነህ ለታየኸኝ፣
ላንተ በቀኝ ላለኸው አድር ባይ
ለዘላባጁ አስመሳይ፣
የ ዘመን መብቀኛ አውራጅ፣
በጭቁን ህዝቦች ትግል ላይ ቀላጅ፣

ድረስ ላንተ፡-

አልባሉው አንቅሬ ለተፋሁህ
ማንነትህን ላላየሁህ፣
ደጋግሜ ለታዘብኩህ
ላንተ ለቀልበሺሱ ሠፍሣፋ

ለቅልበሳ ሌት ተቀን ለምትለፋ፣
 የኅብረተሰብን እድገት ፀግ ለምትጋፋ፡፡
 አሁን አሁንም ይድረስህ ላንተ
 በጭቁን አብዮት ለታትነግድ
 በግ ለምትመስለው ተኩላ

3.1 ፀጋዬ ያንተ ብዕር

ብዕር ጉልድፍ ሞቶ
 ወዳጅህ.....እርሙን አውጥቶ
 አሻሮ ተደሶለት
 እንኩር ተነኩርለት
 ነፍጠኛው በህል ጉልታዊው
 ቡርግው ቅይጡ.... መለቶው
 ለሞተለት ስንብቱ
 አርባ.....ተዝካር..... መት ዓመቱ!
 የዕመቀ ዕምቃት ዕርገት
 እንደ እምነቱ ይሥመርለት
 የቀለምተኛው ምርቃት
 ጉንጭ የሚያስጠባ ሲቃ
 ሲጠለዝ ሲደቃ ደረት
 መሾ ተደርድርለት
 እንዲህ አልፎ ተቀብሮ
 ምድረ አድሀሪ አንጀቱ አርሮ
 ጭቁኑ ህብ ፈንጥዞ
 መሠል ከነቱን መዞ
 የአብዮት ልጅ ጃግ ለብሶ
 መቃብሩ ላይ ነግሶ
 የትግል ገሪሳ ሲናገር
 መት - ብዕር ሊቆም ቢጥር
 በእጅ በእግሩ በውተረተር
 ነፍስ በዘራ በፍጨረጨር
 ትረው- ትረው... ደንበር ገተር፡፡
 ቋት ላይሞላ ጠብ ላይል
 ሄዶ ላይሄድ..... በስሉ ላይበስል

ወጊሬ ቆመች..... ላንተ ቀለም
የህልም እንጀራ ከንቱ ህመም

ፀጋዬ..... ብዕር ይሙት
አልፎበታል ይሊበት

3.2

ፀጋዬ ሙት ይከተት
ላማ ሰበቅታኒ አትበል
ለማንም አንተውህ
ከቆምክለት ሥርዓት ጋር
ጎጣጥለን ግናክትህ
እንዲያው በግላጭ ተብክንክን
እሪ - በል አንባርቅ.... አጓራ
ቋንቋችንም ለየቅል ነው
ያንተ ቀኝ፣ የኛ ግራ!
ቁርበት አንጥፋልኝ
ለማያውቅ ተርትላት
ላብ አደር አርሳ አደሩ
ማኒህ ተከስቶለት!
ይልቅስ ኅድን ብለናል
ጆሮ ካለህ መንገድ ልቀቅ!
ያንኪ ቱሪስትን ብላ እንዳትወርድ እመቀመቅ!
ሂድ አልነው የዕድገት ችቦ፣
የማን ነገር ፈች ነህ?
ማን አገማችነትቀባህ?
ይህ እራስህን ማሞካሸት
አሁንም አልጠፈፈልህ
የ ደጃዝማቶች ንግርት.....
አሁንም አልጠገገልህ
የፊውዶ ቡርግው ዘኪ
በገፍ ዝቅ - በገፍ ቅሞ
የፀጋዬ የኪነት ድጥ
አሁንም ላበላው ታሞ
ማነሽ ባለግምንት.....
ያስጠምድሽ ባስራ ስምንት

ብሶትሽን ጭንቀትሽን
ፀጋዬ የሚካትባት!
ማነሳሳ ባለሳምንት?
ማነሳሳ ባለሳምንት?

ለፀጋዬ የብዕር ጫፍ
ጠበል ፀዲቅ ዘካሪ
በምትኩ የምትል እንኪፍ!
የገዢው መደብ ገጣሚ...
ቁርጠኝ አጋሚ
እኔስ ቀለምህ አልቋል
የብልቃጥህ ጡቱ ነጥፏል
ጠውልጓል... ታልቦ አልቋል ብዬ
አሁንም አለህ ፀጋዬ?
አሁን የሳብ አደሩ
ለጭቁኑ..... ለአርሶ አደሩ
በአብዩት ወቅት ለአብዩት
እውን ብዕርህ ሊከሰት?
ነጭ ብራና ሊያጠቋቁር
ሙት ብዕርህ ሊንከላወስ
ሳያንሰራራ በፊት
ያስፈልጋልና ሂስ
ተራማጅ ዘማች ዘማች
ሂዱ አልናቸው የምትለው
የገጠር ተልዕኮአቸውን
መንም ክትባት አልከተበው
የመደብ ትግሉ እንዲከር
ቅራኔው እንዲፋፋም
ጭሰኛው እንዲሠራ
ንቃቱ እንዲንባለባል
የአርሶ አደሩን መመሪያ
ከአርሶ አደሩ ጋር ነድፈው

3.4 ጭንቀቱን ጭንቀታቸው
ጠላቱን ጠላቱ ብለው

የሁለት ጠላት መንታ በትር
ከየአቅጣጫው ወርዶባቸው
ከሚሉበት ደረጃ
ባዶ እጃቸውን ደርሠው

ከሚወዷቸው ሕዝብ ጋር
ተቃቅረው እንዲጣሉ

አሉ በልታው ሲዘራ...
እንዲጠሉ... እንዲቀሉ...
አብዩት ... ፈንጋይ ሀይሎ
ሀጋይ - እንዳተ ያሉት
እንደ እረያ ሲያስገቡለብቱ
.....በይዘት ሲያሉተልቱ
ለጠረኛ ምላሳቸው
ጆርአቸውን ዳባ አልብሰው
ተማሪው ተገርፈው ተሰቅለው
እንዲያ ሌተው እንዲያ ሞተው
ከትግል ፈርጣጭ ወገኖች
ሊለም ስንቱን ተብለው የገጠሩን ጭሰኛ ጡት
አቆራራጭ ለተቀባት
ስንቱ ተነስቶ ተቦክቶ
ስንቱ በኖ ስንቱ ባክኖ
እልፍ ቋጥኝ ዘለለው
ስንቱን ወንዝ ተሻገረው
ፊታቸውን ቢያዞሩ.....
እርቃናችንን ነን ብለው
..... ይታጠቅ ይደራጅ እንጂ
አርሶ አደሩ አፈር ገፊው
የራሱን ሞት ይሞታል....
ሞግዚትም አያስፈልግም
ከሽንገላው ከድለላው
በአፍ ከሚያፀድቁት
ወዳጅ ነን ባዩች ሁሉ.....

ሳይውል ሳያደር ያስታጥቁዋት....
 ብለው ዘማች ዘማችች ሲጮሁና ሲጣሩ
 እረ ፀጋዬ ብዕርችህ ወዴት ሀገር ነበሩ?
 ቢጠዎችህ ከተጫዎች
 ከእነርሱም ውስጥ አደርባዩች
 ስትክዱ ልጆቻችሁን

ስታዝዙ እጃችውን
 ስታስር የአብራካችሁ?
 ለይታ ታማኝነታችሁ?
 የማይመስለው መስጊችሁ
 ያልሆነ መስሎህ የሆነከውን
 ለምን?..... ፀጋዬ..... ለምን?
 ትሸፍጣለህ አሁን?
 ሐዲዳ ማለት? ዙሩ ማለት
 መቱ ማለት..... ማመጣራት
 ማግለል ማሸሽ ታውቃላችሁ
 ከዳር ቆሞ ማበጠር
 ነፍስ መስጠት መያችሁ ነው
 ብስል ፍሬ መጠርጠር::
 አዎን ፀጋዬ አምነህል
 ልባችሁ ባልደረሡበት
 ቀልባችሁ ባላረፈበት.....
 ዓይኖችሁ ባልገበዩበት
 ሂዱ ብላችሁት ሳይሆን.....
 የአብዩት ግዴታ ሆኖ
 ዘማች ገድላ ሶ ብዙ ነው
 በጧት - በቀን - በሌሊት ባዝኖ
 ዋጋህን አውቀሃልና

3.6 ቀና ዘንበል ማለትህን
 ወሬ መሀሰቀጠል ህን
 መተት ማብከልከልህን
 ከዚህ በላይ ካንተ አንሻም
 አራት ነጥብ አደርግበት

ዐጋዩ በዘህ ያክትም
 ግንግ ግንሱን አንተ ክተት!
 እንደ እርያ ማስገብት!
 ይታዘንልህ ይገባልህ
 የከተማው ባይተዋር

ተራማጅ ንዑስ ሆነ አብደታዊው ምዑር
 ስዲስኩቱክ - ራ..... ፊ.ሊ.ጥ
 ሳይደለል ሳይበግር
 ሸንጡን አስር ባጭር ታጥቆ
 የሸሚዙን እጅጌ.....ጠቅልሎና ሰቅስቆ
 ጥሮ ግሮ ላስተማረው
 ለሳይንስ ጉፅ ላበቃው

ገጠር ያለው በገጠር
 ውለታ ለመልስ ሲጥር
 የከተማው በከተማ
 ዘር ሲዘራ..... ሲያለማ
 ለእንዳሰትረው ላብ አደር
 የታሪክ ተልዕኮውን
 የመደብ ትግሉን ደግስ
 የጎቃቱን የትጥቁን
 ጋሬጣውን አሜክላውን
 ማበጠሪያ መነጽሩን
ማርክሲዝም ሌኒኒዝም
 ሳይሰለጅሳይታክት ተግቆ
 አብሮት ደክሞ አብሮት ሞቶ
 አብሮት ታስሮ ተሰቃይቶ

3.7 ይደራጃል..... ያደራጃል
 ያነቃቃል..... ይታገላል
 ግንባር ቀደም ላብ አደሩ
 እንዲቆራኝ ከአርሶ አደሩ
 ከመደብ ትግል አጋሩ
 ያሳውቃል ያሳብራል

ሙሽ እንዳት ፀጋዬ.....
ቀናና ዘንበል ይላል?
የመንደር ወሬ ይሸቅላል?
ቦዝኖ ያውደለድላል

ሆኖም ለማያውቅ ሰው.....
ቱምሮ ለደነቆረ
ለመደቡ፣ ለትግሉ ሲል አጉል ሽንጡን ለገተረ
ፋብሪካ.....አንዳስትሪዎች
ት/ቤት ሆስፒታሎች
ምርት አከፋፋይ ድርጅቶች
የሙያ ማኅበሮች
የቀበሌ ማኅበሮች
የወጣቶች ማኅበሮች
የምዝብር ህዝብ ክታችቶች.....

.....ሌሎችም ጭቁን ህዝቦች
ወሬ ቆሙት ላንተ ቀለም
የዐልም እንጀራ ከንቱ ህመም
ትንሣኤ ሞት የሌለው ሞት
ፀጋዬ ብሀሀር ይሙት
አልደበቃል ይሌበት
ፀጋዬ ሙት ይከተት::

ከእሣቱ ተሠማ ነህ ግንቦት 1968 ዓ.ም.

4.1 በሥራ ማንታጠቅ

ተነሳ ያገር ልጅ ተባብረን እንስራ
የኢትዮጵያን ዕድገት እኛው እንድንመራ
ሐገር ስትለማ በትችት በወሬ
ማለት ብቻ አይበቃም ሐገሬ ሐገሬ
ለተታየት ይብቃ የትግላችን ፍሬ::
ጋሼ በየቢሮው ስልክ ይዞ መገለጥ
እትየም በቢሮ መስታወት መመልከት
ይነሱልን ላለመባል ሥራንም መጎተት

እስቲ ተወት አድርጎት አይጠቅምም ለዕድገት
ይልቅስ ተነሱ ለኢትዮጵ እንስራ
ጠላታችን ይፈር እናግታችን ትኩራ
ኢትዮጵያ እናት ሀገርህ ችግሯን ስትነግርህ

ኢትዮጵያ እናት ሀገርህ ብሶቷን ስትነግርህ
እረ ለምን ይሆን አይ ብቻ ማለትህ?
ካልሰራህ በስተቀር ይህ እኮ አይጠቅማትም ለእናት ነበርህ
ኢትዮጵያ ትቅደም ማቂት በአፍ ብቻ አይጠቅምም
ይልቅስ ተነሱ በአንድነት እንድከም::
ሶስት ሺህ ዘመናት ተጨቋኝ እያሉ
ሌላ ሶስት ሺህ ዘመናት ተቀምጠው ቢያወሩ
ምንም አይገኝም በርትተው ካልሰሩ

ከተማሪ መዓዛ ጌታቸው ንዘ ግንቦት
1967 ዓ.ም.

ሰንደቅ

1. መጥፎ አመል
የድርጊቱ ጊዜ ጥቂት ሲዘገይም
ትዝታን ማውጋቱ ሳይጠቅም አይቀርም
ለተብት ለእድገታችሁ ዘወትር ሥታገል
ከበላዬቹ ጋር ሁሉ ስከራከር
በእናንተም ምክንያት አዘወትራ ስጋጭ
በነጋ በጠባ ካለቆቹ ስናጭ

እንደ ወገብ ቅማል ጠምደው ይዘውሻል
ጭኝሽ አይወዱኝም የጎረጥ ያዩኛል
እገሊን ለሹመት እገሊትን ለእድገት
አንተን ለሽልማት አንቺም ለትምህርት
አቅርቤያችሁ ሳለ በደብዳቤም በቃከል
አለቃዬ እምቢ አለ ታዲያ ምን ያደርጋል?
ቢሆንም አይሟሹሁ ቀን ያልፋል የሚሉን

ነበሩ አለቃ የሚያስተዳድሩን
የሚሉትን አምነን በጣም ስንወዳቸው

በበዩቹ ግን ቁም ቋጠርንባቸው
በእንዲት ኢጋጣሚ የበላይ መጡና
ንግግር ጀመሩ ሠበሠቡንና፡፡
ንግግሩም ሲቆም ጥያቄ ተባለ

ሁሉ እጅ አወጣ እየተቻኮለ
የእኛ ክፍል ሠዎች እድገት ተነፍገናል
ውጪ አገር ለትምህርት እንዳንሔድ ሆነናል
ሌሎችም አወከኩ እያጨበጨቡ፡፡

የበላይ አለቃ ጨካኝነቱን አስቁመው
ላሽ አቀረጸቡ በጣም እህ ብለው
ከቅርብ አለቃችሁ ከሚደርሰን ሪፖርት
ይህ የእናንተ ክፍል ድክተቶች አሉበት
ብቃት የሌላቸው ሠራተሆኞች አሉ
ደግሞም ብዙዎቹ ሥርዓት ይጥሳሉ
ብለው ሲናገሩ ጥያቄው ቀጠለ

ከዚያም ከበላይ ማብራሪያ ታክለ
ለካሥ የኛ አለቃ አላይ እየሄዱ
ራሳቸውን ክበው እኛን እየናዱ
ምን ሠራተኛ አለ? ቤቱ እኮ ባዶ ነው

ብቻዬን ሆኜ ነው እላይ ታች የምለው
ይህን የማደርገው ያንን የማቅደው ያን የማከናውነው
ያለ ምንም ረዳት ብቻዬን ሆኜ ነው
ይሉ እንደነበረ ተገለጠ ጎዳ

ለታችኛው ሌላ - እላይ ተቃራኒ ስዕል እየወጡ
እንደሚቀልዱ፡፡

ከገ.ዋ
ሰንደቅ መጋቢት 1987 ዓ.ም.

2. እመት ደብራ

እሜቱ ደብራቱን በአርባዋቹ ዕድሜያቸው
ፊደል እንዲቆጥሩ ቀበሌ ጠራቸው።
ጥሪውን አክብረው እሳቸውም ሂዱ
ሀሁሂ..... በማለት ፊደልን ለመዳፊ
ዓመት ተማሩና ፈተና ወሰዱ

ፈተናውም ታርሞ ውጤቶች ሲሰጡ
ከመሣ አምስት ተማሪ ደብራ ሃምሳኛ ወጡ።
ወዲያው ተማሪቸው ምሥክር ወረቀት
ከጀማሪ ተራ ተዋሻሩበት
ከዚያ እንደዚህ ይቻሉ እሜቱ ደብራቱ
ሥድባቸው መረረው ዘመድ ጎረቤቱ።

የማንም ማይም ፊደል ያልቆጠረ
እኔን ለመናገር እንደምን ደፈረ

ከማለትም አልፈው ብሄድ ብሔድበት ሁሉ
ንግግር አሠራ ምሳሌ ጠቃሻ እኔ ልሻን አሉ
እንዲህ እንዲያ ኑረው ሞቱ መጨረሻ
የአደራ ኑዛዜ ትተው ማስታወሻ
ያዲኘሉማቸው እንዲሆን ማቅቀሻ
ታዲያማ አልቃሽቷ የደብራ ጓደኛ
አብረው የተማሩ ከዚህ እስታንደኛ
ዲኘሉማም ሠቅለው ደረት እየሙቱ ገጠሙ እንዲህ ሲሉ

አይ መማር አይመማር
ተምሮ ላፈር ተምሮ ላፈር
ለየህ ላየህማ ምናል ቢቀር
ዋይ ዋይ ተምሮ ላፈር

:: ቀወሃ ኒህጋቅ ልጅ
 ቀቀላውሁ ኒቲጋሰግጅ ሰው
 ህሃ ሰውቲቲ ቲህ ርሰህ
 ህላግ ሰው ኒጋሰግጅ ቲጋሰግጅ

4. የትምህርት ያለግሰግጅ ሰው ለህላግ

መነሻ ቲክር 1950 ዓ.ም.
 ሰው ህላግ

ኒቲጋሰግጅ ህላግ ሰው ሰው ህላግ
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው

:: ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው

ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው
 ኒቲጋሰግጅ ሰው ሰው ሰው ሰው ሰው

3.

መነሻ ሰኔ 1965 ዓ.ም.
 ከግሪ ቶላላ

ከግሪ ሰው ሰው ሰው ሰው ሰው
 ከግሪ ሰው ሰው ሰው ሰው ሰው
 ከግሪ ሰው ሰው ሰው ሰው ሰው
 ከግሪ ሰው ሰው ሰው ሰው ሰው
 ከግሪ ሰው ሰው ሰው ሰው ሰው
 ከግሪ ሰው ሰው ሰው ሰው ሰው

ተላላጊ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ተላላጊ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ
 ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ ሰጠኛ

6. ልጅነት ጅልነት አይደለም

5. መዘመር

መሃን ያካተት 1948

ከላቀው ደብታ

ከቀን ጋር ላይቀር ማለፍ።
 እነን ምሽት ምሽት ምሽት ምሽት
 የቀንን ቀን ስለሌለው።
 መቀጠል ምሽት ምሽት ምሽት ምሽት
 የቀንን ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት

ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት
 ምሽት ምሽት ምሽት ምሽት ምሽት

ልቃኝ ብትለው መጣፊያው ለቆባት
 ልለቀው ብትለው ደርቡሽ ህልም ታጣበት።
 ዞር ብላ ብታይ ጨክና ልትነቃ
 አሸቅቧል የድንገላው ጌታ
 ሰምና ወርቅ ተቃጠለ
 ቅኔም ህይወት ገታ
 አረሆ ዘፈነች ቤት ከቤት አምታታ
 ንጉሥ ከንጉሥ የገጠመ ለታ
 የአረር በረዶ የዘነመሉት
 እኔን ለደከመኝ ተፋሁኝ ሀሞት
 አዙር ተገኘ በንጉሥ ሞት።

ግጥም ነው አለ መሠከረ
 ተናኘ ወርቁ ወደ ሞት አዞረ
 የድንገላው ጌታ ነዘረ መረረ
 የጦር ጋሻ ሆነ ገዳይ መነጠረ
 የቅዠቷን ቁንጮ ድንገላው ዘለለ
 ለተጣባው እርቃን ሞት ግልበብ ተባለ

ከሰለሞን ደሬሳ
 መነን ጥቅምት 1963 ዓ.ም.

- 7. የነፃነት መዝሙር
 - በሰማይ በምድር አምላክ ተመስገን
 - ነፃነት ተሰጠን ጠላት ጠፋልን
 - ሀይልና ጭካኔ ለሰው አይጠቅመውም
 - ፍቅርና ምህረት ይበልጣል ከሁሉም
 - ምህረትን ትዕግሥትን ፈጽሞ ያወቀ
 - እውነተኛ ፍርድን ሕግን የጠበቀ
 - የዚህ ንጉሥ ክብሩ በእኛ ላይ ታወቀ።
 - በእግዚአብሔር ችሮታ ጠላት ጠፋልን
 - እንኩር በደስታ በሀገራችን።
 - አምላክ ፍርድህ ሁሉ በጣም ትክክል ነው።
 - እኛም ታምራትህን ቆይቷል ታየነው።
 - አንት ታዳጊ ንጉሥ የነፃነት ዳኛ
 - የማይረሳ ነው የሠራኸው ለኛ
 - አድነሕናልና ከጠላት ግፈኛ

እንኩር በደስታ እሰይ ጠላት ጠፋ
 ይኸን ለደረገ ለአምላክ ክብሩ ይስፋ።
 ኢትዮጵያ ሆይ በጣም ደስ ይበልሽ
 በድል አድራጊነት ንጉሥሽ መጣልሽ።
 የኢትዮጵያ ልጆች ያዘናችሁ ሁሉ
 በታላቅ ደስታ ውጡ ተቀበሉ
 ንጉሣችን መጣ በክብሩ በድሉ።
 እኔ ደስ ብሎኛል ተደሰች ሀገሬ
 ገናናው ንጉሥሽ ባደረገው ዛሬ።
 መከራን ስደትን ችለው የታገሱ
 ክብርና ሞገስን ደስታን ወረሱ።
 አይጠቅምውም ለሰው የባዕድ ሀገር ሀብቱ
 ሀገሩ ነው እንጂ ለሰው ልጅ ኩራቱ።
 ከዚያ ሁሉ ስቃይ ከብዙ ፈተና
 መለስክልኝ አምላክ ሀገሬን በደፀና
 ዘላለም ደስ ይበልሽ ኢትዮጵያ ሀገሬ
 በዝቶልኛል የደስታ ፍሬ።
 ያግራኛው ጠላት ሲያስጨንቀን
 ሚዛናዊ ፍርድን እግዚአብሔር ስጠን።
 ከጠላት እርግጫ ያደንከን ንጉሥ
 ዘላለም ኑርልን በክብር በሞገስ
 ከወልደሐና ወንድም
 መነን- ግንቦት 1948 ዓ.ም.

የካቲት

1. ያልኖርንበት ዘመን

ከአርቲስት ሁሉ ሰላም የካቲት
 ሚያዝያ ግንቦት ሰኔ 1983
 ዓይናችን እያየ ማየት ተከልክለን
 ሰምተን እንዳልሠማ ጆሮአችንን ደፍነን
 እጅ እግራችን ታሥሮ ስንቆስል ስንደማ
 ቀኑ ሌት ሆኖብን አስከፊ ጨለማ
 ኖርናት እንደምንም መቼም ኑሮ ይባል
 በኢትዮጵያ አገራችን ተቆጥረን ከደባል

ለ17 ዓመት ወደ ሲኦል ሄደን
 ብዙ ወገኖችን በግፍ ተጨፍጭፎ
 በጨካኝ ፋሽስቶች በጥይት ረግፎ
 ከሞትም የዳነው እንዳልሆነ ሆኖ
 ለሥደት ተዳርጎ ባክኖ እንደጭስ በኖ
 ባገር የቀረውም እህህ አትርፎ
 ኖርናት እንደምንም ቆሊያችን ተገፎ::

ውንድም ከወንድሙ ዘመድ ከመዱ
 ወግ ባህሉ ጠፍቶ ቀርቶ መዋደዱ
 ፍቅር መከባበር መግባባት ተረስቶ
 ጥላቻ ነገሠብን ሠላም ባገር ጠፍቶ
 ሥቃይ መከራውን ችለነው ሁሉንም
 ከጨለማው ዘመን ወጣን እንደምንም::

በቁም በጥላቻ እየተገረፈ
 ቤትና ንብረቱን እየተዘረፈ
 ነፃነት ተነፍገን ህግ እየተጣሠ
 የሰው አካል በእሳት እየተጠበሰ
 በአውራ መንገዱም ደሙ እየፈሰሰ
 በናፓል በሮኬት ምድር እየታረሰ
 ኖርናት እንደምንም ህዝብ እያለቀሰ::
 ልጄ ተገድሎባት ባሏ ተገድሎባት
 ወንድሟም ተገድሎ እህቷም ሞታባት
 አባቷም ተገድሎ እናቷም ተገድላ
 አንስታ ለመቅበር መብት ተከልክላ
 በሥቃይ ላይ ሥቃይ ሥቃይን አክላ
 ልጄ ተገድሎብት ወንድም ተገድሎብት
 ሚስቱ ተገድላበት እህቱ ሞታበት
 እናትና አባቱን በእሳት ጠብሠውበት
 አልቅሶ እንከ እንዳይቀብር ዳኛ ተሸሞበት
 አይተን እንዳላየ ምንም ሳንተነፍሥ
 ስንቆሥል ስንደማ አንጀታችን ሲጨስ
 መቼም ኑሮ ይባል ኖርናት እንደምንም
 ጊዜ ያመጣውን ሰው አልችል አይልም::

ህጽብ ህካሃ ሠሃ ለኃጫ ጃሃ ቲረሀ
 ክብተ ቲሀ ቲረሀ ሀገግ ቲሀ ቲረሀ
 ክኤ ጋወጦ ገቀ ጌጫ ቲረሀ
 ተተብተጦሃ ሻጫ ሻወህጽ
 ተመዘጦሃ ሆኑቶ ሠውቅቀሃ ሠጃህ
 ጌጋሃ ለቲኃህጸ ሷተጽህ ሠጽረሃ
 ጌሉተ ለቲኃህቀ ለውተሀሳ ለጠጠሀ
 ::ግጫተ ህጃረወ ቲቶሀሀኑ ለጠሃጽ
 ግዚጋዘ ሠጽላላ ሠውቀህዘህሃሃ ሀሳሃ
 ቲኮሃ ግሀጠሀ ሠሀገገገጽ ቲሀ
 ቲኮሀወጽ ለዘጠ ሺሃ ጃረሃ ጋሉኑ
 ቲኮኃቀጽ ሠተቀወ ቶኮሃ ኃቲኃሃ
 ቲኮህጽሉተጽ ጃህ ሠጽወቲጠጽ
 ቲኮህጽሉተጽ ሺኮ ሠጽወቲጠጽ
 ኃሀሳ ቲቶሀሀኑ ክካጭ ቲጃካጭ
 ኃገገገጠጽ ለኃጫ ህጽጠጽ ሃሀ ጫ
 ኃኃጽጠጽ ለቲህጫ ሠገጠሃ ቶገሃ ለሺኮ
 ቲጃካጭ ጽዘሳሃ ህሃ ቲኃጠህጽ ለጠ
 ቲህህጠጽ ጃሃጽ ህህጠጽ ሻጸሳሃ
 ::ወገጋጋጋ ሠገጋጋጋ ጽህህ ሠጫጋጋሃ ጽኮ
 ሠገጋጋጋ ሠገጋጋጋ ለጃሃ ኃጃጃሃ ህሳሃ
 ቲውተሀሳ ቲካካ ለጠጠ ገሃ ጃረጠጠሀ
 ለውህጽ ለጽጽ ለህጽ ለውጽህሀ
 ሠሀሀሀሃ ሠጽ ጸጠጫ ህጽኮ ቀቀሃ ጃህ
 ሠሀሀሀሃ ጽኮጋጋ ለጠጠጠጠጠጠ ለጃሃ
 ሠሀሀሀሃ ለጠጠጠ ሠሀሀሀ ጽጋጋ ቲቀቀ
 ::ግጫተ ህጃረወ ቲቶሀሀኑ ለጫጋጋጋ
 ግዚጋዘ ሠጽላላ ሠውቀህዘህሃ ለሳሃ
 ለቲኮሃ ኃቲኃሃ ሠጠጠጠጠጠ ጫጋጋ
 ለቲህሀ ክገጠጽ ጃረሃ ሠገጫጋጋ
 ገቀጽ ለውጽሀ ጌቀቶ ቲሀ ጽኮ
 ገገገሃ ቲጃረሃ ቲቶኃው ሠጫጋጋጋጋጋጋ
 ሠጽገገገ ሠጽገገገ ህጽገገገ ህሀ ህሃ
 ሠጽገገገጠጠ ሠጠጠጠጠ ህቀህህህህ ህሀ ጽጠጠ
 ሠተጋቀ ሠውጽረሃ ቲኮሃ ኃቲኃሃ
 ሠተጋጠተ ቲረገገገ ለጽገገገጠጠ ገሀ ህጽ

ያሳለፍነው ዘመን ያየነው መከራ
 ለ17 ዓመት የተሠራው ሥራ
 ቢነገር ቢነገር ቢተረክ አያልቅም
 ሁሉን ለመዘርዘር ቃላቶች ያጥሩኛል
 እንዳው በጥቅሉ ያልኖርንበት ዘመን።
 ቢባል ይሻላል።

የገራሬው ዓይነት የእሥር ቤት ብዛት
 የወሬ ለቃሚው የአፍ ጠባቂው መዓት
 ገዳዩ አሥገዳዩ ዘራሬ አዘራሬው
 ለዚህ ለምሳኔን ህዝብ ሁሉም ሆነው አጥፊው
 ኖርናት እንደምንም ጥርሳችንን ነክሰን

ጧት ማታ በፀሎት ለእግዚአብሔር አልቅሰን
 ለ17 ዓመት ነፃነት ተገፎ

ስንቱ ሊቅ አዋቂ ምዑር ተጨፍጭፎ
 ለሥደት ተደርገን ለረሃብ ለበሽታ
 በአገራችን ጠፍቶ የነፃነት ሽታ
 ሲረግፍ እንደቅጠል ብዙ ነህ ተርበው
 ልባቸው ተደፍኖ ጥቂቶቹ ጠግበው
 ለደርግ አታላዩች ሆነው መለመኛ
 ስማችንን አርገው ለራስ ጥቅም ማግኛ
 አይደርስ የለም ደረሰን እንደምንም
 ሥቃይ መከራውን ችለነው ሁሉንም
 መጥፎውን በትንቢት ለመግለጽ ባልችልም
 መቼም ካሳለፍነው ሳይሻል አይቀርም

ያሳለፍነውማ መች ተነግሮ ያልቃል
 እንደው በጥቅሉ ያልኖርንበት ዘመን ብንለው ይሻላል።

2. ጥይቱ

ከዩኒፍ ሙሉታ የካቲት ጥቅምት 1983
 ያንድነት ውል ትንታኔው የአበው አጽም ርስቱ ጠርቶህ
 ቆንጥር ገመገም ሳይገታህ ጨካ ዱሩ ሳያግድህ
 ነፍስህ ቅንጣት ሳታስበው ወገን ቀዬ ሀገር ብለህ
 የእናት ውርደት ላታይ ምለህ የወገን ስቆታ አንድደህ
 የሰንደቅ ዓላማ መናቅ የውስጥ እግር እሳት ሆኖህ

ቼ! በልና ፈረስህን አስረግጠው ደንገላሳ
 ጋልበው ይሩጥ ሰምሶም በጠላት ላይ እያገሳ
 እንደ ደጃች በዝብዝ ካሣ ታጋይ ጀግና የመተማው
 የቀይ ባህር ቀይነት በደም ወዙ እንደቀላው
 ከፊት ደጋሌ ባጥንቱ እሾህ ካሰማ ሆኖ እንዳጠረው
 አንተም ፎክር ና በል እንደያኔ እንደአጥንቱ
 ጠላት እንደ አቧራ እንዲሆን እንወጣ እንክትክቱ
 የእሳት ነበልባል ገሞራ እንበሳይ ክንደ ብርቱ
 ጀግና ተወርዋሪ ኮከብ የጥይት ውልድ ጥይቱ
 አገር ክዶ ወያኔ ሲያገርሱት ለተናከሰ
 የእናት መሬት ውለታዋን ጥይት ብሎ ለመለሰ
 አረባዊነትን እያለ ፍጹም ውሸት ላለፈፈ

የሶስት ሺህ ዘመን ታሪክ መቶ ብሎ ለቀጠፈ
 ከደመኛ ባዕድ መክር የእናት ሥቃይዋን ላበዛ
 አሳየው አያል ክንድህን አትለፈው እንደዋዛ
 ይቅመስ ብርቱ ጎልበትህ የሱም ጣዕረ ሞት ይብዛ
 በፎለለበት መሬት ላይ መቀበሪያው ይማስ ጎድጓድ
 አሳፋሪ ግብሩን ይዞ ሲኦል እንጠርጠስ ይውረድ
 እሳ የለውም አረመኔ ለርኩስ ተግባር የሚጣደፍ
 መጫወቻ ለሚል ህፃን ሦንብ ፈንጂ የሚያስታቅፍ
 የንጹሐንን ደም ማፍሰስ ሙያ ብሎ ለሚገፋ
 እድገት ሥልጣኔ ደምስሶ ሳለ ሽብር ሰቆቃን ላስፋፋ
 አንተ የቁርጥ ቀን ደራሽ የአገር ክንድ ብርቱ
 የእሳት ላንቃ ተወርዋሪ የጥይት ውልድ ጥይቱ
 ደቁሰው ይየው ወኔህን ቆርጠህ ጣለው ያንን እጁን
 የእናት ገላዋን ሊያደማ እርኩስ ምላጭ የሳበውን
 በጠርነት በቸነፈር ሕዝብ ወገኑን ለማገደ
 ከአገር ቤት አፈናቅሎ ቀዬ አስጥሎ ላስደደ
 ከእናት ጉያ ልጅ ነጥሎ በሰቆቃ ላላገጠ
 ሲበላበት የኖረውን የናት በወጪት ለረገጠ
 የእጁ ለመስጠት ተነሳ የአገራ ልጅ ክንድህ የሞላው በወኔ
 ሞቱ ይቅረብ የሰላም ፀረ የሻቢያ የወያኔ
 የዘመናት መለያዋን የዚች አገር እናት ምድር
 ሰንደቅ ዓላማዋን የቀስት ደመና ህብር
 እንደ ተራ ጨርቅ አዋርዶ ባለዕቃ ሲቋጥር

የማንነት መለያህን ባንዲራህን ከመዳፈር
ስማኝማ አንበሳዬ ከዚህ ሌላ ምን ሊፈጠር

አዋኝ ተቆርቋሪ መሰሎ በሕዝብ ስም ከመነገድ
ሁብት ንብረት የአገር ጥሪት በጦርነት ከመማገድ
ወገን ጉሣ ዘር ከፋፍሎ ሕዝብን ከማጫረስ ሌላ
በጠባብ ስሜታዊነት ሰው እንደ አውሬ እንዲባል
በእውነት ምን ሊፈጥር ከዚህ ሌላ ሰው ልጅ ግፍ
ለዚህ መድረሻ ቢስ ሽፍታ መናኛ የታሪክ ጭንጋፍ

ግን ምንም ቢሉ ምን ቢያወሩ ሀቅ ሙሉን አይስትምና
ለደምም ደም መላሽ አለው ለኢትዮጵያም ኩሩ ጀግና

እና የኢትዮጵያ ውድ ልጅ ሆይ የእሳት ነበልባል ነዋሪ
ሺህ ጀግና በወደቀበት ለአገር አንድነት ሲጠራ
ከታሪካዊ ኮረብታ በሰሜን ተራራ ጉራ
ልቦ ኩሩ የጀግና ልጅ ቆራጥ ሀሞተ ኮስታራ

ፀረ ሰላምን ደምስሰህ ከመሸበት ቅበረው

ደግሞ እንዳይንሰራራ ክፋኛ ቅስሙን ስበረው

ለአንዴና ለመጨረሻ ለክርሰ መቃብር ዳርገው

ታዲያ መልክቴን አድርሼ ከመሰናብቴ በፊት
ከገድልህ ደስ ይለኛል በድጋሜ መልካም ምሽት
የዋልክበት ጉራ ሁሉ ይቅናህ ድልን ተገናፀፍ
በደምህ መስዋዕትነት የወገንን ዋይታ ቅረፍ
እያልኩ ልሰናበትህና ለአይነ ሥጋ እስከመብቃቴ
ጀግና የጀግና ልጅ ጉበዝ አንተ ኃይል ክንደ ብርቱ
የእሳት ላንቃ ተወርዋሪ የጥይት ውልድ ጥይቱ።

3. አቤቱታ

አቤት አይባልበት ሃገር አቤት

አቤት አይባልበት አቤት

ኡኡ አይባልበት ችግር ኡኡ አይጮሾበት

የሳንሱር ሳንሱር ሳንሱር ሥራቱ ስልቱ

ድንገት ድንገቱን ይዞ እምሸክ እሱ

አምሸክ ሸክ አድርገው ባልተወለደ አንጀቱ

ምን ይባል እንግዲህ አባት የደረሱት ይሄኔ

በውድ ውድ ልጅ ላይ ስለተጣለው ኩነኔ ጭካኔ

ከሰይፋ መታፈሪያ ፍሬው የካቲት መስከረም 1984

4. የረጅም ትግል ውጤት
 የገድል ታሪክ ተመርኩዛ እራት ከማር ተለውሶ
 ሜዳ ገደል ወጥቶ ወርዶ ጭቁን ተንተርሶ
 ሕይወት አልፎ በደም በልዞ
 ታግሎ አታጋይ ተቸንክሮ ተገንዞ
 ስቃይ አልፎ ስቃይ ወጥቶ
 በደባ አጥር ገብቶ ወጥቶ
 በሰራ ገመድ ተተብትቦ ሲንፈራገጥ ሲንጠራራ
 እንደነበር ታሪክ ልጥቀስ የሙታን ድምፅ ይመስክራ
 ያን ዘመን የጭንቅ የጸይን ደመና ያሰደበበ

የብዝበዛ የጭቆና ሰቆቃውን ያሰነበበ
 ያልተጋባ ከገጠር እስከ ከተማ
 አስነሳ ሕዝቡን ለአመጽ
 አሳዬ የሕዝቡን ቁጣ በግልጽ
 ሕዝበ ተነሳ ሆ ይል ጀመረ ይል ጀመር ሆሆታ
 ካገር አገር ከዳር ዳር ተነሳ ተበረታ
 የጭቆናን ጎራ ሊፈለፍል
 የአድሀሮትን ዙፋን ሲፈነቅል
 አንገሮበበ የአብዩት ደመና
 አስገመገመ የነገድጋድ ፋና
 ምድረ አድሀሪ ብርክ ያዘው
 ይይዝ ይጨብጠው ጠፋው

አብዩት ፈነዳ! ጨቋኝ በዝባኝ ተነዳ!
 በየአቅጣጫው ይውረድ ይሰቀል
 ሰፊው ሕዝብ ጠላቶቹን ይበቀል
 አለ ከሕዝብ አብራ ተከፍሎ
 ለነፃነት ለፍትህ ሊቆም ምሎ
 ከኔ በፊት ሕዝብ ብሎ
 ጊዜያዊ ስልጣን ጨብጦ ወታደሩ
 እልል አለ ወዛደሩ ምሁሩ
 የከተማው የገጠሩ የደስታ እንባ አነባ
 አጋለጠ ተዋጋ የምዝብሩን የጭቆና ደባ

አስመሳይ ጉበኛ ምላሱ ታሰረ
 ሲያታልል የኖረው እየቀላመደ
 ታጋይ ሲገነባ ከስር እየኖደ
 በመንግሥት ካዘና እንደራሱ ጓዳ እጅን የሰደደ
 መግቢያው ወዴት ይሆን በሕዝብ ሀብት የነገደ
 የሕዝብ ሐብት አባክኖ አግበስብሶ ጉቦ
 ታጋይን በመምሰል ቀይ ካባ ደርቦ
 ከእንግዲህ አይኖርም በስርቆት ደልቦ
 እንደ ላንጋኖ ሐይቅ በጉቦ ባፀር ውስጥ ስትዋኙ የኖራችሁ
 ዋ! ተለቃልቃችሁ ውጡ ከእንግዲህ ይብቃችሁ
 በቃ እንገሸገሽኝ
 አለቅጥ መረረኝ

ጉቦ ማግበስበሱ ይህ የዘመድ ሥራ በሥልጣን መከታ
 ከሕዝባዊ ቁጥጥር በአስቸኳይ ይገታ
 ከጉቦኝነት ከራስ ወዳድነት ታግሎ ራሱን ሳያሸንፍ
 የኖረው በሙሉ ሕዝብ እየዘረፈ ከንቱ ሲያፈንፍ
 ባንድነት አብረን ወጥተን ዘብ እንቁም አንዱ እንዳይተላለፍ
 ይጨመቅ ይጣራ ይታወቅ ውጤቱ
 በተግባር ሚዛን ላይ ማን ማንነቱ
 ታላቁ አላማችን ትግሉ ፈሩን እንዳይለቅ
 ጉቦኛ መዝባሪ በሥልጣኑ የሚባልግ
 ዋሾና ቀልጣፋ በያለበት ቦታ አንገቱ ይታነቅ
 መች እንዲህ በዋህ ከቶ አንላቅቅም ትግሉ ይቀጥላል
 ጉቦኛ መዝባሪ በአብዩት ይበላል
 መራራው ትግላችን ጣፋጭ ፍሬ አፍርቶ
 በትግል አናያለን የሶሻሊዝም ጮራ ይበልጡን አፍርቶ
 አልተነቃም ብሎ እንደ ገጠር ኮረዳ እያቀረቀረ
 ያወጣኛል ብሎ እንዳንደም በመድረክ እየቀባጠረ
 የኖረው ጉቦኛ ከቶ ምን ተሻለው ቪላው ተናገረ
 በዝርፊያ መሠራቱን ግድግዳና ጣሪያው እንዳሱ መሰከረ
 በድቤት ክራዲት በሪኮንሲሊያሽን ጨርሶ አይገኝም
 ደመወዝ 200 ቢላ በ40,000 ሺህ አጋጥሞን አያውቅም

ከደጃኔ በቀለ
 ብሪቱ ግንቦት 1975