

Daniachew Worku's Writings:
Three Plays and Two Novels

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Daniachew Worku's Writings:
Three Plays and Two Novels

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Abstract

Daniachew Worku's writings: Three Plays and Two Novels is a thesis in three parts. The first part is intended to give the reader a general idea of the major themes in the three plays and the two novels of Daniachew Worku. In the second part the genres which the writer uses as well as the techniques he employs are discussed. The third part deals mainly with Daniachew Worku's social concerns in his three plays and two novels. In the introduction to the thesis a brief background of Ethiopian literature is given in order to avoid the dangers of treating Daniachew Worku's works of art in isolation.

Segegenish Isat (100 pp.), still in the manuscript form, is a play written in the late fifties. This play was staged in Harar Medhane Alem Secondary School and Addis Ababa Technical School respectively, when the author was an Amharic teacher in these schools. Sewalle Biyye (pp. 134), published in 1958, is a verse play. Tibelch (pp. 100), in the manuscript form, is a play which was put up at the Creative Arts Centre of the present Addis Ababa University and at the National Theatre in 1964. These plays are all written in Amharic.

Adafiris (pp. 330), a novel written in Amharic, was published in 1970. The Thirteenth Sun (pp. 172), is a novel written in English and published in 1973. All dates are in Gregorian Calendar.

In his plays and his novels, Daniachew Worku draws the attention of his audience to questions regarding the problems of his own society with the sensitivity of the artist. The artist's sensitivity is especially remarkable in the play Tibelch, and in the two novels, Adafiris and The Thirteenth Sun.

In the society which Daniachew Worku depicts through his plays

and novels, there is a conflict of the old and the new in Ethiopia. Ethiopia's traditional values die hard, while forces of modernity call for a lot of sacrifice and struggle. To discern what is ostensible and what is real in both the old and the new sets of social values presents a lot of difficulty.

Introduction

The purpose of this thesis, based on Daniachew Worku's three plays and two novels, Seqegeenish Isat, Sewalle Biyye, Tibelch, Adafris and The Thirteenth Sun, is two-fold. In the first place, it is a modest attempt to get into the mind of the artist with a view to considering his works in relation to their time and place, keeping in mind the social forces at work. Secondly, it is the realisation that a critical examination of these works will add to the reader's understanding of Ethiopian literature. Theodore W. Hatlen contends "Every work of art is an expression not only of the individual who created it, but it is also an expression of the social forces which shaped the artist and his attitudes towards life."

Both at home and abroad, studies have been carried out on some aspects of Ato Daniachew Worku's writings. In 1978-79, Ato Tarikneh Atnafu, a lecturer on Ethiopian Languages and Literature at Addis Ababa University, wrote a thesis on style in Daniachew Worku's Adafris, with particular reference to Geez diction in the novel. In 1980-81, Ato Zewdie Aklilu from the same department studied the use of proverbs in Adafris. Both Tarikneh and Zewdie wrote their theses in Amharic.

Among foreign scholars, Reidulf Knut Molvaer has examined closely the works of twelve Ethiopian novelists for his Ph. D. dissertation. Adafris is one of the novels which Molvaer has considered. Molvaer points out that "all those authors are well known and widely read in Ethiopia and can be considered representative of the best in Ethiopian literary tradition."²

"The Ethiopian Volcano: Ambiguity and Meaning in Daniachew's The Thirteenth Sun" is a very interesting analysis of a work of art which Professor Robert M. Wren of the University of Houston has done.³

Ato Daniachew Worku, who writes in English and his native Amharic, has proved to be an Ethiopian writer of distinction. He is an Honorary Fellow of the International Writers Workshop Association of Iowa University. Besides writing, Daniachew Worku has a long experience in teaching and research. Currently he works for an institution, called Ethiopian Standards, where he is the Head of the Department of Translation, Publication and Documentation. He is closely associated with literary and educational societies.

Before obtaining his Master of Fine Arts (MFA) Degree from Iowa University, with creative photography as his minor field of study, Daniachew Worku taught Amharic in secondary schools and lectured on Ethiopian languages and literature in the present Addis Ababa University. At a place about one hundred and ninety-eight kilometres north of Addis Ababa, where he was born in 1936, he attended a church school and a modern primary school. Then he went to high school at Kotobe in Addis Ababa. After his high school, he went to a Teachers Training School in Addis Ababa where he obtained a diploma in teaching. After teaching in high schools for some years, he worked for his B.A. in Ethiopian languages and literature, with English as his minor area, at The University College of Addis Ababa.

Daniachew Worku's works of art, which I have considered in this thesis, were written roughly between 1956 and 1973. His book of poetry, Imbuwa Balu Sewoch, is not included in my study. His

short stories (To date he has written about a hundred short stories) are not also included in my thesis.

The vital role that education plays in the development of the mind and art of Daniachew Worku is noticeable, when one considers his early works as distinct from his later ones. Perhaps it is fair to conclude training in literature is one of the major factors in Daniachew Worku's success as a creative writer.

It is also fair to consider Daniachew Worku's creative works, written from 1956 to 1975, within the context of Ethiopian literature, especially Amharic literature. Daniachew Worku belongs to the post-war generation of Ethiopian writers. The 1936-41 Italian Occupation of Ethiopia is the war.

Ethiopian literature is more than sixteen hundred years old. In this history of Ethiopian literature, it was around 1414 A.D. that poems composed to record the heroic deeds of such kings as Amde Tsion and Yishak appeared in Amharic.

The historical background of Ethiopian literature extends back to the fourth century, when the indigenous Geez alphabet was used. Nowadays Geez is a language of liturgy of the Ethiopian Orthodox church. Until the mid-nineteenth century Geez was used in writing.⁴ Various works were translated from Greek and mostly Arabic into Geez through many centuries. The works are based on the teachings of Christianity. Some original works were also written in Geez. Alphabet apart, Amharic has inherited from Geez Quene, a form of poetry which presupposes not only a deep understanding of the old and the new testaments but also a mastery of grammar and language,

a rare talent for **punning** sharp wit, manipulating words, comprehending their connotation and denotation, and observing people and situations in terms of their ostensible and real nature. Wax and Gold is one important facet of Quene.

The coming of the Jesuits in 1557 and their teaching in Amharic, which prompted the Coptic Church to use Amharic resulted in spreading Amharic literature. Emperor Tewodros II (1855-1868), in his attempt to unify the Ethiopian Empire and to centralise its administration, had his chronicle written in Amharic by **Debetrra Zenneb**, Later on under Emperor Menelik II, Aleka Wolde Mariam also wrote on the reign of Tewodros in Amharic.

Swedish Protestants and Italian Catholics came to Ethiopia in the late 19th. century and opened printing presses, which contributed to the development of Amharic literature, mainly through printing religious books translated into Amharic. The translation of Pilgrim's Progress into Amharic by Blatta Gebre Egziabhere, the first poet in Amharic literature, is worthy of note.

In 1905 French Capucin missionaries established a printing press in Dire Dawa, In 1978 Kavadia, a Greek, with the help of Emperor Menelik, published the Amharic newspaper Aimro/ አላምሮ / which Gerard has described as "one twelve-page booklet of poetry."⁵

Along with Menelik's modernising influence in military strength, trade, communication, industry and education, the development of Amharic literature is also noticeable. In 1921 when Hiruy Wolde Selassie was in charge of the printing press, creative literature was produced in Amharic. Hiruy himself produced several works.

Gebre Egziabhere was busy with his didactic and political writing around 1860.

It was in 1908 that the first novel in Amharic was written by Afework Gebre Eyesus, a master of Geez, Amharic and Italian. He studied and worked in Italy as well. Gerard says that "Afework was one of the earliest tragedies of intellectual acculturation in Africa."⁶

Tekle Hawariat, after going to school in Russia and France, wrote Fables and Animal Comedy in which he satirised corruption, backwardness and inefficiency in Ethiopia. This was the beginning of playwriting in Amharic.

Kebede Michael, poet-playwright, is also well known as a translator and populariser of the Amharic language. Girmachew Tekle Hawariat, novelist-playwright, has produced Amharic literature with a view to modernising Ethiopia. His education abroad is an asset to his good writing.

Blatta Wolde Giorgis Wolde Yohannes a scholar in Geez and Amharic, has greatly contributed to Amharic literature. Once editor of the Amharic daily newspaper Addis Zemen/ አዲስ ዘመን /, Wolde Giorgis has engaged in writing for a long time. Alemayehu Moges, a scholar in Geez and Amharic, has contributed to Amharic literature through popularising Quene techniques in Amharic poetry.

Mengistu Lemma, poet-playwright, a master of Geez and Amharic, is among the post-war writers who have influenced the thematic trend of Amharic literature. Ethiopian writers of Mengistu Lemma's calibre have distinguished themselves as prominent ones not only

because of their interest in writing but also because of their education and travels abroad.

Tsegaye Gebre Medhin, a well known poet-playwright who writes both in English and Amharic, Haddis Alemayehu, a famous novelist, Baalu Girma, a known novelist, Berhanu Zerihun, a popular novelist, Abe Gubegna, a poet-playwright-novelist interested in social satire, Negash Gebre Mariam and Aseffa Gebre Mariam both novelist are among the post-war writers who come to mind.

In the genre of the short story, such names as Taddese Liben and Haddis Alemayehu are familiar. In Ethiopian literature in English, the creative works of Mengistu Lemma (translated by the author), Tsegaye Gebre Medhin, Abe Gubegna, Eyasu Gorfu and Daniachew Worku are available.

In post-war Amharic the general thematic trend is towards the secularisation of literature. Still remnants of Geez literature are obvious in Amharic literature today. Glorifying the past, moralising, fear and respect of authority have their roots in Geez literature. As Professor Ullendorff argues:-

With the introduction of Christianity into Ethiopia the new religion became the flow and expression of all literary creation; it was also the filter through which every facet of thought, old or new, had to pass-to be accepted, rejected, or modified.⁷

Because of the scriptural influence, the good is always rewarded while the evil is punished. There is also the general tendency to believe that things are predestined. At times there is poetry-laden expressions and elevated language.

In post-war Amharic literature there are relatively new ideas.

Social, economic and political changes are exalted. It is more particularly in the works that have such ideas that a conflict is realised between traditional and modern values.

It is in this context of Amharic literature that Daniachew Worku's writings are considered. In Daniachew Worku's creative works, as in some of the works of his contemporaries, there is literature for self-criticism and social criticism. It is literature with a social purpose. As Molvaer contends:

Amharic literature gives a broad and many-faceted view of social and cultural phenomena in modern Ethiopia. Not only does literature mirror the life of the society by which it is created, but is itself a social and cultural phenomenon through the author's observations and critical analyses, which tries to influence and shape other social and cultural phenomena.⁸

A point that comes to mind is the role of the artist as a teacher. The artist is a teacher and a different kind of teacher. While other teachers impart positive knowledge, the artist makes the reader aware of the forces at work in the society in question. Developing awareness in the reader leads to the gradual articulation of demands. In a way the artist shapes our experience with the ways of life which he presents in his writings, through his keen observations and acumen. This is the significance of literature.

CHAPTER ONE

A Thematic Analysis of Daniachew Worku's Writings

A. Plays

The themes developed in Daniachew Worku's prose and verse writings range from traditional values to modern influences and institutions. In his early works, Sewalle Biyye and Segeqenish Isat, Daniachew Worku treats such human motives as love, jealousy, hatred, greed, hope, fear, faith, misery, happiness, vice, virtue, courage, joy and sorrow. Generally, the themes developed reflect a state of affairs in which the forces of good triumph over those of evil.

In his later works, Tibelch, Adafris, and The Thirteenth Sun, the author depicts an Ethiopian society in which forces of tradition are in conflict with modern influences and institutions. The conflict of tradition and modernity is also a favourite theme of other Ethiopian writers such as Mengistu Lemma, Haddis Alemayehu, Girmachew Tekle Hawariat, Baalu Girma, Tsegaye Gebre Medhin and Abbe Gubegna. Marriage of Unequals and Marriage by abduction by Mengistu Lemma, Haddis Alemayehu's Fikir Iske Meqabir, Terret Terret Yemeseret, Girmachew Tekle Hawariat's Araya, Baalu Girma's Cadmas Bashager and Yehilinna Dewel as well as Abbe Gubegna's Aliwelledim, Milkiam Seife Nebelbal and Defiance are works primarily concerned with the conflict between tradition and modernity in Ethiopia.

Segeqenish Isat is a play, more or less a tragi-comedy, in which the theme of love is developed. The Amharic expression Segeqenish Isat / ሰፍፍን ለሰፍ / may be interpreted to mean any one of these, (a) Your love is like fire in me, (b) Every cell of my being

is burning in the fire of your love, (c) your love, just like the memory of it, kindles fire in my body, mind, heart and soul. Hence the title is highly suggestive.

Sirak is the central character in the play. He loves Kelemework, a pretty girl from a rich family in Addis Ababa. Set against Sirak is Mesfin, a well-to-do man who insists on getting married to Kelemework with the power of money. A slightly educated lawyer and scheming tavern character, Eyasu, Mesfin's mentor, persuades Lady Woynitu, Kelemework's mother, to marry her daughter to Mesfin while Sirak is away on a government assignment.

To double cross Kelemework, Eyasu constructs a plot and Sirak is declared dead, while the latter works as a secretary of the Ethiopian Embassy in London. Ironically, Sirak comes back to the dismay of Eyasu and Mesfin. Eyasu still designs another plot in which Mesfin kills Kelemework and Sirak is held responsible for the killing until such time as police authorities and the supreme court prove the case to be otherwise and Sirak is acquitted, while Mesfin is hanged and Eyasu is condemned to forty lashes and fifteen years of imprisonment.

Sirak's love for Kelemework seems to die out and he falls in love with Hirut, the only daughter of Elfagid, the late Ethiopian Ambassador to Great Britain. Hirut and a certain Aligaz (Abegaz), a high court lawyer, have earlier assisted in Sirak's acquittal. Consequently, Sirak gets married to Hirut.

This is the kind of love that Daniachew Worku treats in this play. In the same play, there is also a minor theme of love. It is

the love between Wordofa, Mesfin's houseboy, and Aster, also known as Ayyelech. Wordofa loves Aster only from a distance. Wordofa tells Eyasu in confidence about his love for and admiration of Aster, but the former ridicules him. It is a kind of imagined love.

Eyasu's wife, Wolletu, is a minor character. Perhaps she is in search of identity and is not satisfied that she is herself. She imagines herself to be more successful in life as an artist at the National Patriotic Association Theatre than as a wife of a drunkard and self-styled lawyer.

The love between Sirak and Kelemework is not everlasting. But the lovers' words are expressive enough to elicit appropriate action. Kelemework, seems to have given herself wolly in love to Sirak when she says:

Sirak my love
Days and Nights are nothing
Without you in my eyes and heart.
My mind and soul
My very life is wholly yours.⁹

She does not falter in her love for Sirak, it seems even when she learns about the sad news of the death of Sirak. This is what she says in a kind of soliloquy:

Await your love dear Sirak
When you have courage to die
Why not me!
May life be all darkness
Without you
Let there be no piece on earth.¹⁰

Likewise, Sirak seems to be intensely in love with Kelemework whom he describes as the inner light of his life.¹¹ But when it comes to the final action, he gets married to Hirut.

In Segeqenish Isat, Daniachew Worku depicts an Ethiopian Society

in which the force of tradition is strong. It is an acquisitive society where the economic gap between the rich and the poor and the generation gap between the old and the young are obvious. In this society, money, power and influence play an important part in determining one's destiny and social status.

It is against this background that Lady Woynitu's condescending and patronising attitude towards Sirak, who fails to get married to her daughter Kelemework, is to be understood.

Sewalle Biyye is a verse play whose title is suggestive. Sewalle Biyye / ሰፀ አለ ብዩ / means (a) I had faith in human nature, but now I am disillusioned, (b) My trust in human beings is unworthy of my expectations, (c) People have let me down in spite of my faith in them. (d) What a fool I was to trust people! The Amharic adage ሃልጥረጥረ ጥራጥረ (yaltarattara tamanattara), one who does not suspect will be annihilated, in a way summarises the meaning of the title of this verse play.

Sewalle Biyye is a verse play with friendship as its major theme. Love is also discussed in this play as a minor theme. In order to understand clearly the play in its entirety, it is necessary to take into account what the playwright discusses before the beginning and after the end of the play. Both a prologue and an epilogue characterise the general texture of Sewalle Biyye. This play, arbitrarily divided into forty-six scenes, suggests, in a nutshell, that in friendship much is sacrificed and one's life is ruined, if and when people are more friendly than friendliness requires. In Sewalle Biyye, as in Segeqenish Isat, besides friendship and love,

such human motives as greed, jealousy, hope and despair are treated. Such social values as goodness, truth, justice and honesty are upheld. The good is always rewarded while the evil is punished. God is the source of all goodness, truth, justice, power and wisdom. There is a good deal of scriptural influence in the play. As Albert G. Gerard argues:

Since everything is in the hands of God, and since God can perform any miracles, no amount of arbitrary co-incidence introduced by the writer can strike the reader as lacking in verisimilitude.¹²

In the prologue, there are quite a number of witticisms, parables and allegories in verse. They bear on the fate of the characters in the play. They also stress such human qualities as honesty, trust in God, self-love and love for others, patience, perseverance, and the changing nature of things. Prudence, moderation and courage are given serious thought and prompt attention.

In the epilogue, Bilillign, one of the central characters in the play, asserts that when common sense and reason cease to be a virtue and the rule of reason comes to an end, then every good effort made turns out to be all in vain. Then the writer concludes that only by smiling through life, in spite of all odds against them, can people while away life and all that it takes to live.¹³

Gizew is Ato Andinjera Berew's stepson. He runs away from home, because his stepfather mistreats him. In Debre Birhan, he makes friends with Bilillign, son of a merchant there. For sometime Gizew chops firewood for his livelihood. The stepfather goes in search of Gizew with the hope of bringing him back home, but to no avail. A fight between the stepson and the stepfather results in the imprisonment

of the stepson.

Billign, with the hope of getting Gizew out of prison, gets the policeman in charge of the station heavily drunk. Meanwhile a fellow prisoner advises Gizew to feign suicide. Soon the scheming prisoner gets Gizew out of prison in a coffin with holes in it to enable Gizew to breathe through while in the guise of death.¹⁴ Billign abandons his family in favour of his new fangled friend Gizew and goes to Debre Birhan with him to start living a new life.¹⁵ In Debre Birhan, Bilillign's finances go low. In the meantime, Gizew makes new friends, Ende Zemenu, Leymsel and Belto Zewer. Soon Gizew is employed in Ato Molto Terfo's shop and Bilillign provides him with a guarantor.

Lulladey is a pretty girl with whom Bilillign falls in love. The love between Bilillign and Lulladey causes Gizew to burn inside with jealousy. As a result, Gizew wins Lulladey over to his own side. He also drops his friend and benefactor, Bilillign, in favour of his new acquaintances.

One morning, Gizew and Bilillign meet in Lulladey's place, where the former schemes to poison the latter. Accidentally, he poisons amete, Lulladey's maidservant, who dies of no fault of her own. Desperately he takes the remaining poison and dies. Then the doctor is called for autopsy and the police come for investigation. Lulladey reveals all that was going on to all those who come to the scene.

Bilillign comes across a friend who both covers his house rent debts and takes him back to Debre Sina to reconcile him with his

parents. This is the end of the story when the evil is punished, while the good is rewarded.

What further characterises Sewalle Biyye is the beauty of language and the clear and simple style in which it is written. The use of pertinent details both in the description of the scenes and the delineation of characters gives vividness and verisimilitude to the play as a whole.

Tibelch is a tragedy. It is a play of a high order both for its construction of plot and technical perfection. It is neatly divided into three Acts and seven scenes closely tied together. This play is a tragedy of the broken family of Ato Nadew, a rich merchant who has gone bankrupt. Ato Nadew, a widower, lives with his "son" Tirfe and his daughter Tibelch, the character from whose name the play takes its title.

Most of Nadew's friends do not clear their debts to him. His loss of his friends and money adds to his misery. As a last resort, with the assistance of his lawyer, Ammime, he takes them to the court. When he loses the case, he gets disheartened. He takes to drink and frustrates himself to death. Interwoven with this tragedy is the story of love between Tirfe and Mestewat, the daughter of Woizero Yetimwork, who lends money to needy people on the security of their gold and other valuables. Yetimwork insists that Tibelch should dispose of her mother's valuables in gold, when the tragedy of Nadew's death befalls the family.¹⁵ Tibelch, who attaches great importance to her mother's gold ring, armlets and valuables, maintains that they should be preserved as invaluable

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property in memory of her dead mother. Not only that. She tries hard to resist the temptation of being turned into a harlot through the influence of some rich people around. Tibelch wants to lead a life that is socially respectable.

On the contrary, Tirfe, a defiant character, is divided between his love for Mestewat and his love for Tirsit, Woizero Yiftu Sira's maid. His love for Mestewat is stronger though. Mestewat's love for Tirfe is as strong. Woizero Yiftu Sira is Nadew's relative. She wants to rehabilitate the broken family with her financial assistance. But it is all in vain.

Tirfe discovers the fact that Ato Nadew is not his real father and that Mestewat is Nadew's co-wife. On the other hand, Mestewat discovers not only that Nadew is not Tirfe's real father but also that her own father begot him secretly by Nadew's late wife (Mestewat and Tirfe's mother). Now Tirfe is a disturbed soul, because he discovers that his love for Mestewat is taking the form of incest. His hatred of Woizero Mestewat mainly for her protest against Mestewat's love for Tirfe increases day by day. Tirfer also hates Yetimwork for her greed and her insistence to take his mother's gold on the security of her money. Tirfe cherishes his dead mother's gold, just as Tibelch does. This is reminiscent of Shylock's turquoise in the Merchant of Venice,

Tirfe's hatred of Yetimwork pushes him as far as to stab her to death. Tibelch apparently kills Mestewat, while Tirfe snatches all the gold valuable of Yetimwork and runs away.

In the play Tibelch / ተበረክ / which in Amharic means: you

excel, you are better, Daniachew Worku concentrates both on characterisation and the creation of mood. The whole story takes place over a period of seventeen days. Addis Ababa is the locale. Through the tragedy of the Nadew family a life of misery, despair, confusion and disturbance is depicted. The old and the young, the poor and the rich as well as the educated and the untutored are set in juxtaposition to each other. The force and influence of religion and culture are conspicuous in the life of the Christian community as portrayed through the characters in the play.

In his plays, as in his novels, which will be considered in due course, Daniachew Worku makes his audience aware of some questions concerning his society. His comments on life come up in the form of dialogues, discussions, rhetorical questions and philosophical assertions made by the characters whose names are as suggestive as the titles of his works of art.

B. Novels

Adafris is a novel which unfolds the historical panorama of the Ethiopian Society. As Tibelch does, Adafris takes its title from the central character in the book, Adafris. Protest is the major theme in Adafris. It is given full expression in the conflict of the forces of tradition and those of modernity. Religion, culture, superstition, nationalism and the institution of monarchy are presented as forces of tradition. Some of the forces of modernity noticeable here are modern schools, internationalism and modern institutions.

The Amharic word Adafris / አደፍርሰ/ means (a) disturb, b) shake up, (c) upset the order of things. Under this title with the good use he makes of the Amharic language and the sharp contrast he draws between urban and rural life in Imperial Ethiopia and through the skilful use of literary devices Daniachew Worku has written a novel in Amharic. As Molvaer argues: "Daniachew Worku's most valuable contribution to Amharic literature is a novel giving a panoramic view of the social institutions and the intellectual climate in Ethiopia in the 1960s."¹⁶

Adafris, a twenty-four-year old university student, born and brought up in Addis Ababa, takes a teaching assignment in the town of Debre Sina for his university service programme. He teaches Amharic and English in a high school, Ato Tiso, his uncle a widower also goes to Debre Sina on a temporary assignment with his elder sister, Woizero Akalat, a widow of five husbands, and with his seventeen-year old daughter Firewa.

Adafris sets himself to the task of opening people's eyes to knowledge and understanding with the ultimate purpose of changing their attitudes basically to traditional values and politicising them. He believes that a protest could be made against traditional values and institutions and all antisocial practices could be done away with. Thus he puts up an opposition to cultural, religious, social and traditional practices as a result of which he falls victim of forces of reaction in his own society. Adafris maintains that "Life and death, knowledge and ignorance are not to be feared."¹⁷ Whenever and wherever his mind is taken up with something which he feels strongly about, Adafris cannot help shouting out this slogan

of his. At times he is rather impetuous and impulsive. Then it is not surprising that he pays for his actions by his own dear life.

Woizero Asegash, Major Yinnesu's widow, a wealthy and conservative lady, lives in the small town of Armanya near St. Michael's Church along with Tsione, her only daughter. Abba Addise, who is deeply immersed in the teachings of the old and the new testaments, is her father-confessor, who, like Asegash, is opposed to new ideas, especially new ideas as they come from Adafris.

A French-educated Ethiopian, Ato Woldu, or Woldu the Parisian as he is sometimes referred to, is an internationally-minded and liberal person who earns his living as a merchant in Debre Sina. Unlike his sister, Asegash, he takes a great interest in discussing with Adafris various issues of politics, religion, history, culture and economics. A confidante of Adafris, Woldu is rather nostalgic about his student days in Paris. He has a son, Belay, a high school student in Debre Sina. Belay is interested in Firewa.

With zeal, interest and enthusiasm to change people's attitudes, Adafris takes up legal and political issues with his uncle Tiso, interviews litigants, raises political questions with Abba Addise and Asegash and supports student demonstrations against the Imperial Ethiopian Government.¹⁸ To the educated people around him he makes it clear that the family system, the traditional schools, apocryphal books and social and religious practices build up the internalised values of traditional Ethiopians. He maintains that these impediments to the progress of the Ethiopian people should be done away with.

Rather impulsively, Adafris becomes enamoured of Tsione and Roman, Wordofa's daughter. Wordofa is the servant of Asegash. His falling in love with these girls brings him into conflict with Gorfu, once Tsione's classmate, who resolves to get married to her at any cost, and also with Petros, Asegash's accomplished cook. Petros plans to elope with Roman. Asegash and Petros, who suspect Adafris of seducing Roman, whose wedding is drawing near, beat him up mercilessly. This aggravates the situation all the more.

With Adafris setting people against himself, a certain Abba Yohannes, originally from Debre Bizen, is sent to Debre Sina from Addis Ababa in order to preach and teach among the laity. He speaks at length of the importance of unity and freedom. Occasionally, he refers to some destructive elements among students. In the course of his long sermon, he outlines the importance of unity, freedom, equality, government, life and civilisation. Abba Yohannes reiterates that unity is power and power unity. At long last he comes to the point. He appeals to the congregation to raise funds in order to build schools and to repair a church nearby. He also appeals to all present for loyalty to government.

Playing the accordion is one of the specialties of Adafris. By playing the accordion, Adafris allures Tsione, Roman and the peasants around. At the same time, he vexes Asegash, who prefers the 'Kerar' (a local musical instrument that has six strings) to the accordion. Even the conservative Abba Addise identifies with the music coming out of the accordion, by the slight and graceful movement of his head and shoulders.¹⁹ Secretly and bashfully,

Asegash cannot help smiling to the sound of the music of the accordion. She soon exhorts Tsione to play the 'Kerar! Tsione's performance is so poor that all ignore her and are attracted to Adafris instead.

In his attempt to liberate Wordofa from superstitious practices, even to get him employed as a modern flute player in a music band and to persuade him to send his daughter, Roman, to school, Adafris fails terribly. He fails, mainly because, as Tiso argues, Adafris cannot appreciate the custom of the very people he professes to change.²⁰ Adafris is an idealist.

The young radical goes on with his ideas of protest against the status-quo. He criticises and ridicules Woizero Malefia, Belay's mother, the wife of Woldu the Parisian, for her worship of the female spirit, "tigrít"; the spirit of fertility.²¹

Generally, what the young university student is strongly opposed to in the life of traditional Ethiopians are, obviously, glorification of the past and respect, fear and blind worship of authority. On the other hand, Tiso holds the view that the authority of the family, the church and the state is duly reflected in the person of the Emperor as an epitome of the best values of the society. Adafris extends his protest to an international degree, when he quarrels with an American Peace Corps Volunteer over a grade-eight student's article for the Ethiopian Herald. Adafris and the American correct the article. Adafris blames the American teacher for twisting the student's ideas and there-by blowing things out of proportion. Now Adafris creates enemies among students, by attacking their teacher.

It is against all this background that Adafiris gets killed during a student demonstration against the government.

Adafiris, set on the areas around Kundi, the Awadi and the Jewha Rivers, Debre Sina, Armania and Robet, gives a general picture of a stagnant life and a decay of the spirit. As it is clearly pointed out at the beginning of the novel, the same fields, hills, rivers, mountains, animals and plants are always there. Days of the week, holidays all the year round, the same food items and drinks, the same national groups, the same daily routine, the same names of kings and emperors who ruled over Ethiopia repeat themselves endlessly only to add to the monotony of life and social stagnation. But in other parts of the world in the same period of world history, it is argued, life is busy, hasty, dynamic and productive.

This is how the artist Daniachew Worku gives his audience a panoramic view of a tradition-bound and change-resistant Ethiopian society which should be necessarily affected by modern influences and consequently should change for the better. In Adafiris, the conflict between the old and the young, the rich and the poor and the urban and the rural Ethiopians is seen clearly. In "Problems of Urbanisation in Ethiopia", Ato Mesfin Wolde Mariam has put it succinctly:

The urban dwellers have a general tendency to look down upon the relatively poor and simple people of the rural areas, while the latter harbour secret contempt for the former, who do not observe certain traditions. Moreover the new generation, equipped with more knowledge, sometimes only imaginary, acquired through reading newspapers or books and listening to radios as well as richer experience through mobility, feel that they know better than the old-timers. A situation is therefore created whereas not only a deep-gulf separates children and parents or

the young and the old in general, but which also undermines parental authority.²²

In such a social situation, it is obvious that protest against the old or the new social values and institutions is expected. The protest becomes even sharper when it comes to considering Daniachew Worku's second novel, The Thirteenth Sun.

The Thirteenth Sun is a symbolic novel written in English by Daniachew Worku. In order to understand this work of art for what it is, one ought to consider it not only in relation to its time and place but also in terms of the image it builds up and the reality it presents behind that image. What is ostensible and what is real must be discerned. The use of symbols is to be observed with care too.

The word symbol, as defined by The Webster Dictionary, is something that stands for or suggests something else by reason of relationship, association, convention or accidental resemblance; especially a visible sign of something invisible. The same dictionary defines symbolism as artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truth or states.

Daniachew's symbolic novel takes its title from an advertisement of the Ethiopian Airlines, "Fly Ethiopian Airlines Thirteen Months of Sunshine", is how the advertisement reads. The Ethiopian Calendar, as distinct from the Gregorian has thirteen months in the following order:

<u>In order of</u>	<u>Months</u>	<u>Days</u>
September	Meskerem	30
October	Tikimt	30

November	Hidar	30
December	Tahisas	30
January	Tirr	30
February	Yekatit	30
March	Megabit	30
April	Miazia	30
May	Ghinbot	30
June	Sene	30
July	Hamle	30
August	Nehasie	30
	Pagume (-n)	5 and 6 days in each leap year.

Not all the thirteen months have sunshine. On the contrary, the first and the last three months have heavy rains, while the sixth, the seventh and the eighth have small rains. The rainy seasons are both rainy and cloudy. The author has aptly prefaced his novel with a poem by a known Ethiopian artist Solomon Deressa. The poem reads:

Make the flame flow and the fountain smoke
On an adamant floor a handful of sand I'll sow
Fragile pebbles to harvest come the season of dearth.
There is not much else to do
Don't you see the castle's heroic gun-rest
Is as from today a favourite decaying spot
Crystal images to skin ourselves on, O Lord.

Like the novel which it prefaces, the poem by Solomon Deressa is also symbolic. It is concise. In its conciseness it summarises the breaking down of the old through decay. "Make the flame flow

and the fountain smoke" suggests the urge to move forward, to have the inner light and the fire of life. "The castle's heroic gun-rest", turned into "a favourite decaying spot" and "crystal images to skin ourselves on...."symbolises the mighty that is weakened. The poem creates an image of the old and mighty that has died out and the new that should be built up.

In the Thirteenth Sun, the artist draws his inspiration from his deep insight into forces at work in his society, a society in which traditional forces are in conflict both with each other and with modern influences. Perhaps this state of affairs is given full expression in the opening paragraph of the novel:

Along the main street leading to the hills of the little township of Bishoftu, thirty miles south of Addis Ababa, billboards are planted at every conspicuous curve, advertising various commodities, most of them products of the tobacco monopoly. They carry names of beautiful animals, some of them rare and on the verge of becoming extinct, names of queens and famous places from the grandeur of Ethiopia's past, heralding them it seems the new era of civilisation; 'Smoke Gureza,' 'Smoke Nyala,' 'Smoke Elleni,' 'Smoke Axum-Filter American Blend,' 'Smoke Marathon-Little Cigars, and Fly Ethiopian Airlines-Thirteen months of Sunshine' they announce.²³

With close observations and a capacity for details, Daniachew Worku gives a general picture of the land of The Thirteenth Sun and "Thirteen Months of Sunshine," As symbolised by the brands of cigarettes, Ethiopia's glorious past" is burning down to ashes. Remnants of the "glorious past" of Ethiopia, including Nyala, a rare animal indigenous to Ethiopia, are faced by the challenges which the "new era of civilisation" presents.

One of the major characters in the novel, Fitawrari Woldu,

an impersonation of Emperor Haile Selassie I, is an Ethiopian nobleman, affluent, change-resistant and tradition-proud, a symbol of the old social system. Fitawrari Woldu who is seriously ill, is taken on a litter by his four servants, his son Goytom and his daughter Woynitu to the shrine of Abbo on Zekwala. He is taken there with the hope of being cured by the Sacrament and the holy water of Abbo. On Zekwala, he comes across a conjure woman, a symbol of superstition, the wife of a peasant, whose hovel Fitawrari rents. The conjure woman, once a concubine of a certain Fitawrari, sorcery apart, excels in performing a dirge.

The clergy on Zekwala do their utmost to cure Fitawrari with the Sacrament and the holy water. So does the conjure woman by slaughtering a white lamb and arranging for a convocation with devils or the "unnameables" as they are also referred to in the novel. In spite of all attempts made to cure him, Fitawrari Woldu, the symbol of the old social order, dies.

In contradistinction with Fitawrari Woldu is set his son, Goytom, a representative of the conscious, young Ethiopians, with a vision of a better Ethiopia in the future. The young radical realises only too well that things in Ethiopia are going from bad to worse and that he cannot do anything to influence their trend. He contends:

If only we re-examine our life instead of taking it on faith. If only we could teach these meek and worshipful peasants. If I can tell all to them...But who is going to listen or understand? Talk about the social situation in your country, you are thrown out of School; talk out your miserable working condition and you are fired from your jobs; you speak up about certain injustices in the government and you land in gaol; talk at all, and you are left without even your friends. Why I haven't even succeeded in making my own father understand me? Quite a gentleman I am. But an oddling.²⁴

Goytom is certainly the odd man out. It is obvious that he looks askance at the Ethiopian situation. The gap between him and his own father worries him. The "meek and worshipful peasants", Goytom argues, should be made conscious of the social and political injustice in Ethiopia under the monarchy. "Worshipful peasants" are indicative of the Ethiopian people's fear and worship of authority. It is also obvious that Goytom satirises the Ethiopian Government. So he does by a reference to Ethiopia's building up an international image and prestige at the expense of national development. In this respect he has this to say:

And all those big men of Africa will flock to Ethiopia. They will raise their hands in consent whenever a meeting is suggested to be held in Addis Ababa. And all those beautiful cars they ride in when they come to visit us. Cars of all varieties. From all over the world. They will ride those beautiful cars. And the chauffeurs will always be ready to show them some out-of-the-way places. All these big men. Because Ethiopia is God's country. Even since the third century. And Woynitu attracting tourists and all that. She might even arrange some business deal. To export some beautiful girls. We will have more revenue for our country...coffee and hides and girls...25

As revealed through Goytom's mind, behind Ethiopia's prestige and international image lie poverty, ignorance, and disease in an authoritarian social system. Goytom here satirises the proverbial Ethiopian hospitality and those Ethiopian girls who either full time or part time engage in prostitution for the stimulus of money from the pockets of African diplomats. The mention of exports of girls along with those of coffee and hides puts some Ethiopian girls into ridicule. It also hints at national income drawn at the risk of national pride and personal integrity.

Speaking of poverty and disease as social realities in Ethiopia,

despite prospects of more revenue from the export of coffee, hides and girls, Goytom has the following to express:

And then among the pilgrims the beggars, horrible to look at in the rags which covered their bodies, with sticks in their hands, and large sacks on their backs, some suffering from leprosy, some from consumption, some from crippling rheumatism and some from venereal diseases. How they stared at you, surely and without restraint now coughing and now hooting and gesticulating and vociferating! You wish you could sink into the ground. 26

Here the author makes a natural and vivid description of the poor and diseased in Ethiopia. The poor and diseased in the land of "Thirteen Months of Sunshine." In contradistinction with the poor and diseased, there are the privileged members of Fitawrari's class described in this manner:

At the tents was a group of people from the towns well-groomed and business-like men with smart wives; fat-necked . boors with big bellies, flabby flesh and puffy cheeks; and sophisticated back-street women. They were kicking up their heels, sitting or lying on their backs around their bonfires guzzling and gossiping.27

Among these privileged members of Fitawrari's class some go to such shrines as Abbo's for religious services along with offerings which they take to the church of their choice. Some others go for excursion.

In one of his flashbacks, the artist draws a vivid picture of the urban life:

And I wonder if it is not just as easy to hear the summons from hell in the towns; where everybody and everything is civilised-young men shouting to peddle their various articles; shoe shine boys running after your feet and almost forcing you to have your shoes shined; a record player blaring at nearby tea-shop; and the beggars all over the side walks crying for alms...you wish the earth would open up and swallow you.28

It is in this noisy, confused and disturbing urban environment

that Woynitu ., Goytom's half-sister is born of a back-street woman. Even her father, Fitawrari, confesses to her in his death bed "...I know I haven't been much of a father..."²⁹ In the meantime, he gives her his blood-smeared gold cross and tells her about the money he has in Addis Ababa Bank and about the houses he rents in Addis Ababa. Woynitu, although twice a failure in grade six, unlike her mother, wants to live a socially respectable life.³⁰ Ironically, she falls victim of the peasant, the conjure woman's husband, when she feels "something snap like a green stick and pain ripple through her body."³¹

Ethiopian Airlines is one of Woynitu's dream lands with a lot of associations. She imagines herself to be a hostess of Ethiopian Airlines flying across Africa and Europe. She also imagines her self to be a secretary. Being a secretary, or even a typist, in one of those big international institutions would give Woynitu a privileged position, because, as Goytom points out, "...she will make the big men spend lots of money on her."³² This is a reference to those slightly educated Ethiopian girls, who make a lot of money as co-wives or concubines of African diplomats.

Goytom, with a sardonic sense of humour, seems to suggest a way of bridging the gap between the poor and the rich and the rural and the urban through Woynitu's dreams:

I don't understand what attracts her to the profession. The tourists, perhaps. Or the great conferences of African leaders. Or the commissions like the Economic Commission for Africa. I don't understand. The cynosure of all eyes--the big men's eyes she will become...She will then help her mother--her country. She will make the big men spend lots and lots of money on her. And especially if she has got the idea of

taking some of these Galla girls with their Japanese ribbons, and of washing their hair, changing their clothes, and of training them. Beautiful Woynitu -- She will make upto one thousand dollars a month, plus the rent for her apartment which the boss will pay from his own pocket. I can get employed in one of the departments. I will be the confidant of the boss. Our income will increase. Our country's revenue will increase...She will pass the EAL tests if need be -- virgin and adept at entertaining guests. Very important to the economy.³⁹

In this situation, the author presents a society where its conscious members feel the harm done to their personal integrity and national pride. Goytom is one such conscious member of the society. Woynitu's interest in Ethiopian Airlines (EAL), the conferences of African leaders and the Economic Commission for Africa is an indication that a poor country is subjected to the economic and political domination of high sounding international institutions.

There is imagined love between Goytom and his half-sister Woynitu. This incestuous feeling which Goytom has towards Woynitu is perhaps better expressed through Woynitu herself. She confesses:

I know he loves me. And doesn't want other people to look at me. He loves watching me when I bathe and dress. He loves watching me read the books he brings for me. A Megaton of Love, The Rocket of Love, The Fountain of Love, Love in Secret - all the books he borrows from the libraries are about love.³⁴

Goytom's imagined love for Woynitu is summarised in his own words, when he says, "I love Woynitu's transfixing eyes. I love her smile with that gold tooth shining in her mouth. And I love them all in a languishing way."³⁵ The attitude which Goytom takes towards his poor half-brothers and half-sister, other than Woynitu, is one of friendliness. He is even willing to share with them whatever he inherits from Fitawrari Woldu. Goytom's mother left a lot of fortune

behind her when she died. And Goytom says "I had to leave school from the twelfth grade to look after my inheritance."³⁶

Goytom and Fitawrari are diametrically opposed in their attitudes towards life and fortune. Fitawrari Woldu's will, "If anything happens to me, you are to take me to Debre Libanos for my final resting place,"³⁷ indicates the great hold that religion has on the mind of the old generation. In Fitawrari Woldu's will, it is also stipulated that half of his property shall be given "to those who uphold the cause of church-building in Ethiopia,"³⁸ if his will is cancelled by his heirs. It is even said that the other half shall be given to those who pray for his salvation. Goytom says that he would rather use the money to build schools, which Fitawrari dismisses as rubbish.

With reference to himself and Fitawrari, "the ladies' man of his time,"³⁹ Goytom argues:

I love life just as much as he does, perhaps in a different and better way. I love life only as long as I have all my senses intact. As long as I can contribute to the accomplishments of my fellow men. As long as I can love, hate, get angry, become merciful, as long as I feel the fire of life in me.⁴⁰

With the "fire of life" in him, unlike Fitawrari, it seems that Goytom is clear not only over what Ethiopia's image and reality are but also over what should be done in order to change Ethiopia for the better. There are times when he is apologetic and therefore rationalises his inability to change Ethiopia on the grounds that he is "not one of those people at the top" and that "short or long-range planning" is not in his line.⁴¹ There are also times when he is explicit about

the steps to be taken in the best interest of Ethiopia. In a kind of self-criticism this is how he argues:

Yes!yes! I sacrifice the things in hand for the good of the hypothetical whole. I believe in the tongue instead of the feast. And how I shout! We must start from the practical bottom and work up! Not from the theoretical top and tumble down. The old tradition must be smashed! New ones must be created! We must forge a whole new pattern for Ethiopia! Must have faith in the human soul.⁴²

Goytom raises basic questions of changing Ethiopia on the level of the people and doing away with the old tradition. But the alternative he seems to suggest to the old tradition is not clear. The alternative is only "a whole new pattern for Ethiopia," which is open to question.

The old tradition, in which the church and the state are closely identified, is also symbolised by a certain "captain-preacher",⁴³ between whose phase and that of Christ the conjure woman sees a strange resemblance.⁴⁴ Once a captain in the Emperor's intelligence service, the preacher, at the ceremony on Zekwala, speaks a language which lends itself to a variety of meanings and interpretations. In his own ways, this is how he gets his ideas/across to his audience:

Our everyday life is being affected and slowly destroyed by our sins and crimes. Our quiet and simplicity of home life has started to give way to violence and indifference. Our national character, faith, will power, habits of reverence, of industry and devotion to duty, are dissolving in the mists of innumerable artificialities and fads which have claimed our entire personality-drinking, dancing, prostitution and the like...Submission to authority has also declined.⁴⁵

This is then a clear case of glorifying the past and respect and fear of authority. In such a situation, new ideas are not appreciated. Perhaps it is this force of conservatism which raises

Goytom's anger at the old tradition which he maintains should be smashed down.

The old tradition, as represented by Fitawrari, the widow of the minister, the woman referred to as the little lady or the piquant little lady, and the district governor, perpetuates the way of life in which poverty and disease reinforce each other. As the following piece has it:

Of all the pilgrims, the most pitiable were perhaps those chronic beggars who had taken upon themselves a disease of the body. Though they suffered by it and complained of it to the passers-by, they nursed it lovingly and used it as a means of obtaining sympathy. Cowed, dull and furtive of eye, they would be nothing without it...They had nothing to fall back on-- no kith or kin, not even a celebrated name in their genealogy. Their native land, where every handful of soil represented to them the dust of their ancestors, and the sweat of their brows, seemed no longer to matter. Confused and mangled for years without number, they had created a habit of living unique to themselves.⁴⁶

In this tragic state of affairs, the diseased beggars are dehumanised by their low and rightless position in their own society. They are dehumanised both physically and psychologically. There seems to be no end to their misery. Members of Fitawrari's class take them stoically.

Better still than the beggars, "The girls, especially, looked well-off displaying whole shopsful of Japanese ribbons on their heads, and Ethiopian necklaces, little crosses and Maria Theresa thalers on their necks."⁴⁷ These girls, like Woynitu, represent the beauty of Ethiopia. It is in Woynitu, along with these girls, that Goytom sees a better future for Ethiopia. In "those out-of-the-way places," the beautiful girls will run taverns.

"And all those taverns will be amalgamated to form a company. Sputnik or Rocket or Apollo company it will be called. To make it sound scientific."⁴⁸

Woyntu is a favourite of Goytom, Fitawrari, the peasant and the "big men." Goytom hates the peasant, the "boor," who wants "to swallow her whole."⁴⁹

Fitawrari, like the conjure woman and the head priest of St. Mary's Church, yokes together religiosity and superstition. On Zekwala, the clergy do their utmost to cure him with the sacrament and the holy water of Abbo. On the other hand, the conjure woman, and Fitawrari believes "She knows all the different kinds of roots for almost all diseases,"⁵⁰ administers local medicine. Fitawrari explains, "She gave me some kind of medicine to drink--some compound of root, a hooded-vulture beak, hyena's liver, and some other things I don't remember now--all of that mixed with Koso water."⁵¹ He adds, "yes, she has also told me to make a vow to Abbo to slaughter on his anniversary a bullock, in order to secure his protection."

The conjure woman suggests slaughtering a white sheep in the name of God the Father, God the Son and the Holy Spirit. This white lamb of sacrifice is to be left where it is killed. The conjure woman chooses Goytom "as the right man to slaughter the sheep."⁵² Goytom then intentionally avoid, killing the lamb of sacrifice, The sacrificial lamb is meant for the devils. In spite of Fitawrari's insistence that Goytom should kill the sheep, Goytom avoids the occasion successfully.

The peasant, whom Woyntu describes as a lout, as a creature

having "a snout instead of a face," kills the sacrificial lamb and eats the forbidden mutton. In spite of his creating the atmosphere for the devils, by painting himself black, and performing dances around his hut and throwing stones during the night,⁵³ he is struck dead by a bullet coming out of Fitawrari's pistol, the night the conjure woman and the priest from St. Mary's Church hold a ceremony for a convocation with the devils. At the moment, Fitawrari shouts, "I've got my enemy!!" Soon after Fitawrari lies back dead.

Meanwhile, the conjure woman, divided between her loyalty to God and her loyalty to the "unnameables," exclaims:

Oh my God, help me to find out where I went wrong. To make amends for the past. And to be able to learn something for the future, help me to make the unnameables respond to my calls tonight. I am going to do all the appropriate sacrifices and incense burning, and beg of them to tell me of the wrongs I have done to them, and of my role in the future.⁵⁴

The conjure woman utters this lamentation of hers, when she realises that her husband is struck dead, Her sorcery and local medicine fail to cure Fitawrari, who is opposed to the scalpel and new ideas, new ideas as they come from Goytom, a representative of the conscious, young, educated Ethiopians.

Fitawrari Woldu, who prides himself of being one of the Fitawraries of Menelik and not of the Italians, and the richest of them all, towards the end, suffers from a sense of guilt. The memory of the "young man whom he had sentenced to be flogged"⁵⁵ haunts him. So do other memories of the injustice he did to people. When he gives Woynitu his gold cross, he says, "...and I knew I haven't been much of a father,"⁵⁶ And after giving Goytom an Omega watch, a gift to Fitawrari

from the Emperor, Fitawrari says to Goytom, "And I want you to remember me for my good deeds as well,"⁵⁷ After shooting the peasant dead, Fitawrari sort of tries to impart his secrets to Goytom, hugging him on to his chest. This touches Goytom, ~~confesses~~, "For the first time in my life, I realised that he was my father, after all."⁵⁸

The pilgrimage to Zekwala results in the death of Fitawrari Woldu, a symbol of the old social order. On the return journey, Goytom, Woynitu, and the four servants, carrying the dead body of Fitawrari Woldu, still have a distance of one hundred and sixty miles ahead of them. In the descent, the scorching sun, the heavy rain, the stink of Fitawrari's dead body, the servants bickering and bargaining over how much they should be paid to carry their master's dead body all add to the problems that lie ahead. As Rort R. Wren rightly argues:

Through the Fitawrari's ambiguous identification with the Emperor, the novel becomes a vision of the whole nation, its superstition, religiosity, corruption and poverty...and at the same time its beauty, vigorous devotion and splendour.⁵⁹

It is against this background that the image of The Thirteenth Sun in the land of Thirteen Months of Sunshine" should be examined closely Mount Zekwala is a microcosm of Ethiopia. The social classes identified these represent the poor and the rich, the old and the young, the rural and the urban Ethiopians as well.

At the end of the closing chapter of the novel, just as in the opening paragraph of it, Daniachew Worku depicts Ethiopia, as usual, symbolically. These are the concluding words of the novel:

In the distance, the morning train to Dire Dawa. Rumbling and roaring emitting vigorous chuffs of steam. Attaining pitch and tone. Wending its way down following the telegraph poles. Following the billboards: 'Smoke Nyala,' 'Smoke Elleni,' 'Smoke Axum--Filter American blend,' 'Fly Ethiopian Airlines-Thirteen Months of Sunshine,'⁶⁰

Now it is more evident than before that the old social system has died out. What the future holds for the people of Ethiopia is not clear from the novel. It is also evident now that new values are being created. In breaking down the old tradition and building up the new social system a lot of sacrifice lies ahead of the Ethiopian people.

CHAPTER TWO

Genres and Techniques

A... Plays

Daniachew Worku is a writer of many genres. He is a poet. As a poet, he has written a book of poetry entitled Imbuwa Belu Sewoch (100 pp.), /አምባ በሉ ሰዎች / . It is a book of poetry in which thirteen poems composed over the years are compiled. The poems were composed roughly between the years 1952 and 1974. The book takes its title from one of the poems in it. Imbuwa Belu Sewoch, in Amharic, means: ye bellow (bawl, wail). This writing is characterised by protest, satire and social criticism, Daniachew Worku also writes short stories of high quality in English and Amharic.

The genres with which this thesis is concerned are only the play and the novel. In both genres, Daniachew Worku gets his ideas across to his audience successfully.

Practically in all his plays, the writer has a clear idea for a dramatic situation. The characters he portrays are both true to life and divided from one another. Tibelch is not Lulladey. Nor is Tirfe Bilillign or Gizew. Sirak and Hirut as distinct from Sirak and Kelemework differ from Lulladey and Gizew as opposed to Bilillign and Lulladey and Tirfe and Mestewat, Nadew and Ammime and Yiftu Sira and Yetim Work, like the other characters, are independently themselves.

As for the techniques Daniachew Worku employs, they differ from one play to another. Unlike Tibelch, his latest play, Daniachew Worku's early plays Segegenish Isat and Sewalle Biyye, are not systematically divided into Acts and Scenes that are well knit together.

Sewalle Biyye, in spite of its clear idea for a dramatic situation and beautiful language, with its forty-six unrelated scenes, presents difficulty to the modern stage manager. Perhaps this is the weakness of the play. In this play, the major theme of friendship, as well as the minor theme of love, is developed satisfactorily. The writer makes close observations about the locale and the characters and their actions are expressed in a refined language through beautiful lines of poetry. One such example is the song which Bilillign sings at the door of Kelemework:

አበባዩ ነሽ አበባዩ ነሽ
በጩም በሕልም ተገኛለሽ ::
ፍቅርሽ ጠዘግ ግር ነጩ የኔ መድኃኒት
ቢያዳንም ባያዳን ዳንገት የባሁት ::
ሰጥተሽኝ ሲንደሆን ለርግጥ ፈየሽኝ
ጭራ ለገዛለሁ ሰጥኼሽ ልቤን ::
ቶይጭት በሙሉ ያሰታጠብሻል
የልቤ ብርሃን ነሽ መቼ ይረባሻል ::
ጠፋጭ ለንደ ሽቶ የሽንብራ ለሽት
ብርሃናዊ ቆንጆ ምድራዊ ገነት
ትንፋሽሽ ሕይወት ነጩ ሁሉ ያጠቁት ::
መንገዱን መንገዱን ለምሥራቅ አበባ
ያየሃት ሰጩ ጭጣ ያሳየሃት ግባ ::
አይቶ የሚጠግባት ለንዲህ ምናልባት
ፍጹም አይገኝም ዕጩ ምናልባት ::
አሁንም መንገዱን ልቀቅ ለንደታልፍ
ባንተ አልተጀመረም በቧ መነደፍ ::

Oh! my fresh flower
Never out
Day long and all the night.
My honey
So sweet I dream of you
For your love's sweet to me.
To rub my body and heart with
You sweet honey
I think of you all my life.
The perfume of my being
The light of my heart
Oh! heaven on earth!
Breathe care free
You are life itself.
From the world afar all
Just to see my sweet rose
They come and pass
One after the other they come.⁶¹

(Translation is by researcher)

These lines are so delightful to Lulladey that she cannot help being moved when she listens to them in the sweet song of Bilillign. As a result she confesses to him that her heart, mind and soul unite to love him. She even makes it clear to him that no sacrifice will hamper her deep love for Bilillign. Towards the end, Sewalle Biyye is full of atmosphere. On the whole, Sewalle Biyye is a good play as far as the development of theme and effective use of language are concerned. From the point of division of Acts and Scenes, it is

an experimental play which leaves much to be desired.

Compared with Sewalle Biyye, Segeqenish Isat is by far a better play both from the stand point of stage management and technical development of the play. However, it does not measure up to the high standard of Tibelch.

Tibelch is a play in which Daniachew Worku proves to be a successful playwright. Both in its technical development and its characterisation and plot this play is of a high order. It is neatly divided. Into three Acts and seven scenes. The Acts and the scenes are closely knit together.

The writer, with a clear idea for a dramatic situation, introduces his characters to his audience in the first Act: exposition. In the second Act, the characters' conflict or misunderstanding is revealed and built up. In the third Act, the characters' misunderstanding or conflict is resolved. This is a simplified picture of the work.

In Tibelch, Daniachew Worku uses the Amharic language effectively to draw characters. He uses such techniques as suspense, prophecy, foreshadowing and the use of proverbs. In the play music is sparingly used to break monotony and to punctuate silence.

Because of the writer's skilful use of the Amharic language and these literary techniques we feel deeply the calamity that befalls Ato Nadew's broken family. The audience can almost experience the love between Tirfe and Mestewat and between Tirsit and Tirfe. Tirfe's self-discovery, Nadew's death near Fanno Bar (Dofa Bar as it is also called), Yitim Work's getting killed have plausible circumstances

motivating them.

In his plays, Daniachew Worku makes use of contrast, music, poetry, suspense, protest and satire. These literary devices are not all used in all the plays. Their use and effectiveness differ from his early plays to his later one, Tibelch. And it is in Tibelch that Daniachew Worku proves to be an accomplished playwright.

B. Novels

Daniachew Worku is well known for his two novels, Adafris and The Thirteenth Sun. It is more in the writing of these novels than in any of his previous works of art, that Daniachew Worku employs a lot of literary techniques. In his Ethiopian Literature in English, Debebe Seifu describes The Thirteenth Sun as a "matured and intricate work" that "has taken much more space than others" in his study of Ethiopian literature in English. In Tradition and Change in Ethiopia, Molvaer has this to say in respect to Daniachew's writings with special reference to Adafris:

The style of Amharic employed in modern fiction has developed along the patterns set by the earliest writers. Afework has perhaps his most direct successors in Daniachew Worku and Tsegaye Gebre Medhin who are both fond of innovations in language and style and have used words which were probably not current in the literary language before. This has also been the case with Afework. 62

Innovations in language and style apart, both in Adafris and The Thirteenth Sun, Daniachew Worku employs various literary devices which contribute to the total effect which he achieves. The literary devices which he employs vary in number and kind from one novel to the other.

In Adafris, among other things, the writer uses irony, foreshadowing, juxtaposition, suspense, dialogue, poetry, flashbacks, proverbs, anecdotes, parallelism, stream of consciousness method, music, heaping up words and phrases for the purpose of building up a background and effect and coming from the abstract to the concrete, a vivid description of objects, people and processes after close observations of details. In The Thirteenth Sun, symbolism is used throughout the novel. Satire also characterises The Thirteenth Sun.

Adafris and The Thirteenth Sun are unlike most of the novels in Ethiopian literature. While most of the novels in Ethiopian literature are written with the traditional convention of narrating a story in time sequence, solving problems and in terms of what happens to whom, in Adafris and The Thirteenth Sun it is not the story presented in time sequence that is given prominence, themes, characters, techniques, impressions are given attention. In this respect these two novels set a new trend in Ethiopian literature.

Heaping up words and phrases for building up a background and effect or close observations of details to make a vivid description of the locale, people and processes and to come from the abstract to the concrete as seen in Adafris has the following shape and manner.

የንዲ አንገቷን አሰገገ ያፈር ነት የኸኞች ትመሰሰላች :: የዓዋዲና የጀጫ
 ጅረቶች ደረታቸውን ለጭጭ ሰጥተው ይሾግገገጋሉ :: ሰማይና ምድር የተገናኙበት
 ሕይወት ያሸለሰችበት የሚመሰሰውን በሰተ ገርጌ የሚታይ ሜዳ አባራ ረገቱ ተገኝቷል ::
 በየሰርጊገጦ በየሸለቆ በየሸንተረረ...ወደ የሽ የንዛብረተ ጃናቦረ የልቶኪ...
 ሰኛ ጭክሰኛ ረቦሶ...ልደታ /ራጉኤል/-አባ ገባ-በአታ-የሰንሰ ወልደ ነገደገደ-
 አቡዩ ዳድ-የሰሰ ክርሰቶሰ-ሥላሴ-አርባዕት ለንሰሰ-ቶሞሰ ሰማዕት-መሰየሰ
 ኢየሱስ-ሙና-ቀዱስ ሚካኤል-አገዚአብሔር አባ/ረፋኤል/-አቡነ አረጋዊ /ገብረ
 ክርሰቶሰ/-ሕዳኑ የርቶሰ-ኪዳነ ምሕረት-ለሰጠፋኛሰ የዳሜ ሰማዕት-ኤግሳጣጣ ተያሰ

ዳይቅ-ገብርኤል-ቅንፁ ታ-ጦር ም-ሰ ሞር ያተ-ጊዩር ገሰ-ተክለ ሃይማኖት-መር ቅሬታ
 / ዩቤፍ/-መድኃኔ ዓለም-አማኑኤል-በዐለ አግዚአብሔር-ቅዱስ ጦር ቅስ...ደመራ-
 መሰ የሌ-ቅዱስ የሰንሰ-ገና-ጥም ቀተ-ፋሲካ...ፀገብ በመዘፀር በመናፈስ በመሸራሸት
 ...በ ታናሽ-በ ታላቅ-በጭቀና-በሸንጥ...ጻዘና ዐምደ ጸዳን-ዘርአ ያዕ ቅሱ
 ሲሰን የሱ-አምሰ የሱ-አብዩ-መሰፍንት

Mount Kundi stands head and shoulders above its surroundings.

The Awadi and the Jewha Rivers reflect the sunlight to which they are fully exposed. Just below where heaven and earth seem to concur and where life seems to be fast asleep there is an expanse of

field covered with an accumulation of dust. Along the valleys and the hillsides life seems to be fast asleep...In such places as

Wof Washa, Wanza Beret, Janaborey and Yeltoke...Then come days of the week Monday, Tuesday, Wednesday...and every day of the month is a holiday or a saint's day, just ot add to the monotony of life;

life which seems to be fast asleep here. All the thirty days of the month are saint's days. Some of them have more than one patron

- saint. (1) Lideta: St Mary's Birthday and St. Raguel's day;
- (2) Abba Gubba (one of the nine Saints); (3) Baata: St. Mary's admittance into temple; (4) St. Yohannes Wolde Negodguwad; (5) St. Abbo; (6) Jesus Christ; (7) The Holy Trinity; (8) The Four Animals or Arbaitu Insisa; (9) St. Thomas the Martyr; (10) The Cross of Jesus; (11) St. Hanna; (12) St. Michael; (13) God the Father and St. Rufael; (14) Father Aregawi; Gebre Kiristos; (15) St. Kirkos the Child; (16) Kidane Mihret (St. Mary); (17) St. Stephanos; (18) Ewostatewos; (19) St. Gabriel; (20) Hisseta or the building of St. Mary's Church;

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In many African countries a feeling for language, for imagery, and for the expression of abstract ideas through compressed and allusive phraseology comes out particularly clearly in proverbs. The figurative quality of proverbs is especially striking; one of their most noticeable characteristics is their allusive wording, usually in metaphorical form.⁶⁵

Yetim Work in Tibelch and Asegash and Abba Addise in Adafris are characters using proverbs mostly for winning their arguments. Speaking of the purpose of using proverbs, Ruth Finnegan says that "In proverbs the whole range of human experience can be commented on and analysed, generalisations and principles expressed in a graphic and concise form."⁶⁶

In a skilful way, Daniachew Worku makes use of proverbs "to advise, rebuke or shame another into complaisance."⁶⁷ The use of proverbs is one interesting facet of Daniachew Worku's novel Adafris. In his other works proverbs are used as sporadically as it is possible.

Daniachew Worku gives his writings on occasions a touch of drama through the use of poetry and music. In The Thirteenth Sun, the use of music and poetry as in the Mass Service on Zekwala, the anniversary parade, the beggars' songs, the chimes of the churchbells, the sacrificial ceremony held with the conjure woman, the lake scene; in Adafris the accordion and the 'kerar'; in Tibelch the singing of the beggars; in Sewalle Biyye, the tavern scenes and the whole verse play, all of these put together create atmosphere.

In Adafris, Belay's love letter to Firewa, a love letter written in verse, which Firewa reads silently beside a stream while Abba Yohannes is busy with his long sermon, besides breaking monotony, also

creates parallelism. The use of poetry, in addition to giving variety and stimulating the mind also provides the theme, the setting and the characters with verisimilitude. The following is such an instance:

በሂላ በሂላ በሂላ በሂላ ::
ያዕቆብ ጸረ አጸረ ያዕቆብ ::
በብስተ ያለ አብ ኢዩኤል በብስተ ኢዩኤል አብ ::
ዐምደ ዐምደ ዐምዶ ለሮቤል ምክራብ ::
ምክራብ ምክራብ ለኤልያብ ::
ኤልያብ ገብረ ገብረ ዘአጽዳብ ::
ሰበስ ዘሰበስ ንባብ ዘመሴ ንባብ ::
ንባብ ዱብ ንባብ በንባብ ሰለጥን ይተወህብ ::
አምባላ አባላ ዩደሮስ ዕዩ ዩደሮስ ርጡብ ::
ጠዘቆኤል ጠዘቆኤል ጠዘቆኤል ያዕቆብ ::

The author of this particular piece of Quene (Geez poetry) is not known. The piece appears in the collection of Geez poetry by Blatten Gheta Hiruy Wolde Selassie. The following is a rendition of it by the author

That's...that's

That's to say

Jacob bore

and made

Others bear

the teaching

of the Father
the word
Joel
the teaching
of Joel
the father
column column
column Reuben
temple
temple temple
temple Eliab
Eliab toiled
built a nation
taught and taught
the word
of Moses
the word
over and over
again
the word
culminating
with the word
Solomon
his cedar
of body
cedar of Lebanon
Ezek -

Iel

Ezekiel saw it all.⁶⁸

This kind of poetry, with its concentration of thought, relates to various biblical stories. It is also complex. A skilful use of the Geez language and a deep understanding of the bible are the prerequisites to fully appreciate this piece of Geez poetry.

In Adafris too, there are beautiful lines of Amharic poetry such as the following:

1/ አጠልፎ ጭንዳሜ

አጠልፎ ስሪህን ምን ያደርገልሃል

ሰንት አዕባፍ ሲት ወሰጥ አንፋጭ ይገደሉሃል ::

2/ ጭንዳሜን ሲገደሉት ጭንዳሜን ስለሰጡት?

አቅርቦት ለሰጡን የጭንዳሜን ስሪ ደጭ አንዲስረዳው ::

First (1) poem

Take off brother take off
your trousers brother
Your symbols of manhood.
Amidst thousands of them
of the female folk
They'll smother you.
Your trousers
of what avail are they now?

Second (2) poem

A brother when they kill

A brother who stands
Stoically by
Neither angered nor moved
Should be drawn near
The blood-smeared trousers
of his dead brother
To screw his courage
Only with the stink of the blood.⁶⁹

(Translation is by researcher.)

Irony is also a device which Daniachew Worku uses effectively. This is how he uses it in a subdued manner:

Beautiful Ethiopia; with all men of title--"gerazmach", "Kegnazmach," "dejazmach," "ras", generals, ministers, princes and princesses--doing their best to alleviate the suffering in the hamlets. Begging manna from Heaven. Sending DDT. Sending rat poison. Sending insecticides. Sending the police. To alleviate the pain and hardship in the hamlets. And hunger, ignorance and disease bestowing their bounty all over the country. God's way of putting an end to things. Waiting for the sacrificial sheep.⁷⁰

Besides irony, there is repetition for the sake of effect. The use of fragments is also noticeable in Daniachew Worku's style. In Ethiopian Literature in English, Debebe Seifu says of Daniachew that "his language is so descriptive and concrete that the reader is made to experience an event with all his five senses."⁷¹

The reason why the writer can effectively communicate with his readers is that he observes situations closely and presents them in their most natural form with a skilful use of language. In the skilful use of language are included various techniques which the writer employs in order to develop his themes.

Symbolism is one important feature in Daniachew Worku's writings. It is so especially in The Thirteenth Sun where rain as a symbol of purification, the colour red as a symbol of sacrifice ahead, Fitawrari Woldu's death as the end of the old order, the sun as that of hope, modernity and enlightenment, Goytom as that of the young and educated Ethiopians are presented. The conjure woman and the head pries of St. Mary's church around Zekwala are symbols of superstition and ancient Christianity at the same time. The ploughman (the peasant), because of whom Woynitu says "I have become one with my mother, after all,"⁷² is a symbol of practical peasants. The peasant considers himself in the following manner:

Oh! me, don't I know my business? I make also the iron hoes. And how have I come to know all these skills? I learnt them all by myself. But my woman! She knows only what is given her of God... She is the conjure woman. And I am not. And perhaps I don't want to be one, because I know what I am doing and she doesn't...I am also a conjure ploughman.⁷³

Ironically, it is the "conjure ploughman" who is put in the shade by a foreigner, while the former boasts of his wife's sorcery and his own ability to communicate with the devils. The foreigner symbolises modernity.

With Mount Zekwala as a microcosm of Ethiopia, in a journey to and from it, Daniachew Worku presents an Ethiopian Society with a lot of sacrifice ahead of it. Through the symbolism of the colour red this is how the future is predicted:

I like the colour red. I like a big red fire--such as a hut burning and the roof cracking in the middle and forming a huge brazier; I like also forest fire--a conflagration; I like red moon, red lamp, red soil, red pepper, red flower, red dress, red curtain, I like red very much.⁷⁴

The symbolism of the colour red could have various implications. It could mean, besides sacrifice, superstition, love, enlightenment, courage and hope.

In Adafris too, the use of symbolism is obvious. Adafris himself is a symbol of idealism, while Asegash is that of conservatism and aristocratic pomposity. Abba Addise and Abba Yohannes symbolise the Ethiopian Orthodox Church with all its traditional practices, while Tiso symbolises the state through the courts which he represents. There is a lot symbolism in Daniachew's works of art besides these. In his works, symbolism is used to develop themes and to illustrate situations better.

CHAPTER THREE

Social Concerns

A. Plays

The social purpose of literature is a point of prime importance. The writer and his works, closely examined in relation to their time and place, have a useful social purpose to serve. In answering the fundamental question of why a writer should bother with writing, E.M. Forster says:

I have not written as much as I'd like to ...I write for two reasons: partly to make money and partly to win the respect of people whom I respect...I had better add that I am quite sure I am not a great novelist.⁷⁵

Rather modestly, E.M. Forster makes it clear that literature is not written in a vacuum and for no purpose at all. It is written in a social milieu and it has a social purpose definitely. In The Role of the Artist in Society and Literature and Society, Dr. A. K. Sinha stresses the importance of analysing artists in the context of their respective works and the philosophy of life which they represent in their respective compositions.⁷⁶

In the three plays and the two novels which are considered in this paper, Daniachew Worku's concern for the common man is obvious. In the play Segeqenish Isat he presents an acquisitive society in which money, power and influence determine one's social status. Exposing Lady Woynitu's arrogance, Sirak's innocence and Kelemework's sympathy and identification with less fortunate people like Sirak in a way shows the conflict between the old and the new and the rich and the poor classes. At the same time philosophical arguments made in defence of the poor and innocent open the way for literature concerned with the lot of the ordinary man.

Sewalle Biyye is, of course, a verse play in which a so-called friend, Gizew, betrays his friend in need, Bilillign. Gizew pays for his actions by losing his own life. Both in the prologue and the epilogue as well as in the main body of the work philosophical assertions are made. Questions of right and wrong are raised and virtue, truth and justice are upheld. The importance of improving the lot of the common man is given serious thought.

In Tibelch, Nadew, the **tragic** hero, holds on to such social values as honesty, courage, pride, integrity, faith and gratefulness in the face of the calamity that befalls him. He maintains that living on one's labour and concern for the poor is a virtue. Yiftu Sira wants to rehabilitate the broken family of Ato Nadew with her financial assistance, while Tirfe is partly concerned about the life of Tirsit, the poor servant of Yiftu Sira. Reading through Tibelch, the reader cannot help identifying with cause of the poor.

B. Novels

The writer's concern for the common people or the masses gets more articulate in Adafris and The Thirteenth Sun. In Adafris where Daniachew Worku gives the reader a panoramic view of the Ethiopian society, he presents a situation in which the rich and the traditional class is politically dominant and economically exploitative, while the poor class is politically oppressed and economically exploited. Reawakening in the people's mind a sense of this oppressive social system is the writer's concern. That is why the

central character in the novel, the young university student, puts up opposition to all antisocial and traditional practices. Adafri does his utmost to change people's traditional attitudes towards authority, education, religion, work and social life.

In The Thirteenth Sun Daniachew Worku depicts an Ethiopian society in which the few rich and corrupt members rule over millions who are poor, diseased and ignorant. In this society where millions suffer under the few, through a skilful use of satire and other literary devices, the writer exposes Ethiopian traditions, which are in conflict with modern influences. The contrast he makes between the traditional and the modern, between the rich and the poor and between the educated and the untutored is intended to awaken in the Ethiopian masses an attitude of change. It is a desire and struggle for a change. A change for the better. As to what form that change should take, it is not clearly explained in Daniachew's writings. It is the ideological basis of the desired goal that is not clearly explained. This is reminiscent of Armah's The Beautiful Ones Are Not Yet Born in which a corrupt social system is exposed in lucid language and no possible way out of that miserable situation is even hinted at. On the other hand, James Ngugi, in Petals of Blood, is articulate about the salvation of an oppressed society. Ngugi, who maintains that "the voice of the people is the voice of God," suggests socialism as the only means to salvage the situation.

The artist's first duty is to his own society. He observes his society closely and interprets his observations. He derives

meaning from the facts of his observations. As Gerard argues:

In times of upheaval, every writer worth his mettle feels it not only his duty, but his very calling, to interpret the realities of the historical situation for his audience, with a view to helping his society solve the problems with which it is faced. This is exactly what most African writers have been doing ever since the printing press was introduced on the black continent.⁷⁷

The role of the artist as a social interpreter is significant, because it is through his interpretation of the "realities of the historical situation" that his society is prepared to solve the problems facing it. His interpretation develops in his audience a sense of awareness of the historical situation. And it is this sense of awareness which urges the society to solve its problems.

As to the nature of social problems facing the modern African writer Gerard concludes:

Seen through his own literary production, the modern African seems to be caught between two antagonistic and irreconcilable forces: the conservative power of tradition and the innovational appeal of modernisation. This is truly a tragic predicament, and a considerable amount of creative writing seeks to frame some solution to this obsessive, traumatic problem. Some sort of syncretism is bound to arise, but in the present phase of history, no solution that can be imagined is of any validity.⁷⁸

True, there are two forces ^{of reaction} / on the modern African: tradition and modernity. This is a fight between the forces of reaction and those of revolution. In the process of change, there could be some elements of the past in the present. Even in this conflicting situation, the role of the artist is to observe closely the realities of his society and to interpret them to his audience as objectively as he can. The manner in which he plays his role is put succinctly by Vasquez:

The artist approaches reality to capture its essentials, to reflect it, but without dissociating his artistic reflection from his attitude to reality, that is from the ideological content of the work. In that sense art is a means of cognition.⁷⁹

The artist as a teacher and interpreter has a useful social purpose to fulfill. As a teacher, he draws the attention of his audience to the essentials of the realities of his society. As an interpreter, he reflects upon his observations in such a way as to help his audience acquire a new experience. It is the new experience which takes the audience from the level of simple enjoyment and appreciation to that of analysis and concrete explanation.

When all is said and done, it is evidently clear that literature has a social purpose to fulfill and the artist plays a vital role as a teacher and interpreter in his society. His close observations and interpretation of the historical situation of his society provide his audience with a new experience. This new experience is the significance of literature.

In the light of this analysis social concerns in Daniachew Worku's writings are obvious. In his three plays and two novels, as in his other works as well, Daniachew Worku observes his society closely. Upon his close observations and interpretation the artist makes his audience conscious of the social reality in question. Consciousness leads his audience to seeking solutions to social problems.

Conclusion

Daniachew Worku, who writes both in English and Amharic is a writer of many genres. He has produced a good book of poetry and has written short stories of high standard. His plays and novels display his unusual skill and interest in the use of the literary genres of the play and the novel.

His unusual skill in writing arises mainly from his training in creative writing. It is more particularly his training abroad that has assisted the high quality of his works. His mastery of literary techniques also stems from the same training.

Daniachew Worku belongs to the post-war generation of Ethiopian writers who are sufficiently exposed to world literature. Because of their exposure to world literature, these writers feel the need and desire for a change for the better in Ethiopia. The change for the better is sought not only in areas of politics, education and economics, but also in the area of literature. That is why these writers engage in literary translation and producing creative literature originally.

The artist Daniachew Worku realises his first duty to his own society. To this effect he writes in Amharic. At the same time he is mindful of the significance and necessity of reaching a wide audience. It is to this end that he writes in English. Both in English and Amharic Daniachew Worku writes effectively. On the whole, his writings, both in English and Amharic, reflect masterliness in the use of language and literary techniques. They also draw a contrast between the traditional and the modern, the rural and the urban, the ostensible and the real in Ethiopia.

Footnotes

- 1 Theodore W. Hatlen, Orientation to the Theater (New York: Meredith Publishing Company, 1962), p. 143.
- 2 R. K. Molvaer, Tradition and Change in Ethiopia (Leiden: E. N. Brill, 1980), p. 2.
- 3 Robert Wren, "The Ethiopian Volcano: Ambiguity and Meaning in Daniachew's The Thirteenth Sun." World Literature in English, Vol. XV, No. 1 (April 1976), pp. 29-41.
- 4 A. Gerard, Four African Literatures, (Berkley, 1971), p. 271.
- 5 Ibid. p. 278
- 6 Ibid. p. 281
- 7 Edward Ullendorff, The Ethiopians (London: Oxford University Press, 1960), p. 137.
- 8 R. K. Molvaer, op. cit. p. 2.
- 9 Daniachew Worku, Segegenish Isat (mimeographed), Act I Scene I, p. 3.
- 10 Ibid. p. 42
- 11 Ibid. p. 2
- 12 A. Gerard, "Amharic Literature: The Early Phase!" Journal of Ethiopian Studies, Vol. VI, No. 2 (July 1968), p. 44.
- 13 Daniachew Worku, Sewalle Biyye (Addis Ababa: Tesfa Printing Press, 1957), pp. 7-12.
- 14 Ibid. pp. 135-136
- 15 Daniachew Worku, Tibelch (Mimeographed), Act I, p. 19.
- 16 R. K. Molvaer, Op. cit. p. 19

- 17 Daniachew Worku, Adafris (Addis Ababa; Commercial Printing Press, 1970), p. 37.
- 18 Ibid. pp. 40-47
- 19 Ibid. p. 98
- 20 Ibid. p. 116
- 21 Ibid. p. 66
- 22 Mesfin Wolde Mariam, "Problems of Urbanisation in Ethiopia." Proceedings of The Third International Conference of Ethiopian Studies (Addis Ababa: Institute of Ethiopian Studies, 1966).
- 23 Daniachew Worku, The Thirteenth Sun (London: Heinemann, 1973), p. 2.
- 24 Ibid. p. 113
- 25 Ibid. p. 124
- 26 Ibid. p. 6
- 27 Ibid. p. 17
28. Ibid. p. 124.
- 29 Ibid. p. 41
- 30 Ibid. p. 44
- 31 Ibid. p. 10
- 32 Ibid. p. 30
- 33 Ibid. p. 20
- 34 Ibid. p. 41
- 35 Ibid. p. 4

36 Ibid. p. 4

37 Ibid. p. 8

38 Ibid. p. 31

39 Ibid. p. 31

40 Ibid. p. 32

41 Ibid. p. 114

42 Ibid. p. 138

43 Ibid. p. 159

44 Ibid. p. 150

45 Ibid. p. 16

46 Ibid. pp. 16-17

47 Ibid. p. 31

48 Ibid. p. 25

49 Ibid. p. 32

50 Ibid. p. 36

51 Ibid. p. 37

52 Ibid. p. 95

53 Ibid. p. 104

54 Ibid. p. 167

55 Ibid. p. 161

56 Ibid. p. 164

- 57 Ibid. p. 164
- 58 Ibid. p. 164
- 59 Robert R. Wren, Op. cit. pp. 29-41
- 60 Daniachew Worku, Op. cit. p. 172
- 61 Ibid. (Sewalle Biyye), p. 82
- 62 R. K. Molvaer, Op. cit. p. 2
- 63 Daniachew Worku, Op. cit. p. 101.
- 64 Ibid. p. 101
- 65 Ruth Finnegan, Oral Literature in Africa (Oxford University Press: Clarendon, 1970), p. 390.
- 66 Ibid. p. 410.
- 67 Ibid. p. 70
- 68 Daniachew Worku, Op. cit. p. 27
- 69 Daniachew Worku, Op. cit. p. 134
- 70 Daniachew Worku, Op. cit. p. 43
- 71 Debebe Seifu, Ethiopian Literature in English (Mimeographed), (Addis Ababa University, Institute of Language Studies, 1980), p. 60
- 72 Daniachew Worku, Op. cit. p. 62
- 73 Daniachew Worku, Op. cit. p. 65.
- 74 Daniachew Worku, Op. cit. p. 90
- 75 E.M. Forster, Aspects of The Novel, (Hazell Watson and Vinely Ltd. 1968).
- 76 A. K. Sinha, The Role of The Artist in Society. (Addis Ababa University: Institute of Language Studies, 1980).

77 A. Gerard, Op. cit. p. 53

78 Ibid. p. 380

79 A. S. Vasquez, Art and Society (trans.) (New York: Monthly Review Press, 1973), p. 29

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77 A. Gerard, Op. cit. p. 53

78 Ibid. p. 380

79 A. S. Vasquez, Art and Society (trans.) (New York: Monthly Review Press, 1973), p. 29

Declaration

I, the undersigned, declare that this thesis is my work and that all sources of material used for the thesis have been duly acknowledged.

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