

**Literary Features of Medieval Ethiopian Hagiographies:  
With Reference to *Gädlä Krestos Sämra***

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This is to certify that the thesis prepared by Dawit Girma entitled: **Literary Features of Medieval Ethiopian Hagiographies: with Reference to Gädlä Krestos Sämra** and submitted in partial fulfillment of the requirement of the Degree of Master of Arts (Foreign Literature) complies with the regulations of the university and meets the accepted standards with respect to originality and quality.



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## **Abstract**

The purpose of this study was to investigate the literary elements in the medieval Ethiopian hagiographies, Gädlä Krestos Sämra in focus. It was also intended to endorse whether these texts qualify in literary features. Accordingly, the literary elements and techniques were examined in the study. Since the study is done on a text, Qualitative research method was applied. In this thesis, I develop the analysis of elements and techniques of a novel. This research produced a number of key findings. The results show that the text Gädlä Krestos Sämra has contained the literary features. The text has good plot structure; the five elements within a plot are performed well following Freytag's structure of a plot. The narrative is filled with various conflicts which add aesthetics to the plot. Causality and suspense are also there to make the plot astonishing. Lots of characters are acted in the narrative and well characterized. The story sets in a specific temporal and spatial position. It is narrated in a third person limited omniscient perspective. Moreover, the narrative is constructed in well arranged figures of speech, simile, metaphor, symbolism, and others are there. Obviously it has themes. Techniques of a novel, foreshadowing, dialogue and description are on the other hand revealed in the study. The principal conclusion drawn from this research was that irrespective of the reality of the stories for followers, it qualifies the prominent literary features; as to the finding of the research I do argue that the text is a religious fiction. It was recommended that interested researchers should explore this untouched field which is rich for any kind of literary study.

## Acknowledgements

In the first place I would like to record my gratitude to Dr. Melakneh Mengistu for his democratic way of advice.

There were a few on the planet, when you fire the literary light in that earlier time. For that reason, Ethiopian hagiographers, scribes, men of letters I'm here very kindly to offer my grateful acknowledgements. This literary competence and wealth of the country would not have been possible without your countless endeavors. You have been and will be my inspirations across the ages. It is a pleasure to pay tribute to you. I'm here to kindly offer you my utmost gratitude!

This thesis becomes possible with your influential part. *Memiher* Abebe Dessie, *Ato* Berhanu Asfaw, *W/t* Armayen Adera, (what an astonishing name! Your work and manners are as wonderful as your name!), and others, unnamed, who put your invisible hands, your guidance and help in one way or another contributed a valuable assistance in the successful accomplishment of my work. I gratefully acknowledge you.



## Commemoration

I felt ample pleasure and considered myself fortunate to dedicate this work to you. The work, thus, is at hand to commemorate **King Zara Yaqob** and **Abba Giorgis of Gasecca** of the medieval Ethiopia, who were incredibly lifetime committed for literature of the time, and contributed much for the development of Ethiopic literature.

*Long Live Ethiopia!*

*Dawit G.*

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# Chapter One

## Introduction

### 1.1. Background of the Study

Ethiopia is a country which has around three thousand years of an eminent history. Within this passage of time, the country has entertained various features of historical facts. The country is one of the classical countries those that have their own alphabet and writing system. Using this indigenous alphabet, Ethiopians have developed their own writing tradition and produced many works of literature, which has dated back to hundreds of years. Accordingly, Ethiopia is a country with plenty of classical magnificently enlightened manuscripts and literature, art, architecture, and music as well. Molvaer (1996) said that “Ethiopia has a centuries-long tradition of written literature. Inscriptions in stone go back to pre-Christian times, after Christianity, books started to be written”.

Thus, before the arrival and flourishing of Christianity, Ethiopians had a habit of writing on stones and other hard materials. After the introduction of Christianity the attention was turned to write on soft materials especially for religious purpose. “In the 3<sup>rd</sup> and 4<sup>th</sup> century a variety of hand writing materials like stone, metal, clay and wood were used. Introduction of soft writing material was related to the coming of the nine saints to Ethiopia in the 6<sup>th</sup> century” (Sergew, 1981). When the writing on soft materials like vellum was introduced, most writings of that period were translations, from Greek, Syria, Arab, and like. In this time the prominent literary figures in translating texts into Gə’əz were the Nine Saints, a group of learned monks who came from Christian countries outside Ethiopia, Abba Salama I and Abba Salama II. These people have laid the cornerstone for Ethiopian Christian manuscripts by translating and editing religious Scriptures (Gorgorios, 1974 E.C), (Harden, 1926), and (Adamu and Belaynesh, 1970). Therefore, “a vast body of literary

works in Gə'əz grew up from fifth century A.D onwards" (Adamu and Belaynesh, 1970). After some centuries of growth, there was a decline, and few new books were produced until the middle ages. Renewed literary activity from the 14<sup>th</sup> century occurred after Gə'əz was no longer in use as a spoken language Molvaer (1996).

Christian literature has reached its climax in the medieval historical period of Ethiopia. The period was important for the significant output of Gə'əz literature. The period was termed as 'Golden Age of Ethiopian literature'. The medieval period, "the period of the highest development of Gə'əz literature was between the 14<sup>th</sup> and 19<sup>th</sup> century" (Bender, 1976). For Adamu and Belaynesh (1970), on the other hand, it was "a period of cultural renaissance followed upon the restoration of the Solomonic dynasty about 1270, and the fourteenth century was the beginning of what has been termed the "Golden Age" of Ethiopian Literature". Prolific writers such as King Zara Ya'iqob and Abba Giorgis of Gasecca were major literary figures of the period and were the products of the great monastic schools of the fifteenth century. The literary and artistic achievements of medieval Ethiopia were indeed outstanding (Taddese, 1970).

Hagiographies that provide historical, social, political, and other information as well as inspirational stories and legends, and which are the concerned areas of this study, were the notable literary products of medieval time. Hagiographies, among the various genres of Gə'əz literature, are one of the most prominent works, in the history of Ethiopian literature. Taddese (1970) states, "the large collection of hagiographical traditions was those about medieval Ethiopian saints who actually lived between the thirteenth and sixteenth centuries. These three centuries saw the revival... and led to an intensive literary development". Hence, most of the indigenous hagiographies were begun to write in the medieval period by indigenous hagiographers. Most Gə'əz literature is religious but some texts also cover a range of secular subjects among which are

astrology, philosophy, medicine, history, law, mathematics, and royal chronicles of some emperors (Bender, 1976). In addition to this, some other non-Christian works were written; the writings of Zara Ya'iqob are examples (Harden 1926).

The language of the literary works, "till it was replaced by Amharic during the second half of the 19th century being the main medium for writing and documentation, was classical Gə'əz, and a vast body of literary works have been accumulated in it starting from the fifth/fourth century A.D onwards" (Appleyard 1998). The church of Ethiopia, in its churches and monasteries is the storehouse of Ethiopic literature, and contributes a lot to the development of the national literary tradition and art. Ethiopian men of letters, in almost all cases, also were men of the Church, and the vast collection of manuscripts are still preserved in the Ethiopian monasteries and churches (Bender, 1976, Adamu and Belaynesh, 1970).

From classical times till the late 19<sup>th</sup> century, most of Ethiopian literatures were composed of Ethiopian Christian literature. These Christian literatures which belonged to the Ethiopian church are Gädlat (hagiographies), Tä'ammərat (miracle books), Dərsanat (homilies), Mälkə' (a type of poetry), and others, that are mostly written to honor and respect the saints of the church. The writers of such books were scholars of the Ethiopian church. Likewise, Zena Mewael (chronicle) of royal kings was another dimension of the earliest writing tradition. There are spiritual books found in the church which are written in a fictional way whose aim is to enhance believer's devotion towards the Christian world. When we take the Gädlat, Dərsanat, and Tä'ammərat they are prepared in the form of short and long fictions.

In the history of European literature, spiritual literatures, especially the Bible, is believed to be "the true foundation of the modern novel" (Hammond 1983, as cited in Anteneh, 1993). Although it is not supported by deliberate and adequate research, this same literature is also believed to be the foundation of

Amharic literature (Anteneh, 1993). Many scholars, foreign and Ethiopian, assume that religious literature which is predominantly in Gə'əz is the source of modern Amharic literature. Talbot says: "apart from its religious significance, the 'authorial version' of the Amharic Bible may well have a literary influence analogous to that felt in England ever since 1611" (1955, as cited in Anteneh, 1993). Molvaer (1980) claims that "Many authors have attended church schools, and much of Amharic literature has benefited from this influence". Yohannes.(1966), Debebe (1974), Kane (1975), Molvaer (1996), Amsalu (1976) and others seem to have similar views regarding the influences.

Elements of a fiction are those that make texts acquire an astonishing literary quality. Since a written piece contains these elements of fiction, it can be said that the text has fictional standard; because, those features have a power to add aesthetic and artistic effects, surprising and suspense endings on a certain writing. Those literary features of a novel are elements such as plot, character, setting, point of view and theme. In addition, it includes techniques like foreshadowing, description and dialogue.

Here, the researcher attempts to see the literary beauty of *Gädlä Krestos Sämrä*. In the entire thesis, the researcher demonstrates literary features of medieval Ethiopian hagiographies with special reference to *Gädlä Krestos Sämrä*. Through the process of the study, the researcher explores whether the selected hagiography has literary features of fiction. The work contains four fundamental parts.

In the first section, there is introductory information that gives a verbal roadmap and background information about the topic. Literature review part takes a second place. The main body of the study, the analysis, comes third. The conclusion then, wraps up the findings.

## 1.2. Statement of the Problem

Hagiographies are the richest sources of study in various fields. They are highly essential in the study of Ethiopian history, politics, and philosophy, especially of the medieval age. In the field of literature hagiographies are also huge sources of study.

Even though hagiographies are rich enough for literary studies, and “researchers like Job Ludolff started to study Gə’əz literature at the end of the 17<sup>th</sup> century” (Amsalu, 1976 E.C), and it “has considerable wealth both in the contexts of Ethiopian and world literature” (Gezahegn, 2000); there are no as such adequate attempts to do literary research on the area.

Those who take the scheme to carry out research on these texts are not mostly from the literary perspective but from their historical, philological, theological, philosophical or political contents. The literary value has not been given considerable attention. Very few studies are done on the department of English literature on Ethiopian hagiographies. Therefore, the study of Gə’əz literature is waiting for researchers to be explored by researchers; this one is intended to be one of that.

On the other hand, some foreign and indigenous scholars such as Hayatt, Ullendorf, Harden and Amsalu have claimed that Ethiopian hagiographies are devoid of literary qualities. Some overseas scholars have also tried to study the literature, but most of their statements, are exposed to hasty generalizations. Expatriate scholars who studied Gə’əz literature have disparaged it by stating that it lacks literary qualities (Harden 1926); (Hayatt, 1928). Still worse, for Ullendorf (1945), the country lacks “great poets and writers”. Hence, for the above expatriate scholars, the country does not have literature with literary qualities. Thus, the researcher was initiated to explore the literary qualities of Ethiopian hagiographies.

Since hagiographies are classical literatures, and are the pride for the country's literary history, richest areas for literary study, and only few researches are done over them; the researcher was inspired to make the area his centre of study.

### **1.3. Objectives of the Study**

The main objective of conducting the research is to analyze and verify whether the medieval Ethiopian hagiographies have literary features (generic elements of a novel). The following are some specific aims.

- ✦ Analyzing generic elements of novel in medieval Ethiopian hagiographies, taking Gädlä Krestos Sämra in focus
- ✦ Revealing the literary values of Ethiopian medieval hagiographies
- ✦ Making the literary effects of medieval hagiographies vivid for researchers both indigenous and expatriate and for audiences

### **1.4. Significance of the Study**

The final result of this research can be beneficial in exposing classical Ethiopian literature. After the findings, one can speak out that Ethiopian had the tradition of literary (fictional) writings centuries ago. Thus:

- ✦ For those who have an interest to do studies on Ethiopian literature, hagiographies in particular; it serves as an input.
- ✦ It contributes to the experience and knowledge of Ethiopian medieval hagiographies in general and the selected one in particular.
- ✦ It enables to understand the literary values of medieval hagiographies.
- ✦ It inspires researchers to concentrate more on the field, grabbing the scholars' attention towards Ethiopic literature.

## **1.5. Scope of the Study**

Gädlä Krestos Sämra is among the medieval hagiographies, which is selected by the researcher to be the subject of the study. From the hagiography, the researcher analyzed the fictional elements; analyses various literary features. Therefore, the physical delimitation of the study is the above named hagiography i.e. *Gädlä Krestos Sämra*. The extent of the work is to analyze the generic elements of a novel: the plot, character, setting, theme, point of view and style; techniques of a novel like foreshadowing, dialogue and description.

## **1.6. Methodology**

### **1.6.1. Sources of data**

Data sources can be classified as primary and secondary sources of data. Primary sources of data in this regard, are the first hand text i.e. the hagiography, intended to be subject of the research. This hagiography is *Gädlä Krestos Sämra*. Accordingly, primary data are gathered from this primary text. The secondary sources on the other hand, are written books that are utilized as a source, particularly for review of previous researches and conceptual framework. The researcher, consequently, employs textual analysis through descriptive research method on the primary text.

### **1.6.2. Method of Analysis**

Since the study is on a text, descriptive (qualitative) way of data analysis is applied. The researcher carried out a textual analysis. In analyzing the data, elements of a fiction which are plot, setting, character, theme, point of view and style have been explored. In addition, the techniques of a novel like; foreshadowing, description and dialogue are other aspects dealt with in the analysis. Evaluating the aforementioned narrative through those fictional elements, the researcher appraises the text's literary qualities. The source language of the narrative *Gädlä Krestos Sämra* is Gə'əz. The researcher, thus, uses the Gə'əz text as a source.

## **1.7. Limitations of the Study**

There were some barriers which hinder the process of the entire work. This Addis Ababa University is a place where various types of hindrances are stored in. Its 'biggest' and oldest library is full of old books with their outdated information, and ample of books on a catalogue, but not at the shelf. The few computer labs much unproportional with the number of students are available with their bad internet access. The unprogrammed schedule of the department, that allows only the last few months to do the research, can probably be the main source the limitations. Years, a given amount of money was given to graduate researchers; after years while the height of the inflation become equal to the height of mount Ras Dashen, the earlier 'given' amount of money is here static as a mathematical formula. If we want to speak all the problems found, the 'limitation sub title' becomes many pages as that of 'background of the study', therefore, leaving in three dots is better... at last, it would be a great sin if I left this page without cursing myself, I was one of the limitations of this paper.

## **Chapter Two**

### **Literature Review**

This chapter deals with two subjects. Reviewing previous related researches is the one that incorporates a review of researches which has direct or indirect relation with the present topic. The next is a review of related concepts, a presentation of definition of conceptual items that are fundamentals and has relation with the topic; which is about hagiography, Gə'əz literature, medieval Ethiopian literature, and literary elements and techniques.

#### **2.1 Review of Related Studies**

Ethiopian Christian literature has received the attention of modern researchers since the dawn of this century. Many European 'Ethiopicists' have conducted different studies, for about a century or so (Ephrem, 1999). These Ethiopicists include people such as Ludolf, Kaplan, Budge, Cerulli, Guidi, and the Pankhursts, Ullendorf, Rossini and others. Those researchers have written the liturgical, theological and ecclesiastical books, and conducted many studies which revolve around hagiographies.

Indigenously the prominent studies include scholars such as Taddesse Tamrat, Getachew Haile, and Kineferigb Zeleke. They have attempted to define Ethiopian hagiography, and conduct researches over it. But, their ultimate goal is discovering historical and related facts; they gave very little attention to its literary features.

Scholars, both Ethiopian and expatriate, have carried out studies on Ethiopian Christian literatures. They studied for their significance as the power house of the nations administrative, social, economic, and religious history. They have contributed quite in introducing the genres of Ethiopian Christian literary traditions, though they have not touched the literary parts of these literatures.

Some of the above mentioned expatriate scholars have done their studies on Gə'əz literature in French, German, Italian, and other European languages. Their focus areas, as to other hints, are the historical, religious, linguistic, philological and other similar issues, which are therefore, departing from literary values. Fekade (1997), in this respect says:

*People like Cerulli, Guidi, Conti Rossini and others seem to be mainly interested in the historical, religious and linguistic significance of the works. Their interest in the manuscripts generally focused on seeking evidence for the historical and religious questions they were examining.*

Some did on *dərsan*, *mälki'a*, and *tä'ammər*, however, these texts are naturally different genres each and should be treated separately. Hence, they do not have direct relation to the present study which revolves around hagiographies, and concentrated on the literary perspective. On the other hand, there are many studies conducted under the stream of Philology which are on hagiographies, but are devoid of the literary features, all of them are concerned with the historical, philological, linguistics, political and other related aspects. Accordingly, this portion of the literature review concerns on researches done before this one, focusing on the literary effects.

*Ephrem (1999)* is one who analyzes the narrative techniques of *Gädlä<sup>1</sup> Gäbra Mänfäs Qədus*, *Gäbra Krestos*, and *Krestos Sämra*. He has attempted to analyze three narrative techniques, narrative structure, time, and characterization of the named hagiographies. For him, then, the hagiographers use different ways of arranging events and actions. They are arranged either in parts and chapters or no dividing lines within. The three hagiographies commonly feature similarities in their repeated actions and events, except that they vary in

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<sup>1</sup> *Gädl* is a text, a genre in Gə'əz literature, which holds the acts, lives, spiritual fighting of saints. (see hagiography in page 18)

magnitude. The more abundant these events and actions make the story seems unstructural. As to the researcher the hagiographies are well composed and arranged in narrative structure, narrative time and characterization.

Since Ephrem is concerned with the narrative techniques of the hagiographies, it is definitely differ from the present work though the domain is hagiography. He has only examined the time, structure and characterization of the narratives not other features of literature. However, this one is intended to see a variety of literary features within the selected hagiography.

*Anteneh Awoke (1993)*, also attempted to do a literary research over Ethiopic literatures including hagiographies. Anteneh's aim is to trace possible influences of Gə'əz narratives on early Amharic didactic prose fictions. The study is highly concerned with some possible influences of Gə'əz narratives on early Amharic didactic prose fictions and the roles of narrators in Gə'əz narratives. The researcher has described the influences of Gə'əz narratives on early Amharic didactic prose fictions in terms of form and content. In content, the influences are concern with religious and moral themes, as seen from the perspective of the Orthodox Church. While in form, the influences area about the identification of character and setting, description of characters, preoccupation with summary, report and commentary, direct addressing narratee, wavering of point, intercalation, heading and content, and figurative language.

In his selective Gə'əz narratives, with regard to the roles of narrators, ideological, narrative, directing, testimonial and communication functions are seen. For the researcher, the main reason for the effect of Gə'əz narratives on early Amharic didactic prose fictions are the religious, moral and didactic nature of the genres. He adds that since Amharic fictions like Gə'əz narratives are organized to teach morality and religion to audiences, the narratives in Amharic can't be free from the influence of Gə'əz narratives. Moreover, the

experiences of the authors in traditional church education, the authors' deeper acquaintance with Gə'əz literature than with the foreign literature, and the religious values of the contemporary society are some of the causes for the influences of Gə'əz narratives on Amharic didactic prose fictions.

Anteneh's work is an exemplary and commendable work done in this stream, and is very similar to mine. However, he does not bind himself to limited Gə'əz genres in particular, rather he examines all of the Gə'əz narratives simultaneously. As a result, the work faces short to see hagiographies in detail and specifically, in which the present work differs from.

*Engidaw Mulualem (1982)*, in his senior essay, has tried to evaluate the literary capability of the *Dərsan*<sup>2</sup> from the point of view of modern novel. Based on it, he has undertaken the analysis of some of the literary techniques like the concept of characterization, imaginative power, conflict, and language (diction) through which he evaluates the text. At the end of his analysis, Engdaw marks the stories found in *Dərsanä Michael*<sup>3</sup> as religious fiction. While evaluating the text from selected literary aspects, the researcher raises some issues about the language of the narrative. But it seems reckless for he only refers to the Amharic version which is not the source language. Having four literary characteristics, he tried to find out whether the *Dərsan* is literarily qualified writing or not. When he examines the stories within the *Dərsan*, most of them are prepared in the form of short story and therefore are capable to be treated according to the literary elements. He uses the theories of modern critics to evaluate this religious text. Based on this, he categorizes *Dərsanä Michael* as a religious fiction.

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<sup>2</sup> It is a text written about the miraculous deeds of Angels. The term "homily" commonly represents the Gə'əz *dərsan*.

<sup>3</sup> It is a narrative which contains the miraculous deeds of Arch Angel Michael.

Irrespective of the genre difference, this work is similar to mine. The current work perhaps differs from it by assessing several features of a novel within the selected vita. He attempts to evaluate *Darsanä Michael* having only four literary characteristics. However, using only four literary elements as a parameter might not be enough to reach up on a conclusion.

*Gezahegn Getachew (2000)*, attempts to analyze major poetic features of fifty nine *Mälke'a Mälkä'*. According to him, the imagery in the *Mälkä'*<sup>4</sup> is frequently Biblical and rarely non-Biblical that is used for didactic purpose and ornamentation. Regarding its origin, he believes that the holy Bible, particularly the Song of Songs has influenced it. Thematically and structurally, the organization, phrasing and its imagery are highly similar to the Song of Songs. Allusions are also similar with the Bible. So, the possible origin of the *Mälke'a Mälkä'* must be the holy Bible. The *Mälkä'*, as to Getachew, has five line stanzas with perfect end rhyme. Each stanza has five lines that rhyme with the last syllable of each line. Sometimes the rhyming scheme is carefully observed from failing to rhyme by poetic license. The rhythm of the *Mälkä'* is non-uniform.

A *Mälkä'* is one genre among the various Ethiopic texts. It is a poetic text and therefore generically distinct from hagiography. For that reason, it is not directly related to the current research, again because the *Mälkä'* lies under the genre of poetry, there examined the poetic features of the text.

*Samuel Yalew (2000)*, evaluates the narrative structure of *Tä'ammärä Mäla'äkt*, on the texts which are taken from four homilies (*darsanat*) that are, *Darsanä Michael*, *Darsanä Gäbriel*, *Darsanä Urael*, and *Darsanä Raquel*. The thesis aims at identifying and analyzing the narrative structures of *Tä'ammärä Mäla'äkt*.

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<sup>4</sup> An appraisal for God and saints, and is a kind of poetry in a five line stanza. It is genre in Ethiopic Christian literature, and mostly appears at the end of most of *Gə'əz* texts.

According to his finding, the sequencing in each text differs, and there are different types of succession. But all of them share a common structure. He has tried to see the text from A.J. Greimas's actantal model and according to him the theory cannot be fully applied to these texts.

Zenebe Desta (2003), on the other hand, analyses the narrative time in *Tä'amärä Marṃyam*<sup>5</sup>. He has made his analysis of narrative time: order, duration and frequency, based on Genette's and Rimmon-Kenan's theories. The analysis of order shows that there is a chronological presentation of events. The examination of the duration of events in the narratives indicated that scenic representation is in the form of prayer and prescriptive utterance. With regard to frequency, for Zenebe, singulative telling is common in the story while repetitive narration is absent but there are nine events that are recurrent in the corpus of stories of *Tä'ammärä Marṃyam*.

Samuel and Zenebe have conducted their study on *Tä'ammärä Mäla'akt* and *Tä'ammärä Marṃyam* respectively. Generically different from hagiography (gädl), these tä'ammərat (miracle) books are about the miraculous deeds, of saints. But, these books are written in the form of long fiction in the same manner as hagiographies. The typical difference of these papers from the present one is the literary angle in which the narratives are treated. The first sees narrative structure, and the second narrative time. Although the genre, as earlier says are different, my characteristic way to analyze the text is the literary elements, not narrative time or structure. This makes my paper sole from the above.

Some works dealing with the literary aspects of hagiographies have been done by some researchers, and published in various journals but, they are not

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<sup>5</sup> A text among the various genres in Ga'az literature that incorporates the miraculous deeds of St. Virgin Mary. There is a trend in the Ethiopian church attending the oral reading of the stories of the text in morning of every Sunday.



academic theses. Let me present some of them which have better intimacy to the subject of the current paper.

*Abere Adamu (2004)*, is the first person who tries to come with a research subject which has close relation with mine. He has attempted to view the literary aspects of *Gädlät* and *tä'ammərät*<sup>6</sup> in their literary roles, irrespective of their religious views. As to him, *Gädlät* have literary qualities, and they encompass an action holder and receiver, story's action and setting. There also are characters being protagonist and antagonist. The *Gädlät* text is written in a fictional way. The researcher compares *gädlät* and *tä'ammərät* with secular writings. In their exposition, the *Gädlät* and our pioneer novels have similar storytelling style. He reaches at conclusion that modern Ethiopian writers have borrowed some style from *Gädlät* and *tä'ammərät*. In addition to technical similarities of the writings, the novel writers' spiritual background might have a part for this intertextuality.

He has considered literary elements like suspense, causality, irony (exaggeration), simile and the like to make a comparison with modern novels and shown the influence of these religious writings over secular ones. *Gädlät* and *Tä'ammərät* have good suspense power; they are constructed in cause and effect relationship; unexpected ending, and uses figurative language like simile, and other literary qualities. In sum, the researcher believes that these *Gädlät* and *Tä'ammərät* are a stepping stone for Ethiopian modern literature.

*Girma Zenebe (1999)*, correspondingly, wrote an article on *Dərsanä Urael*. He tried to look for oral and literary reflections. Presenting very few examples from the text and using theoretical view of some authors, he said that *Dərsanä Urael*

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<sup>6</sup> One genre of *Gə'əz* narratives that contains the miracle of a saint after successfully accomplishes the mission at earth. The stories in the miracle book are performed by the respective saint lives at heaven towards a believer at earth who believes in the saint's prayers.

is a text with both oral and literary features. The literary features he revealed are imaginative power, language, and narrative technique. But he emphasized on the language and plausibility of the text. Moreover, he attempted to figure out narrative flow among different elements of the *därsan*.

*Selamawit Mecca (2009)*, attempts to analyze Ethiopic hagiographies making females as core focus. She attempts to show how women saints are portrayed in the hagiographies of Krestos Sämra and Fäkärtä Krestos. She claims that the discussion is viewed through the feminist literary approach. She concentrates on how female characters are depicted in the narratives. For her female voices from hagiographic literature are heavily dominated by male authority and patriarchal values. Making analysis over the aforementioned hagiographies of female saints, she concludes that women saints are underrepresented in there narratives.

When we judge through Selamawit's study, it can be easily noticed that her conclusions may stereotypely damaged. There are some illogical destinations which seems irresponsible. First, she considers the saint's act to negotiate God and Devil basically the Archangel's miracle not Krestos Sämra's. Her justification is while she presents her idea to Satan; he tried to put her into the hell, and the Angel came right away to rescue her. Finally, thousands of souls were brought out from hell with him. Abruptly she arrives at conclusion that the subject becomes the Archangel, making Krestos Sämra a mask of the story. However, for one who simply reads the act, there are ample of evidences that make the Saint a real subject of the story. First, the proposal to negotiate both supernatural powers is offered by her, no one else before. As vividly shown the Angel is ordered by God simply to be her helper. The mission is accomplished by her. Arch Angel Michael's only duty was helping her when appropriate, as he took an order from God. Selamawit's ultimate rational is the suddenly appearance of the Angel which make him a savior of lots of souls. However,

thousands of souls were also saved out of hell by Krestos Sämra herself. Hence, what makes Krestos Sämra a mask?

Secondly, she mentions the appearance of Michael to give Krestos Sämra a task to build a church. She blames that although the order is given to Krestos Sämra, the construction is conducted, and after it is finished by Abba Yishaq<sup>7</sup>, Krestos Sämra presents to highlight him. Abba Yishaq is a minor character of the story. He is welcomed by Krestos Sämra after he got much trouble by a king's soldiers, and she makes him get well. As vividly depicted in the narrative, Abba Yishaq is presented as a helper of Krestos Sämra; repeatedly he receives orders and guidelines from her. Consequently, there is no means at all for him to outshine over Krestos Sämra. Other than, it is common to say Minilik wins the battle of Adwa though it's not him solely; But, to stress him as a subject.

Surprisingly, Selamawit argues that *"women saints are depicted as arrogant and people who have no respect and lack wisdom. When they face the trial, their answers are full of insult"*. Such types of the researcher's thinking makes me to generalize she is seriously attacked by stereotype. To evidence her saying, she explains the quarrel between Fiqirte Kristos the Emperor. She admits that men saints are not portrayed in a same way; this reaches her fault at climax. Not only the mentioned female saints, but also many males too face a clash with their contemporary kings. For instance, saints like Abba Philipos, Ewustatewos, Anorewos were confronted with King Amda Tsion; Abba Estifanos, with King Zara Yaeqob; even we can take Takla Haymanot's quarrel with Mottelemi, King of Wolayta.

Among the studies mentioned above, no one either it is M.A thesis, or B.A, or any research published on a proceeding, touches on my research topic. The detention of its emphasis and the depth of its scrutiny seem to make the present research different from the aforementioned ones. Nevertheless,

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<sup>7</sup> To mean Isaac

although their concern is not straight with me, even some differs in genre, their suggestion, remarks, and directions have been quite helpful.

## 2.2 Review of Related Concepts

In this section, concept and ideas which have tight relation with the work are defined in precise. These concepts include, what hagiography is, Geez literature, medieval Ethiopia and literature, and elements and Techniques of a novel that are presented underneath.

### 2.2.1. Hagiography (Gädl, ገድል) Defined

Hagiographies are works that celebrate the lives and acts of saints. The Gə'əz counterpart for such writings is 'Gädl' which, according to its root meaning, has the signification of 'conflict or struggle'. Ferec (1985), defines hagiography from its root as "the Latin word 'acta' is synonymous both with the Gə'əz 'Gädl' and the Greek 'Hagios'. 'Hagios' in Greek means 'holy' while 'graphein' means 'to write'. When they are put together they mean book which deals with "saints, their lives and the honor shown to them"

Aleqa Kidanewold Kifle (1953) in his astonishing dictionary book *Mätsəhafä Säwasäw wegəss wemezgäbä Qalat Hadis* defines the term Gädl as: "Struggle, challenge, contending, fighting, victory, confrontation or combat till the final award, facing multitude trouble... on the other hand, it is a book that speaks out about spiritual news, tell, history, saintly fight and their rewards from God<sup>8</sup>". Kaplan (2005), a renowned scholar in his series of studies that revolved around hagiographies, defined Gädl as:

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<sup>8</sup> ገግል፣ ረታኛ፣ ወጊያ፣ ሰልፍ፣ ድል፣ አክሊል እስኪገኝ ድረስ የሚደክሙት ድካም፣ የሚሠሩት ሥራ፣ የሚቀበሉት መክራ... መንፈሳዊ ዜና፣ ወግ፣ ታሪክ፣ የቅዱሳንን መክራና ዐጋ ተጋድሏቸውን የሚናገር መጽሐፍ

*Gädl literary means 'contending, [spiritual] struggle; it correspond to Greek but comprises also the meaning of (Bios) 'Vita; biography [of a holy person] Gädl is the most power genre of Ethiopian hagiography, which is, in turn, one of the most important constituents of Ga'az literature. Gädl is the most popular genre of Ethiopians. Gə'az hagiography, which has different categories in turn, is one of the most important constituents of geez literature.'*

Therefore, the hagiography or Gädl refers that it is a contending, challenge fighting and struggle of saints through their life at earth. Thus, hagiography is writing that speaks about the deeds of saints and martyrs. The equivalent Gə'az word for hagiography is ገጽል- *gädl* derived from the verb ተገልጎል- *Tägadälä*, which means 'to contend'.

On the other hand, Nosnitsin (2005) gives a definition for hagiography as it incorporates other types of Ethiopic literatures. As to him:

*Hagiography is a term describing literary products related to the veneration of the saints. In Ethiopian context, hagiography encompasses a number of genres, or different types of texts: vita, or acts (Gädl), Miracles (Ta'ammer), Homilies (Darsan), hymns and hymnological composition of different kinds, accounts about the translation of velics, and a number of smaller texts like monastic genealogies, prayers and inscriptions.*

Taddesse Tamrat (1970) to some extent also agrees with the above person. For him, "hagiographies consisted of the acts of the martyrs (Gädlä sämäetat), acts of the saints (Gädlä sadqan) and the deeds of the Holy Angels (Darsanä Mälaäkt); all of these constituted similar compositions of hagiographical tradition". Head (1999) not being far from the above definers gives his own definition for hagiography which says:

*The term hagiography has come to refer to the full range of Christian literature which concerns the saints. The scope of that literature has been breathtakingly wide over the course of two millennia of Christian history, including such genres as lives of the saints, collections of miracle stories, accounts of the discovery or movement of relics, bulls of canonization, inquests held into the life of a candidate for canonization, liturgical books, sermons, visions, and the like.*

For Kaplan, as he believes that specialists in the Ethiopian literature and history have long realized potential value of Gädlat (hagiographies) as source for the study of Ethiopian history (1982). Their value, as a contribution to the reconstruction of the political and the ecclesiastical history of Ethiopia is inversely proportional to the distance in time of the saint whom they intend to celebrate (Ibid). Hagiographies can provide information about the social, economic, historical, religious, anthropological and other conditions of the society (Marrassini, 1982). Marrassini adds that “hagiography is one of the most imperative sources for the study of alimentary diet of the various groups, practice of medicine and various illness, family life, trade, distribution of wealth, social relations in cities and villages, demography, handcraft, distribution of churches, history of monasticism and so on” (Ibid). For that matter Guidi (1896, as cited in Bausi, 2007) says, “Gadles or the biography of Ethiopian monks and saints, are very important to study the political history of Ethiopia in addition to their literary value”. Therefore, according to Bausi (2007), “a certain saint’s gadl indirectly touches the country’s contemporary social, political and economical situations”.

For Kinefe Regb Zeleke (1975), it is widely recognized that the hagiographical traditions are considered as an important source of the study of the history of the Ethiopic literature and for the history of the doctrine and institutions of the Ethiopian church. Moreover, he continues, “they contain a great deal of

materials related to the social, political, and even military history of the country”.

Most of the Ethiopian hagiographies were created after the 13<sup>th</sup> century, which is after the restoration of the Solomonic Dynasty (Taddesse, 1972).

The intensive growth of Ethiopian Hagiographies must have started in the period of the late 14<sup>th</sup> – early 15<sup>th</sup> century, and in the subsequent century most of the important Ethiopian hagiographic works were composed. This growth was closely linked to the development of the Ethiopian monasticism, on the one hand to the increased role and local veneration of Ethiopian holy men, on the other. Likewise, writing tradition of hagiography was importantly puts part to the flourishing of Geez literature Nosnitsin (2005).

As to Kinefe Rigb Zeleke (1975), Ethiopian hagiographies are goes beyond 200 in number, for a preliminary bibliography lists. However, Kaplan (2005) has doubt about the numbers given above that many more as yet uncatalogued Gädlät exist; he adds most of the Gädlät remain unpublished, and hence generalizations regarding these works must be made with caution.

They deal with the saints who lived as far back as the early 4<sup>th</sup> century. These works, including the translations, show the literary competence of Ethiopian writers, across the ages. Despite the existence of a considerable body of scholarly literature, virtually all the studies have focused concerning many aspects of Ethiopian culture, political, ecclesiastical, and to a lesser extent, economic spheres (Kaplan, 1997).

### **2.2.1.1 Categories of Gädl**

The hagiographic literature of the Ethiopian Orthodox Church can be divided in to two major categories (Kaplan, 1982, Taddesse 1972):

1. accounts of Martyrs of the early Christian church (Gädla Säma’etat);
2. The lives of the local saints.

Some of the translations were made from Greek in the Aksumite period, many more from Arabic in later periods. The most interesting of local hagiographies are those about saints who lived between the 13<sup>th</sup> and 16<sup>th</sup> centuries. They recount the lives of kings, and monastic leaders who played an important role in the Ethiopian history and religious life (Kaplan, 1982).

Cerulli (1973, as cited in Nosnitsin, 2005) distinguishes five “hagiographic cycles”, with reference to *vitas* sharing common elements, mostly in the subject:

1. The Cycle of “five dissident monks”; those who participated in the controversy with Atse Amda Tseyon I;
2. The Cycle of the kings of the Zagwe Dynasty;
3. The Cycle of the Nine saints;
4. The Cycle of the Founders; Iyasus Moa and Taklā Haymanot
5. The Cycle of the South; *Gäbra Mänfäs Qädus* and Yohannäs ‘the Oriental’.

According to their nature of writing and content, Kaplan (1986), has generally classified the Ethiopian hagiographies, which are significant and we rely on about the past, in to three categories.

1. The hagiographies which are more or less biographical in character and which have much historical significance.
2. Those which have importance to translation.
3. Those which are written many years after the event occurred.

### **2.2.1.2 The Scribes**

Names of the authors of most Geez literatures remain unknown. A major problem in the study of the history of Geez literature is the identification of the authors of the works composed locally and of the translators of the imported ones. Ethiopian men of letters attach little importance to recording in titles and colophons their names of the dates of their works. As to Nosnitsin (2005),

Ethiopian hagiographers based their accounts on generally similar ideas about what elements the life of a holy man- male or female should include. Thus, biographies of Ethiopian saints contain many similar elements.

Kaplan (2005), in relation to this, suggests that “the Gädl of a saint was usually written by a monk from the saint’s own monastery, ... gädl were usually composed many years and even decades or -centuries after death of their saintly protagonists”. There was no single standard form for a Gädl, yet every Gädl begins with an introduction and ends with the formalized conclusion. Some Gädlat are divided into chapters. In many cases the gädl is followed by miracles of the saint (tä’ammər) and mälkə’ in his honor. gädlat greatly differ in their language and style; they range from brief and simple works to extensive and elaborate compositions (Kaplan, 2005).

The hagiographers had the Bible as the primary source of literary material and ideas; besides, they relied extensively upon other hagiography, apocryphal and monastic literature, liturgical texts and oral traditions Nosnitsin (2005). Episodes and stories related in the Gädl of some oriental and the most known Ethiopian saints were widely known and vividly remembered; they circulated in the form of oral legends and exercised a strong influence, reacting as far as the works of the modern Ethiopian writers (Kaplan, 2005).

The hagiographers have been written their works, as said above, after many years the protagonist saint rests. This perhaps elevates the imagination power of these hagiographers. Exaggeration concerning the lives of the respective saint is a common feature of every hagiographer. For their different reasons, the writers forget to post their names on the text they wrote. One of the reasons to do this perhaps aims at to be courtesy, to keep them from boasting oneself since it is the most ignored action in the tradition of the church.

## **2.2.2 Gə'əz Literature**

### **2.2.2.1 About Gə'əz Literature**

Ethiopia is a country of ancient civilization and literature with its own alphabet, numerals, calendar, writings and so on. Stone inscriptions, book of the Old Testament, the earliest New Testament, hagiographies, chronicles of the emperors and various religious manuscripts are found written in Ethiopic language. The church of Ethiopia, in its various monasteries and churches, is the storehouse of a huge anthology of important old manuscripts, various ancient documents and knowledge. Ethiopian written literature up to mid 19<sup>th</sup> c was predominantly Gə'əz Christian literature.

Based on the question of originality this literature can be classified in to three categories. The first are translations from other languages, Second, neither translation nor original i.e. adaptations, and third, entirely indigenous.

In the 3<sup>rd</sup> and 4<sup>th</sup> century a variety of hand writing materials like stone, metal, clay and wood were used (Sergew 1981). According to (Bender, 1976), Gə'əz has a number of ancient inscriptions written on stone by Aksum kings in the 4<sup>th</sup> century A.D, and manuscripts that are part of ancient and medieval literature. Introduction of soft writing material were related to the coming of the nine saints to Ethiopia in the second half of the 6<sup>th</sup> century. It is believed that in order to translate the holy Bible in to Ethiopic, the saints required a reliable and abundant writing material, and they started manufacturing of parchment/vellum (Sergew 1981). During that time manuscripts are written which are “the oldest Ethiopian manuscripts ever found are the Gospels I, II and III (Gospel of Gärima) from Enda Abba Gärima monastery” (Uhlig and Bausi, 2007).

From the fifth/fourth century A.D onwards vast bodies of literary works in geez have been accumulated. Geez is still the language of the liturgy, long after it ceased to be a vernacular language. It was only during the second half of the

19<sup>th</sup> century that was replaced as the main medium for writing and documentation outside the church (Appleyard 1998). For Getachew (2005), When in the first half of the fourth century Christianity reached the country, the latter was ready to receive its teaching in writing which marked the beginning and subsequent fortunes of geez literature. As to him again this situation is one of the most peculiar features of Ethiopian civilization.

Translation of the Holy Scriptures is among the major literary achievement of Gə'əz literature. For Adamu and Belaynesh (1970), this great undertaking, in the earliest period of Geez literature, was the work of a group of learned Syrian monks known as the Nine Saints who came to Ethiopia in the 5<sup>th</sup> century.

The reign of the Emperor Zar'a Ya'eqob (1434-1468) was notable for the development of literary activity. Kings Zar'a Ya'eqob and Na'od were particularly noted for their considerable scholarship, and they were the authors of a number of important original compositions in the Ethiopic language. Many translations from Arabic, and numerous original Gə'əz works dated from that period. (Taddese Tamerat, 1970)

In Geez language, many classical works were recorded even writings that are lost from the rest of the world such as the complete texts of book of Enoch, Jubilees, Ezra Sutu'el and ascension of Isaiah are found only in Gə'əz manuscripts of the Ethiopian Church (Gezahegn, 2000). Geez literature also attempts to incorporate secular writings:

*"In Gə'əz, quite a good number of indigenous original manuscripts have been written. These include many historical, theological, philosophical and political works. In addition to this, some other non-Christian works were written, the writings of Zara Ya'eqob are examples". (Harden 1926:19)*

### 2.2.2.2 The Period of Gə'əz Literature

Taddesse (1972), divides Geez literature into two main periods: the first, called the 'Aksumite period', from the end of the 5<sup>th</sup> c. to the end of the 7<sup>th</sup> c.; the second, from the Solomonic Dynasty, from the end of the 13<sup>th</sup> c. until the 18<sup>th</sup> c.; which incorporates two sections, from King Amda Seyon (1270) until the beginning of 15<sup>th</sup> c, and from Zara Yacob (1434-68) to the 19<sup>th</sup> c.

Almost similar with Taddesse, A known specialist in Gə'əz literature, Getatchew (2005), classifies this literature according to the periods associated with the ruling dynasties. It is presented depending on chronological sequence, for him so, the categories are:

**The Aksumite Age (Greek period):** It extended from 330-900, and was around the time of the introduction of Christianity. From the literary point of view, this phase can be characterized as the Greek one, because it was the time when most of the Christian East, including the Coptic Church, used Greek as its main written language. In the time, literatures of the Copt church were translated in to Geez. This included, as him, *Wuddase Maryam*, the *Fisalogos*, *Qerellos*, *the ascension of Isaiah*, and *the books of Enoch* and *Jubilees*.and others. The literary is believed to have been firmly founded as Ethiopian by saint Yared and priest who flourished during the reign of Gäbrä Mäsqäl. Some Christian Arabic lit from Alexandria seems to have reached Ethiopia during the Zagwe dynasty (ca 900-1270) the Kebrä Nägäst is an example.

**The Arabic Period:** Most of the literature, both translation and original works that have survived, was produced during this, the so-called Solomonic Dynasty, with its two houses, the house of Amhara (1270-1560) Followed by the house of Gondär (1560-1770). Many Arabic Christian literatures of the Copts were translated into Ethiopic. They also began to compose original works in the same language. The period was it was from 1270 to 1770.

Harden (1926), studied Gə'əz literature classifying into five periods. These are:

**The First (Aksumite) period:** This period begins soon after the introduction of Christianity. It lasted for three centuries and comprises important personalities such as the Nine Saints, Yared and King Kaleb.

**Age of Arabic translation:** When the Islamic-Christian conflict calmed down and Egypt surrendered to the Arabs, a new hagiographic tradition was crepted up. From that time on nearly all the Ethiopic translations were made from the Arabic binding.

**A period of contention (Amda Tsion):** The third stage is the period of persecution, which signifies the time of contention between church and state. The mainspring of the contention was King Amda Tsion's marriage to his step-sister and the church's strong protest against this 'adultery'. To this period belong the leading protester, Basalota Michael and other saints, such as Filipos of Dabra Libanos and Ewestatewos.

**The Golden Age:** Fourthly comes the 'Golden age of Ethiopian literature'. It is known for its king committed to writing his unforgettable literary works.

**The period of Franka:** The period of Franka /Portuguese/, the last period, is known for its saints such as Walata Petros, who founded an order of the nuns in the history of the church.

On the other hand, Demeke (1990) claims that indigenous and foreign scholars, who wrote about Ethiopian history and language, classify the language and literary period of the country into four:

1. Aksumite or Ezanian age (to the 8<sup>th</sup> c)
2. The dark age (9<sup>th</sup> - 13<sup>th</sup> c)
3. The age of Amda Seyon and Zara Yaqob (13<sup>th</sup> - 16<sup>th</sup> c)
4. The last age (16<sup>th</sup> - the end of Geez)

### 2.2.3 Medieval Ethiopia and Literature

The following explanations concerning Ethiopian medieval period literature are taken from Getatchew Haile's article 'Gə'əz Literature' in 'Encyclopedia Aethiopica' (2005).

*The clergy were ready to import the Arabic Christian literature of the Copts and to translate it into Ethiopia. They also began to compose original works in the same language. The chronicle of Atse Amda Seyon I must have been written in this period. The years 1340-1500 mark the evident interest of local (Ethiopian) scholars in writing on topics that the imported literature did not deal with satisfactorily. He described the years from 1500 to 1632 as the period of national crisis. Despite Gagn's devastating war and the destructive migration of the Oromo in progress then, the doctors of the church were active in translating works from the Christian Arabic of the Coptic Church. The part of period from 1632 to 1770 is marked by the continuation of the tradition of chronicling the emperors' deeds and by an increase in the number of Mälke' texts. During the last period of Geez literature, the Gondar allergy developed a new collection of hymns for the saints, the Ziq. Thè Ziq has its own musical notation. Although the service with Qene hymns had become tradition centuries earlier, it certainly reached its peak during the last period of Gə'əz literature.*

Medieval Ethiopia is a period when Gə'əz literature reaches its climax ever in the time of Ethiopian history. The focus area of this paper, hagiographies are highly pronounced in the medieval Ethiopia, "especially after the 13<sup>th</sup> century such kind of writings (hagiographic) had been expanded" (Bausi, 2007).

The thriving of hagiographic works is the known feature in medieval Ethiopia. Hagiographies which are writings that narrate and celebrate the lives of men

and women saints encompass one of the major literary genres in Ethiopic literature of the Middle Ages. Hundreds of hagiographical texts both local and translated ones survive from this long period, a vast body of potential source material for the history and culture of the Medieval Ethiopian Orthodox church in particular and the country's as a whole. The period's literature is chiefly "rich in hagiographies", and hagiographical traditions and royal chronicles were flourished in this Middle Ages" (Adamu and Belaynesh, 1976).

### **2.2.3.1 The Golden Age**

The period when the great author and king Zara Ya'iqob, the renown writer Abba Giorgis of Gasecca, and many others live is commonly termed as the 'golden age' of Ethiopian literature. Accounts of the Acts (*gädl*) of Ethiopian Saints also commenced to flourish from the 14<sup>th</sup> century, and continued until the 15<sup>th</sup> and 16<sup>th</sup> century. The period is also distinguished by a large body of hagiographical writings and a long tradition of secular history writing in the form of numerous royal chronicles, which are together such a valuable source of mediaeval history.

Amsalu Aklilu (1976 E.C), in his unpublished work states, in the 14<sup>th</sup> century, books started to be written-mostly religious in translation. The texts were translated by the initiation of the monk Abune Selama. As to other indications, numbers of indigenous works were produced, in addition to the translated and adapted ones. Bausi (2007), for that matter says, "Literary productions of this period are not translations but in much amount indigenous works written by Ethiopians much amount indigenous works written by Ethiopians".

The 'golden age' and classical period of Ethiopic literature extends from the beginning of the 14<sup>th</sup> century to the 16<sup>th</sup> and 17<sup>th</sup> centuries. From the end of the 13<sup>th</sup> century a new expansion is found in literature.

*Since it was a period of translation of several religious books into geez, and several gadlat and dersanat were written, the medieval*

*time was referred as 'Golden period of geez literature'. Among the gadlat written during the period were, Gadla Gabra Manfes Kedus, Takla Haymanot, Aragawi, Penteleon, Philipos, Anorewos and kings of zagwe including Maskal kebra. Among the prominent writers, Zara Yaqob from kings and Abba Giorgis of Gasicha from monks were notable. Mengistu and Asaminew (2000)*

Ullendorf describes the 14<sup>th</sup> C as an epoch of literary renaissance (1973) because religious literature began to revive with the revival of what is known as the Solomonic line. Harden (1926) refers to the 15<sup>th</sup> century as the "Golden Age" of Gə'əz literature. Ullendorf joins him by describing the period as "the culminating point in the development of Gə'əz literary activity" (1973). These statements were not substantiated with literary analysis of the texts.

The great 13<sup>th</sup> c Ethiopian saint Takla Haymanot's gadl was written in this same period i.e. Zara Yaqob (15<sup>th</sup> C). The writing of the gadl was initiated by monks of Dabra Libanos who contributed a lot for the development of Ethiopian Literature Generally. The era of Zara Ya'eqob is, more than ever, is an age in which Ethiopian Literature was flourished and highly expanded. Literature was flourished and highly expanded in this specific period of the medieval Ethiopia (Bausi, 2007).

### **2.2.3.2 Prominent Figures and Works**

In the given period great writers like Abba Giyorgis of Gasecca and Atse Zara Yaqob (r. 1438-68) were appeared being very high-flying, with their immense literary works, other writers and translators were also there. Abba Bahrey, Enbaqom, Arka Sellus, Abuna Salama 'the translator', and some other were distinguished literary scholar in the medieval time Ethiopian literature.

For Getachew (2005), in the years 1340-1500, three authors are worth remembering. The first is Retua Haymanot of an unidentified scholar who

seems to have flourished ca. 1375. A collection of feasts is ascribed to him and bears his name.

The second author is Abba Giyorgis of Gasəcca (d. 1476), to whom a no of important works are ascribed, including among others, *Arganona Maryam*, *Egzi'abher Nagsa*, *Mashfa' Sa'atat*, *Hohata bərhan* and *Matshafa Mastir*.

The third author of this period was Atse Zara Ya'eqob (r. 1438-68), who was not only the head of state, but also was the de facto head of the church and its principal theologian works coming from his time suggest that he had a scriptorium in his palace where books were composed, translated, and copied in large numbers and distributed to the important monasteries. Zara Ya'eqob notably had the collection of the miracles of the Virgin Mary, *Ta'ammara Maryam*, expanded by adding others composed locally. He had probably his scholars at the royal campus produced the following highly interesting works: *Egziabher nagsa*, *Sebhata Fegur*, *Mashafa Barhan*, *Mashafa Milad* and *Matshaqa Səllase*, the *Mashafe Behrey*, *Ta'aqabo Mastir*, *Tomara Tesbe'et*, *Kehdota Saytan* and *Darsana malaahit*.

Taddese Tamerat (1970:89) states the following inspirational explanation about the above 'liqawents' (Scholars, writers) and scholarly kings.

*Zar'a Ya'eqob and Na'od were particularly noted for their considerable scholarship, and they were the authors of a number of important original compositions in the Ethiopic language. Prolific writers such as King Zar'a Ya'eqob and Abba Giorgis of Gascha were products of the great monastic schools of the fifteenth century. The literary and artistic achievements of mediaeval Ethiopia were indeed outstanding. Many translations from Arabic, and numerous original Gə'əz works date from that period.*

Adamu and Belaynesh (1976), give support to the idea that the reign of the

Emperor Zar'a Ya'eqob (1434-1468) was notable for the development of literary activity. The king himself was a zealous reformer and wrote several important works.

The church had then Abuna Salama 'the translator' (1348-88) who translated several books like, the *Gebra Həməmat*, *testaments of Abraham, Isaac and Jacob*, ascribed to Athanasius, *several lives of Saints (Gadl)*, *a homily by Jacob of Serug* and another *by Cyril of Jerusalem*, *Fileksyos*, *Laha Maryam* and *Mashafa Genzat*.

During the period 1500 to 1632, an age of crisis as to Getachew, while the Christian Empire was invaded by Gagn, three scholars *Enbaqom*, *Arka Sellus* and *Bahrey* made names in the field of Gə'əz literature. A number of books were indigenously written and translated during this period, by the above named scholars and others. In addition to the books he helped to be translated into Gə'əz, such as the other two monastic books, the *Mar Yishaq*, and the *Arägawi Mänfasawi*, Enbaqom wrote a book entitled *Anqasä Amin*.

The *Mäwasat* and the *Me'eraf* hymns are contributions of this Arka Sellus must have flourished during this period. This veracious poet is remembered in the church as the author of the five-line hymns to the saints found in the Sankassar. His work, titled by his abbreviated name, 'Arke', has become a model of hymn composition.

Another important author was Abba Bahrey. His works show that he was a liq, an erudite, with a vast knowledge of the literature and a writer of great talent the *Mäzmurä Krestos*, the *Mälke'a Gabriel* and the *Saälamä Qeddusan*, are the works of this monk. Abba Bahrey is well known and highly acclaimed among modern scholars as the author of the Chronicle *Zenahu lä Galla*. The book is about the social structure of the Oromo and the manner of their migration. The allusions to many sources found in the chronicles of Gälawdewos (r.1540-59), Minas (r 1559-63) and Särsä Dengel (r.1563-971, perhaps made in part by

Bahrey, and of Susanyos (r. 1607-32), made by *Takla Səllase* and *Məhərka Dəngəl*, reveal the high level of the Literary life of the country at that time.

*Haymanotä Abäw*, the *Talmid* and the *Məshafä Hawi* were all translated during this period, to which the translator from Arabic of the *Məsehafä Fälasfa Täbiban* most probably also belongs. Enbaqom and a certain Salik of Dabra Libanos must have had a hand in the translation of these works. Zara Yaqob (the philosopher) contributes *Hatata Zara Yaqob* which is accepted by modern scholars with skepticism, and is, thus, by any criteria part of Gə'əz literature. A series of important literary works was inspired at this period like *Confessions of the Emperor Claudius* (1540-59), *Sawana Nafs*, *Fekkare Malakot*, and *Haymanote Abaw*. *Fetha Negest* is among the prominent literary products of the time (Adamu Belaynesh 1970).

## **2.3 Literary Elements and Techniques**

### **2.3.1 Elements of a novel**

#### **2.3.1.1 Plot**

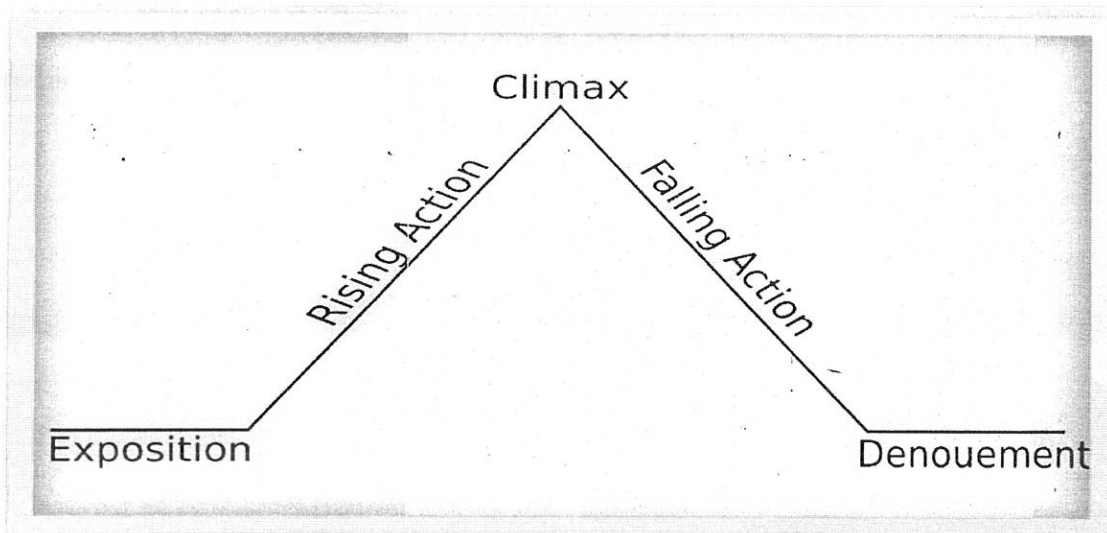
Plot is the order in which things move and happen in a story. It pulled us through a story as we wanted to see what would occur next. It is about events that form a significant pattern of action with a beginning, middle and an end. For Donna Levin (1996), "plot is a series of causally related events that emerge from a series of ever-intensifying conflicts and prove a premise at the end. A plot should not be where the writer is buried".

The terms story and plot are often used interchangeably, and often they can be. However, a plot is something more than a story. E.M Forster (1927), in his terrific work *Aspects of the novel* said that story is "a narrative of events arranged in their time sequence". *The King died. The Queen died. The prince raised taxes.* This is a story. Forster continues towards plot, "Plot is also a narrative of events, the emphasis falling on causality. *'The King died, and then*

*the Queen died of grief, and then the prince raised taxes because he needed more money to support his mistress.* Therefore, this is a plot. It is the plot's ability to arouse emotion in the psyche of the audience. Chace and Collier (1985:86), argue that "plot is more than chronology.... It is the action of a narrative, the inner logic that gives a story its meaning". Abrams (1999) for that matter says, "The plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects". Trimmer and Jennings (1985) articulate, "The plot of a story often provides the essential structure in the short story by arranging its action in a unified order from the beginning through the middle to the end." Plot on the other hand defined as, as to (Gordon 1999), "an author's careful arrangement of incidents in a narrative to achieve a desired effect."

## **Plot structure**

Gustav Freytag (cited in Gordon 1999) considered plot as a narrative structure that divided a story into five parts. These parts are: exposition, rising action (through conflict), climax (turning point), falling action, and resolution.



**Figure 1: a pyramid of Gustav Freytag (Source: Gordon, 1999)**

## Aspects of the plot

### Conflict

Conflict is essential to plot. Plot usually involves one or more conflicts, which are problems that need to be solved. The movement towards a solution is what drives the narrative forward, and is what occupies most of the protagonist's time. Trimmer and Jennings (1985), claims about conflict as the following.

*“After the writer has established the original situation in the story, we expect complications to arise. These complications are almost always the result of conflicts-conflict among characters, his or her environment, or conflict among thoughts, needs, and emotions of a single character.”*

Giving this definition to conflict, they class it inside the plot as an effect to make it sweet (Trimmer and Jennings, 1985). Jaffe and Scott (1966), on the other hand emphasizes conflict more than plot.

*“The term plot connotes a formal, relatively inflexible structure; the term conflict simply means that a story brings together two opposing forces which we call a protagonist and an antagonist and then resolves resultant struggle between these forces.”*

They add that “conflict is the backbone of a story” (1966). The more rewarding plots are often built around mental, emotional and moral conflicts. Conflict is the main tool for writers to intensify the actions in the story. Abrams (1999) also confirms that conflict should incorporate under the umbrella of plot in a novel.

As to (Gordon1999), “plot grows out of a conflict-an internal or external struggle between the main character and an opposing force”. The author creates the conflict using one of the various types of conflict interactions. The

first three, in the types bellow, are said to be "external conflicts", while the last is i.e., man vs. man, "internal conflict" (Gordon 1999).

1. **Man against man:** The leading character struggles with his physical strength against other men, forces of nature, or animals.
2. **Man against society:** The leading character struggles against ideas, practices, or customs of other people.
3. **Man's against nature:** The leading character struggles against fate, or the circumstances of life facing him/her.
4. **Man against self:** It is an inner struggle, sometimes called psychological conflict. The leading character struggles with oneself.

## **Suspense**

Plots involving physical conflict, war, exploration, escapes often contain the most excitement and suspense. Chace and Collier (1985) incorporate suspense within the plot. Melakneh Mengisstu (1999) defines it as it is "an expectant uncertainty concerning the outcome of the plot". Abrams (1999) similarly considers suspense and surprise as aspects of a plot.

For (Gordon 1999) "a writer creates suspense –the feeling of anxious anticipation, expectation, or uncertainty that creates tension and maintains the reader's interest". The above named persons, therefore, arranges suspense under plot us one of sweetly ingredients of it.

## **Causality**

"A plot is a serious of actions, often presented in chronological order, but the ingredient a plot has a story lacks is causality. In a narrative with a plot, there is little that happens without a cause" (Gordon1999).

Causality is among the aspects or techniques that make the plot of a narrative sensational. It enables the writer to easily grab the attention of readers. The cause- effect relation within a story keeps one in "what happen next" feeling.



### 2.3.1.1.1 Character

For Donna Levin (1996), "character is destiny" to refer the character that is portrayed in a fiction looks (or has an authority to determine) what the writer's life is like. By going one step further, she says, "character is the destiny of a novel" (Ibid). To verify this claim, the characters have significant part through every actions and conflicts across the novel to shape the overall situation of that novel.

Abrams (1999), on the other hand,

*"Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it- the dialogue, and from what they do- the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation."*

Trimmer and Jennings (1985) underline the significant place of characters. According to them, "no matter how exciting, eventful, or surprising the plot of a short story may be, we care most about stories in which we find convincing portrayals of human nature in action."

#### **Types of characters**

Forster (1927, as cited in Abrams, 1999) suggests a distinction between flat and round characters. A flat character (two-dimensional), Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. Thus, Flat characters are less well developed and have fewer or limited traits or belong to a group, class, or stereotype.

A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us. Therefore, round characters are those the reader gets to know well. They have a variety of traits that make them believable (Gordon, 1999), (Trimmer and Jennings, 1985).

### **2.3.1.1.2 Setting**

Setting is the time and location in which a story takes place. Therefore, stories actually have two types of setting: Physical and Chronological. The physical setting is of course where the story takes place. Likewise, the chronological setting is about the “when” or time. Setting fixes the time and place of a story, and can play a major role in developing the story's character and conflict (Gordon 1999). Abrams (1999), on the other hand, strengthens the saying as:

*“The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place”.*

Trimmer and Jennings (1985) make clear about setting that, “setting is the time, place, and social reality within which a story takes place”.

### **2.3.1.1.3 Point of view**

Point of View is about how the story is told, more specifically, who tells it. Point of view is determined by the authors' descriptions of characters, setting, and events told to the reader throughout the story (Trimmer and Jennings, 1985). Chace and Collier (1985), in their book entitled ‘An introduction to Literature’ claims that:

*“point of view involves the the narrator’s distance from the action, the degree to which he can intrude into the characters private*

*thoughts, the extent to which he participates in events, and how reliable a witness we feel he is."*

In the first person point of view, the story is told by a character within the story, a character using the first person pronoun, I. In relation to this, Levin (1996:69) claims that:

*"Reading a first person novel is like hearing someone tells you a story. The character who is the first person narrator refers to himself/herself as 'I.'" She continues that "The first person narrator of a novel is most often the main character of that novel."*

As a result, if the narrator is the main character, the point of view is first person protagonist. If the narrator is a secondary character, the point of view is first person observer.

In the third person point of view, the story is not told by a character but by an invisible author or person, using the third person pronoun (he, she, or it) to tell the story. "Third person has several permutations. It can be single or multiple, or both the single and multiple, it can be either limited or omniscient" (Levin, 1996). If the third person narrator gives us the thoughts of characters, he is all knowing and then he is called a third person omniscient narrator. But if he/she gives us information which is held in the story, the narrator is said to be the third person limited narrator. Point of view, for Abrams (1999), "Signifies the way a story gets told-the mode established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative".

Chace and Collier, classify the point of view into omniscient observer, intimate observer and objective observer. The first one is unlimited in his knowledge, almost has godlike ability; the second, limited in terms of his knowledge; and the rest, knows absolutely nothing (1985).

#### **2.3.1.1.4 Theme**

The theme is the main idea the writer of the poem or story wants the reader to understand and remember. Harry Shaw, in this regard defines theme as, “the central and dominating idea in a literary work and the message of moral implicit in any work of art” (1972). Trimmer and Jennings (1985), on the other hand declare about theme of a fictional work that:

*By theme we mean the central and unifying idea about human experience that grows out of all the other elements in the story. Since a good short story is likely to raise a number of related issues and pose a number of complex questions for perceptive readers, we may find it difficult to decide which is the most important theme, which potential statement of theme best integrates all our perceptions and insights about the story.*

A theme, in a piece of fiction, is therefore its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature (Gordon 1999).

#### **2.3.1.1.5 Figures of speech**

It is a turn of phrase used in a work of literature to add concentration of meaning. Abrams (1999) gives an elaborated explanation about figures of speech:

*A figure of speech is the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. This distinction is not a sharp one, nor do all critics agree on its application.*

Baldick (2008), records about figures of speech as, “an expression that departs from the accepted literal sense or from the normal order of words, or in which an emphasis is produced by patterns of sound”. Figures of speech are several in numbers. In the following, presents some of them that directly attach with the requirements of the study.

**Simile:** It is a figure of speech that makes comparisons using like and as and occasionally than. In addition to the above, Barnet, Berman and Burto (1974), add phrases such as “appears” or “seems” as tools for simile. Abrams, while he speaks about elements under figures of speech, describes simile as, “a comparison between two distinctly different things is explicitly indicated by the word “like” or “as” (1999). Baldick (2008), explains simile that it is “an explicit comparison between two different things, actions, or feelings, using the words, ‘as’ and ‘like’”.

**Metaphor:** Metaphor is a figure of speech that transfers an idea associated with one word to another word. It is an implied comparison between unlike things. Abrams (1999), regarding to metaphor, says “a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison”. Barnet, Berman and Burto (1974), utter “a metaphor asserts the identity without a connective”.

**Hyperbole:** Hyperbole is a figure of speech that exaggerates or uses an extravagant statement. Hyperbole is an “exaggeration for the sake of emphasis in a figure of speech not meant literally” (Baldick 2008).

**Symbol:** It can be a person, object, situation, or action that operates on two levels of meaning; the literal and the figurative or suggestive. Symbol roughly defined as something that means more than what it is. Barnet, Berman and Burto (1974), defines symbol as it “is an image so loaded with significance that it is not simply literal, and it does not simply stands for something else; it is both itself and something else that it richly suggest.” Baldick (2008), on the

other hand, defines it as, “anything that stands for or represents something else beyond it”.

## **2.3.2 Techniques of a novel**

### **2.3.2.1 Foreshadowing**

Gordon (1999), defines the technique as “foreshadowing gives hints or clues that suggest or prepare the reader for events that occur latter in a work. Foreshadowing can be done through setting”. According to Barnet, Berman and Burto (1974), “foreshadowing is about hints of what is to come, and because of this we are not shocked by what happens, but rather we experience suspense as we wait for the expected to come about”. Melakneh Menfistu (1999), identifies foreshadowing as, “the technique of arranging events and information in a narrative in such a way that later events are shadowed forth beforehand”.

### **2.3.2.2 Dialogue**

Baldick (2008), explains dialogue as, “spoken exchanges between or among characters in a dramatic or narrative work; or a literary form in prose or verse based on a debate or discussion, usually between two speakers”.

### **2.3.2.3 Flashback**

For Melakneh (1999), flashback is “is a technique whereby the author interrupts the main narrative to relate events that took place at sometime preceding the main narrative”.

### **2.3.2.4 Description**

It “presents the full elaboration of characters’ physical appearance, dressing, feeling, the environment they live in and move on, and the weather and atmospher” (Zerihun, 1998). For Zolla (1986, as cited in Zerihun 1998) on the other hand says, “The right descriptive report of the environment makes characterization complete”.

## Chapter Three

### Analysis of Literary Features of *Gädlä Krestos Sämra*

#### 3.1 Analysis of Literary Elements

##### 3.1.1 The Story

In Bulga, the province of Shäwa, once upon a historical time, there was born a female named Krestos Sämra. She was from a spiritual family and grown up learning religious doctrines. While ready for marriage, Krestos Sämra was married to Sämrä Giorgis who has a spiritual background. From her childhood, she was very spiritual, intellectual and bright minded in addition to her physical beauty. She has maids at home, and among them Krestos Sämra was repeatedly annoyed by one of them.

Once upon a time, she suddenly kills that maid who repeatedly makes her angry. At the moment, she becomes frustrated and started to pray to God with deepest sorrow and tears. In prayer, she makes a promise to God that she would follow him lifetime if he saves the dead maid. After her prayer and promise the maid has risen up. Keeping the promise, Krestos Sämra departs from her own family, and starts to follow the Lord with great honesty and spiritual devotion. She has prayed many years inside Lake Tana till the fishes penetrated in to her body.

She has undergone several challenges throughout her life on Earth. Jesus Christ has revealed apparent to her many times to make her courageous in her ultimate spirituality and religious challenges. She visits the kingdom of heaven in revelation and met prior saints. Arch Angel St. Michael appears her as a helper when she performs her spiritual struggles. Once, while her spiritual contending reaches its climax, she asks God to be merciful to Satan. This question amazes the Lord himself though Satan rejects the attempt.

She lives many years in Lake Tana and some other places with consistently immense spiritual fighting, diabolic wars and conspiracy. She receives six wings from God while her spirituality intensifies out. When her final days close up, she established a monastery in a place called *Guangut* and became an Abbot and stayed there some days teaching her disciples moral, ethics and religious teachings. Finally, she departs from others and makes a ravine which is just in her size; with out any movement she prays to God up to her end comes. Lastly, the Lord appears to her with his countless angels, St. Virgin Mary, St. Michael, St. Gabriel, and many other prominent saints, to honor and accept the soul of Krestos Sämra. In that apparition, he gives many promises for her by which latter believers could be blessed in.

After all these happenings, Jesus backs with his saints, and the soul of Saint Krestos Sämra Separates from her flesh, to join an eternal live at the kingdom of heaven. Her disciples felt a great sorrow, tears for days because they have missed their holy mother and teacher. One of them, a monk named Yishaq follows the way what Krestos Sämra made at her final days, prays digging a gorge just in his size, and died in the same monastery.

### **3.1.2 The Plot**

Plot is a series of actions; a writer's careful arrangement of incidents in a narrative. In a triangular position, ordered chronologically, the plot of fictional works has five components, as it is in Freytag's plot structure diagram. Let me explore these elements across Gädlä Krestos Sämra.

#### **3.1.2.1 Structure of the Plot**

##### **Exposition**

In literary works, the exposition refers to explanatory information a reader needs to understand situations in a story. Gädlä Krestos Sämra, in its exposition part, explains basic information. The setting "*Kedus Gaeye of Bulga of the province of Shäwa*" which is the place of the story and "*in the reign of*

*Emperor Gäbrä Mäsqäl*” which is the narrative time, are presented here. The major character and some minor characters are announced. Some necessary situations and background information are explained.

ወሀወለት፡ ሀገር፡ እም፡ አህጉረ፡ ሸዋ፡ እንተ፡ ትሰመይ፡ በጊዳ፡ ቅዱስ፡ ጌዮ፡  
ወይእቲ፡ ሀገረ፡ ሙላዳ፡ ለእምነ፡ ክርስቶስ፡ ሠምራ፡፡ (ገ. ፳፱)

*There was a place named Kedus Gaeye found in the district of Bulga of Shewa province, which was the birth place of our mother Krestos Sämra. (p.29)*

Her family background and social strata, the racial background and the socio-economic position of her husband, her childhood and marital time are vividly described, as presented below.

.... ወሀወ፡ በይእቲ፡ ሀገር፡ አሐዳ፡ ብእሲ፡ ዘክቡር፡ ፋድፋድ፡ በወርቅ፡  
ወወብሩር፡ በአልባሳ፡ ወበቀጠነት፡ በአግብርት፡ ወዘአእማት፡ በአፍራስ፡  
ወበአብቅልት፡ ስሙሶ፡ ለውእቲ፡ ብእሲ፡ ደረሳኒ፡ ወስመ፡ ብእሲቲኒ፡ ዕሌኒ፡  
ወክልኤሆሙ፡ ፈራህያነ፡ እግዚአብሔር፡ ነዮሙ፡ ወስሙዕ፡ ዜናሆሙ፡ ውስተ፡ ዙሉ፡  
አጽናፈ፡ ዓለም፡፡ (ገ. ፳፱-፴)

*.... In this country there was a known man who is very rich of Gold, Silver, expensive attire and variety of wealth including male and female servants, mules and horses. The person is named Deresani, his wife Eleni, and Both are very known of their good doings because they have a fear of God and are good behaved. (P. 29-30)*

The text incorporates essential explanations that a literary work should contain, as it is vividly seen in the excerpts above.

## **Rising Action**

One juncture, while she was with her family, heavenly bread (*hibist*) is exposed to her being in the hands of Arch Angel Michael. This is one of the actions that lead the character to think about a saintly live and is one of the episodes

occurred that develop the plot. On the other elevation, the disagreement between Krestos Sämra and her maid intensifies the plot.

*ወሀለወት፡ አሐቲ፡ አመት፡ ዘእኪት፡ ምግባራ፡ ዘታነጥያ፡ በኩሉ፡፡ (ገ. ፴፮)*

*Among her maids, the one is nasty and makes her repeatedly irritated. (P. 37)*

The protagonist has many servants that the king of the country contributes her. Among these servants one makes Krestos Sämra angry. As seen in the excerpt above, it is the rising point that complicates the plot.

### **Climax**

Once upon a time, the protagonist kicks the maid in a fired wood, and then the maid dies immediately. When Krestos Sämra knows that the maid dies, she prays to God in a great sorrow and tear. Through her prayer, she promises to God that she would follow him lifetime if he saves the dead. After completing her prayer, the dead maid is saved up. This is the greatest emotional situation that influences the whole story to follow.

*ወበአሐቲ፡ ዕለት፡ ተምፃት፡ ክርስቶስ፡ ሠምራ፡ እምነ፡ ነሥአት፡ በእደግ፡ ትንታግ፡ እምእሳት፡ ወወደያት፡ ውስተ፡ አፉ፡ በይእቲ፡ አመት፡፡ ወቦአት፡ ይእቲ፡ ትንታግ፡ እስከ፡ ጉርዔ፡ ወሞተት፡ ይእቲ፡ አመት፡፡...ወእምድኅረዝ፡ በዕፃት፡ ብዕፃተ፡ ለፈጣሪ፡ እንዘ፡ ትብል፡ ለእመ፡ አንግእካ፡ ለዛቲ፡ አመት፡ እንተ፡ ቀተልክዋ፡ አሐድግ፡ ውሉድየ፡ ወኩሎ፡ ጥሪትየ፡ ዘበምድር፡ ወእተልወክ፡ በኩሉ፡ መዋዕለ፡ ሕይወትየ፡፡ (ገ. ፴፯-፴፱)*

*Once a day, when Krestos Sämra was highly irritated of the maid, she adds a fired wood in to the maid's mouth. The fire then enters in to her throat and makes her died. Then she prays to God saying "Oh my God, if you rises this maid up who dies of my hands, I'll follow you lifetime disregarding my children, family, wealth and all what I possess". (P. 37-39)*

The point of the greatest conflict in this portion of the plot is the death of the servant. This incident is the turning point in the narrative. Most of the protagonist's life is spent in series of spiritual struggles. To perform these activities, absention from one's family is mandatory. These actions are forced by the death of the servant. Krestos Sämra prays for the dead, and makes a promise to God begging him to recover up the dead maid. She seriously wants the dead to be saved since Krestos Sämra is spiritual women and wife of a priest. Then to keep the promise made with God, Krestos Sämra departs from her beloved family and life style.

This departure is a cause to live lonely in a very spiritual manner that covers most of her life time. Therefore, the death of this servant is the emotional highest point in the story, because it is an initial point for the change of the shape of the whole story. Particularly the actions followed this event are motivated by the death of the maid. She became ready to join the multidimensional spiritual warfare. This summit shows the greatest turning point in the narrative's plot structure. In the narrative's climax, the main character chooses some form of action that will worsen or improve her coming situation.

### **Falling Action**

This is an event that follows the climax and leads into the resolution. In the climax part we have seen that the protagonist publicly joins the religious struggle. The falling action then starts immediate after this. Abundant actions are performed after the story's turning point. She has exceedingly fights against Satanic wills and conspirations. Once through her fighting, while her spirituality and spiritual struggle reaches at peak, she was taken into heaven and receives six wings as a reward from God for her lifelong spiritual actions. Within her contending, the protagonist once was an Abbot of a monastery. In her last days she gathers the monastery's community and nominates a new abbot who could replace her. Again in that monastery, i.e. monastery of



## Denouement

At this point the actions of the story have got their end. Only the finishing sessions are held in this part of the narrative's plot. The story ends with the death of the protagonist. The protagonist's decision to pray alone inside the gorge, announces that her end on earth is coming in a very soon. While the protagonist was there for a prayer, Jesus Christ appeared her.

ወእምድኅረ፡ ሠለስቱ፡ ዓመት፡ እንዘ፡ ሀለወት፡ ውስተ፡ ባህረ፡ ዓና፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ መጽአ፡ ኅቤሃ፡ እግዚእ፡ ኢየሱስ፡ ክርስቶስ፡ ለዘክሮቱ፡ ይደሉ፡ ሰጊድ፡፡ ወምስሌሁ፡ ሚካኤል፡ ወገብርኤል፡ ወፍፋኤል፡ ወእሙ፡ ማርያም፡፡ ወመጽአ፡ ዓሠርቱ፡ ወገምስቱ፡ ነቢያት፡ ዓሠርቱ፡ ወክልዔቱ፡ ሐዋርያት፡ ሰብአ፡ ወክልኤቱ፡ አርድእት፡ ወኩሎሙ፡ ጻድቃን፡ ወሰማዕት፡ ደናግል፡ ወመካኮሳት፡ በበሥርዓቶሙ፡ ወበበነገዶሙ፡፡ ወመጽአ፡ ሕፃናት፡ እለ፡ ቀተሎሙ፡ ንሮድስ፡ ምስለ፡ ቂርቆስ፡ ሊቆሙ፡ ወኩሎሙ፡፤ወ፱ቱ፡ ነገደ፡ መላእክት፡ በበነገዶሙ፡፡ ወድኅረ፡ ኩሎሙ፡ መጽአ፡ ዳዊት፡ ንጉሠ፡ እሥራኤል፡ እንዘ፡ ይዘብጥ፡ መሰንቆሁ፡ ወይብል፡ ስምዒ፡ ወለትዮ፡ ወርእዩ፡ ወአጽምዒ፡ ዕዝነኪ፡ ርስዒ፡ ሕዝበኪ፡ ወቤተ፡ አቡኪ፡ እስመ፡ ፈተወ፡ ንጉሥ፡ ሥነኪ፡፡... ወሶቤሃ፡ አውሥአ፡ ወይቤላ፡ እግዚእ፡ ኢየሱስ፡ ክርስቶስ፡ ለክርስቶስ፡ ሠምራ፡ ዮምሰ፡ መጻእኩ፡ ኅቤኪ፡ ከመ፡ አፍልስኪ፡ እምዝንቱ፡ ዓለም፡ ኃላፊ፡፡ እምጻማ፡ ውስተ፡ ዕረፍት፡ እምኅዘን፡ ውስተ፡ ፍስሐ፡ እምንዴት፡ ውስተ፡ ብዕል፡፡ አማን፡ በአማን፡ ዕብለኪ፡ ኩሉ፡ ሰብእ፡ ዘገብረ፡ ተዝካረኪ፡ በፍሥሐ፡ ወበሐሴት፡ አነ፡ አስተፌሥሐ፡ በመንግሥተ፡ ሰማያት፡፡ (ገ. ፻፸፩-፻፸፫)

*After three years, when our mother Krestos Sämra was inside Lake Tana, Jesus Christ, to whom a bow must offer for the respect of his excellence, comes to her. Michael, Gabriel, Rafael, and his mother Mary come with him. The Fifteen Prophets, the Twelve Apostles, the seventy two disciples, saints, martyrs, virgins, monks, and all others are come according to their classes and rank. Children who were massacred by Herod are come leaded by Kiriakos the child, and the ninety-nine clan of Angels in their classes. After all, David,*

*King of Israel, has come and sings in harp saying, "listen my daughter, give me your ears, the King who is your Lord loves your beauty so, you have to forget your family and the house of your father."... At that time the Lord Jesus Christ says to her that "my beloved Krestos Sämra, I came here to transfer you from this world which is to be passed, in to the eternal world." He adds, "Your exhaustion is changed into rest, your sorrow, into joy, your problems into prestige. I assuredly tell you that to whom that celebrates your memorial, I'll make him/her blissful in the Kingdom of Heaven."*  
(P. 171-173)

While the Lord appeared with angels and saints to her, makes many promises that he would save those who trust in her prayer and intercession. Immediate after this convention and honor of the saint, Krestos Sämra Passes away and join her place at heaven.

When her disciples notice that her mother and teacher passes away they tear in an immense grief. The monk Yishaq buried the flesh of Krestos Sämra in the temple. Yishaq, then, passes away with prayers and spiritual contending following a similar way what the protagonist performed at her last days.

Here, the plot is resolved to some extent similar with the ancient Greek play's plot resolution style. This style is jargonically called Deus ex Machina, which is a situation where a god (an angel or a divine power) suddenly introduced into a play to resolve the entanglements of the plot, or any artificial or improbable device resolving the difficulties of a plot. Similarly, in Gädlä Krestos Sämra there is an end which seems improbable contrivance in a story. As describes in the Gädl, an improbable character (which is a divine power) introduced suddenly in the work to resolve a situation or unravel the plot. Therefore, Jesus Christ with his ample of divine powers appears to her for a resolution of the whole story.

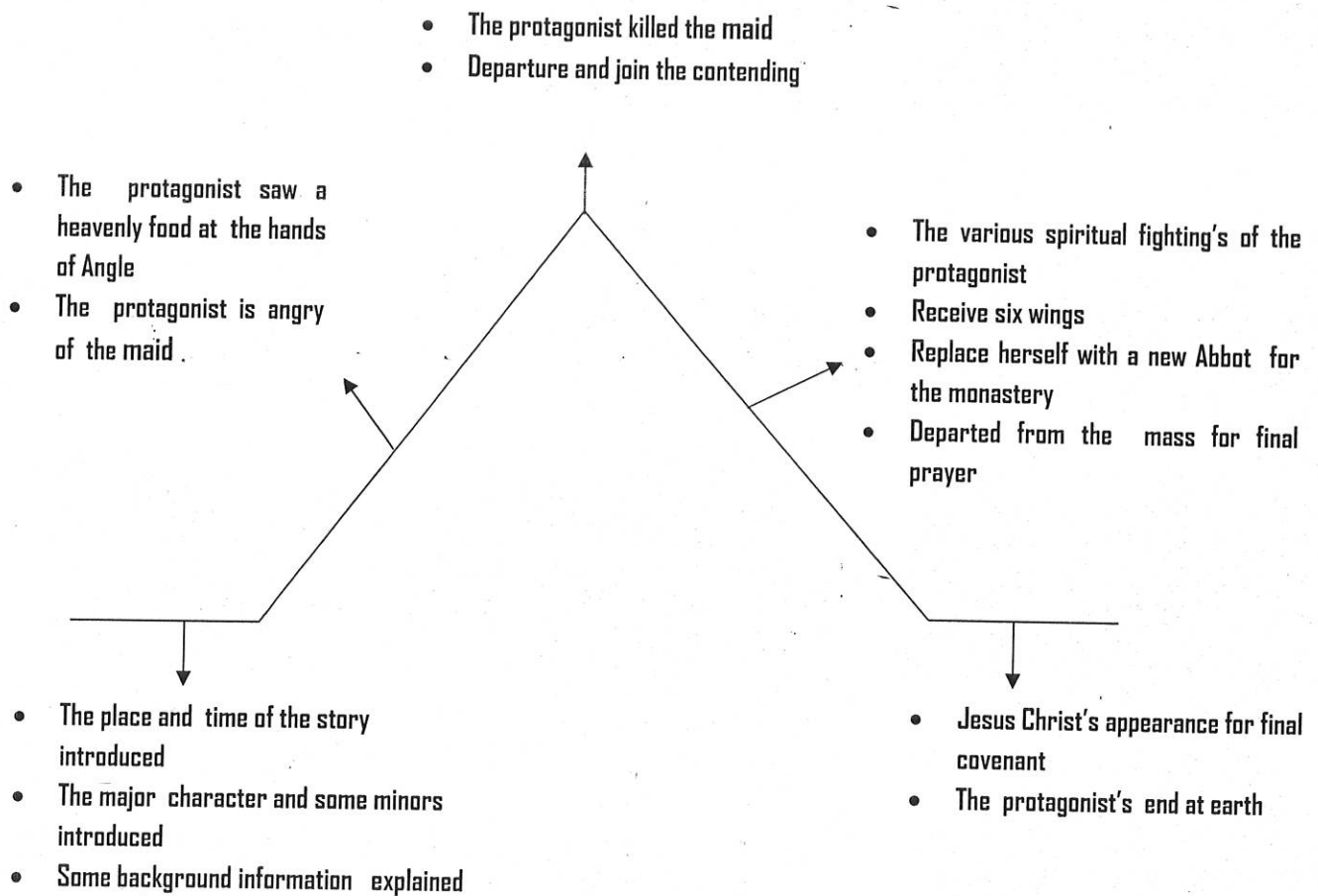


Fig.1: summary of the plot structure of Gädlä Krestos Sämra

### 3.1.2.2 Aspects of the plot

#### 3.1.2.2.1 Conflict

Super natural and man oriented confrontations are revealed in the narrative. Human characters are fight with human and supernatural characters. The supernatural ones are also make a confrontation within themselves.

#### External Conflicts

##### Man vs. Man Conflict

The first conflict made between men is the protagonist's disagreement with her maid. As it is seen in the plot structure this part of the conflict is a turning

point for the general atmosphere of the story. The servant repeatedly makes the protagonist angry. While the protagonist's emotion reaches at peak, she kicked her in a fired wood that makes the servant died. Perhaps this is the greatest point among the conflicts in the story. This conflict leads the protagonist to be departed from family, then leads to ready herself for ample of spiritual contending, then it shapes the whole environment of the narrative. It was an immediate cause for the turning change of the story's structure at the climax.

Yishaq, the monk who lives in remote desert area confronts with the bandits. These bandits aggressive and forceful measurement make the monks leave his place. It is an immediate cause for him to contact Krestos Sämra. Therefore, this can be taken as one of the conflicts happen between men in the given narrative.

The protagonist faces an opposition from a certain deacon. When the major character advices the deacon to do not enter the church ate an onion, he strictly opposes her, and starts to announce his opposition publicly. At last, the Arch Angle St. Michael takes a measurement over him. By any means this agreement between the protagonist and the deacon become one of the conflicts happened in the story.

In many cases, the conflict within the story is the driving force towards the story goal. The same is true here that the conflict between Krestos Sämra and that servant inspires the protagonist to be departed and success the story's goal. The need to overcome the conflict is often the central focus of the protagonist. To overcome that same conflict the protagonist searches for a means that can then become a path to victory for the protagonist.

### **Human vs. Devine/Superhuman Conflict**

Religious writings by nature are filled with supernatural actors. In Gädlä Krestos Sämra there are supernatural characters such as the Arch Angel Michael, the Lord Jesus Christ, and Satan. We, therefore, are here to notice

some kinds of confrontations between these characters and man. The protagonist St. Krestos Sämra sometimes faces disagreement and confrontation with Satan. The Saint's plan to make a peace between God and Satan causes a highest clash happen between her and Satan. It is Krestos Sämra's initiative towards God that asks him to forgive Satan for the sake of human being to be eternally free from any sin. At this time the God shows his willing that if Satan accepts it. Then the dispute inaugurates. Satan automatically rejects her plan. He only not did just refusing, but also forcefully attacks Krestos Sämra. At this moment, the Arch Angle Michael reacts back to save the saint from Satan's action. Two kinds of disputes are observed across this incident. The first is Krestos Sämra's disagreement with the supernatural Satan, and next a conflict between two supernatural powers St. Michael and Satan. These two conflicts add an aesthetic value for the over all beauty of the narrative.

Another conflict made between human being and divine power is a confrontation happen between Ma'eqebe Egzi and God. The quarrel inaugurates when Ma'eqebe Egzi put together with Satan and conspire against God. Ma'eqebe Egzi denounces God laying a trust at a Magic with the counsel of Satan. Finally the disagreement between Ma'eqebe Egzi and the divine God has settled through the intercession of Krestos Sämra.

These conflicts are essential to the plot structure of the narrative. Without them it is unfeasible to talk about the plot. It is the opposition of sided forces that ties one incident to another and makes the story's plot move. Those conflicts are not merely limited to open arguments; rather they are any form of oppositions that face the main character. Without having a power on such conflicts, we have no story because there's no plot. A plot is made up of conflicts and their resolutions which lead to more conflicts, which ultimately lead to the resolution of the biggest conflict, the one that centers everything else and is the most dramatic thing that happens in the book. People read stories about conflict; unless they may leave it out and there presents a dull passage no matter how well written it is.

### 3.1.2.2.2 Causality

Constructing a novel through a cause and effect relationship is a noteworthy feature of modern novels. The causality keeps the literariness of a text. Gädlä Krestos Sämra, in this respect is developed in a causal relationship. Cause-effect connection makes the narrative acquire a literary beauty. For this reason, many of a narrative's events are organized in cause-effect connectivity.

The narrative's turning point that makes the protagonist to be departed from family is the death of the maid. The protagonist Krestos Sämra is repeatedly angry with the maid; then she kills her; then she promises to God to follow him lifetime if he saves the maid. Then the maid saved; then the protagonist departs to keep the promise. Let me show this story causally connected.

#### Cause

- Angry in maid's action
- Death of the maid
- The promise
- The departure

#### effect

- killed her
- promise to God
- Departure
- Contending and reward

There are also other events when we go through in the narrative which are connected causally. The story of monk Yishaq can be taken as an instance.

#### Cause

- Death of his family
- Living alone
- Bandits' attack
- Joining Krestos Sämra

#### effect

- Decide to live lonely
- Attacked by bandits
- Join Krestos Sämra
- Contending and reward

Most of the events in the narrative have such casual relationships. These causalities within the text add a literary beauty and quality for the Gädl; because, causality is among the literary techniques that determine the

literariness of a story. The cause and effect relationship inside the story add an aesthetic value for the narrative.

### 3.1.2.2.3 Suspense

This spiritual narrative is filled with a question ‘what happen next’. Most of the events in the narrative have a suspenseful progress. A suspenseful development and ending of a story reveals the narrative’s literariness.

ወይቤላ፡ እስከ፡ ንግርኒ፡ ክርስቶስ፡ ሠምራ፡ ፍቅርትየ፡ ዘሀሎ፡ ውስተ፡ ልብኪ፡፡  
ውእተ፡ ጊዜ አንሰ፡ እፈቅድ፡ እግዚእየ፡ ከመ፡ ትምህር፡ ለዲያብሎስ፡ ወከመ፡  
ይድኃኑ፡ ከሎሙ፡ ደቂቀ፡ ዕንሰ፡ እመሕያው፡ እምኩነኔ፡ ሥቃይ፡፡ እስመ፡  
ኢትፈቅድ፡ ሞቶ፡ ለኃጥእ፡ አላ፡ ግብአቶ፡ ወበእንተ፡ ዝንቲ፡ ዕብለክ፡ መሐር፡  
ለዲያብሎስ፡ አኮ፡ ዘአፈቅር፡ ኪያሁ፡ አላ፡ በእንተ፡ ደቂቁ፡ ለአዳም፡ እምከመ፡  
ውእቲ፡ ሐይወ፡ አልቦ፡ ኩነኔ፡ ወሥቃይ፡፡ ... ወዘንተ፡ ብሂሎ፡ ጸውዖ፡ ለሚካኤል፡  
ሊቀ፡ መላእክት፡ ወይቤሎ፡ ሐር፡ ሰዳ፡ ውስተ፡ ሲኦል፡ እስመ፡ ሰአልተኒ፡ ከመ፡  
ታውጽኦ፡ ለዲያብሎስ፡ እምኩነኔ፡ ሥቃይ፡፡ ወሶቤሃ፡ ወሰዳ፡ ሚካኤል፡ ሊቀ፡  
መላእክት፡ ምስሌሁ፡ ውስተ፡ ሲኦል፡፡... ወሶቤሃ፡ በጽሑ፡ ውስተ፡ ጽንፋ፡ ለሲያል፡  
ዘኢይትከሃል፡ ለተነግር፡ ዘውስቴቲ፡ ሥቃይ፡ ወርእየት፡ ሰብአ፡ እንዘ፡ ይትናሰኩ፡  
ከመ፡ አክልብት፡፡ ወይቤላ፡ ሚካኤል፡ ሊቀ፡ መላእክት፡ ጸውዒዮ፡ ለዲያብሎስ፡  
ለእመ፡ ፈቀደ፡ ድኅነት፡፡ ወሶቤ፡ ጸውዓቶ፡ በነገረ፡ መላእክት፡ እንዘ፡ ትብል፡  
ሣጥናኤል፡ ሣጥናኤል፡ ሣጥናኤል፡፡ ... (ገ. ፻፵-፻፵፬)

The Lord says “my familiar Krestos Sämra, let you tell me what your heartily feeling is?” And she says then, “Oh my God, if it is your will, please forgive Satan for the sake of children of Adam, to be free from any punishment of Sin for you only want the salvation of the sinner instead of their death; I’m not here to ask you a mercy for the sake of Devil rather for the children of Adam; since there would not be a sin if you forgive him. ...he calls the Arch Angel St. Michael then, and says ‘my beloved Krestos Sämra asks me to forgive Devil’ thus, bring her in to hell that she can take away him if he wills.” Then the Angel bows before the Lord and get her in to hell. ... When they

*arrive at the gate of hell, she saw there a nuisance which is over though; men were biting each other as a dog. The Arch Angel St. Michael then says to her, "let you call him if he wants a mercy" by this time, she calls him in the language of Angels three times, "Devil, Devil, Devil"... (P. 140-144)*

This is exemplary excerpt that suspense one in a fantastic 'what will happen next' feeling. Krestos Sämra Presents with an exciting question that surprises even the God himself. She is asking for a mercy to Satan. Each event in this occasion obliges a reader to be a sensitive follower. The audience 'might ask question in one's mind like, does Satan accepts the proposal? Does he peacefully welcome her? Do Arch Angel Michael and Satan regret back to their premises? Do people start to live in peace and love without any sin? And others that creates a suspenseful waiting in reader's patience.

### **3.1.3 Characters**

A number of characters are participated in the narrative. These characters are round and flat, dynamic and static.

#### **3.1.3.1 Human and Superhuman Characters**

##### **Krestos Sämra**

Saint Krestos Sämra is the protagonist character. From its set up to end the story narrates her struggles, challenges, obstacles and final success in a spiritual spectacle. The title of the text, literally meaning, '*The Act of Krestos Sämra*' implies that the entire story is all about her saintly acts and lives. Characters around her are participated being antagonist or helpers of the major character. This character is born from the spiritual and rich family, when capable for marriage, married to a person named Sämrä Giorgis, a noble and spiritual man. She is grown up learning religious doctrines and become spiritual woman. After Krestos Sämra born eleven children, in a historical

causal incident, she decided to proceed the rest of her life in spiritual contending departing from her familiars. Through great spiritual struggle, she spent most of her life inside and around Lake Tana and monasteries till she has finished the contending of this world and joins her predecessors at heaven. She, as a protagonist, is a round and static character, since acts from beginning to end without any behavioral change.

### **Arch Angel Michael**

The Angel acts in the narrative being a helper of the major character. He first appeared to her before her departure when she was at home, and extends up to the final scenes of the story. The Angel is, thus, a round character since he acts till end, again is static because remains unchanged, his behavior is the same at the end of the story as it was at the beginning. The Angel is not blood and flesh, but a spirit, and comes to help the protagonist either to save her from diabolic war or holding a message from Jesus Christ.

### **Satan**

Acting as an evil spirit, Satan is also among the characters act in Gädlä Krestos Sämra. Most of the time, he appears imitating a human being. Devil is a major antagonist for the protagonist Krestos Sämra. This Demon acts as a static character, because his bad practices which drawn at the beginning continues to end. Throughout the story, Satan opposes all the good doings. He performed his action as a qualified antagonist, permanently protesting all the acts of the protagonist.

### **Jesus Christ**

The divine Christ is one of the characters in the narrative. He acts in the story through revelation or apparition. The Lord, in the text, is a static character since no change over his nature. Jesus appears to the protagonist to give a mental courage. Yet, his actions in the story are limited.

### **Abba Yishaq**

He is a monk who foretold by Angle Michael to be met Saint Krestos Sämra. Before he met her, Yishaq was living lonely in a remote desert area. Once a day, a certain bandits kicked him. After that incident the Arch Angel ordered him to meet Krestos Sämra at the island of Guangut. To his final days, this monk was live with Krestos Sämra in the monastery of Guangut. Finally, he passed away in the same monastery.

### **St. Virgin Mary**

Saint Virgin Mary, though it is not as regular as the other saint actors, she participates as a character of the narrative for a limited period of time. She appeared in the story through apparition to give a mental and moral courage to the protagonist.

### **Ma'eqebe Egzi'e**

This character is flat and dynamic. He starts to act around the middle of the narrative and whose story is presented being an embedded. He establishes an alliance with Satan and uses his magic; however, having a confession through the prayer of Krestos Sämra, finally he believes in God.

### **Bedil Asfar**

This character is a flat one whose story begins at middle part of the narrative, and ends there without going far. The character is static in nature because no change is observed in his overall properties. His story is presented as embedded. In the story, Bedil Asfar comes from a far place which was attacked by famine. Arriving at the home of Krestos Sämra, he discusses with her about spirituality. He also performed some miraculous deeds till he goes away from Krestos Sämra.

### **Other characters**

There are also a number of characters acted in this hagiographic narrative. The son of Krestos Sämra who goes with his mother till Däbrä Libanos; her servants before departure; monks she first met at Däbrä Libanos; monks she met at Guangut; saints Like John the Baptist, Moses and Elijah; Abunä Täklä Haymanot; Abunä Gäbrä Mänfäs kedus; Kiriakos the Child; her husband Sämra Giorgis; King Gäbrä Mäsqäl; are among the characters who are participated in the story though their role is very little.

### 3.1.3.2 Characterization

Most of Ethiopian hagiographic works have a characterization style that is similar to classical Greek Works. On behalf of classical Greek writing Aristotle suggests the protagonist of a tragedy to be of higher class person or a noble man. A similar case is here with Ethiopian hagiographies that the major characters mostly are from noble and/or richest families, who again have spirituality and fear of God. Likewise, when we see the vita of Krestos Sämra, the major character, Krestos Sämra is originated from richest and Spiritual family who believes in and fear God.

... ወሀለወ፡ በይእቲ፡ ሀገር፡ አሐዳ፡ ብእሲ፡ ዘክቡር፡ ፋደፋደ፡ በወርቅ፡  
 ወብብፋር፡ በአልባሳ፡ ወበቀጠንት፡ በአግብርት፡ ወበእእግት፡ በአፍራስ፡  
 ወበአብቅልት፡ ስሙሰ፡ ለውእቲ፡ ብእሲ፡ ደረሳኒ፡ ወስሙ፡ ብእሲቲ፡ ዕሌኒ፡  
 ወክልኤሆሙ፡ ፈራህያን፡ እግዚአብሔር፡ ነዮሙ፡ ወስሙዕ፡ ዜናሆሙ፡ ውስተ፡ ኩሉ፡  
 አጸናረ፡ ዓለም፡፡ (ገ. ፳፱-፴)

... In this country there was a known man who is very rich of Gold, Silver, expensive attire and variety of wealth including male and female servants, mules and horses. The person is named Deresani, his wife Eleni, and Both are very known of their good doings because they have fear of God and are good behaved. (P. 29-30)

The above excerpt has a power to evidence the expression presented before. According to the extract, Saint Krestos Sämra is from a wealthy and spiritual family.

In relation to this, the major character (the saint) of Ethiopian hagiographic works is chosen person by God (may be from the age of Pregnancy) beautiful/handsome, good mannered and the like good quality persons. These spiritual facts are unto the believers, since it is reality for them. However, when it is foretasted from a literary angle, it fulfils the qualities that a major character expected to take in. Accordingly, the major character in this hagiography is created acquiring a higher class Personality as to happen over the major characters of a secular literary novel.

ወወለድዎ፡ ለሃቲ፡ ብእሲት፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ ኅሪት፡ ወክብርት፡ በኅብ፡  
እግዚአብሔር፡ ጠባብ፡ ወትሕት፡ ወሐፀንዎ፡ በኩሉ፡ ክብር፡ እንዘ፡ ይትፌሥሑ፡  
በሥነ፡ ላሕያ፡ ወመሐርዎ፡ ሕገ፡ እግዚአብሔር፡ ወኩሎንኬ፡ ሥርዓታተ፡፡ (ገ. ፱)

*They gave a child whose name is Krestos Sämra, chosen by God, a respected, intelligent and beauty minded. They grew her up teaching religious doctrines and commandments. (P. 30)*

When she is grown up, married to a man who also has Nobel and Cleric background, rich and spiritual.

ወብዑል ጥቀ በጥሪተ ዝንቱ ዓለም ዓዲመ ፈደፍዶ ክሉል በጸጋ መንፈስ ቅዱስ፡፡  
(ገ. ፱)

*He is very rich of this earthly wealth, and above all, he has a grace of the Holy Ghost. (P. 30)*

Therefore, this quality of her husband has a part to construct the saint's manner in a good way. Portraying the major character like these circumstances has an eminent role to promote her contending through out the writing. When we travel across the narrative, we found the protagonist ultimately perfect.

Most of fictional writers, in fact, depict their protagonist and major characters with perfection in every action, behavior, patience, honesty and other good conducts. Likewise, in Gädlä Krestos Sämra the major character is portrayed exceedingly in a perfect manner.

If we take the hagiography as a secular novel, it would be incredible to trust the activities performed by the protagonist. The perfection is over believing. This type of perfecting the protagonist is practiced even during the classical time plays. This makes the audiences to consider the character as a role model and grasp teachings. In addition, it enables the spectators to sorrow for their own sin and joy in successes. However, this kind of excessively perfect characterization of the character would minimize the acceptability power. Only become character of a fantasy realm or an imaginative world. The same thing is happened the narrative of Krestos Sämra while we judge it in the angel of the aspects of fictional works; there is an extraordinary exaggeration on the personality of the protagonist.

At the end of the story, the major character dies. This might be quality which makes the story unique from the fictional trends of our country. Many of the protagonists of our novels survive at last using any mechanism. Mostly, writers use this instrument to create a happy ending though distorts the experiencing truth. On the contrary, in Gädlä Krestos Sämra, the narrative ends after the protagonist passed away. However, when we see it in the eyes of spiritual writings, the ultimate goal of such texts protagonist is joining the kingdom of heaven with series of sacrifices. In the situation, the audiences are also not sad of the ending because they are read the text from the same perspective. When we see Satan, which is presented as an antagonist character, he is portrayed as a real opponent of the protagonist. All his activities are evil; dislikes all good conducts of human being. Exact opposite of the protagonist, this antagonist character is portrayed as a perfect malevolence. In every appearance, he comes with bad routines, not only towards the protagonist, but also for other characters of the story.

The other element to consider in assessing the author's characterization is the characters' consistency. The protagonist consistently fights for good doings throughout the narrative. From the very beginning to her end the major character is highly characterized as a spiritual woman throughout various settings. Other flat and minor characters do a same thing; those who begin their dealings doing well, ends with similar effect. The same is true for the opposite sides, except one whose name is Ma'eqebe Egzi'e who returned from diabolic doings to good and become a believer in God.

ርእይኩ፡ እበውየ፡ ወአኃውየ ዘመጠነዝ ጸጋ፡ ዘተውህበ ላቲ፡ እስመ ደለዎ ከመ  
 ትትመጠው ኅብስተ በእደ፡ መልአክ፡፡ ወበእንተዝ፡ ተመሰለቶ፡ ለኢሳይያስ፤ ነቢይ፡  
 ዘተመጠው፡ ኅብስተ፡ በእደ፡ ሱራፊ፡፡ ዝንቲ፡ ኩሉ፡ ጸጋ፡ ዘተውህበ፡ ላቲ፡ እንዝ፡  
 ሀለውት፡ ምስለ፡ ብእሲሃ፡ ውስተ፡ ጽርሕ፡ ርሱይ፡ ወትቀኒ፡ አግብርተ፡ ወአፅግተ፡፡  
 ወጸጋ፡ እግዚአብሔር፡ ህልው፡ ምስሌሃ፡ በኩሉ፡ ጊዜ፡ በከመ፡ ደቤ፡ እግዚእን፡  
 በመጽሐፊ፡ ኪዳን፡ ወኢይርዳቅ፡ እምአግብርቲሁ፡ ወትረ፡ ዘምስሌሆሙ፡ ይሄሉ፡፡  
 (ገ. ፴፯)

*Fathers and brothers, see this respect and grace which is given to her, she is capable enough to receive astounding heavenly bread from the hands of the Angel. Because of this she seems Elijah the prophet who receives heavenly bread from the hand of Surafi. While possessing this grace, she was at home with her husband managing her family and maids. As our Lord in the Book of Covenant confirms that God never be departs his blessing from his honest servants, she grows time to time in God's holy grace. (P. 37)*

The above excerpt points toward how the protagonist is characterized in a very spiritual manner. This verification shows the spirituality of the character was at the beginning. The same is true at end that when her spirituality peaks its climax, she enable to met Elijah and Enoch in the Kingdom of Heaven (Bihere Hiyawan), as seen in page ፻፳፯.

Some writers sacrifice plausibility and consistency for the sake of creating happy endings. Revealing the truth about the natural human conditions is one of the purposes of fiction writers; contrived happy ending brought by implausible and inconsistent narrating is seldom truthful. In this regard, the narrative Gädlä Krestos Sämra has followed a better way of characterization.

Authors could develop a character directly or indirectly. In the story of Gädlä Krestos Sämra, the characters are developed both in direct and in indirect characterization. Most of the time, the protagonist Krestos Sämra is presented through direct characterization that the narrator and some characters tell the reader what kind of person the protagonist is and what she looks like.

*ብፅዓን፡ ለኪ፡ ኦ፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ ዓፀደ፡ ወይን፡ ሥሙር፡ ዘምላዕ፡ አሰካለ፡  
በረከት፡ ስቴኪኒ፡ ስቴ፡ ሕይወት፡ ውእቲ፡ ወከመ፡ ፀሐየ፡ መርሙዳ፡ ያበርህ፡ ሥነ፡  
ጸዳልኪ፡ አሰከሬነ፡ መንፈስ፡ ኮንኪ፡ ሥላተ፡ ወንጌል፡ ትዝኅርትኪ፡፡(ገ. ፫፩)*

*Oh our Mather Krestos Samra! You must truly own a land of wine which gives a sanctified fruit. Your drink is a life drink. Your beauty is lighter than the sunlight of April, because you are the home of the Holy Ghost; you have been instructed by words of the gospel. (P. 101)*

The above extract can be an example for direct characterization, because, the narrator tells the reader about some natures of the character. On the other hand, Satan and a character named Bedil Asfar are mostly drawn in indirect characterization.

Through noticing the miracle carried out in Page ፫፳፩, by the two dogs that are come with Bedir Asfar, it can easily become aware of the personality of Bedir Asfar, without heard from somebody about the character. One can suggest that this man should be a blessed who can execute miracles. This is a typical example for indirect characterization in which the situation suggests a hint about the character's personality.

ወዘንተ፡ ብሂሎ፡ ሐረ፡ በእግሩ፡ ዲቦ፡ ባሕረ፡ ገና፡ ወበጽሐ፡ ንቦ፡ ደብረ፡ ዳጋ፡  
ወተመደጠ፡ ፍጡነ፡ ንቦ፡ ሀለወት፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ (ገ. ፲፳፯)

*Having finished his speech, he walks over Lake Tana in legs, arrive at mount (monastery of) Daga, and back to the place where our mother Krestos samra stays. (P.126)*

This extract is also another instance that hints the personality of the character. The narrator tells nothing about Bedil Asfar, but his actions and mannerisms become a technique for audiences to read the character. In this situation, the narrator shows rather than tells, allowing readers to infer the personality of the character through indirect characterization.

### 3.1.4 Setting

As a narrative has time and place (when and where it taken place and happen), the hagiography of Saint Krestos Sämra contains stories occurred in a defined time and place. Like stories of the earliest times, here, the storyteller has opened the narrative telling the setting, commonly saying, “Once upon a time, ...”. In the Gädl, the setting is described at the beginning of the story, at the end and implied at the middle of the story. The place is mentioned in the very beginning and at some parts throughout the story. But, the time is mentioned only at the end of the narrative while the storyteller going to resolve his story.

ወሀለወት፡ ሀገር፡ እም፡ አህጉረ፡ ሸዋ፡ እንተ፡ ትሰመዶ፡ በጋጋ፡ ቅዱስ፡ ጌዮ፡ ወይእቲ፡  
ሀገር፡ ሙላዳ፡ ለእምነ፡ ክርስቶስ፡ ሠምራ፡ (ገ. ፳፱)

*There was a place named ‘Kedus Gaeye’ found in the district of Bulga of Shewa province, which was the birth place of Saint Krestos Sämra. (P. 29)*

The above named place in the excerpt is a place where many actions of the story were taken place. Her childhood, marital and motherhood activities are conducted in this specific place which is the origin of the major character in the narrative.

Most of her life time was spent in Lake Tana with challenging confrontations, struggles with devil, in prayer and like spiritualities. So, Lake Tana is among the places where the actions of the story were exercising. This place, present day, is located between Gojjam and Gondär boundary in a specific place named Fogera.

ወበአሐዱ፡ ዕለት፡ መጽኢ፡ ቅዱስ፡ ሚካኤል፡ ሊቀ፡ መላእክት፡ ኅበ፡ ሀለወት፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ ወዖራ፡ በክነሬሀ፡ ወአብጽሐ፡ ደሴተ፡ ዓና፡ ወእምዝ፡ ቦአት፡ ውስተ፡ ባህረ፡ ዓና፡ ወቆመት፡ ከመ፡ ዓምድ፡ ትኩል፡፤ተወደተ፡ ዓመተ፡ እንዘ፡ ኢትወፊእ፡ እስከ፡ ያንሶሱ፡ ማዕከለ፡ ሥጋግ፡ ዓግ፡ ባሕር፡፡(ገ. ፵፱)

Once a day, Arch Angel Saint Michael came to a place where our mother Krestos Sämra lives in, and took her into the island of Tana, holding on his wings. Then she prays within Lake Tana for 12 years standing as a pillar till the fishes penetrate into her body. (P. 49)

‘Guangut’ is a name of place that repeatedly mentioned next to Lake Tana and her birth place Bulga. At the final points of the story Krestos Sämra is ordered to build a monastery in this place, and her final days were spent there. There is no vivid indication that where the clear location of the place is, however there is a hint which signifies the site might be found in Lake Tana.

ወካዕበ፡ እንዘ፡ ሀለወት፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ በደሴተ፡ ንንጉት፡... (ገ. ፶፰)

Again, when our mother Krestos Samra was in the island of Guangut... (P. 58)

On top, in the excerpt, a phrase said “Island of Guangut” gives a hint to suspect the place probably to be around Lake Tana. For instance, in reality there are monastery islands such as, “Island of Daga”, “Island of Kebran”, and the like. Therefore the “Island of Guangut” might be one of the islands found in Lake Tana.

A setting has different purposes, such as, influencing action, defining character and the like. When we consider it as a literature, in Gädlä Krestos Sämra same service is offered through setting. Her origin, Bulga, which is a setting that the action taken place is the origin of several saints, like Täklä Haymanot and some his disciples. Sainly live is a common habit for that place. Therefore, the setting might influence Saint Krestos Sämra and her actions throughout the story that make her follows a saintly live. Again this setting is serve to define character, since setting can help define the psychological, cultural, as well as social status of the characters.

With regard to time, the writer, Abba Philipos<sup>9</sup> of Däbrä Libanos has wrote it in the reign of king Dawit (1382-1413) as it is mentioned by him in the narrative

እነ፡ ፊልጶስ፡ ኢይምስልክሙ፡ ዘነበርኩ፡ በሥጋ፡ አላ፡ ረከብክዋ፡ እነ፡ ወአነበተኒ፡  
ከመ፡ እጽሐፍ፡ እምጥንቱ፡ እስከ፡ ተፍጻሚቱ፡፡ በዘመነ፡ ዳዊት፡ ዳግማይ፡ ንጉሠ፡  
ኢትዮጵያ፡፡ (ገ. ፫፻፳፭)

*Me, Philipos, wasn't there to write the book, but in the reign of Dawit II, king of Ethiopia, she appeared me in spirit and ordered me to write it from beginning to end. (P. 185)*

The narrator is always in a specific temporal position in relation to the story he is telling. As, to Genette, the most common temporal position is subsequent narration that the narrator tells what happen in some past. Therefore, the time of the narration was with in 1382-1413 E.c. The writer is telling the story after years from the happening time of the action when we see the narrative time that the real action was conducted in, it was in the time of King Gäbrä Mäsqäl of Ethiopia.

ወበውእቱ፡ መዋዕል፡ ሀሎ፡ ንጉሥ፡ መፍቀሬ፡ እግዚአብሔር፡ ዘይሰመይ፡ ገብረ፡  
መስቀል፡ ንጉሠ፡ ኢትዮጵያ፡፡ (ገ. ፴፪)

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<sup>9</sup> To say Philip

*In that era, there was a king named Gäbrä Mäsqäl, king of kings of Ethiopia, who was a servant and beloved of God. (P. 32)*

There are kings named in the name of Gäbrä Mäsqäl. For instance, King Gäbrä Mäsqäl of the 6<sup>th</sup> century who is the son and heir of King Kaleb is the one. However, there are textual and historical hints that show This Gäbrä Mäsqäl is not Gäbrä Mäsqäl of the text. In the Gädl, Krestos Sämra met St. Täklä Haymanot in revelation. This is after years that the saint is passed away. Therefore, the king must have lived in the medieval age, which is roughly after St. Täklä Haymanot (12<sup>th</sup> and 13<sup>th</sup> C) and before king Dawit (14<sup>th</sup> C).

### **3.1.5 Narrative Technique**

The narrator in Gädlä Krestos Sämra is a third person narrator, who narrates the story using third person pronouns, she, he, and it. This third person narrator is limited Omniscient that mainly focuses on the thoughts of a single character, i.e. Krestos Sämra, and knows something about others around her. The narrator is not observed offering his own views, and personal philosophies, rather presents what he listened from the angel of limited characters especially the major one.

*ርእዮኔ፡ አበውዮ፡ ወአኃውዮ፡ እንዘ፡ ትትብያዮ፡ ምስለ ፈጣሪዮ፡፡ (ገ. ፪፻፪)*

*Fathers and brothers, look it that she speaks to the Lord as it is make to a friend. (P. 72)*

This is the explanation of the narrator through a third person Point of view that he expresses his amazement of her dialogue with the God. Therefore, this is the interference of the narrator besides simple report of the actions, and this enables us to conclude as the narrator is a limited omniscient in the third person point of view. However, the narrator is limited to convey his feelings and viewpoints.

ወእምድነረ ብዙኅ መዋዕል ተፈነወ ብድብድ ውስተ አጽናፊ ዓለም ወኃልቁ ብዙኃን ሰብእ። ወስነ በበ አብይቲ ሆመ ለሰብእ ብካይ ወሰቆቃው ወበዘከመዝ ግብር ነበሩ ሠለሰተ ዓመተ። ወአሐተ ዕለተ እንዘ ሀለወት ውስተ በዓት እምነ ክርስቶስ ሠምራ መጽእ ኃሊና ከመ ትስኣል ምሕረተ እምነበ እግዚአብሔር ለኩሎመ ደቂቀ እንለ እመሕያው። (ገ. ፻፲፱)

*After many years famine was happened throughout the world, and lots of people died. For almost three years grief and sorrow was there in the home of every person. One day when our mother Krestos Sämra was in her home, a spirit provokes her pray to God a mercy for mankind. (P. 119)*

From the above excerpt pronouns 'her', 'our mother Krestos Sämra indicates that the story is narrated in third person. Here, the story teller narrates something about the environment surrounding the major character; because, a limited omniscient narrator tells the story viewing it from the side of the protagonist. The narrator presents nothing more what the protagonist knows. According to Zerihun (1998 E.C), most of modern Amharic novels are narrated in this type of point of view. So, this story is presented through a point of view that modern novels are narrated in, and is probably one quality of this literary work.

ሃቲሰ፡ ብእሲት፡ ረክበት፡ ፍድፍድና፡ ወልዕልና፡ እምብዙኃት፡ አንሰት፡ እለ፡ ነሥኣ፡ ደጋ፡ ወክብረ፡ በተጋድሎ፡ ወበመንኖ፡ ዝንቱ፡ ዓለም፡ ኃላፊ። (ገ. ፹፱)

*This woman is exceedingly glorified than women who received glory through contending ignoring this world (which is to be passed). (P.89)*

The narrator, in the excerpt above, reflects his own view. Such like views of the narrator are intervening in some places across the narrative. However, it is difficult to say the narrator is omniscient. Because, these involvements are very limited, and detail information or view of the characters is not given by the narrator. Most of the time, as a third person reporter the narrator simply presents what happens in the story. Therefore, these limited personal viewpoints, make the narrator third person limited omniscient. He is neither



omniscient, for he has no right to involve his own philosophy, for he has no right to interfere his own philosophy, insight, the feeling, fate of characters, nor a 'camera shot' narrator, who gives no commentary at all. It is rather approximate to be a limited omniscient in which the narrator makes no comment but records only those details that can be seen and heard, but he is accessible to some acquaintances and hints than that of audiences.

### 3.1.6 Theme

The hagiographic texts are spiritual works. Most of the spiritual Literatures have a moral theme. These kinds of works convey good subjects or ideas towards spectators. Here, the researcher has tried to point out some central ideas of Gädlä Krestos Sämra.

#### Forgiveness

Gädlä Krestos Sämra widely teaches about forgiveness. In the narrative the major character Krestos Sämra prays to God to give a mercy for mankind. The Gädl is a didactic kind of literature whose primary purpose is to teach some moral and or philosophical truth. It is filled with plenty of moral teachings. Forgiveness is, therefore, one of the central ideas in the text. The protagonist prays for individuals and even for all human races. The most surprised event in the story which is a typical example for forgiveness is her attempt to negotiate God and Satan. According to the thought of Krestos Sämra there would no quarrel and sin within human being if the God forgives Satan.

ወይቤላ፡ እስኩ፡ ንግርኒ፡ ክርስቶስ፡ ሠምራ፡ ፍቅርትየ፡ ዘሀሎ፡ ውስተ፡ ልብኩ፡፡  
 ውእተ፡ ጊዜ አንሰ፡ እፈቅድ፡ እግዚእየ፡ ከመ፡ ትምሐሮ፡ ለዲያብሎስ፡ ወከመ፡  
 ይድኃኑ፡ ከሎሙ፡ ደቂቀ፡ ዕንላ፡ እመሕያው፡ እምኩነኔ፡ ሥቃይ፡፡ እሰመ፡  
 አትፈቅድ፡ ሞቶ፡ ለኃጥእ፡ አላ፡ ግብአቶ፡ ወበእንተ፡ ዝንቱ፡ ዕብለክ፡ መሐሮ፡  
 ለዲያብሎስ፡ እኮ፡ ዘአፈቅሮ፡ ኪያሁ፡ አላ፡ በእንተ፡ ደቂቁ፡ ለአዳም፡ እምከመ፡  
 ውእቱ፡ ሐይወ፡ አልቦ፡ ኩነኔ፡ ወሥቃይ፡፡(ገ. ፻፵)

The Lord says “my familiar Krestos Sämra, let you tell me what your heartily feeling is?” “Oh my God, if it is your will, please forgive Satan for the sake of children of Adam, to be free from any punishment of Sin for you only want the salvation of the sinner instead of their death. I’m not here to ask you a mercy for the sake of Demon- rather for the children of Adam; since there would not be a sin if you forgive Satan” she said. (P. 140)

This question of mercy is confirmed by the Lord as a kind of question which was not asked by any one before and will not be asked by anyone subsequent to her. This is more than thought. This is more than teaching forgiveness. To ask forgiveness for Satan, it needs to be an absolute person. There are also other many instances that can support this saying.

ወለምንት፡ ተሰቀልከ፡ ዲበ፡ ዕፀ፡ መስቀል፡ አኮኑ፡ በእንተ፡ አዳም፡ ወደቂቁ፡  
ወእቱ፡ ወይቤላ፡ እወ፡ ተሰቀልከ፡ በእንቲአሆሙ፡ ወትቤሎ፡ እመ፡ ከመዝሰ፡ ኮኑ፡  
ተሰቅሎትከ፡ በእንቲ፡ አሆሙ፡ መሐሮሙ፡ እግዚአ፡ ወተሃሃሎሙ፡ እም፡ አቤል፡  
እስከ፡ ይእዜ፡ ወእም፡ ይእዜ፡ እስከ፡ ለዓለም፡ (ገ. ፪፰)

“Why you were crucified at the cross? Wasn’t it for Adam and his sons?” she said. Then Jesus says, “Yes, I was”. “If your crucifixion was for Adam and sons, please forgive the dead souls from Abel till now, and till the end of this world”, said Krestos Sämra. (P. 78)

As we can understand from the above excerpt, the protagonist is extremely concerned with mercy. She is worry for the peace and compassion of this world. She is asking for mercy to all mankind, which is a massive symbol of love, sacrifices oneself for others. Made it a central idea, the story conveys a message and edify about forgiveness.

## Consistency

This can be one of the central points in the hagiography. The major character acts various challenges which are difficult to believe. To keep the promise that

she deal with God for herself, the protagonist fights a harmful struggle with evil spirit. These Multidirectional challenges ongoingly go from the beginning of the story to end with out any change. This has a power to transmit a message about consistency, patience, and trustworthiness. The protagonist consistently fights for the success of her endeavor. Here is an excerpt which can evidence the above explanations.

ወበአሐዱ፡ ዕለት፡ መጽአ፡ ቅዱስ፡ ሚካኤል፡ ሊቀ፡ መላእክት፡ ኀበ፡ ሀለወት፡  
 እምነ፡ ክርስቶስ፡ ሠምራ፡ ወዖራ፡ በክነፊሀ፡ ወአብጽሐ፡ ደሴተ፡ ፃና፡ ወእምዝ፡  
 ቦአት፡ ውስተ፡ ባሕረ፡ ጻና፡ ወቆመት፡ ከመ፡ ፃምድ፡ ትኩል፡ ፲ተወጀተ፡ ፃመተ፡  
 እንዘ፡ ኢትወፅእ፡ እስከ፡ ያንሶሱ፡ ማዕከለ፡ ሥጋ፡ ፃሣ፡ ባሕር፡፡ (ገ. ፵፱)

*Once a day, the Arch Angel Saint Michael came to a place where our mother Krestos Sämra lives in, and took her into the island of Tana, holding on his wings. Then she prays within Lake Tana for 12 years standing as a pillar till the fishes penetrate into her body. (P. 49)*

The above extract shows the highest limit of the consistency of the protagonist. This is a great kind of steadiness keeping patient up to one's body become a path for fishes. It is a true story and real occurrence for believers and intended to teach them consistency. However, when one neutrally and secularly judges it as to its literary aesthetics, every body, and either a follower or not can point out a same theme.

There are also other characters who thought consistency. As the name Gädl refers contending, challenge, fight, most of the characters portrayed in the story shows how one can pass through these obstacles. Here is also one example for this instance.

ወሶቤ፡ ዐገቱኒ፡ እመንቱ፡ ፊያት፡ አጋዙኒ፡ ወአሠፋኒ፡ ከመ፡ ሠራቂ፡ ወዘበጡኒ፡  
 ወቀሠፋኒ፡ እንዘ፡ ይብሉ፡ አ፡ ገባሬ፡ እኪት፡ ከመዘኑ፡ ትነብር፡ በተድላ፡ ውስተ፡  
 ዛቲ፡ መካን፡ ዘአኮነ፡ ምድረ፡ ዚአከ፡ ከዊኖመ፡ አሐዱ፡ በቅድሚያ፡ ወአሐዱ፡  
 በድጋሬያ፡ ምንተ፡ እነግረኪ፡ ክርስቶስ፡ ሠምራ፡ ፍቅርተ፡ እግዚአብሔር፡

ዘረከበኒ፡ ሥቃይ፡ በይእቲ፡ ሰዓት፡ አይትከሃል፡ ይንግርዎ፡ በበገጹ፡ ወሰቤ፡  
ኮንኩ፡ ከመ፡ በድን፡ ዘአልባ፡ ነፍሱ፡፡ (ገ. ፫፻፯)

*“Then after, they control and arrest me as a thief. They said then, ‘You a bad and rebel man, are you here live with joy in a land which is not yours?’ then, being at front and back, they kicked me very hard. The servant of God Krestos Sämra, how do I explain you all the grief I faced that time? It is impossible to express well. At the time I was seem a dead whose soul is departed from flesh.” He said. (P. 157)*

This is the story of a monk named Yishaq. Before he met Krestos Sämra, he has been live in a desert alone kept himself for only spiritual doings. The above excerpt mentions one event that the soldiers of a certain king made him experience hardship. He is very innocent; according to the story, injustice is made over him. Yet, he forgets the torture, since his primary aim which makes him left the world is to be a true follower of his Lord, and join the kingdom of Heaven. To attain his goals, the character became consistent. This is a huge idea that could gain from the given hagiographic literature.

## **Love**

It is a common theme in most literary pieces, as either a principal theme or as a stimulus for the narrative; as it is an emotion that has great power and is also universally understood. The kind of love what I’m speaking for is a conception of love which relates with the so called courtly love, that has been the topic of literature throughout the ages. This kind of love is viewed across the narrative of Gädlä Krestos Sämra. In many cases, the protagonist Krestos Sämra paid significant sacrifice for others. She tears for sinners to make the God return his merciful face towards them. She sorrows for the poor in their time of natural and manmade problems. The story definitely teaches that the

true definition of love is sacrificing oneself for others. This is delicately exercised by the major character.

### **Virtue vs. Vice**

Moral is a common theme for such spiritual writings. It is a lesson which dealt with the judgment of goodness or badness of a human deed. So, moral refers to what just and wrong are. Most of the time, the theme of fiction is its view about life. Gädlä Krestos Sämra, for that matter, is a typical model for moral lessons. It is not primarily intended to instruct or preach someone moral things. Rather, one found it through exploring characters or other situations, as the theme in fiction is not intended to teach but one implied it from the characters' action or other elements that make up the story. In this narrative, the moral theme in particular, the theme in general is not presented vividly or directly, but implied.

The evil practices of Satan are repeatedly portrayed from this portrayal somebody can grasp an implied lesson about badness. The saintly portrayal of holy men, Angels, St. Virgin Mary and Jesus Christ reflects moral theme of goodness. People who were righteous at earth join the Kingdom of Heaven; others on the opposite join hell. These actions speak about what right/just and wrong are. The protagonist's contribution through prayer asking for a mercy for others who did badly also conveys a huge moral theme about righteousness.

### **Gender**

The major character (protagonist) of the text is female. Thus, it is suitable to speak about gender role. The protagonist is portrayed in a good manner. There is an equal participation of female with men. The protagonist performs all activities which can be made by men, to show that female has a power to do so. She passes hardest examinations. Dangerous obstacles were there in front of her, but she permanently passes through it. Representing women, she points toward that they can fight against evil conditions, and become victorious. In the last seasons of her live at earth, she was nominated as an abbot of a

monastery. The monastery is not only women's, but for both. It is exceptional to be an abbot for such kinds of monasteries, but Krestos Sämra deserves it. This shows how the character is portrayed in the narrative equally with men. The monastery of Guangut itself is established by her. This also demonstrates how females are gigantically participated in the narrative.

### 3.1.7 Figures of speech

#### Simile

This is a kind of figures of speech that presents things, ideas, behaviors, actions, etc, through comparison. In Gädlä Krestos Sämra, actions are presented using the connectors of simile those are “As”, “Like”, and “Than”. In the narrative, ample of comparisons are make in simile; a few of them are present in the extracts below.

ወአልቦ፡ ኅዓም፡ እምርእሳ፡ እስከ፡ እገሪሃ፡ ወቁሐተ፡ መላተሐሃ፡ ከመ፡ ቅርፍተ፡  
 ሮማን፡ ወአዕይንተሃኒ፡ ከመ፡ ኮከብ፡ ጸባሕ፡፡ (ገ. ፴፩)

*From her head to leg, she is absolutely beauty; her chicken is like a Roman fruit, and her eyes are bright as a night star. (P. 31)*

In the excerpt above, we notice two words of simile “as” and “like” which compares the beauty of Krestos Sämra with a natural fruit and night star. The word “ከመ” of Gə’əz is stands for both “as” and “like” of English.

ወሶቤሃ፡ ፈሐቀቶ፡ እምርእሱ፡ እስከ፡ እገሪሁ፡ ወውኅዘ፡ ደመ፡ ከመ፡ ማይ፡...  
 (ገ. ፶፮)

*When she out it (the magic) from his body, his blood flows as a water... (P. 56)*

“As”, on the above extract, shows comparison, blood versus water.

ወዘንተ፡ ብሂሎ፡ ሰጠጠ፡ ማዕሰ፡ ሥጋዩ፡ ወረሰዮ፡ ከመ፡ ቶማስ፡፡ (ገ. ፷፰)

*Saying it, he voids the skin (of somebody) like Thomas. (P. 68)*

ወእምዝ፡ ካዕበ፡ ርእየት፡ አህጉረ፡ ጽዕድ፡ ዋነ፡ ወርኒ፡ ባነ፡ ዘያበርሀ፡ ጽድለቶን፡ እምፀሐይ፡  
ወወርኑ፡ ወከዋክብት፡ ምስብዒተ፡፡ (ገ. ፫)

She saw largest, clean and bright countries which are brighter **than** sun, moon and stars. (P. 100)

ወከመ፡ ፀሐየ፡ መርሙዳ፡ ያበርሀ፡ ሥነ፡ ጸዳልኪ፡ አስከሬነ፡ መንፈስ፡ ኮንኪ፡፡  
(ገ. ፫፩)

Your beauty is brighter **than** the sunlight of April because you are the home of the Holy Ghost. (P. 101)

The comparison is made from different genres - beauty vs. sunlight

ወሶበ፡ ከሠተ፡ ዓይኖ፡ አሐዳ፡ እምኔሆሙ፡ አብርሃ፡ ኩሎ፡ ዓለመ፡ ከመ፡ ፀሐይ  
(ገ. ፫፭)

When the one opened among her eyes, it lights all over the world **as** a sun light. (P. 106)

Comparing the protagonist's eye with sun

When one read across the text, he/she easily finds it filled with words of simile such as “like”, “as” and “than”. These connectors add a value for the aesthetic quality of the text. They have their own part to make the narrative to be considered as “a religious novel” irrespective of its reality. In other words the text is capable to be viewed in the characteristics of modern novels.

### Metaphor

It is a kind of figures of speech, an implied comparison between two unlike things that actually have something in common. This kind of figure of speech is also applied in to the narrative.

ወሐረት፡ ወበጽሐት፡ ሀገረ፡ ሮሐ፡ ወአምኃት፡ መቃብሪሀ፡ ለላሊበላ፡ ወእቱኒ፡  
ይቤላ፡ ሰላም፡ ለኪ፡ ክርስቶስ፡ ሠምራ፡ ሐዊሳ፡ ለምጽአትኪ፡ ጽጌ፡ ደንጎላ፡ ዘቆላ፡  
ዘመጸእኪ፡ እምርኑቅ፡ ፍኖት፡፡ (ገ. ፳፭)

*She goes to the place Roha and visits the tomb of Lalibela. He said, "Oh! Krestos Sämra, how are you? A sunflower which grows up beside a river, you must possess appreciation since you are come from a distant area." (P. 65)*

This is a typical example of metaphor. The word "sunflower" is applied to Krestos Sämra. Referring to something through reference to another thing to which it is remotely related, the underlined word is used to designate the conducts of the character. The word is applied to something to which it is not literally applicable in order to suggest a resemblance.

### **Hyperbole**

It is figure of speech in which the writer uses to exaggeration or overstatement for emphasis.

*ወሰበ: ከሠተ: ዓይኖ: አሐዳ: እምኔሆመ: አብርሃ: ኩሎ: ዓለመ: ከመ:ፀሐይ  
(ገ. ፻፯)*

*When the one opened among her eyes, it lights all over the world as a sun light. (P. 106)*

*ወከመ: ፀሐየ: መርመዳ: ያበርሀ: ሥነ: ጸዳልኪ: አስከሬነ: መንፈስ: ኮንኪ::  
(ገ. ፻፩)*

*Your beauty is lighter than the sunlight of April, because you are the home of the Holy Ghost. (P. 101)*

Overstated expressions are seen above to grasp one's emphasis. These kinds of exaggeration are common in most of Ethiopic hagiographic literatures, to promote the respect of the Saint. By any means, this exaggeration is, when we consider the text as a literary work, another quality for the narrative's literariness under hyperbole of the figures of speech.

## Symbolism

Some non-human things exist as a symbol to represent the fate of characters of the narrative. Let's see some of them.

**Wheat:** Wheat symbolizes the soul of human being that would be saved in the mediation and prayer of Saint Krestos Sämra. On the other hand, it signifies the huge numbers of her followers.

ወአይደድግ፡ ኩሎ፡ ዘለአኮ፡ እግዚአብሔር፡ ወይቤላ፡ ንሥኢ፡ ዘንተ፡ ሥርናየ፡ ምሉዓ፡ ቤተ፡ ክርስቲያን፡ ወትቤሎ፡ እምነ፡ ክርስቶስ፡ ሠምራ፡ ምንተነ፡ እሬሰዮ፡ ለዝኩሉ፡ ሥርናይ፡ እስመ፡ አይፈቅድ፡ ነሚኦቶ፡ ወአልብዮ፡ መዝገብ፡ ለአመትክ፡ ወአተሀበኒ፡ ብዕለ፡ ዘበምድር፡ እግዚእዮ፡ ወሶቤሃ፡ ተምዓ፡ ላዕሌሃ፡ ወይቤላ፡ ኢይምሰልኪ፡ ክርስቶስ፡ ሠምራ፡ ዝንቲ፡ ሥርናይ፡ ዘተዘርዓ፡ ውስተ፡ ገራህት፡ ወበቆለ፡ ለሲሳየነ፡ አዳም፡ አላ፡ ነፍሳተ፡ ሰብእ፡ እመንቲ፡ በከመ፡ ይቤ፡ እግዚእነ፡ በወንጌል፡ አማን፡ አማን፡ እብለክመ፡ እመ፡ ኢወድቀት፡ ኅጠተ፡ ሥርናይ፡ ውስተ፡ ምድር፡ ሰናይ፡ ወአሞተት፡ ባሕቲታ፡ ትነብር፡ ወእመሰ፡ ሞተት፡ ብዙኃ፡ ፍሬ፡ ትፈሪ፡ (ገ. ፲፬-፲፮)

*Then when finished telling the message which sent from God, orders her to take a wheat that is full of a church. Then she immediately answers: "It is nothing for me, I won't the joy and respect of this world, and even I don't have a store to keep it. Oh my Lord, please don't give me the prestige of this world." He reacts back and says: "this is not wheat that grows up from earth to be human consumption, rather symbolizes the soul of human being. As the Lord in the Gospel says 'I assuredly say you that if a single seed of wheat is not laid in to a land, will lives lonely ingrown, but after agricultural process, fruits many double'" (P. 94-95)*

As vividly written in the excerpt above, the wheat signifies human soul. As a person could get raised in the time of mass resurrection, after death, a piece of wheat also got risen after death through agricultural process. On the other

hand, the wheat which the saint sees in revelation is very much i.e. full of a church. This implies her disciples, and those who believe in the prayer and mediation of Krestos Sämra that would be countless in number. In the beginning, I said wheat signifies a soul. Therefore, it also represents the souls that would be leaded by Krestos Sämra in to paradise from living under a satanic rule.

**Web:** A web that uses to capture fishes symbolizes the protagonist Krestos Sämra. As a web captures fish in a sea, the saint captures the souls of sinner people in a hell and leads them in to paradise through miracles.

ወካዕብዮ፡ ሰምዒ፡ እንግርኪ፡ መሰገርትሰ፡ ዘይቤ፡ አንቲ፡ ውእቲ፡፡ ዓሣት፡ ዘይቤ፡  
ደቂቅኪ፡ እማይ፡ ወእመንፈሰ፡ ቅዱስ፡ በሰሚዓ፡ ገድልኪ፡ ወበተአምኖ፡ ጸሎትኪ፡፡  
(ገ. ፲፰)

*Again listen to me, I tell you that the web which uses to capture fishes signifies you. Those who represented in fishes are your children who will born in water and the Holy Spirit and will trusted in your intercession and prayer, listening to the acts you was spent at earth. (P. 98)*

The extract exposes that the web signifies the protagonist and the fishes stand for her followers.

**Lamb:** These white lambs symbolize joyful children. The lambs are observed enjoying at a field.

ወእምዝ፡ ርእየት፡ አምላላ፡ ጣዕዋ፡ ላህም፡ ፀዓዳ፡ ጸጉባን፡ ሐሊብ፡ ወፍሑሐን፡  
ጥቀ፡ መንፈሰ፡ ዘእሃሰ፡ አፍቀረቶሙ፡ ለኩሎሙ፡ ፈድፋድ፡...ወይቤላ፡ ውእቲ፡  
መልአክ፡ እሉ፡ እለ፡ ይመስሉ፡ ጣዕዋ፡ ላህም፡ ፀዓዳ፡ አኮን፡ ጣዕዋ፡ ላህም፡ አላ፡  
ሕፃናት፡ እሙንቲ፡ ወይትፊሥሐ፡ ኩሎ፡ አሚረ፡ ምስለ፡ ቂርቆስ፡ ሕፃን፡፡ (ገ. ፲፱)

*Then after, she saw white lambs that enjoy in the field feeding their mother's breast milk, and she became very wonder of what she saw; she loves them because they are very beautiful. (P. 99)*

In actual world, white represents joy, a fantastic and bright future fate. Lamb on the other hand, reflects hope, since a lamb is little, it waits for a coming hopeful future. Hopeful futurity and joy is therefore symbolized by the lambs. The little lambs, as to the excerpt, reveal the little children that were sacrificed at earth and enjoying at heaven with Kiriakos the little. The symbol is not donned here, but it also indicates the protagonist's future joy at the kingdom of heaven; for the reason the protagonist fights more and more seeking a hopeful future reward.

### 3.2 Analysis of Literary Techniques

#### Dialogue

The story is narrated in third person point view. Although the narrator presents the story in third person pronouns, the characters are make a dialogue; these dialogues give the narrative fictional quality.

*ወሶቤሃ፡ ቦአት፡ ውስተ፡ ቤተ፡ ክርስቲያን፡ ወበክየት፡ ብካየ፡ መሪረ፡ በእንተ፡ ውእቲ፡ ብእሲ፡፡ ውእተ፡ ጊዜ፡ መጽኢ፡ ኅቤሃ፡ እግዚእ፡ ኢየሱስ፡ ክርስቶስ፡ ወይቤላ፡*

*“ምንት፡ ያበክየኪ፡ ክርስቶስ፡ ሠምራ፡ ፍቅርትዮ፡፡”*

*ወትቤለ፡*

*“እበኪ፡ አኑ፡ አመትኪ፡ በእንተ፡ ማዕቀብ፡ እግዚእ፡ ኅጥእ፡ ከመ፡ ትምህር፡ ሊተ፡፡”*

*አውሥኢ፡ ወይቤላ፡*

*“ኢይደልዎ፡ ምሕረት፡ እስመ፡ ተአደወ፡ ትእዛዝዮ፡ ወክህደ፡ ፈጣሪህ፡ ወተአመኛ፡ ለዕዕ፡ በምክረ፡ ሰይጣን፡ እንዘ፡ አኑ፡ እቀትል፡ ወአሐዩ፡ እቀስፍሂ፡ ወእግሃል፡ አነዲ፡ ወአብዕል፡፡”*

*ወሶብ፡ ይቤላ፡ ዘንተ፡ ደንገጸት፡ ወወድቀት፡ ታሕተ፡ እገሪህ፡ ለእግዚእኑ፡ ወአውስአቶ፡ በድፍረት፡ ወትቤለ፡*

*“ዘፈጠርካ፡ ለዕፀ፡ ሕይወት፡ አንተ፡ ውእቲ፡ በይኑ፡ ምንት፡ ትኩንኖ፡ እስመ፡ አንተ፡ ታማሰኛ፡ ለዕዕ፡ ወታሕይዎ፡ ለዝንቲ፡ ኃጥእ፡ ወኩሉ፡ ይትከሃል፡ በኅቤኪ፡ ወአልቦ፡ ዘይሰግክ፡ ርኑቀ፡ መጻት፡ ወብዙኃ፡ ምሕረት፡፡፡” (ገ. ፶፬-፶፮)*

*At that time she quickly goes to the church and prays to God in a deepest sorrow and mourn for this guy. By the time, the Lord Jesus Christ come and says:*

*“My dear Krestos Sämra, what makes you sorrow?”*

*“I’m here with grand sorrow and tear to beg you a mercy for a sinner Ma’eqebe Egzi” says Krestos Sämra.*

*The Lord says then:*

*“He is the one who never earns a mercy, because listening to the advice of Satan, he denounces me and trusted in a magic.”*

*Immediate after he has finished the speech, she bowed down into his leg and strictly begs him as:*

*“Oh my creator! This magic plant is created by you, and you have a power to demolish it and save him, nothing is impossible to you, and your mercy is grateful than that of your devastation....” (P. 54-56)*

This is a long dialogue made between Krestos Sämra and Jesus Christ and then Ma’eqebe Egzi’e. In the dialogue made between these three characters, Ma’eqebe Egzi speaks to the protagonist to negotiate him with God. Then a dialogue is processed between Krestos Sämra and Jesus concerning Ma’eqebe Egzi; the dialogue ends with the speech of the protagonist and Ma’eqebe Egzi that she announces him the mercy.

The dialogue, extracted above, adds a fantastic aesthetic grace for the narrative. Again such kind of dialogues, in a story, gives a literary beauty. We gain an opportunity to notice about the characters’ feeling, aim, problems and psychological beings.

Participant characters internal and external relations, issues of discussion, the level and kinds of their thinking, and one character’s view towards others, are observed through this dialogue. This technique, dialogue, is tied with characters personal truths and experiences, that it enables the reader to have

a clear understanding about the events of the narrative, and to develop and proceed the incidents within it.

From pages 116 to 117 of the text finds another exemplary dialogue that the protagonist makes with St. Michael on the one side, and Satan on the other. Krestos Sämra once a time sees a group of men standing on their sides. One among them who stands apart makes a laugh, at this moment Krestos Sämra asks St. Michael to make the secret apparent that why the one laughs apart from others. The Angel responds back as she can ask himself who laughs alone. But, that man who stop apart make the protagonist frustrate while she attempts to question him. This is a typical dialogue. It adds a certain beauty; readers consider themselves that they were there through imagination while following the event in a third person narrator.

This is a special occasion for the audience that the characters gain an opportunity to react face to face. Such kinds of occasions can develop the story; pay a contribution for the future progress of the story. The dialogue makes the reader to have a friendly reaction with characters. Additionally, it draws a picture on one's mind about the actions and becomes plausible. The dialogue is not happened for the sake of dialogue only, rather it closely organizes with the plot and story, and has part for the overall interaction of the good flow of the narratives story and characterization. It also has a role to show the personality of characters. Furthermore, the dialogue which is a conversation in a literary work, in this interaction uses to reveal characters and to advance the plot.

It moves the action along in the narrative and it also helps to characterize the personality of the characters. It also gives the story a more natural, conversational in flow, which makes it more readable and literarily enjoyable. These dialogues prevent the narrative from being nothing more than a list of descriptions and actions by showcasing human interaction.

## Description

Using this literary technique, the narrator describes the dressing, physical appearance, feeling, and facial view of the characters of the story. Moreover, the figurative presentation of the weather, atmosphere, and the physical environment that the characters move on assures the credibility of the story.

ወእምዝ፡ ካዕበ፡ ርእዮት፡ አህጉረ፡ ጽዕድዋን፡ ወርኒባን፡ ዘያበርህ፡ ጽድለቶን፡  
እምፀሐይ፡ ወወርኅ፡ ወከዋክብት፡ ምስብዒተ፡ ወውስተ፡ ወእቶን፡ አህጉር፡  
ምሉዓን፡ ዕፀው፡ ኤልያስ፡ ወአስካሎን፡ ፍትዋን፡ ለአዕይንት፡... ወውስተ፡  
ወእቶን፡ አህጉር፡ ሀለው፡ ዕፀው፡ ከርካዕ፡ ወአስካሎን፡ ያዘነገዕ ልበ፡ ወውስተ፡  
ወእቶን፡ አህጉር፡ ይውኅዝ፡ ፈለገ፡ ሐሊብ፡ ፀዓዳ፡... ወውስተ፡ ወእቶን፡ አህጉር፡  
ይውኅዝ፡ መርዓ፡ ጥዑም፡ (ገ. ፫- ፫፩)

*Again she saw very huge planets which are exceedingly clean and brightest; they are lighter than that of the sun, and of the moon and of the stars. Inside them, there are fruits and flowers which named 'plant of Elijah' that are very pleasant to see. ... Inside these planets, there are lemon and other plants in which their fruits make one sensational. Inside these planets, there flow white spring of milk. ... Inside these planet, there flow tasty spring of honey.*  
(P. 100-101)

It is an amazing description about a certain realm which differs from this Universe. The description has a power to draw a picture into our mind. It makes us to easily imagine that fantasy realm. We find splendid description about the planets, flowers, fruits, atmosphere - and general physical environment of the country which the protagonist sees in revelation. There also scrutinize a repetition for emphasis which adds more beauty for the literary quality of the text.

Capturing an event through descriptive presentation involves paying close attention to the details by using all of the five senses. Such kind of "showing

writing” is a writing that describes the protagonist character, the place and event in great detail, with sensational presentation.

Below is also another excerpt which indicates an imaginative power of the narrator/author, being presented in a marvelous description.

ወሶቤግ፡ ነጸረት፡ ታሕተ፡ ወርእያት፡ ዐሠርተ፡ ወክልኤተ፡ ነፍሳተ፡ ወእምኔሆሙ፡  
ዐርባዕቱ፡ ነፍሳት፡ ዘምሕረት፡ ወሰመንቱ፡ ነፍሳት፡ ዘመዓት፡ ዲበ፡ ዓሠርቱ፡  
ወክልኤቱ፡ ነፍሳት፡ ሰብአቱ፡ አብሕርት፡ ወዲበ፡ ሰብአቱ፡ አብሕርት፡ ሰብአቱ፡  
አምዳር፡ ወዲበ፡ ሰባቱ፡ አምዳር፡ ሰባቱ፡ ሰማያት፡... ወይጸውርዎ፡ አርባዕቱ፡  
እንሰሳ፡ ወዲበ፡ አርባዕቱ፡ መዓዘን፡ ለውእቱ፡ መንበር፡ ይቀውሙ፡ እስራ፡  
ወአርባዕቱ፡ ካህናተ፡ ሰማይ፡ ወርእየቶሙ፡ እንዘ፡ ይቀውሙ፡ ስድስቱ፡  
በምሥራቅ፡ ወስድስቱ፡ በምዕራብ፡ ወስድስቱ፡ በሰሜን፡ ወስድስቱ፡ በደቡብ፡...  
(ገ. ፻፪-፻፬)

*By that time, when she looks down, she saw twelve planets of winds. Among them the four are winds for mercy and the rest eight winds for devastation. Above the twelve planets of wind, founds seven planets of water; above the seven planets of water, founds seven planets of earth; above the seven planets of earth, founds the seven planets of heaven;... the cherub seen carried the throne. Surrounding the throne stands the twenty four clergies of heaven being in the four directions. Our mother Krestos Samra sees those clergies of heaven standing, six in the North, six in the South, six in the West, six in the East. ... (P. 102-104)*

In addition to describing the physical environment, this imaginary description gives some know how about the general context of the narrative. Through this description one goes from one spot to the other in imagination; visits the fantasy realm sitting at a given place. Such kinds of imagination add a literary value for a piece of literature. The extract draws an image for an audience about twelve planets which are out of this planet.

The writer uses a lot of flowery adjectives and adverbs to describe what is going on or how something appears. He again indulges us in a different world by using descriptive writing that paints a vivid picture in our mind. Every author has a different way to accomplish that, but the main purpose is to draw the reader into the desired place and time of the narrative.

## Foreshadowing

Many hints are there in the text that foreshadows the events to come. These hints are presented in various ways; it might be through long expressions in words or figurative indications.

ወሰቤሃ፡ ጊዜ፡ መንፈቀ፡ ሌሊት፡ እንዘ፡ ትጳሌ፡ ቀዋግ፡ እምነ፡ ክርስቶስ፡ ሠምራ፡  
መጽአ፡ እግዚእ፡ ኢየሱስ፡ ክርስቶስ፡ እሂዞ፡ በእዲሁ፡ ሠሌዳ፡ ወሥዑል፡ ዲቤሁ፡ ብሉዩ፡  
መዋዕል፡ ወአዕነቀ፡ ላቲ፡ ውስተ፡ ክግደ፡፡ (ገ. ፵፯)

*Once in a day, Jesus Christ appears while Krestos Sämra was at prayer in the mid night, and gave her an old illustrated board (P. 47)*

The extract explains that Jesus Christ Gives Krestos Sämra an illustrated board. On this illustrated board, commandments of old and new Testaments are typed. This hint therefore, foreshadows the future spiritual struggle and challenges of the protagonist. The whole narrative is about the religious contending. The protagonist has several times been tasted by Satan. She makes a prayer for human race throughout her lifetime. Saint Krestos Sämra has also Experiences various kinds of spiritual fights in Lake Tana. Astonishingly, this spiritual combats are foretold through the above excerpt.

ወእምዘ፡ እምድኅረ፡ ኅዳዋ፡ በአሐቲ፡ ዕለት፡ እመዋዕል፡ እንዘ፡ ትነብር፡ ምስለ፡  
ብእሲሃ፡ ውስተ፡ ጽርሐ፡ ርሠይ፡ ወሥርግው፡ በወርቅ፡ ወብብኑር፡ አስተርአያ፡  
ሊቀ፡ መላእክት፡ ቅዱስ፡ ሚካኤል፡ እንዘ፡ ይቀውም፡ ቅድሚሃ፡ እኒዞ፡ በእዲሁ፡  
ወላላ፡ ኅብስተ፡፡ (ገ. ፵፱)

*A few days ago, when she sat with her husband in the house which is decorated in gold and silver, the Arch Angel Michael, while his face reflects as a sun, appears to her holding a heavenly food.*  
(P. 34)

This is St. Michael's apparition for Krestos Sämra holding a heavenly blessed food. This is a kind of gift that signifies the final award. So, the message in the extract conveys her last award after a successful completion of her spiritual fighting. It is a foretold prophecy which foreshadows the protagonist's final joy at the kingdom of heaven.

There are also occasions that foreshadow the future events of the narrative.

*ወእምዝ: ተዘከረት: ቃላ: ዘወዕኦ: እምአፋሓ: ወአስተዳለውት: አልባሳ: ምንኩሱና:  
ቀሚስ: ወቅንዓተ: አጽፈ: ወቆብዓ:: (ገ. ፵፩)*

*Then after, remembering the promise that she already made, she starts to prepare monastic attires, such as dresses, monastic cape, a belt and scarf. (P. 41)*

A monk's cape is the symbol of grief and challenge. When a man plans to be monastic, he/she is preparing for spiritual struggles and sorrow. In the excerpt Krestos Sämra has been preparing monastic attire. This foreshadows the coming challenges that wait for the protagonist which she will receive in the name of Christ. Accordingly, the fights that we notice across the narrative are foretold by this excerpt.

*ወሶበ: ቀርቦት: ጥቃ: ደብረ: ሊባኖስ: አውጽኦት: መላጼ: እምኦሐፊና: መተረት:  
ወገመደት: ስእርተ: ርእሳ: ሠጠጠት: አልባሳሃ: ወከፈለት: ወወሀበት: ለነዳያን:  
ዘረከበት: በፍኖት:: (ገ. ፵፬)*

*When she closes to Dabra Libanos, cuts her hair in a blade, put off her clothes and distributes to poor, and gives alms the entire many she possess. (P. 44)*



Hair, particularly for women, in a religious sense, is a symbol of prettiness or beauty. Female's beauty and gorgeousness are tied with her hair. In the extract the protagonist cuts her hair down. This indicates how she ignores the beauty and joys of this world and makes herself ready for those countless fights which comes future. She replaces her dressing in to monastic attires. This foreshadows how the protagonist becomes ready for future challenges, and commitments. The extracts presented above are foretold events that foreshadow the whole incidents happen throughout the narrative; hinting at events to occur later.

## **Chapter Four**

### **Conclusion and Recommendations**

#### **4.1 Conclusion**

It was before Shakespeare's mother gave a birth for her brave child; centuries before the African Nigeria delivered a child, a man of pen, named Achebe, *Gädlä Krestos Sämra* was written in Ethiopic Gə'əz.

We have said, earlier at the very beginning that Ethiopia is a country which counts thousands of years for its literary history. Hagiographies are among the various genres of Gə'əz literature, classical, which incorporate a huge number.

The Ethiopian Church must deserve an appraisal for it preserves the physical and mental flow of its literature. The church has been the store house of literature and the centre of intellectuality for ages. The hagiographers, scribes, men of letters almost as a whole have been sourced under its roof. Even mostly renowned and influential modern writers have made their origin in the 'Ethiopic' schools of the church. Hayatt (1928) astonishingly appraises the church for this quality confirming that "no one country is there under the sun, like Abyssinia, that literature became under the control and authority of the church".

Amare Mammo (1968:17) declares about the nature of creative writings that they are constructed in two different ways. "The first one is a kind of writing that makes its base on a true story. The rest, on the other side, is solely fictional, ideal, commonly considered as work of creativity." This general definition of Amare provokes me to lay Ethiopic hagiographies, particularly *Gädlä Krestos Sämra* into the first side; a fictional writing made its base on a true story. Consequently, based on the findings made in the entire body of the study, *Gädlä Krestos Sämra* is written in a fictional quality. It fits the first definition that the *gädl* is written in a fictional manner having religious

essentials and the saint's experience and facts as a base. The rational that enables to conclude that 'it is fictional' is the literary standards that the gädl got hold of.

It is not without literary aesthetic and artistic beauty that the researcher considers the gädl as fictional. But, it qualifies the literary elements and techniques. The hagiographies are well composed and arranged in a range of literary features; and are rich in literariness.

As a literary work should contain story, the narrative Gädla Krestos Sämra has a sense controller story. It is not only a raw story, but sensational through the various aspects of a plot. The plot of Gädla Krestos Sämra is inspirational. It is constructed keeping the Gustav Freytag's triangular model for plot structure. A reader with a literary insight finds all components of the plot, the exposition, which contain explanatory background information; the rising action, which intensifies the story; the climax, where the narrative's turning point happens; the falling action, which a 'loose ends' that events and complications begin to resolve; and the denouement, with its final outcomes. In gädlä Krestos Sämra sub aspects of the plot are found: conflict, suspense and causality that make the plot well-to-do and attention-grabbing enable the text to be literary and fascinating to read. There is well arranged suspense; there is surprising conflicts; and events are causally related each other.

Many of the gädl texts are intended to teach followers in addition to honoring the saint. To be instructional, the characters of the narrative are portrayed well, being a role model. For believers it is fact; the characters in the text are real persons. But, considering it as a fictional narrative by assumption, we can assuredly say the characters' act and their personality resembles what seen in fictional texts. Therefore, the characterization of characters in the narrative becomes strong, with an elevated imaginative power. We found good way of characterization through direct and indirect way of characterization. The good and evil personalities of characters are depicted appropriately in the gädl.

In respect to setting, the temporal and spatial situations of the events are described in a quite an elaborated manner. Background information about the protagonist character, and her family member, origin and social strata are given in a very detailed way. The hagiographer offers the reader very detailed information about the social strata and spirituality of the characters.

With regard to narrative technique, the point of view, the angle from which the story is told, is the third person limited omniscient, whose knowledge is limited, knows a little more than what the reader knows. The narrator tells the story in third person (using pronouns they, she, he, and it). In this system of narrative technique, the reader knows only what the character knows and what the author allows the narrator to tell us, throughout the narrative.

Theme is another element reflected in the narrative *Gädla Krestos Sämra*. The *gädl* has a didactic nature of literature whose ultimate goal is teaching readers. In *Gädla Krestos Sämra*, the theme is implicit, and one gets it through an implied reading. The author's underlying meaning or main idea that he is trying to convey in the narrative are: forgiveness, love, virtue, consistency, gender role and others.

Figures of speech, one component in story's style, shine across the text. The author uses different forms of expressions through figures of speech like simile, metaphor, hyperbole, and symbols that are departed from normal language in order to create fantastic literary effect and beauty. Through simile two things are compared using words of comparison 'like' and 'as'. Through metaphor, the author transfers an idea associated with one word to another word. Through hyperbole, extravagant statements are there for the sake of literary emphasis. Using Symbol, the author uses something that means more than what it is.

Techniques of a novel or literary techniques are appropriately employed in the text of *Gädla Krestos Sämra*. The author gives hints or clues to indicate the outcome of the story, through the technique foreshadowing. Through

description, the author also show the elevation of the imagination power employed in the narrative. Using sentimental language, the events, situations, characters, the environment, and the atmosphere are described well. There also is a dialogue between characters, which adds a value for the literary beauty of the narrative.

Based on the above presentation of findings, the hagiography acquires the literary standard, and it can be said Ethiopian hagiographies have exerted substantial impacts on the country's literary thinking. Most of the early Amharic didactic fictions are influenced by classical Ethiopic hagiographic texts. In the history of European literature, spiritual literatures, especially the Bible, is believed to be the base of their modern novel. As to several Ethiopian and expatriate scholars, this same literature is also believed to be the base of Amharic literature. These scholars assume that religious literature which is predominantly in Gə'əz is the source of modern Amharic literature. The study of different genres of Gə'əz literature might exhibit various literary devices employed in the texts that help to see the influence of this literature over the Amharic one. Therefore, it is in one way or another believed that Amharic fiction writers have introduced some techniques of the traditional literature.

Consequently, based on the literary aesthetic and beauty that these *gädlät* own, when evaluated according to the literary elements and techniques, the researcher could reach at conclusion that Ethiopians had been the habit of literary thinking and skill centuries ago. When we thought that Ethiopian hagiographers have had hagiographies in the 13<sup>th</sup> century onwards, their value became weighty. In a brief sum, *Gädla Krestos Sämrä*, though it is a compilation of facts, especially for followers, it is a literary work and could be treated as a "religious novel" since qualifies the literary elements and techniques.

## 4.2 Recommendations

The country, as we have said before, is very rich of classical literatures. However, when we see the researches been conducted over them, we become courageous to say the field is untouched. Significant attempts are made under the department of philology to explore them, with their indigenous and expatriate researchers. Moreover, the participation of local researchers is very limited, particularly compared with the foreign ones. It is worse when we come to the department of literature. The motivation of students of the department to conduct research on classical Gə'əz Literatures was well around ten years before; but it became weaken onwards.

Debebe Seyfu (Yekatit 1974:33-34) blames, "I'm afraid that the Amharic literature due to the negligence of authors and the lack of criticism on Gə'əz literature, does not seem to benefit fully from the strong aspects of Gə'əz with respect of 'form' and 'writing techniques'" . This area of study, as said before, is almost untouched and therefore waiting for interested researchers about Gə'əz language and literature. For that reason, I'm here to recommend local researchers a few points.

- ❖ Please come and dig these classical Ethiopic literatures out through your pen, and take the place of expatriate researchers
- ❖ Utmost, I'd like to recommend researchers who are of a literature, to explore the literariness of these narratives

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መስፍን ሃ/ ማርያም፡፡ (1974)፡፡ የልቦለድ ቅርጽና ይዘት፡፡ የካቲት፡ 5 (9)፡ 13-15፡፡

መንግስቱ ጎበዜ እና አሳምነው ካህ፡፡ (2000)፡፡ የቤተ ክርስቲያን ታሪክ 2፡፡ አዲስ አበባ፡ ማኅበረ ቅዱሳን፡፡

ተክለ ጻድቅ መከራይ። (1949)። የኢትዮጵያ ታሪክ ክፍለ ዘመን ይኩኖ አምላክ እስከ ሀይ ልብነ ድንግል። አዲስ አበባ፡ ብርሃንና ሰላም ማተሚያ ቤት።

አማረ ማሞ። (1968)። የልቦለድ ድርሰት አጻጻፍ። አዲስ አበባ፡ ኦክስፎርድ ዩኒቨ. ፕረስ።

አምሳሉ አክሊሉ። (1976)። አጭር የኢትዮጵያ ሥነ ጽሑፍ ታሪክ። ኢ.አ.ዩ- ያልታተመ

አስፋው ዳምጤ። (1973፣ ጥቅምት)። አንዳንድ ነጥቦች ስለ አማርኛ ጥበብ ቃላት። የካቲት፣ 4(8)፣ 18-20።

አበረ አዳሙ። (2004)። የኢትዮጵያ ሥነ ጽሑፍ መነሻ ገድላትና ድርሳናት?። የኢደማ የሥነ ጽሑፍ መጽሔት፣ 7 (4)፣ 45-49

እንግዳው ሙሉ-አለም። (1982)። የድርሳነ ሚካኤል ስነ ጽሑፍ በመመዘኛ መስፈርት ሲለካ (ያልታተመ የባችለር ዲግሪ ማሟያ ጽሑፍ)። አዲስ አበባ ዩኒቨርሲቲ፣ አዲስ አበባ፣ ኢትዮጵያ።

ኪዳነ ወልድ ክፍሌ። (1953)። መጽሐፈ ሰዋሰው ወግስ ወመዝገበ ቃላት ሐዲስ። አዲስ አበባ፡ ብርሃንና ሰላም ማተሚያ።

ዘሪሁን አስፋው። (1998)። የስነጽሑፍ መሰረታዊያን። አዲስ አበባ፣ ንግድ ማተሚያ።

ዮሐንስ አድማሱ። (1961)። የልብ ወለድ ሥነ ጽሑፍ ጉዞ። መነን፣ 13 (9)፣ 12-6።

ደበበ ሰይፉ። (1974)። የኢትዮጵያ ሥነ ጽሑፍ እድገትና አቅጣጫ። የካቲት፣ 5 (4)፣ 12-17።

ደመቀ ብርሃነ። (1990)። ከ 13ኛው እስከ 16ኛው መቶ ክፍለ ዘመን ያሉትን የግዕዝ ጽሑፎች ለመለየት ሊያገለግሉ የሚችሉ መስፈርቶች። *proceeding of the 1st national conference of Ethiopian studies, 1(1), 78-89*።

ገ/ዮሃንስ ገ/ማርያም። (1988)። ክርስትና በኢትዮጵያ። አዲስ አበባ፡ ብርሃንና ሰላም ማተሚያ ቤት።

ግርማ ዘነበ። (1999)። ሥነ ጥበባዊ ሁነታዎች በድርሳነ ኡራኤል ውስጥ። *A Proceeding of the 9th Annual Conference of the ILS, 2(4), 59-67*።

ጎርጎርዮስ፣ (አባ)። (1974)። የኢትዮጵያ ኦርቶዶክስ ተዋህዶ ቤተ ክርስቲያን ታሪክ። አዲስ አበባ፡ ትንሳኤ ዘጉባኤ።