

THE LITERARY STYLES OF HADDIS ALEMAYEHU AND BAALU GIRMA

A Thesis

Presented to

The School of Graduate Studies

Addis Ababa University

In Partial Fulfilment

of the Requirements for the Degree

Master of Arts in Literature

by

ZERIHUN ASFAW

June 1983

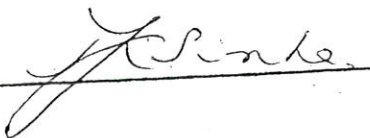
ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

THE LITERARY STYLES OF
HADDIS ALEMAYEHU AND BAALU GIRMA

by
Zerihun Asfaw

Approved by Board of Examiners:

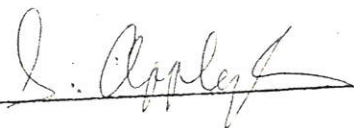
DR. A. K. SINHA
Advisor



DR. L. WABUSIMBI
Examiner

L. Wabusimbi

DR. D. APPLEBY
Examiner



ABSTRACT

The aim of the present study is to identify and describe the literary styles of Haddis Alemayehu and Baalu Girma. To facilitate this, the study is divided into four chapters. The first chapter is intended to give a brief view of the concept of style and to limit the angle from which the study is undertaken. It also limits the purpose and scope of the study.

Chapters two and three contain the major portion of the research. They are self-contained sections that present detailed descriptions of the major features of the styles of the two Ethiopian novelists. In chapter two, the most outstanding and frequently occurring stylistic features of Haddis Alemayehu are described in their contexts. In the third chapter, it is the style of Baalu Girma that is presented. As in the preceding chapter, a detailed description of the remarkable features of the style of Baalu is undertaken. In this study, attention is focused on four devices that are considered to be markers of the styles of the two novelists. These are figures of speech, syntactic patterns, sentence length and diction. The fourth chapter gives a concluding remark on the study and attempts to strengthen what is said about the particular stylistic selections of the two writers in the main parts of the study.

ACKNOWLEDGEMENTS

I wish to record the very special debt of gratitude which I owe to Dr. A.K. Sinha who introduced me to the joys of literature through his highly enlightening and insightful lectures. I am again grateful to the same who as my advisor provided me with precious comments and illuminating suggestions from which I profited greatly. I warmly appreciate the generous and constructive spirit which Dr. A.K. Sinha offered.

My special gratitude also goes to Dr. Mengistu Hulluka, (Dean, Alemaya College of Agriculture) for the concern he showed for the completion of my graduate studies.

Heart-felt thanks are due to friends and colleagues who have subsequently encouraged me to undertake this study. Particularly, deserving my appreciation are: Mogessie Ashenafi who made valuable suggestions at the commencement of the study, Tarikneh Atnafu with whom I discussed the concept of literary style, Habtegiorgis Berhanie who provided continual encouragement and moral support throughout the undertaking of the research.

To W/t Yetimwork Aklilu, I am deeply grateful for the unique concern she showed for my studies, and for her unre-served moral support while I was undertaking the rigorous task of graduate studies.

Finally, I would like to express my indebtedness to W/t Woinshet Shimeles of the College of Agriculture who typed my drafts with cheerful willingness.

ACKNOWLEDGEMENTS

I wish to record the very special debt of gratitude which I owe to Dr. A.K. Sinha who introduced me to the joys of literature through his highly enlightening and insightful lectures. I am again grateful to the same who as my advisor provided me with precious comments and illuminating suggestions from which I profited greatly. I warmly appreciate the generous and constructive spirit which Dr. A.K. Sinha offered.

My special gratitude also goes to Dr. Mengistu Hülluka, (Dean, Alemaya College of Agriculture) for the concern he showed for the completion of my graduate studies.

Heart-felt thanks are due to friends and colleagues who have subsequently encouraged me to undertake this study. Particularly, deserving my appreciation are: Mogessie Ashenafi who made valuable suggestions at the commencement of the study, Tarikneh Atnafu with whom I discussed the concept of literary style, Habtegiorgis Bernanie who provided continual encouragement and moral support throughout the undertaking of the research.

To W/t Yetimwork Aklilu, I am deeply grateful for the unique concern she showed for my studies, and for her unre-served moral support while I was undertaking the rigorous task of graduate studies.

Finally, I would like to express my indebtedness to W/t Woinshet Shimeles of the College of Agriculture who typed my drafts with cheerful willingness.

CONTENTS

	Page
1. INTRODUCTION	1
1.1. Purpose of the Study	1
1.2. Definition of the Term Style	3
1.3. Scope of the Study	9
2. THE STYLE OF HADDIS ALEMAYEHU	10
2.1. Figures of Speech	22
2.1.1. Simile	23
2.1.1.1. Subject Matter of the Similes.....	27
2.1.1.2. Purpose of the Similes ..	37
2.2. Syntactical Features	54
2.2.1. Repetition	54
2.2.2. Enumeration	68
2.2.3. Rhetorical Question	77
2.2.4. The Long Sentence.....	81
2.3. Haddis Alemayehu's Diction	88
2.3.1. Metaphorical Expression	90
2.3.2. Idiomatic Expression	99
3. THE STYLE OF BAALU GIRMA	104
3.1. Simile	112
3.1.1. Subject Matter of Baalu's Similes..	116
3.1.2. Purpose of Baalu's Similes	123
3.2. Personification	132
3.3. Syntactical Features	138

	Page
3.3.1. Repetition	138
3.3.2. Enumeration	146
3.3.3. Rhetorical Question	154
3.3.4. The Short Sentence	157
3.4. The Diction of Baalu Girma	164
4. CONCLUSION	173
BIBLIOGRAPHY	177
DECLARATION	179

CHAPTER I

1. INTRODUCTION

1.1. Purpose of the Study

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is then an expression of life through the medium of language."¹

The writer communicates his unique experiences in life through his work of art. In doing so, he makes use of language, and manipulates it in such a way that it stimulates the imagination, enhances excitement and gives some sort of pleasure to the reader. These qualities are revealed in his style.

The creative writer in his work combines different stylistic features, and makes use of various stylistic devices to transmit his ideas aesthetically and effectively. He selects expressions which he thinks are appropriate to communicate his views.

These expressions and stylistic devices are evident in his style. The different components of a writer's style can be identified by a descriptive study of his work.

The study of style in most cases is descriptive by its nature. Rene Wellek declares that style is "strictly a descriptive discipline aiming at the observation, classification

¹ William, Henry Hudson, An Introduction to the Study of Literature (London: George, G. Harrop and Co., 1949), p. 10.

and characterization of the various devices used."² The present study is not far removed from what Wellek says. It aims at identifying and describing the major features of style observable in the works of the two novelists.

By identifying and describing the most observable stylistic features, this study aims to establish the basic nature of the novelists' style. Having this as a major purpose, the study also demonstrates the function of the various stylistic devices used by these creative writers. It attempts to reveal the authors' particular habits of using language, their fondness for certain devices of style and expressions.

Through a study of style it is possible to understand deeply the subtleties of a writer's work. The intricacies of his art can be revealed by analysing the major features of style. It is believed that the undertaking of this study may contribute to the total understanding of the art of the novelists. It may also pave the road for a further analysis and critical consideration of the works by other students of literature.

Writing about the importance of an investigation of style Richard Ohmann says "to say something about style is to contribute fresh insight into the artistic contours of the work

² Rene Wellek, Discriminations: Further Concepts of Criticism (New Haven: Yale University, 1970), p. 337.

as a whole."³ Thus the description and identification of the styles of these Ethiopian novelists may contribute to the understanding of the novels, to increase an awareness of their artistic qualities, to gain insight into some aspects of their literary art.

It is hoped that this study may illustrate a particular orientation towards the analysis of style, and it may prompt other students of literature to undertake a stylistic study of other Ethiopian creative writers.

1.2. Definition of the Term Style

A discussion of the word style, if it were pursued with only a fraction of the rigour of a scientific investigation would inevitably cover the whole of literary aesthetics and theory of criticism.

These words of John Middleton Murry are indicative of the fact that style is a wide concept which has been a subject of discussion for a long time. Right from the time of Aristotle upon the present era, literary critics have expressed their various views towards the subject of style. To some people, style is 'deviation', because the writer deviates from the normal use of the language in which he is writing. To others, style is 'order and movement' that the stylist establishes in

³ Richard Ohmann, "Prolegomena to the Analysis of Prose Style," Style in Prose Fiction ed. Harold C. Martin. 2nd printing (New York: Columbia University, 1964), p. 24.

⁴ John Middleton Murry, The Problem of Style (London: Oxford University Press, 7th impression, 1949), pp.3-4.

his work of art. To still others, it is 'depth', which is represented by the particular expressions of the writer. There are also those who contend that style 'signifies the manner in which a man expresses himself'. To the Aristotileians, style is 'to say things in the proper way so as to persuade the audience'.

Style is also seen as a sign of personality, "Buffon's famous epigram," *le style est l'homme meme*," ("style is the man himself") in his *discours sur le style* ... suggests that no matter how calculating choices may be made, a writer's style will bear the mark of his personality."⁵ These are just a few instances from among the many views of style. Style has been defined from different angles. It has been the main focus of attention in the field of literary criticism that occupied the minds of many literary scholars as Brownell declares:

Critical analysis, to be sure, has been occupied with the subject of style, probably from the earliest and certainly down to the latest days of its practice hitherto. Naturally attempts to define it have been numerous, and as usual with perennial subjects, much more numerous than successful. Failures, however, have not been fruitless. They have, served to keep the subject alive, and it is a subject profitable to study.⁶

⁵ "Style literary", Encyclopaedia, Britannica, Vol. XXI 1971, p. 332.

⁶ W.C. Brownell, The Genius of style (New York: Charles Scribners, 1972), p.3.

Though attempts have been made to define style, there is not a single direct definition that is binding in all aspects. To obtain one definition of the term which contains all the notions attached to it has been difficult. This difficulty "is simply that it is impossible to define it in a way that would command universal assent."⁷ Some definitions of style tend to be either too narrow or too broad, as Spencer claims, "Style is a concept which though widely used and multifarious-ly defined, yet evades precision."⁸ This lack of precise definition of style does not prevent the undertaking of stylistic analysis, for researchers could take an aspect of it which is compatible with their particular research. Researchers usually declare the traits and the angles from which they are to approach the subject.

Thus having in mind the view of Murry which says "the critic should make clear by his context the sense in which he is using the word style,"⁹ it is essential at this juncture to see a few definitions of style that the present study endeavours to conform to.

⁷ Seymour Chatman, "Style and Stylistics" Essays on the Language of Literature, ed. Seymour Chatman and Samuel R. Levin (Boston: Houghton, Mifflin Co., 1967), p.337.

⁸ John Spencer "An approach to the study of style," Linguistics and Style ed. John Spencer (London: Oxford University Press, 1964), p. 59.

⁹ Murry, op. cit., p. 8.

The first definition of style brings into play the use of language geared towards the accomplishment of the communication of the writer's individual vision of experience, "Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author."¹⁰ Here, we notice a point of peculiarity, style is the means by which the unique feelings and ideas of the creative writer are transmitted to the reader. The individual's style is not to be shared with other writers, because the things expressed in his language are peculiar to him. In the same way the means of expression are unique. The uniqueness of the individual style is due to the peculiar choices of words and phrases, sentence structure and other stylistic devices, and the way these elements are combined. The quality of the language the writer uses makes his style distinct.

In creating his style, the author is attempting to compel language to conform to all the intricacies of his thought and feeling. He discovers a more exact expression of what he wants to say. So in his style an author strives for a more precise manifestation of his thoughts and emotions.

He chooses language features that he thinks are appropriate for his purpose. The choices he makes implicitly and explicitly convey his ideas, messages, and his taste and values.

¹⁰ Ibid., p. 71.

The first definition of style brings into play the use of language geared towards the accomplishment of the communication of the writer's individual vision of experience, "Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author."¹⁰ Here, we notice a point of peculiarity, style is the means by which the unique feelings and ideas of the creative writer are transmitted to the reader. The individual's style is not to be shared with other writers, because the things expressed in his language are peculiar to him. In the same way the means of expression are unique. The uniqueness of the individual style is due to the peculiar choices of words and phrases, sentence structure and other stylistic devices, and the way these elements are combined. The quality of the language the writer uses makes his style distinct.

In creating his style, the author is attempting to compel language to conform to all the intricacies of his thought and feeling. He discovers a more exact expression of what he wants to say. So in his style an author strives for a more precise manifestation of his thoughts and emotions.

He chooses language features that he thinks are appropriate for his purpose. The choices he makes implicitly and explicitly convey his ideas, messages, and his taste and values.

¹⁰ Ibid., p. 71.

The writer makes selections concerning matters of images, syntactic patterns, diction and other devices of style. Hence style could be defined as the writer's particular choice as Louis T. Milic demonstrates:

The individual's style is the aggregate of his stylistic selections from the particular state of the language that he construes as the real one of his time. The consistent choices that he makes from it to serve his own expressive requirements constitute his literary personality."¹¹

In here, we notice that style consists of choices that a writer makes from among the various possibilities that the language with which he is writing makes available. The author in his style selects and arranges elements which contribute to the total effectiveness of his expression. While doing this he may create some fondness for some features and may use them more abundantly than others. For example, the writer may develop a range of images which become characteristic of his style, and he may have a marked and constant inclination to use a much larger number of one or two kinds.

Such particular features are to be taken as markers of his style. And the style of the writer could be identified "by the specific and peculiar combination of language media and stylistic devices which in their interaction present a

¹¹ Louis, T. Milic, "Against the Typology of Style," Essays on the Language of Literature ed. Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin Co., 1970), p. 448.

certain system."¹² Style as the writer's choice of stylistic devices seems to be the often mentioned definition of the term, and it is referred to as "a modern version of the very frequent view of style."¹³

Finally, the researcher would like to end the discussion of the term style with the following definition to emphasize the bent from which the literary styles of the two Ethiopian novelists are described.

Style, literary, involves the selection and organization of the features of language for expressive effects, and includes all uses of sound patterns, words, figures of speech, images and syntactic forms.¹⁴

¹² I.R. Galperin, Stylistics. 2nd ed. (Moscow: Higher School, 1977) p. 13.

¹³ Nils Erik Enkvist, "On defining style," Linguistics and Style, ed. John Spencer (London: Oxford University, 1964) p. 15.

¹⁴ "Style, literary," Encyclopaedia Britannica, Vol. XXI 1971, p. 332.

1.3 Scope of the Study:

This study is based on a close scrutiny of the texts. The novels of Haddis Alemayehu and Baalu Girma are subjected to a stylistic analysis that attempts to identify some features which are of prime importance in establishing the particular styles of the two novelists. The study endeavours to describe the major stylistic devices, and tries to bring out their function in the total framework of the novels.

Since the elements of a writer's style are many, the scope of the present study is limited only to the major and recurrent devices of style that seem to me significant in identifying the styles of Haddis and Baalu. In the study, particular attention is focused on four main features; figures of speech, syntactic patterns, sentence length and diction. The novels of the two authors are closely examined in terms of these style markers. The most recurrent figures of speech are identified, and described in some detail. A quantitative count of these figures is made in order to account for their occurrence. The frequently used sources of imagery are also identified and described. In the same way, syntactic patterns which are favored by the novelists, and the types of vocabulary used by each author are discussed. All these features of style are viewed in the light of their functions in their particular contexts.

CHAPTER II

2. THE STYLE OF HADDIS ALEMAYEHU

Haddis Alemayehu is an Ethiopian novelist who has won a considerable popularity in the realm of Amharic literature. He appeared on the scene of Amharic literature in the late 50's.* Haddis has so far presented to the reading public two novles of considerable size. His first work Fikir Iske Mekabir (Love Unto the Grave) was first published in 1958. This book with its 92,249 words is one of the few most voluminous Amharic novels. Wonjelegnaw Dagna (The Criminal Judge) is Haddis's second novel published in 1974. It is again a voluminous work that contains 134,469 words.

These novels of Haddis Alemayehu exhibit a style which is artistically contrived to highlight both the major and minor themes, and other ideas that the novelist attempts to put across. The style is fashioned in such a way that it discloses vigourously the lives of the characters and their roles in the society in which they exist. The stylistic selections of Haddis are geared towards giving the sought effectiveness which brings to the fore his ideas, messages, values and his cast of mind.

* All the dates referring to the works of Haddis and Baalu are in accordance with the Ethiopian Calender.

The expressive means he has employed are yoked together with his main preoccupations. The readability and grace of Haddis's novels are gained by his creative utilization of the resources of his language, and the devices he has chosen. The artistically selected devices of his style are framed in such a way that they convey not only his thoughts but his feelings, stimulating his reader's sentiments and passions akin to his own, and calling up vivid pictures of things he wished his reader to see with him.

Haddis Alemayehu with his graceful style presents a panoramic view of the society in his two novels. Particularly in Fikir Iske Mekabir, the different strata in the social hierarchy are revealed. We find all sorts of people here, ranging from the poor house servants and peasants to the rich feudal lords. The range and variety of characters make Haddis's perspective wide and all inclusive. In this novel, lower class life, represented by the family of the main character Bezabih as well as the life of the upper class represented by Fitawrari Meshesha are depicted. The vital concern of Haddis Alemayehu in his first novel is to expose the different facets of the feudal system in Ethiopia. Special emphasis is laid on the suppression, exploitation and evils of the feudal order.

The contemptuous and humiliating nature of the feudal lords is brought out clearly. Such characteristics of the feudal order are manifested with a style which is designed to touch the tender feelings of the reader.

Through the character of Gudu Kassa, the novelist tells us that the feudal system is a suppressive order which exists at the expense of the lower class, particularly the peasants. And he predicts the crumbling of the system due to the inevitable resistance of the peasants:

“ የጥህበራቸን አቀዋም የተሰራበት ስራት ለማቶ ወጉ ህጉ፣ አንደኛው ታሪክ ስራት ጥህበር ሳይሆን ሕይወት አንደላለው የደን ከባ አንቶ ባንቶ ላይ ተደራርቦ የላይኛው የታኛውን ተገኛ የታኛው የላይኛውን ተሸ ከዋ አንዳኛ ሆኖ የተሰራ በመሆኑ ከጊዜ በዛት የታኛ ኛው ማረገገው ስለማይቀር ይህ ሲሆን ህንፃው በሙሉ አንዳይፈርስ አንደገና ተሻሽሎ ሰውን ከድንጋይ በተሻለ መልክ የሚያሳይ የህያዋን አቀዋም ጥህበር አንዳሰራ ያስፈልጋል፡፡ (Haddis, 1958, p. 122)

The order, custom, culture and law with which our social system is made are not like that of a living society. They are like a lifeless block of stones where one is placed over another. The one on the upper end stays in its position at the expense of the one at the bottom, and the lower one supports the upper one. The society is structured in this manner, and it is inevitable that in the long run the lower one will resist to carry the upper one, hence it is essential to construct an improved living social system without demolishing the basic structure which makes human beings appear better than stone.

What is brought to the fore with this analogical expression of Haddis is his evaluation of the feudal system. Haddis seems to have felt the existence of the upper class at the expense of the poor peasants, and other members of the lower strata. He also seems to understand the abasement and utter oppression practised by the feudal lords, hence he predicts the tumbling of the system. Haddis runs for an establishment

of a new system based on the old. It seems as if he favours some kind of reform. These words of Haddis, presented through the character of Gudu Kassa who is a strong opponent of the feudal lords, are selected to expose the author's attitude towards the feudal system. Haddis with his vigorous, and sharp cutting style, wants to launch a measured but artistic attack on the abuses he saw in the feudal order, the life of the people, social, economic and religious situations. Thus he has created the character of Gudu Kassa to enhance this particular purpose and he has the following to say about him.

...የሚኖርበት ማህበር የተመሰረተበት ስራት፣
 ልማት፣ ደንብ፣ ወገን፣ ህግ፣ የማይረባ ከመሆኑም በላይ
 የሚገኝ መሆኑን ይሰበክና ይህ አርገ ስራት ሳይሻሻል
 እንደ እግዚአብሔር ቃል ተከብሮ እንዲኖር የሚጠራበትን
 የልማድ ባርፑ ከባ ተፋ ደንጋ ዩፑ እያለ ልዩ ልዩ ስም
 እየሰጠ ይዘልፋ ነበር፡፡ (pp.121 - 122).

...He used to preach that the system, custom, rules, culture, law, on which the society he is living in is based are valueless and harmful. He scorns those who strive hard to conserve and respect like the word of God this rotten system by labelling them differently such as, the slaves of custom, animals, stones.

This is indeed an indication of the novelist's hatred of the feudal system and its advocates. Haddis Alemayehu emphatically exposes the snobbery, arrogance and vanity of the feudal lords in his first novel. These typical characteristics of feudal lords are revealed in the character of Fitawrari Meshesha. Fitawrari Meshesha is a representative of the feudal lords. For Fitawrari, peasants and other members of the lower class are not human beings. They are creatures to be looked

down upon with contempt:

“ ገረዝማቸ አገሉ ልደህን ሰጠኝ አለኝኮ ጥረ ”
 “ የሞን ልጅ ነው ጌታዬ?
 አባቱ ሰው አይደለም ገበሬ ነው። ” (p. 85)

"A certain Girazmatch pleaded to marry my daughter, Tirue."

"Whose son is he my lord?"

"His father is not a human being, he is a farmer."

Such are the words with which Haddis reveals, the snobbery of the feudal lords. The utterance "አባቱ ሰው አይደለም ገበሬ ነው" "His father is not a human being, he is farmer" is a disgusting one that urges a person to develop a strong aversion to the feudal lords and their system.

Haddis never fails to show the fact that one day the despised peasants will revolt. In Fikir Iske Mekabir, this is even felt by some members of the feudal system. These words express the view of Kegnazmatch Akalu, one of Fitawrari's followers:

“ ባሳገር አደዋ ማንን አሸንፎ ያውቃል ላሉት ረቀ
 ሰንሄድ በሰዎች በእኔ ዕድሜ እነደጃች ሸበሸን
 እነደጃች ከሣን እነደጃች ልሳማ ተከሉን
 ድል እያደረገ አሰር ያገር ወሳቂያ አደርጌዋለሁ
 እንደቀረ ራሰዎ ያውቃሉ። ከዚህ ሌላ ባሳገር
 እሰዎ እንደሚሉት አይደለም። ባሳገር ልክ እን
 ደመሬት ታገሽ ነው ልክ እንደመሬት እስኪሰለጥው
 ይታረባል። ይቀፈራል። ይረገጣል። መሬት ሲሰለ
 ጥው ሲበቃው ሲያርቀትም፣ ሲቀፍረትም አሳበቀልም
 አሳፈራም እንደሚል፣ ባሳገርም ሲሰለጥው፣ ሲበቃ
 ው እንሲ አልከፍልም ይላል። ከዚያ በሁዋላ ባ
 ሳገርን ሊያስገድድ የሚችል ሀይል ከሰማይ እንደ
 ሆነ እንጂ ከምድር አይገኝም። ” (p. 218)

"As to over whom has the peasantry gained victory there is an evidence without going far; during our time you are aware of the fact that the peasantry has triumphed over men like Dedjatch Seleshi, Dedjatch Kassa, Fitawrari Yilma Teklu and has made them a laughing stock by detaining them. On top of this, the peasantry is not as you have characterized it. The peasantry is as patient as the earth. Like the earth, it could be ploughed, farmed, stepped, until it is bored. As the earth fails to yield even if it is ploughed or farmed in the same way when the peasants are fed up and have had enough, they will refuse to pay. After that there shall not be any power which is capable of compelling the peasantry except the power of God."

This paragraph loaded with some of the recurrent stylistic devices of Haddis Alemayehu presents the triumphant nature of the peasants. The analogical expression characterizes the peasantry as patient and bearing much. Though the peasants bear the suppression of the feudal lords for sometime, they will not remain dormant forever. When the time comes, the volcano shall burst, ባላገር ሲሰለጥኑ፣ ሲበቃው አንቢ አልከፍለም ይላል 'when the peasants are fed up and have had enough they will refuse to pay.' This is a strong indication of the capacity of the peasants to revolt.

This is how the style of Haddis is creatively modulated to enhance ideas which possess thematic relevance. The style is yoked together with such ideas to facilitate the forward movement of the novel. The stylistic devices are selected by the novelist and are designed to present the theme of 'feudal exploitation,' and to reveal the characters with force and clarity, thus contributing to the general make-up of the novel.

The style of Haddis makes us sympathize with the peasants and the oppressed lower class people by appealing to our tender senses.

Haddis Alemayehu's second novel, Wonjelegnaw Dagna also reveals some aspects of the Ethiopian society. Here again the corruptions of the feudal lords are exposed. In particular what interests the novelist is the suppression done by the feudal authorities. Kegnazmatch Dagne, one of the characters in the novel forms the microcosm of those feudal lords who deprived the peasants of their land. He is a representative of those who assume the government posts by means of bribing higher authorities at the expense of the people's property. Kegnazmatch Dagne is the administrator of Yeki district, in Illubabor region. He uses this position to amass wealth by snatching the property of the indigenous people. In order to facilitate this activity, he imprisons and kills those people who oppose his corruption. The following words are brought to show his cruelty:

“... በየጥቃቅኑ ያስገዛል እየተደበደበ የዋተውን አካለ ለሰገሉ ሆኖ የቀረውን ርስ ተና ሌላ ሀብት የተዘረፈውን ተቀጥሮም አይደረስ አሁን ይዋ ለሰው ርስት ወቅጧል ያለኛን ዘዴ ፈጥሮአል፡፡ በከተማው አካባቢ ያለውን ወረት ሁሉ፡፡ ለከተማ የተከለለ ነው፡፡ እያለ አሰራ አምስት ጋሻ ወረት ወስዶ አምስት ጋሻ በሰገዘር በሰገዘር አየሽነሽነ ለጉራ፡፡ ለጂማና ለአኛ አበባ ሰው ጤጦ በላው፤ የቀረውን በጽ ይዞ ጦርውን ይለቅማል፡፡
(Baalu, 1974, p.212)

"...Those whom he clubbed to death due to minor cases, those whom he made disabled, those whose land and other properties were looted by him are numerous. Now, again he has devised a new mechanism of looting the land of the people. He claims that all the

land around the town, "is reserved for the expansion of the town," and he has taken fifteen gashas (600 hectares) of land. He has sold five gashas of this land in pieces to people who came from Gore, Jimma and Addis Ababa, and has obtained much money. He has retained the remaining and is presently getting much advantage from the coffee plant yield.

Here, we come across a feudal lord who deprives the peasants of their life and property. This is just a single illustration of the cruelty, and suppressive nature of the feudal system which Haddis wants to expose. Such ideas of feudal suppression are revealed with the sentimental style of Haddis which compels the reader to sympathize with the oppressed. His choices of vocabulary and other devices of style are organized to give rise to a touching delineation of the different activities of his characters.

The depiction of the evils of the feudal system that exists in Ethiopia, is a secondary concern of the author in his second novel. His major concern is to reveal the role of the educated young Ethiopians in his society. This central theme of Wonje-legnaw Dagna revolves around the main story of Tilahun Feyissa and Sophia Mulat, a young university educated couple. These two young persons are presented by Haddis as representative of those young educated men and women who devote their time and knowledge to the well-being of the poor people. Through these two main characters, the novelist conveys the enthusiasm and determination of the educated young to serve and educate the poverty stricken citizens. Such determination and good will of the young could be seen in the following paragraph. Here,

Sophia, is emphasizing the determination and good will of helping the people:

“አሁን ቢልከው ሁኔታ ያሉትን መርዳት፣ ጤሉ አገልግሎት ሆኖ ህይወትህን እንኩዋ ቢሆን ለተጠቀሱና ፍትህ ለጉዳላቸው መስዋዕት አድርጎ መስጠት አልተሰባትሁ እንደሆነ ይህ ነበር ይመስለኛል ሁልጊዜ ከፍህ ሲወጣ የምስጢር ሁልጊዜ ስትናገር እሰማህ የነበረ ለመኖር ያክል የሚበቃ መተዳደሪያ ካገኘህ ከከፍተኛ ማእረግ ሆነ፣ ከሀብትና ሀብት ሊሰጠው ከሚችለው ድሉት ሁሉ በተማርከው ተምህርት ወገኖቻህ የተሻሻለ ኑር እንዲኖረኝ ሀዘባቸው ሁሉ ኑርዋቸውን እንዲያሻሽሉ መርዳት የሚሰጥ ሆኖ ደስታ ብዙ እጥፍ ጊዜ እንደመታመር ነበር አሁን እንተ እንዳልከው . . . የዘመኑ ብርሀን ጮራውን ከሰፈነ ጠቀሰ ሀዘባ የተጠቃ፣ ፍትህ ያጣና ርዳታ የሚገባው አለ? እንዲያ ያለው ሀዘባ እንዲያ ካለው ኑር እንዲወጣ ከመታገል የተሻለ አገልግሎትና መስዋዕትነት አለ?”

(pp. 43 - 44)

"To help those people who are living under the conditions you mentioned, to give all your services and to sacrifice even your life to such victims, and to those who are suffering from injustice are the things I always hear from you. I have heard you speaking of the fact that provided you get a meagre income to sustain your life, you choose the pleasure that you get from working according to your training to promote the living standard of the people than the pleasure and comfort which you could obtain from higher rank and wealth....As you mentioned it earlier, is there anyone who needs help more than those who have not seen the light of the modern age, anyone who is victimized and, is suffering from the lack of justice? Is there any sacrifice and service that is more than struggling to liberate such people from such a kind of life?"

These greater determination and enthusiasm to help the people, do not of course stay in the hearts of all educated young people. There are those who quit this good wish the moment they leave their school campuses. When they get wealth, comfort and pleasure they wipe out from their minds the ideas of sacrificing themselves to the well being of the

common people. Haddis has felt this, and he reveals it in his novel. That is why he has created Wubetu and Asaye Mebratu as men representative of those young educated persons who collaborate with the feudal system despite their former enthusiasm to help promote the living standard of the people. Wubetu in his student days was an ardent sympathizer of the poor people, and he used to say:

“ድህነትና ከመጠን ያለፈ ሀብታምነት የማህበራዊ ኑሮ ደዌያቸው ስለሆኑ ማህበረ ጤናማ እንዲሆን ሁለቱም መጥፋት አለባቸው። ድህነትን የሚወልደው ከመጠን ያለፈ ሀብታምነት ስለሆነ ድህነትን ለማጥፋት እንዲያያለፁን ሀብታምነት ማጥፋት ያስፈልጋል።” (179)

"Poverty and unlimited richness are diseases of social life, thus in order to make the society healthy both should be eliminated. What gives rise to poverty is an unlimited richness, hence it is essential to eliminate such richness so as to eliminate poverty."

This was the view of Wubetu, the former supporter of the eradication of exploitation, and the present supporter of amassing wealth. Wubetu being a high government official has amassed a large amount of wealth and this has made him forget his earlier determination and sense of sacrifice. Wubetu now holds a different attitude towards wealth. His present attitude is to give a high regard to richness than to think about the poverty of the people. Thus he declares:

“...ጥላሁንና እኔ በተመሳሳይ ቤት ሲለን፣ ሀብት ምን መሆኑን ገና በቅጡ ሲናጩት ስለሀብት እናስብና እንናገር የነበረውን ዛሬ መለስ ብዬ ሲሰብ ይገርመኛል። ሀብት በባህሪው ገጽቶ ሆኖ የተወለደውን ሰው የሚያበላሽ፣ እንደ ጊዜ ከበላሽ ቢያጥቡት የማይለቅ ክፉ እድፍ ነው። እንል ነበር።” ታዲያ አሁን

ሲ የው እውነተኛው ነገር የዚህ ግለሰብ ነው፡፡ እውነተኛው
ነገር ሰውን ከገብተ፣ ከወርደተ፣ ከቸጋርና እነሱን
ከሚመስሉት ሁሉ እድፍ፣ ሰውን ሲፈጥር በተመደበለት
የክብር በታ እቁ በውነተኛ የሰውነት መልኩ የሚያ
ሲ የው ሀብት በቻ ነው፡፡" (p. 137)

"...When I recollect the things Tilahun and myself used to say about wealth while we were in school without adequately realizing the meaning of wealth, I am filled with wonderment. "We used to claim that wealth is something which spoils a man who is born clean, and it is an impurity that cannot be removed even if it is washed. But as I see it now, the truth is the opposite. The truth is that the thing which makes man assume his dignified status which is given to him at birth, and the thing that reveals man as a real human being by making him free of disrespect, humiliation, poverty and the like is only wealth!"

These are the words with which the novelist conveys the opportunistic stand of some of the educated citizens. As there are persons who are willing to sacrifice their lives to the development of the poor people leaving aside their personal advantages, on the other hand there are those who are engaged in minding their own prosperity. The moment they are offered a post in the government, they start forgetting the determination and promise that they used to have when they were in school.

Haddis Alemayehu with his usual style which is characterized by such devices as repetition, rhetorical question and having long leisurely sentences reveals the role of the educated young in serving the illiterate; suppressed and victims of the feudal system. He has also depicted some aspects of the feudal exploitation. The corruption and other evils of the feudal lords are presented with clarity. In both the novels,

we come across the same style of Haddis Alemayehu which is aimed at moving the story forward and enhancing the major themes and other ideas. The selections he has made in matters of diction and other stylistic devices are combined in such a way that they contribute to the general design of the novels by conveying his ideas, evaluations and particular attitudes with grace. Among Haddis's stylistic selections the most recurrent and outstanding are subjected to analysis in the sections to come.

2.1. Figures of Speech

In the language of literature, there are many devices that writers use to transmit their ideas and unique experiences to the reader. The writer depending upon his creative ability and his knowledge of the language selects certain linguistic devices that he thinks are appropriate and effective for his purpose. In choosing particular devices, he not only looks for effectiveness but also aims to obtain aesthetic fitness.

Figures of speech are one of the literary devices used by creative writers. Writers select those figures of speech that they think are highly essential and effective both aesthetically and stylistically. But not all writers are identical in making use of the figures of speech. Writers such as Haddis Alemayehu and Baalu Girma fall back on the simile, while others may avoid it. This tendency of favoring a certain figure could be detected by a stylistic description of the author's writings.

Haddis Alemayehu is a novelist whose preference for the simile is so great. This figure of speech is to be found in abundance spread over the pages of Fikir Iske Mekabir and Won-jelegnaw Dagna. The similes that Haddis has artistically contrived are meant to serve different purposes, and to add their share to the general designs and effectiveness of the two novels. The similes of Haddis Alemayehu are frequently used to illustrate major ideas, to present pictorially scenes and to describe vividly characters. Taking into consideration the part played by this figure of speech in the style of Haddis Alemayehu, a

closer examination is undertaken. While discussing the simile as one of the style markers of Haddis Alemayehu, special attention is focussed on the type, subject matter and purpose of the simile.

2.1.1. Simile

Simile is a figure of speech based on comparison. "It is the comparison of different categories because of a point of resemblance, and because the association emphasizes, clarifies or in some way enhances the original."¹⁵ In a simile, one object or concept is brought together with another in such a way that some feature common to both is pointed out. In a simile, the finding of some sort of similarity between two objects or concepts from different spheres is an essential aspect.

In a simile, both "the original idea, what is really being said"¹⁶ and the one used as illustration should be stated explicitly. According to I.A. Richards, the original idea is termed as the "tenor"¹⁷ and the underlying or the imagined aspect which is used to illustrate the main subject is given the name "vehicle"¹⁸ (through out this discussion, these two terms are used). In a simile, the similarity between the tenor and vehicle should be indicated in the comparison.

¹⁵ Joseph, T. Shipley. ed. Dictionary of World Literary Terms (Boston: The Writer, Inc., 1970), p.304.

¹⁶ I.A. Richards, The Philosophy of Rhetoric (New York: Oxford University Press, 1976), p. 97.

¹⁷ Ibid.

¹⁸ Ibid.

In Amharic, similarity is indicated by the following words:

መሰለ — /messele/ (like, seem, as)
 አገደ — /inde/

These words are used for comparison of various sorts either literal or figurative.

Having in mind the points mentioned above, the researcher has counted 214 similes in Fikir Iske Mekabir (Love Unto the Grave) and 140 in Wonjelegnaw Dagna (The Criminal Judge).

Out of these 354 similes, only 23 are introduced by the word መሰለ (messele), the distribution being 13 in Fikir Iske Mekabir and 10 in Wonjelegnaw Dagna. From this count, it is concluded that Haddis prefers to introduce his similes with (inde), and so this becomes a characteristic feature of his style.

Usually in a simile there are four basic types of comparisons. The writers may compare concrete-to-concrete, concrete-to-abstract, abstract-to-concrete or abstract-to-abstract. Writers have their own preferences for these types of comparisons. When they select similes as their favored device, they also choose the varieties of comparisons according to their basic intentions.

Haddis is a heavy user of the concrete-to-concrete comparison. Out of his 214 similes in Fikir Iske Mekabir, 172 are concrete-to-concrete comparisons. This is nearly 81% of the total comparisons. The abstract-to-concrete are 24, the concrete-to-abstract come to 12 and the remaining 6 are abstract-to-abstract.

In Wonjelegnaw Dagna 121 are concrete-to-concrete which is 86% of the total. Eight are concrete-to-abstract, ten are abstract-to-concrete while two are abstract-to-abstract. From the quantitative information it could be concluded that Haddis prefers the concrete-to-concrete comparison.

In order to see the types of comparisons that are evident in the similes of Haddis Alemayehu, it becomes imperative to quote instances.

Here are some:

A. Concrete-to-concrete

ሰው አለቅሶ አንደደከመው አዘንተኛ ሁሉም አንን
ቀን ይኖ ት፡—(Haddis, 1958, p. 406)

All the men headdown in silence like
a mourner who has become tired as a
result of weeping.

በዛብሀሽ አንደከፈ ቀን አህል ሲሻሙት
(Ibid., p. 459)

While they strive hard to get Bezabih
like some kind of cereal in time of
famine.

አይኖቿ አንደተላጠ ሽንኩርት ሰረን ሆነው፣
(Haddis, 1974, p. 9)

Her eyes as red as a peeled onion.

B. Concrete-to-abstract

ጸላፃን አንደባረዋት ይፈረት ነበር
(Ibid., p. 464)

He feared Tsada like death.

የጸሀይ ወገንን የመሰለ ብረህ ይረቷን
(Ibid. . 189)

Her clear chest which looks like the
brightness of the sun.

ሁለት መቶ በር አለ መሰረት እንደገደለ አዋይ
ያለውን ደግሞ (Haddis, 1974, p. 485)
Two hundred birr, said Meseret repeat-
ing what he said like an echo,

C. Abstract-to-concrete

ይህ ነፃ ልክ እንደዘቃላ ተራ ሲገፋት ንቅንቅ
የማይለ ሀቅ (Haddis, 1974, p.149)

This is the truth that never flinches
an inch like mount Ziquala if some one
tries to push it.

አሳብ ልክ እንደዳር አረገ ቀርጼልኝ ብዙ ነፃ::
(Ibid., p. 251)

Thought has various branches like a
wild vine.

ተኩሳ ተ እንደአሳት እ የለገጠ (Haddis, 1958, p.30)

His fever burning like fire.

D. Abstract-to-abstract

ፍራት እንደባረ ተ በርዱ አላባቸው ገብ ተ ሲያንቀ
ጠቅሟቸው ቀዩ (Haddis, 1958, p. 497)

The fear deep in his heart makes him shiver
like severe cold.

አይ እንደገና ተሰለሰ የሚኖር ሲሆን የሚመክረኝን
ሁሉ እንደእግዚአብሔር ያለ አክብራ ፈርቼ እቀበላ
ው ነበር (Ibid., p. 55)

Should he come again to life, I would accept
his advice with fear and respect like the
words of God.

In 'A', in the first two examples, a human being is com-
pared to another human being and a type of grain respectively.
Both the tenor and the vehicle are from concrete spheres. In
the third example too, the eye of a human being is compared
with a piece of onion.

All the three similes involve concrete elements. This kind of comparison makes the things involved stand out clearly. In 'B' the comparison in the three instances is made between the concrete man and the abstract death, brightness of the sun and sound. Among the four types of comparison which are done for the sake of clear illustration this is a rare one because of the belief that the abstract may not reveal the concrete. In the third group, the abstract truth is juxtaposed with the concrete mountain so as to bring the essential effect of clear illustration. In the other two examples, idea and fever which are abstract are compared with branches of a plant and fire respectively. This type of comparison seems more revealing since it becomes easier to visualize the concrete than the abstract. The last group of comparison which brings into view all abstract elements is a type of comparison that is frowned upon. This is due to the fact that trying to reveal abstract ideas in terms of other abstract ideas may make the things more complex than simple and vivid.

Though all the four types of comparisons appear in the works of Haddis Alemayehu, he prefers the concrete-to-concrete type more than the others, as indicated earlier out of the 354 similes that Haddis has used, 82.76% are concrete-to-concrete.

2.1.1.1. Subject Matter of the Similes

In an examination of a writer's simile, it is essential to identify the spheres from which the subjects used in the tenor and vehicle are drawn. Writers differ in their choices of

subject matter. They also vary in their choices of tenor and vehicle. Haddis Alemayehu draws the subjects of the vehicles from various sources. The following table shows the spheres from which he draws his similes and their tenors.

* Table 1.

Subject Matter of Haddis's Similes

	FIKIR ISKE MEKABIR		WONJELEGNANW DAGNA	
	Tenor	Vehicle	Tenor	Vehicle
Human being	161	67	84	23
Part of body	26	0	29	0
Animal	5	43	1	27
Nature	14	39	13	40
Household object	3	30	12	41
Substance	0	8	0	3
Biblical	1	20	0	4
Food and drink	4	7	1	2
Total	214	214	140	140

* Adapted from Carl R. Proffer's study on the similes of Gogol.

In the category of human beings, various activities of human beings and their emotional reactions to different situations are included. The category of part of body contains references to parts of the human body such as hand, face, etc. Nature includes the sun, earth, sky, mountains, bodies of water and some plants. The category of substances includes iron, gold, silk, diamond and other such materials. There are comparisons which involve objects that are to be found in the houses of human beings and they are categorized under household objects. Further the category "Biblical" includes all references to Christ, Heaven, Hell and other religious concepts. The number of similes that involve human vehicles exceeds the other spheres. This could be taken as an indication of Haddis's strong attachment to human beings. Then comes the animal world and household objects in almost equal frequency.

Similes drawn from human beings involve their activities and their reactions to certain circumstances. There are also similes that are drawn from human beings who are under the influence of certain conditions as in the following three instances:

አስዎሮውን አንዳለሳት ሰባራም አየተንገራገንኝ
(Haddis, 1958, p.407)

Staggering like an intoxicated person who has not yet lost his consciousness.

ፊታውራሪ መሸሽ በአንቀልፍ ልቡ ተነሰተ አንደ ቁጡ
ሰው ፍዝዛ...በለው... (Ibid., p. 395)

Fitawrari Meshesha as dizzy as a man who stands suddenly from his deep sleep.

መጀመሪያ ሊተዋወቅ አንደኛው አንገዳ (Haddis, 1974 p.9)

Like a guest who for the first time comes
to be introduced to some one.

Haddis Alemayehu's observation of children is also noteworthy. He draws many pictures of them through his similes. Of all the similes drawn from human beings those which involve children occur with a striking frequency. I have counted 25 child similes in both novels. This is by far the highest number when the similes of human beings under different classes are considered. The child similes involve the behaviour of children under different situations, their reactions to various conditions. Characters of children such as their impatience and restlessness, feeling of anger over petty issues, and longing for new things are involved.

Here are some examples:

ራብ ከፍፁ አንዲህ ሊያልፍ አንደ ልጄ አቅበጥብ
ጠን (Haddis 1958, p. 24)

Hunger the cruel made me impatient like a child,
but it passed.

ጥላሁን አንደህጻን በደረቱ ታቅፍ ሲያቀጣጣት
ሲያቀላጥጣት (Haddis, 1974, p. 339)

Tilahun caressing and showing tenderness
to her and carrying her against his bosom
like a little child.

ፊታውራሪ አንደተንሽ ልጄ አዲስ ነገር አጥብቀው
ይፀዳሉ (Haddis, 1958, p.256)

Fitawrari extremely loves a new thing
like a little boy.

አለሰጣሁህ .. አሉ ፊታውራሪ አንዳከረፈ ህጻን ሲናገሩ
አፋቸውን አንደጫባቻ ባይከፍቱ (Haddis, 1958, p.112)

"I have not heard", said Fitawrari not opening his mouth adequately like an angry child.

Furthermore, of the similes of Haddis a substantial number are drawn from different classes of persons. Similes from prisoners, thieves hunters sickmen, market goers and madmen are dominant in both novels. The next five are brought as evidences of such similes:

ለጊዜው እንደአብዱ አእምሮ ጭን አባሁ
(Haddis, 1974, p. 471)

For some time I lost my consciousness like an insane.

መኪንን ት ሁሉ ጠመንኛውን ከየገሻ ንግረው እየተቀበለ
ይዞ እንደአውራ አጥጭቷ ቀስ...ይጠብቅ ይመር
(Haddis, 1958, p. 167)

All the nobles taking their rifles from their men waited quietly, like a hunter who is on the alert to attack an animal.

ወይሌሳ ወጥታ የሰው ፊት ለማየት አይፈቅድላትም...
እንደአሰረኛ ዘወትር በዘበኛ ተከባ ነው (Ibid., p. 88)

She is not allowed to go out and meet people. She is always encircled by guards like a prisoner.

ሁኔታዎች ሁሉ ሲሰርቅ እንደተያዘ ሌባ የሚሉትን
አጥተው የሚያሳይ (Ibid., p. 88)

Her action was one which betrays that she has lost what to say like a thief caught red-handed.

አደፍ ያለ ልብስ የለበሱ ሰዎች ዘመድ ቀበረው እንደ
ሚሰሩ አዘን ተኛች እንገታቸውን ደፍተው (Haddis 1974,p.95)

Men with shabby clothes headdown like sad men returning after burying one of their relatives.

Next in frequency to similes drawn from human beings are those drawn from Nature. In both novels, Nature similes are

nearly 20% of the total. The Nature similes comprise of plant such as grass, grains and trees, bodies of water like lakes and rivers in flood. They also include sunshine, cloud, rain, fog, thunder, shadow, echo, earth, rock and mountains. Similes that involve fire and its characteristics are also included in Nature similes.

With regard to trees, what attracts Haddis is their growth and dryness. In the same way he refers to the strength of rock and patience of the earth. The changing of the colour of the sky, particularly at dawn is also a favored sphere in Haddis's style.

Here are some instances of Nature similes:

ፈተዋ ሁሉ እንደገሀ ሰማይ ወገን ብሎ (Ibid., p. 25)

Her face blazing like the sky at dawn.

ተኩሳ ተ እንደእሳት እየተፈፀ (Ibid., p. 426)

His fever burning like fire.

የለበሰው ለበሰ እንደጸሐይ ጮራ አይን የሚላገጥ
'Haddis 1958, p. 448)

The cloth that he wears hurts the eye
like the rays of the sun.

አካላቸው ለጸሐይ እንደሰጡት ለጋ ተከለ ዛሉ
(Ibid., p. 496)

His body becomes weak like a young plant
exposed to sun.

ፈታቸው ገርፍ እንደበላው ለሰላሳ ወረት ቦይ ያበፀ
ወሰሎ (Ibid., p. 152)

His face looks like a fertile land eroded
by flood.

Household objects and other things related to the house, and animals both domestic and wild occur in almost the same frequency. There are 71 similes that have household objects as vehicles and 70 that involve animals. In many instances, items such as ball, bag, bowl, rope, arrow, bow, mirror, drum, axe, bell, candle are involved. The following are examples of household similes.

ጥላሁን ሳያሰበው ከተቆመበት እንደባለ ነጥር
(Haddis 1974, p. 14)

Tilahun rises from his seat suddenly like
a bouncing ball

ገራዝጣች ዳጌ ሰውነታቸው እንደእቶን ግሉ (Ibid., p. 237)

Girazmatch Dagne, his body as hot as a furnace.

ሰቀዋ እንደባለቤትነት ታዋቂ (Haddis, 1958, p.97)
እየተንከለከለ

Her laughter ringing like a church bell.

እሱዋን ሳይ ወይም ብቻዬን ተቀምጦ ሳሰባት ሰውነት
ሁሉ እንደሽግ እየቀለመ (Ibid., p. 337)

When I see her or think about her while
sitting alone my whole body melts like
a burning candle.

Of the animal similes, the great number is drawn from domestic animals, particularly dogs, horses, donkeys, mules, cows, oxen, goats and hen. There is a substantial number that includes wild animals like lion and leopard.

The particular aspects of animals that seem to attract Haddis are their sound and their movement in groups. The anger of beasts, the grunting of horses and oxen are used recurrently. The behaviour of animals under unfavorable circumstances is also taken for illustration. Let us look at

just a few instances of the animal similes:

እንዳበደ ውግ ደብዳቤን እንገደላቸዋለን
(Ibid., p. 253)

We will beat and kill him like a mad dog.

ፊታውሪ ሲቃ እንደያዘው ፈረሰ ሲያገክፈፋ
(Ibid., p. 109)

Fitawrari grunting like a horse

እንደ በገ መንገ በፊቱ የሚሄደውን ተከተሎ
የሚገኝገኝ (Ibid., p. 123)

That which follows one that goes before
him like a flock of sheep.

ፆሮዋ ውስጥ እንደ ነብር ስለአገረባት ደንገጣ
ተነሳች (Haddis, 1974, p. 428)

She wakes up suddenly as he groaned like
a leopard on her ear.

የመርጫ ምት ደርሶ መመለስ እንደ ቀሰለ አውራ አሰ
ቀጥ ትጥቅ ጠባያቸውን አከፍቶ (Ibid., p. 461)

The coming and the returning of the in-
spectors makes him indignant like a
wounded beast.

Many of Haddis's similes are drawn from man and his en-
vironment, but there are a number of similes which are brought
from imaginative spheres. These are the similes categorized
under "Biblical." The number of such similes is very small
compared to those drawn from direct observations.

Here are examples:

የሚመክረኝን ሁሉ እንደቀዳሽ ገብርኤል ቃል አክብራ
ፈርቼ እቀበለው ነበር ::
(Haddis, 1958, p. 55)

I would have accepted his advice, I
would have respected and feared them
like the words of St. Gabriel.

ፊታወራሪ የታከላነች ነፍሱ ተቀበሎ ለመሰቅ የት እንደ ተዘጋጀ ሰይጣን (Ibid., p. 407)

Fitawrari like a devil who is ready to punish severely a sinful soul.

አባ አለም ለምኔ ከሰማይ የወደቀ መላክ መሰለው (Ibid., p. 493)

Aba Alem Lemine looking like an angel that is dropped from the sky.

ላቅር ጊዜ እንደክርስቲያን ሰዎች ያት የታመሙትን ፈውሶች የተገኘችን ረድተን...በጥረ አለም ውስጥ ኖርን (Haddis, 1974, p. 76)

For a short period we lived in a world of nice dream curing the sick and helping the poor like the disciples of Christ.

Substances and food and drink are the spheres from which Haddis draws least of his similes. These two categories together constitute only 20 out of the total similes. The following are brought as evidences:

እንደማር አረቆ ፍቅሩ የሚያሰክር (Haddis, 1958, p. 199)

His love, intoxicating like a liquor made up of honey.

ገን የያዘው አፄ እንደብረት ከባድና ጥበቅ ነበር:: (Ibid., p. 298)

But the hand which held him was heavy and strong like iron.

አይኖቹዋ በጢላማ እንደ ተቀጡ አላማዞች ሲያበረ (Ibid., p. 331)

Her eyes glittering like pieces of diamond put in the dark

ፊትዋ በገፋሎት የበሰለ ብርጌድ መሰሉ (Haddis, 1974, p. 14)

Her face looking like a lump of meat cooked with steam.

As pointed out in the above examples and discussions, the spheres from which Haddis obtains the vehicles of his similes are wide and involving many aspects of the human environment. The particular spheres indicated in the table and discussed in some detail are evidences of his stylistic predilections.

The fact that he draws the majority of his illustration from the sphere of human beings may indicate his adequate knowledge of both men and women, his knowledge of people under different states of mind is also noticeable. His keen interest in human beings has made him watch them carefully and use their different behaviours as means of illustrating his ideas, characters and different activities of the men and women in his two novels.

Haddis not only observes human beings but also their immediate surroundings, the place where they live in. And that is why he has more than 20% of his similes from the sphere of household objects. For Haddis Alemayehu, the animal world is also a source of images. This could be ascertained by referring to the number of animals that are used as the vehicles of many similes. The natural environment is the other sphere that provides Haddis with an abundant source of images. Haddis is not ignorant of the natural bodies in his surrounding. He looks at them, understands them and uses them to create images that have the capacity of illustrating his ideas vividly. In all these situations, it is the keen sense of sight of Haddis Alemayehu that plays the major role.

2.1.1.2. Purpose of the Similes

In Fikir Iske Mekabir and Wonjelegnaw Dagna, Haddis Alemayehu employs similes for various purposes. The table shows that human beings and their parts of body constitute more than 84% of the total number of tenors. This is an indication that Haddis uses similes to illustrate human beings and their activities. The greater number of his similes are used to illustrate the activities of his characters, and their emotional reactions to different circumstances. They are also used to describe the appearances of his men and women while they are under different emotional influences. There are also similes which are used for the purposes of describing the scene and the atmosphere.

In trying to identify the purposes of Haddis's similes, a number of similes are chosen and they are examined in some detail so as to show their contributions to the general designs of the books. These similes are considered to be representative of the similes used for various purposes:

...ከፍንጧ ፑፑ በላይ ያለ የደጃ ስራ ፑፑ ከመቀጸበት
ተነስቶ በገንባራ ፑፑ ገረና ቀን እንደፍ የሰ ቀንድ
መንታ ሆኖ ተገተረ፡፡ (Haddis, 1958, p. 102)

...His vein above his nose stood out instantly and formed itself on the left and right of his forehead like a pair of goat's horns.

Here, the veins of a man are to be visualized as 'horn', a pair of goat's horn that appears right on the forehead of the man. Normally when a person is angry his veins may stand up. This sign of anger is expressed by the novelist in an

artistic way that makes us visualize the man as if he has $\phi\eta\phi$ 'horn', a pointed one like that of a goat's. This is the art of the novelist, his special choice.

In these lines, Fitawrari Meshesha's anger, one of the main characters in Fikir Iske Mekabir is described. Fitawrari is a feudal lord who becomes angry on small matters and the novelist is trying to show this character of his. He wants to reveal to the reader the intensity of the character's indignation. Here the cause of the anger of Fitawrari is the question of his daughter's marriage. Earlier many young men have pleaded to marry his daughter Seble Wongel, but he has refused. This has been due to his snobbish attitude. He has always looked for a young man whose origin was 'pure', as he has often claimed. He wants the husband of his daughter to be the son of a distinguished feudal lord. Fitawrari Meshesha believes that the feudal lords have a 'unique blood' which makes them different from the other people. And the man who is entitled to marry Seble should possess this.

While Fitawrari looks for a man with 'pure blood', the marriageable age of Seble passes, she becomes an old spinster and according to the custom of the society, such a girl is given a low regard. If at all she gets a man to marry her, the wedding ceremony is not going to be like that of a girl who marries at the proper age. The society gives a lower status to an old girl who stays long without a husband. Thus Seble now being 25 is a victim of degradation and insult. Besides Seble, her

parents are also insulted for having a spinster in their house. This being the situation, a certain feudal lord by the name Fitawrari Asege pleads to marry Seble, and her father has nothing to do but accept the offer. But to the dismay of Fitawrari Meshesha, Asege strongly claims that he will marry Seble with the status of ፈተ 'a divorcee' because her marriageable age has passed, and she does not deserve the wedding ceremony appropriate to a girl who marries at the proper age. This is indeed an insult for the esteemed feudal lord Fitawrari Meshesha. He, being a distinguished feudal lord with 'pure blood' will not accept such an act of degradation. Thus anger is ignited in him, and it is this immensity of anger that Haddis likes to show to the reader. Thus the mechanism he prefers is to illustrate Fitawrari's indignation by making use of a comparison.

In the simile we see the veins of the man standing out on his forehead. These veins of Fitawrari are compared to the horns of a goat. In this comparison, the vein and the horn are juxtaposed with one common ground which is of standing out. By bringing together these two dissimilar notions, Haddis is not trying to tell us about Fitawrari's anger. He is rather trying to make us visualize a pair of horns as a highly interested observer might have seen it. This illustration of the character conveys not only a number of qualities and facts but a definite picture of his face, and thus makes the reader know him better.

In the other simile the expression of anger by the same

character is compared to the grunting of a horse:

ከዚያ ከ ቀጣዮቹ በኋላ የተነሳ ሰሜታቸውን ለመግለጽ
የሚጠቀሙ ቃላት ስለሆኑ ዘመጣለው ይገባቸዋል ምርጫ፡፡
ከዚያ ተነስተው እንደ ፈረስ እያንከራፉ እሳፍኛቸው
ወሰን ከወላህ ወላጅ ይሉ ምርጫ፡፡ (p. 255)

Thereafter, for his indignation was extreme, he started shivering speechlessly because he couldn't find adequate words to express his feeling.

...in a moment he stood up and grunting like a horse started to pace here and there in his salon.

Fitawrari Meshesha is filled with anger, and he is disappointed because of the move taken by the peasants. His servants inform him about the state of affairs in his estate. The disobedience of the peasants flares up his anger and as a result he is unable to express his feeling. He simply produces a sound that is compared to the grunting of a horse. For a human being it is not normal to produce a sound like that of a horse but here we encounter a human being who produces one. This is the novelist's choice. He uses it to reveal the extent of the character's indignation.

Haddis Alemayehu seems to be fond of horses, for he recurrently uses them to illustrate human emotions. In the above instance we have witnessed how the sound of a horse is used to describe the anger of a man. Besides the sound, the galloping of horses is employed to reveal the emotions of persons as in the example below. Here Bezabih the main character of Fikir Iske Mekabir recalls the incident in which he was

emotionally moved by the act of his lover Seble. Earlier she has told him how her father deprived her of her childhood rights such as playing with her peer groups. This and other suppressions have made her hate her father. While she informed Bezabih about the sad situation that she was in, her tear was flowing. Bezabih tried to console her and he felt her heart-beat pounding extremely:

በዚያው አንድ ቀን ታሪካቸውን ተወረርተው ያለቀሰች
 ወደ በቀረ ይዞ ሲያገባለት፣ ልብዋ አንደዋቸው ፈረሰ
 ሽፍፍ ይገልጽ የነበረው...ትዝ አለው
 (p. 314)

Soon his memory went back to the day when they told each other's story. He remembered the way she was weeping; the way he hugged her to stop crying and particularly he recalled the galloping of her heart like an agitated horse.

In this paragraph we come across the heart of a human being which is given the quality of a horse, that quality of a galloping horse which is moving fast. Hence the expression አንድ ዋቅድ ፈረሰ ይገልጽ endows the heart of Seble with a beat that is extremely fast. The pounding of her heart out of gaiety is illustrated in terms of the galloping of an agitated horse. What Haddis is delineating by comparing the heart-beat with the galloping of a horse is exactly the emotional state of the girl. The purpose of this comparison is to intensify and vividly express the exact situation of the girl and the sensation it produces in the mind of Bezabih. In this comparison we notice how the heart of the girl is given the quality of galloping which is appropriate to a horse.

Both in Fikir Iske Mekabir and Wonjelegnaw Dagna, there are similes which are employed for the purpose of describing the movements of people in large groups. In the two novels, we encounter incidents in which men and women move together in a crowd. There are movements of soldiers, market goers and people attending ceremonies. There are two sorts of similes that are used to illustrate the movements of such crowds. One is that which involves a comparison between a collection of people and the flood while the other is one that compares cattle or flock of sheep or swarm of bees to people. Consider the following evidences:

ቀኝዝግብ ለሰራዊታቸው ጠንገሩ አልበቃው በላኝ አገረ
 ዑሃ ጭላት ገራ ቀኝን አልፎ ተርቶ አያጥለቀለቀ...
 ሲመጡ ታዩ (Haddis, 1974, p. 302)

Kegnazmatch is seen coming from afar, his followers congesting the lane left and right like a flooding water.

አገረ ዑሃ ጭላት 'like a flooding water' is the means by which the novelist chooses to show the large number of people accompanying the feudal lord. Kegnazmatch Dagne one of the major characters in Wonjelegnaw Dagna is returning to his home town after a long absence. The people of the town have gathered to celebrate his arrival, and as he has reached the place he marches to his house followed by his men. It is this movement of the crowd that is revealed in the simile.

The writer wants us to visualize the number and movement of the whole crowd. Hence he compares the crowd with the overflowing water.

The movement of large groups of people is also illustrated by comparisons that involve domestic animals. The next examples will make the point clear:

አስር ቀላጃዊት ፈለገው መሰንቆ አሲዘው አባር ጫፃ
 ቢያዘፍኑ ፊታውራሪ አሰገን አገድ ጥይት አገኝን ሰይ
 ተኩሱ ከነሰራ ዊታቸው አገደ በገ መገጋ ነድተው አገረ
 ገተባቸው ሊያስሯቸው ይቻሉ ነበር፡፡

(Haddis, 1958, p. 134.)

If he had brought ten young women and a nice singer to the battle field, he could have driven Fitawrari Asege together with his army like a flock of sheep to his barn without giving him a chance of shooting a single bullet.

This is a suggestion made by people who sympathized with Fitawrari Meshesha when he decided to fight with Fitawrari Asege. Earlier in the novel, Asege has refused to marry the daughter of Fitawrari Meshesha according to the proper way. This stand of Asege has caused anger in Fitawrari Meshesha and has made him decide to confront Asege in a traditional fight. It is at this time that some people knowing the weak points of Fitawrari Asege suggested what is quoted above.

Haddis here makes use of a simile that involves a comparison of a herd of sheep and Asege and his followers. The ground of the comparison is movement in crowd and tractability of sheep. Normally sheep are supposed to be malleable animals. This quality of their is given to Asege and his followers in that they move in a flock without any hesitation. This is owing to the character of Asege, particularly his submission to women and music. The author by bringing together the qualities of the herd of sheep, and the

action to be performed upon Fitawrari Asege and his followers is trying to show more accurately how it would be easier to capture Asege.

Hæddis Alemayehu thinks that he will not be satisfied if he simply tells the movement of people in crowds. He recurrently illustrates their movements with the help of similes. Such similes as evidenced earlier contain comparisons of herd of animals. To complete the discussion of similes used for the purpose of showing movement of large numbers of people let us examine this last example from Wonjelegnaw Dagna:

በሰራአንድ ሰአት ገንባቱን አንደሚረዳ ሃገር ሰራ
ዊት አየተደረረበ ይታወቅ ይተራመስ የነበረውን ያዲ
ስ ከተማ ሀዘበ በመሉ (p. 106)

All the inhabitants of Addis Ketema that were pushing, surging and shoving together at five o'clock like a swarm of bees searching for its queen...

Here the simile ገንባቱን አንደሚረዳ ሃገር ሰራዊት like a swarm of bees searching for its queen is employed to describe a scene. The particular scene described here is the movement of people in a market area. The comparison between the swarm and the human beings is intended to create a vivid picture of the rushing and pushing of the people. Here people who are from a different class are compared to bees which belong to a class of insects, but one thing is common to both, that is moving in mass. They are brought together to create an illustration. For Hæddis, this juxtaposition becomes the most effective means of describing the particular scene of Addis Ketema.

A closer look at the similes of Haddis Alemayehu reveals that he has the habit of using them for the purpose of describing the appearances of his characters. The description of the facial expressions of human beings who are under the influence of certain circumstances are common in both novels. In the next example we find a simile used to describe a woman's face:

ፊት ላይ ቀን በሰው ልጃቸውን ሲጠብቁ ፊት ላይ ህይወት
እንደሌለው ጥሩ ምስል ፍዝፈራ በሉ... ያዩ...ይህ
አስማተኛ ተማሪ በሌላ ተጠባቂ... ይላሉ
(Haddis, 1958 p. 414)

Seated, Fitawrari is keeping his eyes on his daughter, as he observes her he discovers that her face is as cold as a nice lifeless picture and says..."this sorcerer has played a trick on my daughter."

Described here is the facial expression of Seble as a manifestation of inner feeling. Seble the major woman character in Fikir Iske Mekabir is put under solitary confinement. This is decided by her father because he is convinced that her love affair with Bezabih is due to some influence of sorcery used by Bezabih. He is also of the opinion that she is attacked by a spirit as a result of the magic. And he watches her in her confinement.

On the other hand, Seble is extremely discontented with the move taken by her father. Inside her there is a sense of humiliation. Her father's involvement in her love affair has created a distressing sensation in her. The measure taken by Fitawrari Meshesha is so grievous that it changes the nice

A closer look at the similes of Haddis Alemayehu reveals that he has the habit of using them for the purpose of describing the appearances of his characters. The description of the facial expressions of human beings who are under the influence of certain circumstances are common in both novels. In the next example we find a simile used to describe a woman's face:

ፈታውራሪ ቁጥ ብለው ልጃቸውን ሲጠብቁ ፊትዋ ህይወት
እንደሌለው ጥረ ምስል ፍዝዝ ብሉ... ያዩ...ይህ
አሰማተኛ ተግሪ በልጁ ተጠባብቶ... ይላሉ
(Haddis, 1958 p. 414)

Seated, Fitawrari is keeping his eyes on his daughter, as he observes her he discovers that her face is as cold as a nice lifeless picture and says..."this sorcerer has played a trick on my daughter."

Described here is the facial expression of Seble as a manifestation of inner feeling. Seble the major woman character in Fikir Iske Mekabir is put under solitary confinement. This is decided by her father because he is convinced that her love affair with Bezabih is due to some influence of sorcery used by Bezabih. He is also of the opinion that she is attacked by a spirit as a result of the magic. And he watches her in her confinement.

On the other hand, Seble is extremely discontented with the move taken by her father. Inside her there is a sense of humiliation. Her father's involvement in her love affair has created a distressing sensation in her. The measure taken by Fitawrari Meshesha is so grievous that it changes the nice

appearance of Seble. Now Seble is not an attractive girl with warm feeling but rather a cold blooded girl whose warmth and beauty are washed away. It is this picture of her that comes into the view, the manifestation of her discontent.

Her face is compared to a lifeless picture which is devoid of any warmth. The simile ፊትዋ ሀይወት እንደሌለው ጥሩ ምስል ፍዝዝ ብሎ her face as cold as a nice lifeless picture' by bringing together the face of the girl and the lifeless picture appeals to our visual sense and urges us to see her face and imagine about the circumstance that she is in.

In here the intention of the novelist is to show the degree of Seble's discontent as a result of her father's suppression. He wants to reveal her dissatisfaction with vigour and accuracy. Hence he selects this particular comparison.

In the following instance, the face of Seble which was earlier compared to a picture to indicate her sad feeling is compared to another thing. This time it is her beauty that comes into view:

...የነበረው ከባድ ያዘን ጤላማ ከፊትዋ እየገለጠ ሲሄድ ልክ በጥሩ ሰማይ እንደምትወጣ የማለታ ፀሐይ በርሃንዋ ውበትዋ ውቀትዋ በጤላ ፊትዋ ላይ እንደገና ብቅ ይል ይወር። (p. 247)

...As the agonizing darkness on her face started to dissipate, her gleam, beauty, her warmth started to reappear like a morning sun emerging from a clear sky.

Earlier in the novel, Bezabih, the lover of Seble, has told his story to Seble. He has narrated the way he was

brought up and how he left his place of birth. He has also mentioned to her the melancholic death of his parents in his absence. This story touches Seble and it brings a feeling of sympathy. She in return tells Bezabih about the suppression practised by her cruel father. She visualizes her childhood period and feels bitterness. Her recollections of her father's cruelty have added to the sad story of Bezabih inflicted upon her a sad sensation and she has started to weep.

Bezabih understanding that she is heart-broken tries to console her. He fondles her and shows her endearment and tenderness. This fills Seble with pleasure. She feels the warmth of Bezabih, his concern for her ignited in her a feeling of happiness. Now she is delighted. She is in a delectable spirit, a spirit that takes her into a world of love and complacency. This emotional state of Seble changes her facial expressions. Now she is bright and attractive her original beauty reappears. It is this facial expression that appears as a result of Seble's happiness that attracts Haddis. He wants us to imagine her complacency and the influence of Bezabih on her. He also wants us to visualize the exact appearance of Seble at the moment of happiness, and for this he depends upon our ability to observe.

In the simile, the attractive look of the girl and brightness of the morning sun are juxtaposed to bring the essential effect. The comparison by making its vehicle the brightness, warmth and beauty of the sun endows Seble with an elevated quality for the purpose of description.

Haddis's dependence upon similes to describe the appearances of his characters is recurrent in both novels. In many instances it is the face of his characters that attracts his attention, particularly the change in the face under certain emotions. In the majority of the cases, the description of the faces of his major characters is dominant. The next example is brought to emphasize the point. In it, Bezabih contemplates on the disappointing situation that Seble is in. He imagines how she could tolerate the psychological and physical punishment given by her father. He is very much worried and as a result he is emotionally touched. Now he is not the normal Bezabih he is rather a Bezabih who is depressed and displeased. This emotional touch is expressed through his body change:

በዘጠህ... የፍቅርና የፍራት አሰረኛ ሆኖ አጉጉ
ኑሣቤት ተሸሽጎ በሰጠለ የደረሰው...አ የታየው ቢ
ተኛ አንቅልፍ አይወሰደው አያደር አንደ ቀረረ ትት
ዛፍ አ የጠወለገና አ የደረቀ ይታይ ነበር::
(p. 415)

Bezabih is now a prisoner of love and fear, and he hides himself in the house of Gudu Kassa; there he meditates upon the circumstances that came over Seble ..., he never sleeps and becomes dry and pale like a tree whose bark is taken off.

አንደ ቀረረ ትት ዛፍ 'like a tree whose bark is taken off' is the comparison that Haddis thinks fits, to depict the condition. With it the novelist wants to illustrate the emotional state in which Bezabih is found. He wants to reveal the changes in him, as a result of Seble's confinement. Again the usual comparison is employed. The changing face of Bezabih is compared to a tree whose bark is scraped. When the bark of a tree is

removed, it becomes dry and its colour changes. In the same way, Bezabih's face goes pale and dry. This particular tree and Bezabih are juxtaposed on the same ground of dryness and paleness. The simile has the power of touching the tender feelings of the readers and is intended to make us sympathize with poor Bezabih. The author by making use of the simile, is urging us to visualize the appearance of Bezabih, and to imagine the intensity of his feeling towards Seble.

Haddis Alemayehu uses simile for the purpose of describing the physical strength of his characters. In both novels, the strength of the hands of human beings is usually described.

The next two examples are brought as evidences:

ያበርታቱ እንደአንበሳ መደፍ መሆኑ የሚነገርለት
አኝ ቸው...በፊት ፈታቸው ቀማ የምትን ቀጠ ቀጠውን
ሲት ለፎ በመሉ ሀይሉ አፊት ጥ ላይ መለቱን አወረ
ደባት:: (Haddis, 1974, p. 346)

That hand of his, whose strength is like
that of a lion's paw...at its full capacity
let loose its wrath on the face of
the woman who shivers in anger standing
in front of him.

Kegnazmatch Dagne and Sophia are here confronting each other aggressively. Kegnazmatch is making an unsuccessful attempt to rape Sophia in the absence of her husband Tilahun who is put in custody in Kegnazmatch Dagne's house. Sophia resists the attempt strongly. Kegnazmatch slaps her repeatedly and continues applying force but in vain. While revealing this scene Haddis gives much attention to the struggle between the two persons, particularly the resistance of

and the strong hand of Kegnazmatch Dagne. He wants to show how strong is Dagne's hand. He also compels us to imagine the determination of the woman. Thus he says ብርታት እንደእንበሳ ወዳፍ ወሆኑ የሚነገርለት እኛ ቸው, that hand of his whose strength is like that of a lion's paw.'

In this comparison, the tenor the man's hand and the vehicle the lion's paw are compared with a common ground which is strength. The paw of the lion and the hand of the man are compared in terms of strength to give the essential picture.

In the second example the strength and heaviness of a character's hand is brought out:

“የማነህ አንተ! ወይድ እኔን ልቀቅ “አሉ...ነ
 ገርቶ ገን የያዘቸው እኛ ልክ እንደ ብረት ከባድና
 ጥበቅ ነበር:: (Haddis, 1958, p.298)

"Who are you leave my hand "Said he...
 but the hand which gripped him was hard
 and heavy like iron.

Fitawrari Meshesha is now captured by the peasants. He did not fulfil his mission and he is now relegated to the position of an ordinary man. Abeje Belew, the leader of the peasants, holds the hand of Fitawrari Meshesha while he is watching the burning houses. Fitawrari does not realize that he is in the midst of determined peasants who are united to attack him.

Here, the author is illustrating the strength of Abeje's hand, the strong and heavy hand that has gripped Fitawrari. Iron is heavy and strong, Abeje's hand is also strong and

heavy. Through the comparison the heaviness and hardness of the iron is given to the hand of the human being. This is the choice of the author, he intensifies the strength of the man's hand to gain effectiveness of expression.

Haddis's similes are not only used to describe strength but also character's action as in the following example from Fikir Iske Mekabir:

በዚህ ራሱን በጥላ እንደተወታ...እንደ ወንገራገድ
እላና ልክ እንደተቀረጠ ዛፍ ገዢው በሉ ወደቀ፡፡ (p.388)

Bezabih, stunned as though he was hit on the head with a club,...staggered and fell down heavily just like a tree chopped down.

Earlier in the novel Gudu Kassa and Bezabih have designed a plan to take Seble to Addis Ababa and hide there. They have chosen a convenient time when Fitswrari would be away. When the day comes, they have made all the essential preparations, but on that day it is discovered that Fitawrari has arrived. All their plan is doomed. Gudu Kassa mentions this to Bezabih, and on the spot Bezabih is shocked and faints. He falls ልክ እንደተቀረጠ ዛፍ 'like a tree chopped down.'

In here it is the manner of Bezabih's falling that is revealed. The writer's desire here is to touch the emotion, to cause shock in the readers' mind that they can visualize the manner of Bezabih's falling. He selects this particular simile to achieve his goal, and it can be said that this is the only expression which he thinks is capable of carrying the message

with the effect sought.

In Haddis's novels, there are many similes that are used to show the different manners of characters. There are similes which show the manner of sitting of his men and women. There are also those which illustrate the walking, talking, shouting gazing and standing up of persons.

An exhaustive examination of all the similes of Haddis would be beyond the capacity of this chapter, hence it is believed that the selected examples which are taken as representative will suffice to reveal Haddis's preference of similes in his style.

Each writer has a certain range of preferences characteristic of him, and he has a marked and constant tendency to use a much larger number of one or two kinds. This is reflected in Haddis's use of similes. Haddis practises simile a great deal more often than other figures of speech. This may be due to its explicit character, emphasis upon correspondence and its assurance of clarity and exactness. Very often through his similes, Haddis creates images from everyday life and the human environment. This may indicate his attachment to simple and natural life as well as his liking for Nature.

The presentation of different ideas in his two novels by the device of simile has contributed much to the revealing of the major and minor themes of Haddis Alemayehu. The adversities of feudalism, the evils of corruption, the suppressive nature of the feudal lords, the conditions of the lower class

people and the enthusiasm of the educated young to help the downtrodden people and other preoccupations of the author are delineated partly by means of similes which he has specially selected. These stylistic preferences of Haddis also contribute their share to the depiction of some aspects of the society in which the characters live. The part played by the similes to reveal the conditions of the characters, their emotional feelings and attitudes and their reactions to strange situations deserves mention. Simile as a particular stylistic choice of Haddis Alemayehu contributes significantly to the total effect of his novels.

2.2. Syntactical Features

Repetition, enumeration, parallel construction and rhetorical question are the most recurrent syntactic devices that characterize the style of Haddis Alemayehu. These syntactic arrangements are designs aimed at creating a definite impact on the reader. They are employed to produce a desired stylistic effect. The frequent occurrence of these features of style awards them a separate discussion. While examining these devices, an attempt is made to show their type and function in their contexts.

2.2.1. Repetition

Haddis Alemayehu is a heavy user of repetition as a stylistic device. The particular varieties of repetition he makes use of include repetition of a single word, repetition of phrases and clauses or longer sentence parts. He also repeats words of the same root in a sentence or paragraph.

The occurrence of all varieties of repetition is striking. There are 247 cases in Fikir Iske Mekabir and 288 in Wonjelegnaw Dagna. These numbers may be taken as evidences of the abundant use of repetition in both novels. Repetition in Haddis's style has various purposes. It is used to emphasize a key idea in a sentence or paragraph. Such a repetition is designed in such a way that it focuses the attention of the reader on the key-note of the utterance. Repetition is also used to create rhythm and symmetry in the prose, and it sometimes indicates continuity of an action.

It is also used to stress a character's features and significant details or important circumstances.

In order to know the mystery of repetition as a stylistic device in the novels of Haddis, it is imperative to examine few instances in some detail.

The following paragraph that comes from a passage which comments on the appropriate use of power is an evidence of lexical repetition.

...ስልጣን* ትልቅ እኮ ነው! እንደኔ ያለ ሰው
 ሰርቆ በኪሉ ደብቆ ሊወሰደው የሚችል አይደለም
ስልጣን ለመልካም ስራና ለሕዝብ አገልግሎት የሚ
 ሰጥ ትልቅ መሳሪያ ነው...ስልጣን ለሉበት ጊዜ
 መሳሪያ ነው እንጂ፣ ለሌላ ስራ መታሰቢያ ሆኖ
 የሚሰጥ አይደለም፣ ስልጣን ለሉበት ጊዜ ለህዝብ
 አገልግሎት መሳሪያ ነው... (Haddis, 1974, p.322)

...Power is great! A man like me isn't
 able to steal it and take it away stuffing
 it in his pocket. Power is an instru-
 ment given to public service and good
 work,... Power is an instrument of the
 present era in which one lives but not
 an item given for the memory of the past,
power is an instrument of serving the
 public at present.

This passage comes from a scene in which two main characters of Wonjelegnaw Dagna. Tilahun and Kegazmatch Dagne argue on matters of authority. Kegnazmatch criticizes Tilahun because of the activities he has performed without consulting him. Kegnazmatch understands the act of Tilahun as an usurpation of authority. He reprimands Tilahun and warns him to

* All underlinings in this study are the researcher's.

stop indulging in public affairs. This is indeed a pretext to expel Tilahun from that area. On the other hand, Tilahun argues that he has no interest in power, and does not aspire to take over the power of Kegnazmatch Dagne. He confesses that whatever he has done was intended to help and educate the people of the district. Kegnazmatch Dagne cannot accept this. He is not willing to be convinced.

Tilahun tries to explain the concept of power to Kegnatch Dagne as indicated in the above quotation. Here the word ስልጣን 'power' is brought into prominence by repetition. This word is the key-note of the passage. The repetition indicates the artist's concentration upon the major idea. The repetition is intended to reveal that power is the core of the argument in the passage. The repetition of the single word may also hint at the emotional state of the speaker. Tilahun is speaking emotionally because he is falsely branded as a person who is highly aspiring to take over the power of Kegnatch Dagne.

The same strategy of repetition is to be found in the following paragraph which comes from Fikir Iske Mekabir:

"ምን እናድርግ? እገዚአብሔር እድጹያቸንን
እስረካዎ በንዲህ ያለ አገሩን አታለይ ዘመን
እንደንኖር ሲፈርድብን ጊዜ እንደሌለ ተሸሽ
ጌ አታሉ... የያዘ ሰው ማረከሁ ብሎ የሚፈ
ክርበት ዘመን ሊረዳ... ምሉ የሰው ገንዘብ
የበላ ዳኛ ምንም እንዳልቀመሰ አይኑን አፍ
ቅ የሚፈርድበት ዘመን እንዲህ ያለ ዘመን
ሲያመጣብን ጊዜ ምን እናድርግ... (p.397)

"What shall we do? When God makes us to stay longer, and passes a decision on us to live in an era of cheating and falsehood. An era in which a person who cap-

tures hiding himself like a thief...boasts of capturing. An era in which a judge who accepts a bribe promising to help...denies as if he has taken nothing and gives judgement. What shall we do when he brings upon us an era such as this..."

The speaker here is Fitawrari Meshesha one of the main characters of Haddis's first novel. He is expressing his dissatisfaction, because he has lost the case in the court. Earlier he had bribed the judges but they did not keep their promises. They rather gave the proper judgement. According to the decision of the judges, Fitawrari is to be dismissed from his estate. He is not convinced of the fact that he is the offender who has robbed the peasants. He bitterly complains that the move taken by the judges is unjust. Thus he blames the era in which he lives. He attributes his defeat to the evils of the time. He thinks that it is the nature of the present era that has caused his defeat.

In this passage, the major focus is on Fitawrari's complaints against the time. It is to emphasize how he attributes his defeat to the present time. The repetition of the word ዘመን 'zemen' clearly reveals this idea. The purpose of the repetition hence becomes one of emphasis and expression of some emotional attitude.

In connection with the repetition of single words in Haddis's style there is one thing worth consideration. It is the repetition of proper names. In both novels Haddis shows a habit of repeating proper names in passages where there

arises the need to pay particular attention to a character.

The next paragraph is brought as an evidence:

...ለመተኛት ወደ መጥታ ቤት ብትሄዱ፤ መጥታቤትን
ጥላሁን በሌለበት የጥላሁን ምስል ዋልቶት፤ ጥላሁን
ሲጽፍ፤ ጥላሁን ክርኖቿን በጠረጴዛው ላይ ተክሎ፤
አገጩን በመጻፍቱ ላይ አስደግፍ፤ በፊት ለፊት እን
ደተቀመጠች ሲያወራት፤ ጥላሁን አልጋው ላይ ተቀምጦ
...ሲያስቃት፤ ጥላሁን እንደ ህፃን በደረቱ ታቅፍ
ሲያቀጣጣት፤ ሲያቀላምጣት ጥላሁን በጀርባው አዘሎ
እሸረረ እያለ ሲያጠቃት፤ ጥላሁን ከቀኛዝማች ጻፏ
ጋር ሲጫለ፤ ጥላሁን በቀኛዝማች ፊት ቀጭ ከንቱነታ
ቸውንና ራሷ ቸውን የመውደጻቸው ብዛት...በድፍረት
ሲነገራቸው፤ ጥላሁን እንዲያስረት ከታዘዘት የቀኛዝ
ማች አሸከርቼ ጋር ሲታገል ከዚያ ጥላሁን ተሸንፎ
ሲታሰር በላታያት ልብዋ ቢባና ተመልሷ ወጥታ እሸ
ፋው ላይ ተቀመጠች፡፡ (Haddis, 1974, p.339)

...When she goes to the bed-room to sleep, she finds the bed-room filled with Tilahn's image in Tilahun's absence: Tilahun writing, Tilahun talking with her placing his elbows on the table and supporting his chin with his palms, Tilahun sitting on the bed and making her laugh, Tilahun carrying her against his bosom like a baby and teasing her, Tilahun carrying her on his back and entertaining her, Tilahun quarreling with Kegnazmach Dagne, Tilahun standing in front of Kegnazmatch and telling him with courage his worthlessness and his extreme egotism,...Tilahun grappling with servants of Kegnazmatch who are ordered to chain him, then Tilahun chained after being defeated; because she visualizes all these, fear comes into her heart and she goes out of the bed-room and sits on the sofa.

The most emphatic part of this passage is created by the repetition of the proper name ጥላሁን (Tilahun). The purpose is to indicate the intensity of the love that the woman has for her husband. Tilahun is the husband of Sophia. Now he is away from home and is put in custody in the house of Kegnazmatch Dagne. Sophia is all alone in her salon. This

is the first time after their marriage that he passes a night out of his home. This unpredicted happening has filled her with distress. She is also afraid of passing a night alone in her house. This is an indication of the great affection for her husband. Sophia visualizes the picture of her husband. She imagines about Tilahun. She remembers the way he used to sit, read and write in his room. She recalls his gestures and the manner in which he plays with her. She visualizes the way he will talk daringly to Kegnazmatch Dagne and how he will resist the servants when they approach to chain him.

Haddis by the mere repetition of the name Tilahun, in different utterances is trying to reveal the inner feeling of Sophia.

The repetition holds the mind of the reader, and urges him to meditate about the odd situations in which Sophia is. The purpose of the repetition here is to show the intensity of Sophia's love for her husband and her feeling of fear and loneliness.

There is one type of repetition which is encountered recurrently in Haddis's style. This is a kind of repetition which is termed as "polyptoton"¹⁹ or "root-repetition."²⁰ It

¹⁹ Richard A. Lanham, A Handlist of Rhetorical Terms (California: University of California, 1968), p. 78.

²⁰ Galperin, Stylistics. 2nd ed. (Moscow: Higher School, 1977), p. 25.

is characterized by the repetition of words that are derivations of the same root word as in this example from Wonjelegnaw Dagna:

"... ከቡር ሊቀመንበር የገደለ፣ ወይም ያስገደለ
በወገደለ፣ ይሁን በማስገደል በፍ ወገደለኛ አይሆንም
ወገደለኛ የሚሆነው የገደለበት፣ ወይም ያስገደለበት
ምክንያት ተመርምሮ ወገደለኛ የሚያደርገው ሆኖ ሲገኝ
ነው፡፡" (p. 521)

"...Honourable chairman, one who killed
or one who made others kill cannot be
guilty only because he has killed or has
made others kill, he is liable to be
guilty after the cause for his killing
or for his making others kill is in-
vestigated and when it makes him liable
to be guilty."

This is part of a long passage that exhibits the repetition of the root word. In the whole paragraph, the root word is repeated 16 times. The root word ገደለ /gedele/ is repeated in all the cases. But in the quotation above only six of them are brought. This is done to prevent lengthy quotations. This passage is unique in that it combines the two varieties of repetition. We encounter here the repetition of a single word and root repetition. In the complete passage the word ወገደለኛ /wonjelegna/ is repeated ten times.

This passage comes from the speech of a lawyer. The repetition is intended to present an idea with some sort of strength. The lawyer is trying to describe the points that make a person guilty in the act of murder. The key-notes of the passage are killing and being guilty. Hence these two terms are repeated extensively.

In this example, the two types of repetitions are evident. In the next, only one type is found with different words.

"ይህ ሁሉ አይገና ደር በሌለው አድልዎ ላይ የተመሰረተ ስራት አውነት አዋቂው ተከከለኛው ፣ ቸረ፣ ተልቀ አገዚአብሔር የሰራው ነው? አሰብ በይሰራው የሰረተገና ሲሰረት የሚኖረትን ለምን ዘመ ይሰቸዋል?... አሱ የሰራው ስራት ነው አንዳልሰ ፍጥረትን ያሳንዳቸ ምክንያት በበዳይና በተበዳይ መሀከል አንዳስፋፈል ማድረግ፣ ያልበደለ ሁልጊዜ አንድ ተቀጣ ሁልጊዜ አንድ ተበደለ አንዳኖር ማድረግ... አንኩዋንስ አገዚአብሔር የመንደር ዳኛም የሚረዳው አይደለ!" ..
(Haddis 1958, p. 463)

"Is all this social system which is based on an unfairness which has not eye and ear really made by the wise, righteous, generous, great God? why does he become indifferent to those who always practise it, even if he does not make it?...I cannot affirm that this is a system made by him, for to make human beings fall into divisions of the offender and the offended and to punish always those who did not offend, and to make them always live offended is something that could be judged by a simple village judge, leave alone by God."

In this extract there are two root words which bring about nine cases of repetitions. In the first five cases, the root word is ራ /serra/ (make). This gives rise to five words የሰራው /yeserraw / በይሰራው /bayeserraw/ የሰረተገና /yeserrutinina/, ሲሰረት /siserut/ and የሰራው /yeserraw/. The next word በደለ (offend) /beddele/ gives four words: በዳይና /beddayina), ተበዳይ /tebedday/, ያልበደለ /yalbeddele and አንዳልበደለ /indalbeddele/.

Here again the emphasis is on the two concepts of establishing certain regulations and offending other persons. By repeating the words, the author is trying to convey the

attitude of the character in regard to the formulation of regulations.

Repetition of phrases, clauses or sentence parts is the other variety that characterizes Haddis's habit of repetition. A brief glance at the following instances from Fikir Iske Mekabir will reveal the case in point:

ይህ ዓይነት ጋብቻ ነበር ፈታውራሪ መሸሻና ወይዘሮ
 ጥረአይነት ለልጃቸው የተመኙት ይህ ዓይነት ጋብቻ
ነበር ያለፈት ለባቶቻቸውና ለናቶቻቸው ከነገሰታት ከየ
ከየው ያባረቸው ይባርኩት የነበረ ይህ ዓይነት ጋብቻ
ነበር ባለፈት ለባቶቻቸውና ለናቶቻቸው ከነገሰታት ከ
 ጥገት የጫወቀሱበት የጫዘከሰሱበት ዓረ ምን ይህናል
 ቀረ:: (p. 99.)

It was this kind of marriage that Fitawrari Meshesha and Woizero Tiruaynet wished for their daughter, it was this kind of marriage that their forefathers and mothers and the kings from their graves bless, it was this kind of marriage with which they cannot be blamed and accused by the bones of their forefathers and mothers and the kings, but unfortunately it failed.

In this paragraph, the underlined part of the sentence is repeated three times. The repetition is intended to convey that there is only one type of marriage that Fitawrari Meshesha and Woizero Tiruaynet favour. For this couple, there is only one marriage which is acceptable. A person who wants to marry their daughter should be from the noble class. He must be a son of a certain feudal lord. For Fitawrari and Woizero Tiru to indulge themselves in a marriage different from this is to relegate their level to that of peasants. It is an insult for them and their forefathers.

attitude of the character in regard to the formulation of regulations.

Repetition of phrases, clauses or sentence parts is the other variety that characterizes Haddis's habit of repetition. A brief glance at the following instances from Fikir Iske Mekabir will reveal the case in point:

ይህ ሳይካት ጋበቻ ነበር ፈታውራሪ መሸሻና ወይዘሮ
ጥረዳዬ ካት ለልጃቸው የተመኙት ይህ ሳይካት ጋበቻ
ነበር ያለፈት አባቶቻቸውና እናቶቻቸው ከነገሰታት ከየ
ከየወቅቱ ለታዩት ይባርኩት የነበረ ይህ ሳይካት ጋበቻ
ነበር ባለፈት አባቶቻቸውና እናቶቻቸው ከነገሰታት አ
ጥገት የጫወደው ቀሩበት የጫዘከሰሩበት ዳረ ምን ይህናል
 ቀረ:: (p. 99.)

It was this kind of marriage that Fitawrari Meshesha and Woizero Tiruaynet wished for their daughter, it was this kind of marriage that their forefathers and mothers and the kings from their graves bless, it was this kind of marriage with which they cannot be blamed and accused by the bones of their forefathers and mothers and the kings, but unfortunately it failed.

In this paragraph, the underlined part of the sentence is repeated three times. The repetition is intended to convey that there is only one type of marriage that Fitawrari Meshesha and Woizero Tiruaynet favour. For this couple, there is only one marriage which is acceptable. A person who wants to marry their daughter should be from the noble class. He must be a son of a certain feudal lord. For Fitawrari and Woizero Tiru to indulge themselves in a marriage different from this is to relegate their level to that of peasants. It is an insult for them and their forefathers.

The repetition of the clause ይህ ዓይነት ጋብቻ ነበር 'It was this type of marriage' stresses the fact that the marriage mentioned is the only one they aspire and approve of. It also emphasizes how much they are eager for that particular marriage. In this instance of repetition, the repeated part comes at the beginning of the sentences. This is the type of repetition called "Anaphora."²¹

In Haddis's mechanism of repetition, there is a type in which the repeated part comes towards the end of sentences.

This could be seen in the example to follow:

ሰበሌ ወንጌል በበሱልዋ ከዘመዶቿ ሁሉ ከህገት ከናትዋ ሳይቀር አብልጧ ጉፉ ከሣን ትወድ ነበር። የመንደሩ በመቶ ያቀሰለውን የልብዋን ቀበሌ ማየት የሚችል አሱ በቻ ስለነበረ፤ ቀና በላ የሰው አይን እንዳይታይ አንገትዋን የሰበረውን የፍረት መደብ የሚያይና ስቃዋን የሚካፈል አሱ በቻ ስለነበረ፤ የነፃነትና የደስታ መበተን ያላገባ የተቀማቸው መሆንዋን አውቆ የሚያዘን አሱ በቻ ስለነበረ፤ የወጣትነት ስሜትዋን የሚያውቅና የሚያከብር አሱ በቻ ስለነበረ፤ የልብዋን ምኞት ስትነግረው በቀጣ ፋንታ ምክር የሚሰጣት አሱ በቻ ስለነበረ፤ ከዘመዶቿ ሁሉ ከናት አባትዋ ሳይቀር አብልጧ አሱን ትወድ ነበር። (p.124)

Seble Wongel in her part used to like Gudu Kassa from among all her relatives even more than her father and mother. For he was the only one who is capable of seeing her heart's wound which is wounded by the village's sarcasm, for he was the only one who shares her pain and sees the hammer of humiliation which has broken her neck and prevented her to see the eyes of men, for he was the only one who feels sorry by understanding the fact that she is deprived of her freedom and right of happiness unfairly, for he was the only one who understands and respects her feeling of youthfulness, for he was the only one who advises her instead of riprimanding her when she tells him her heart's desire; she used to like Gudu Kassa from among all her relatives even more than her father and mother.

²¹ Lanham, *op. cit.*, p. 8.

This extract reveals the close friendship between Seble and her uncle Gudu Kassa. From among the other relatives of Seble, Gudu Kassa is the only one who understands her. Many times they exchange ideas and discuss various matters. Gudu Kassa sometimes orientates Seble about the society and their condition. As a result they have established a relation which surprises the other relatives.

In this paragraph, the repetition of አሱ ብቻ ስለነበረ 'for he was the only one' expresses the importance of Gudu Kassa to Seble. It stresses the fact there is no one who cares for Seble in all aspects. Gudu Kassa is highly concerned about the well being of Seble. He is her only relative who understands her feelings. He is the only person who has felt her aspirations and inner wants. He listens to her complaints and sympathizes with her.

Haddis by repeating the clause አሱ ብቻ ስለነበረ 'for he was the only one' heightens the attachment of Seble to her uncle. The opening sentence heralds that Seble likes Gudu Kassa more than her father and mother. Then in the second sentence all the reasons that have urged Seble to like her uncle are pointed out. After all the conditions are stated, the part of the sentence which appears at the beginning is repeated at the end of the paragraph. This repetition is a form of framing that encloses the other sentences including the repeated clause. In this variety of repetition አሱ ብቻ ስለነበረ 'for he was the only one' occurs

four times in the paragraph and comes towards the end of the part of the sentence. This is the variety of repetition termed as "Epistrophe."²²

"Epizeuxis,"²³ which is a variety of repetition of a word or phrase without any break is another feature of Haddis's style. Haddis uses this for showing continuity and emphasis:

...አያ አገድ ወደቤትዋ የሚመጣ ነገር አለ ያ
የሚመጣ ነገር አየቀረበ፤ አየቀረበ፤ በመጣ መጠን
ዳናው አየጉለ፤ አየጉለ፤ ሂደና በሁዋላ የሰው
ድምጽም ይሰማት ይመር።
(Haddis, 1974, p.340)

...Yes, there is a certain thing coming towards her house, as that thing comes nearer and nearer, its foot-step becomes louder and louder and later she even starts to hear a human voice.

In this utterance, the repetition is composed of two words which come consecutively. We notice here that there is no word between them አየቀረበ፤, አየቀረበ /iyekerrebe / iyekerrebe/ and አየጉለ፤ አየጉለ /iyegolla, iyegolla/. The repetition here indicates the continuity of the action. The repetition refers to the sound of the footsteps of a person. By repeating the same words without any break, the writer is also expressing the increasing sound of the footsteps.

²² Ibid., p. 44.

²³ Ibid., p. 46.

Another example from Fikir Iske Mekabir:

በዘገባ ሲመለከታት ሲመረምራት ያፍ ድሮ የሚያውቅ
 ቃት ወጥቶ... ሰጠላ... ሰአሊ ሰአሊን በመጨ
 ረብ ማስገጫ ቀለሙ ሲነካካው እያማረ እያማረ
እንደሚሄድ በየደቂቃው እየተዋበች እየተዋበች የ
 ምት ሄድ መሰላ ታዋቂው የሱም መገረም በዚያው
 መጠን እየበዘላ ሄዶ ተጠራጠረ።
 (p. 319.)

This paragraph tells us that Bezabih is amazed due to the charm of Seble. His amazement arises from the new experience they encounter after kissing each other. Earlier, Bezabih kissed Seble for the first time. This brought in him a strange sensation that filled him with utter pleasure and amazement. When he looks at Seble later he imagines about her increasing charm. At the same time his amazement is increased. He takes it for granted that Seble is now more beautiful than she was before.

This particular repetition is meant to reveal the conception of Bezabih about Seble's beauty. The repetition shows that her charm goes on increasing from time to time. Both እያማረ፣ እያማረ /iyamare, iyamare/ and እየተዋበች፣ እየተዋበች /iyetewabech, iyetewabech/ indicate this fact with emphasis.

In Haddis's scheme of repetition, there is one last point worth mentioning. This is the repetition of "Deictic words or pointers."²⁴ Haddis has a habit of repeating

²⁴ Raymond Chapman, Linguistics and Literature: An Introduction to Literary Stylistics (London: Edward Arnold 1980), p. 105.

'that' and ይህ 'this' in sentences and paragraphs. These two pointers are some times repeated alone and other times in combinations with ሁሉ 'all'

The instances below are brought to reveal this variety of repetition:

“ያ መተታም አስጣተኛ ደበተራ ያ ጠንቀቅዶ በሰጁ
አስጣት አዙርባት ነፁ በጤና ዋ እንዲህ አለህ ነቸው ..
(Haddis, 1958, p.411)

"That illusionist sorcerer, Debtera, that wizard has practised his magic upon my daughter! she wouldn't act like this had she been healthy."

This is Fitawrari Meshesha cursing Bezabih. He points out that it is only Bezabih who is responsible for Seble's behavioural change. He stresses that Bezabih is the one who has made Seble hate her parents. Here the repetition of ያ 'that' refers to Bezabih with emphasis.

Another example that repeats ይህ 'this' from the same novel:

“ይህ ለደግሰ እንደ ተጠራጎ ያለንድ ቸግር በተከ
ፈተ ቤት ሰተት በለን መግባት ይህ በላገር ከብተ
ሲታረድ ገበረተ ሲዘረፍ ምሽትና ልዩ ቅ ሲገረፈ በ
መሳሰለ ፈንታ የረቀ ተመልካቹ ሆኖ መመልከ .
ት ይህ ሁሉ እናገ...እፀጥመድ ፀሰጥ ለማግባት
በጥንቃቄ የተሰናዳ ይሆን?”
(p. 295.)

"This entering of us to another person's house as though we are invited to a party, this indifference of the peasants to our acts of slaughtering their cattle, robbing their properties and whipping their wives and children, all this might be a carefully prepared plan to trap us."

Fitwrrari Meshesha and his followers rob the properties of the peasants. They slaughter their cattle and make merriment in the houses of the peasants. Some of his followers do not like this move. They suspect that the peasants somewhere might be consipiring to attack them suddenly. Particularly one of the lords stresses this point. It is his view which is described here with emphasis. The pointer ፩፬ 'this' is repeated to bring out the idea of the man emphatically.

From the discussion and illustration in this section it is evident that repetition is a persistently dominant stylistic feature of Haddis Alemayehu. The repetitions of various types are seen in both novels. In some places, repetition is concentrated over a few lines while in other places, phrases or larger sentence parts are repeated many times in a more spread out manner in a page.

2.2.2. Enumeration

Enumeration is "a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one".²⁵ To this also may be added the naming of human beings. This device is one of the conspicuous syntactical features of Haddis Alemayehu. It occurs recurrently in both novels.

In Haddis's style, many instances of enumeration contain elements which have some sort of association with each other.

²⁵ Galperin, op. cit., p. 216.

The items enumerated have relations which identify them as members of the same group. Enumeration of homogenous elements is common while there are very few instances of heterogenous elements. In order to examine the device of enumeration in the style of Haddis, it becomes appropriate to cite some examples.

...የኪ የተራቡት ከ የትም መጥተው የሚጠጡበት ተገራው፣
 አማራው፣ ገላው፣ ጋላው፣ ሸንቅላው፣ ጉዳላው፣ ሁሉም
 በገደዮች አገድ ማህበር ፈጥሮ በደስታ የሚኖርበት አጸባ
 ደንቅ ገረም አገር ሆኖ ይታየዋል፡፡

(Haddis, 1974, p.254)

...He imagines Yeki to be a place where the hungry come from anywhere and satisfy their hunger, and he imagines Yeki to be a place where the Tigrian, the Amhara, the Gimira, the Galla, the Shankila, the Gudella, all together form a society and live with pleasure.

This passage is taken from a scene in which Tilahun, the main character of Wonjelegnaw Dagna visualizes the future of Yeki.

In this utterance the enumeration is composed of six elements all from the same sphere. Here are enumerated different nationalities who are imagined to live together. The enumeration is of homogenous elements in that all are human beings. In this enumeration, the repetition of the definite article is to be noticed. The author is trying to make us conscious of the existence of different people living together in that area and instead of generalizing, he particularly mentions some of the nationalities. The enumeration does not tell us that these are the only groups of people living in Yeki, it is rather an exemplification.

Enumeration as a stylistic device of Haddis also lists proper names as in the instance below:

“በሰገር አደግ ግንን አሸንፎ ያውቃል ሳሉት ረቀ
ሰን ሂደ በሰዎች በኔ አደግ አነደጃች ሲበሸን አነደጃች
ከሰን አነ ረታውራሪ ይልግ ተክለን ይል አያደረግ አሰር
ያገር መሳቂያ አደርገዋቸው አንደቀረ ራስዎ ያውቃሉ፡፡
(Haddis, 1958, p.218.)

"As to over whom has the peasantry gained victory there is an evidence without going far; during our time you are aware of the fact that the peasantry has triumphed over men like Dedjatch Seleshi, Dedjatch Kassa, Fitawrari Yilma Teklu and has made them a laughing stock by detaining them.

Fitawrari Meshesha has a great contempt for the peasants. He despises them and takes it for granted that they are unable to combat him. He understands them as submissive individuals who accept every offence without hesitation. To this attitude of Fitawrari Meshesha, one of his men Kegnazmatch Akalu responds negatively. He tells Fitawrari about the determination and unity of the peasants. Their ability to defend themselves from enemies who have come to threaten them is disclosed to Fitawrari Meshesha. To this effect Kegnazmatch Akalu cites examples of feudal lords who were defeated and captured by the peasants. This is presented using the device of enumeration. The names of three feudal lords are mentioned.

In this example we notice that the enumeration contains three proper names, hence we find here an enumeration of homogenous elements.

This sort of enumeration is used together with rhetorical questions such as in the next instance from Fikir Iske Mekabir:

...አሁን እየቃላሁ ያቸን የደበተረ ምናምኑን አቀ
 መሰጥ መሰለጥ የምን ገብረ የምን ተለ የምን አየለ
 የምን ተረረ የምን ረይሳ የምን ረረደ፣ ሽረ ስንቱን
 እንዲያው እገዛር ከሱ በቀር ሌላ ወንድ ያልፈጠረ መ
 ስሉ ታይቶ ተቸገረአለሁ፡... (p.309)

"...Now I suspect that he has made me to taste that magic plant of his. I took it for granted that God has not created other male human beings except him, who cares for Gebre, who cares for Tolla, who cares for Ayele, who cares for Tefera, who cares for Feyisa, who cares for Ferede! and there are others too."

Here the speaker lists all her acquaintances. This accumulation of proper names is backed by rhetorical questions and repetition. There are six names that compose the enumeration and this is one of Haddis's favorite numbers. Haddis usually enumerates three, four, five, six elements in one group. Enumeration of seven, eight and nine elements are very rare. The largest number is twelve elements. There is only one case of enumeration that comprises of twelve members.

Enumeration of abstract ideas is regularly seen in Haddis's style. Enumeration of single words that indicate abstract ideas and enumeration of such words backed by repetition are common. Let us look at this paragraph:

ጎራ፡... ከሁሉ በላይ ከፍ በሉ ተሰርቶ ከዚያ ላይ
 ዙሪያውን የተዘረጋውን የኢሉባቦር ለምለም መረቶ አይን
 ሊያይ እስከሚቸልበት ድረስ ዝቅዝቅ ሲመለከት እዘን
 ሁሉ፣ በስፍት ሁሉ፣ ተከፋ መቀረጥ ሁሉ፣ ይረሳና የመ
 ኖር፣ የመሰራት፣ የደበታ፣ ተከፋ ይታደሳል፡፡
 (Haddis, 1974, p.152)

Gore ...is built on a hill and when one looks from the height down, the sight of the fertile land of Ilubabor, creates a feeling which makes one forget all sadness, all fury, all despair and it revives the hope of living, working, pleasure.

This paragraph describes the landscape, particularly the scenery of the surrounding areas which are seen from Gore. It also points out the special feelings that are aroused as a result of the sight of the area. These feelings are piled up in the scheme of enumeration. In the first pattern there are three abstract ideas አዘን 'sadness' በበጭት 'fury' ተስፋ ወቅረጥ 'despair' which are accompanied by the repetition of a single word ሁሉ 'all.' All the three indicate ideas which have negative notions. After this enumeration, the pattern is interrupted by a work and then the enumeration comes again. In the second pattern, three words የመኖር 'living' የመስራት 'working' የደስታ 'pleasure' which illustrate other abstract ideas are enumerated. These words possess positive notions. In here the repetition is not to be found. This variety of enumeration in groups of two is one of the characteristics features of Haddis's style. Notice that the enumeration is composed of six elements altogether, three in each.

Another example is brought next to illustrate the enumeration of abstract ideas with an interrupted sequence.

... የገበሬ ተጓፋሽ ከዚያም ሰሰት አጥቅ ሸገበቀ
በሰባቱ ቀዳዳያቸው እየሰረከ ሲያወጣው አለምን ወደ
ወሪያ እግዚአብሔር እንደፈጠራት ከጢር፣ ከጋር፣
ከረሀብ፣ ከጥዎ፣ ከእመዎ፣ ከደካሞ፣ ነፃ, አስመስ
ሎ ለማሳየት፣ አለምን የሰለጋ የደስታ የፍቅር፣
የተዘታ ቦታ አስመሰሎ ለማሳየት ከፈጣሪ ሀይል
የተሰጠው ይመስል ነበር (Haddis, 1958, p. 97)

...The breath of Gebre, when it produces beautiful music from the three inch long bamboo flute, seems as if it possesses a God given power which has the capacity of making the world appear as a place free of suffering, toil, hunger, thirst, ailment,

fatigue, and making the world appear as a place of peace, happiness, love recolle-
ctions, as it used to be when God first created it.

These lines come from a scene which reveals the emotional state of Seble the major women character in Haddis's first novel. Here it is her feeling that is aroused by the sound of the flute which comes into play. The writer is revealing her imagination and interpretation. She imagines a world filled with love and pleasure, a world which gives human beings complete happiness, and peaceful existence.

This enumeration into groups contains abstract ideas which illustrate the particular type of world as imagined by the character. The first part of the enumeration has six abstract ideas which are homogenous, in that they are undesirable conditions. Then after a brief interruption of the sequence comes the second category which is composed of four abstract ideas with a pleasant notion.

Haddis Alemayehu's enumeration not only piles up abstract ideas and names of people but also concrete objects and various activities of human beings. In the next examples we notice the accumulation of objects and actions of people. The first is from Fikir Iske Mekdabir:

...ይላቅንም እና ቲ በጣም ትወደኝ ስለነበረ በታመ
 ምሁ ቁጥር እንዳልወተባት ለየታበት ትሰላ ነበረ።
 ሳይቸገራት እንደሰጠሁ ሁሉ አጣን መበራት ቀጣሪ ጃን
 ጥላ ከባ ደባ ለመስጠት በመሰላ ፈንታ እኔ ሲላውቅ
 በኔ ኑሮ ትሰላ ነበር። (p. 241)

...Whenever I become ill because her af-
 fection for me was so great my mother
 used to appeal to the gods and offer
 sacrifice to save my life. She offered
 my career as a sacrifice without my
 knowledge, while there was an alterna-
 tive such as offering incense, candle,
frock, cloak, umbrella, parasol like
 other people do.

In this enumeration, six items that could be used as sac-
 rifices are listed. Here the writer is showing some of the
 choices that are available for the person who offers.

The next enumeration is composed of human activities:

ከእንግዲህ ወዲያ ህዝብ እየሰበሰበክ ማሳደግ፣
 መስበክ፣ መዎከር፣ ማስተማር፣ የጫባል ነገር ሁሉ በ
 ጥበቅ ተከልክለህ። ህዝብ ለመስበክ፣ ለመዎከር፣
 ለማስተማር፣ ለማከም እንኩዋ ተሾመህ ስላልመጣህ፣
 በዚህ ሁሉ የጫያገባህ ነገር የለም።

(Haddis, 1974, p.321)

From now on, you are strictly forbidden
 to conspire, to preach, to advise, to
teach, by rallying the people around
 you. It is not your concern to indulge
 in all these, since you are not appoin-
 ted to preach, to advise, to teach, to
treat the people.

Here enumerated are different activities that Tilahun,
 the main character in Wonjelegnaw Dagna is engaged in.

Kegnazmatch Dagne is warning him to stop these acti-
 vities. By listing all the activities of Tilahun which are
 not favored by Kegnazmatch the author is describing the si-
 tuation with emphasis. Consider that the enumeration is in
 two sets. Both sets contain four elements each. In the

second case all except one are repeated. In the second enumeration we encounter to treat instead of to conspire.

Though Haddis makes use of enumeration of homogenous elements recurrently, there are also enumerations that are composed of heterogenous elements in his novels. The following instances are brought to reveal this:

ዙሪያገባውን በመለከት ሰማዩ፣ ምድረ፣ ዘፈ፣ ድንጋዩ፣
ተረረው፣ ወንዙ፣ እሷ፣ ከፈ፣ ሽላ፣ ሽላ፣ ሽላ፣ ሽላ፣ ሽላ፣ ሽላ፣
በየቦታው እንደነበረ አሁንም ያለ መሆኑን ተመለከቱ፡፡
(Haddis, 1958, p.503)

When he looks at the surrounding he makes sure that the sky, the earth, the rock, the mountain, the river, himself, his bag, his stick, all are still there as they were before.

In this enumeration, we come across a combination of heterogenous elements. The first six could be taken as objects from nature, then we have a human being and two household objects.

The accumulation of these heterogenous elements is to give a picture of the environment in which the character is.

This is the scene where Aba Alem Lemine (Seble in disguise) is deep in thoughts. By the time this character comes to normal conditions, she visualizes her surrounding and discovers that everything is all right.

The following enumeration which describes a part of Addis Ababa is composed of heterogenous elements:

....አዲስ ነተማ ትንሽ ኢትዮጵያ ናት አዲስ
ነተማ በሰዓት ሰዓት የኢትዮጵያ ክፍሎች የተፈጠረው

የተሰራውና የተፈረው ሁሉ፣ ግለት ሰው፣ ሀገር ተ፣
ባህሉ ስራ ተ፣ ቀጥን ቀጥው፣ አምነ ተ፣ ይህ ሁሉ በ
ገደ ላይ የሚታይበት ተገሽ ኢት ዩጲያ ናት!

(Haddis, 1974, p. 89)

...Addis Ketema is a miniature Ethiopia!
Addis Ketema is a miniature Ethiopia in
which everything made and produced in
different parts of Ethiopia that means,
the people, the wealth, the culture, the
custom, the language, the belief, all
these are seen together.

Addis Ketema is the market area of Addis Ababa. It is a big shopping centre where many people from the different areas of the country come to buy and sell things. By using his technique of enumeration, the author is giving a descriptive picture of the place.

Haddis Alemayehu's two novels are overwhelmed by enumeration. In many of the instances, the enumerations are composed of three, four, five and six elements.

There are very few cases which contain more than six items, and only one case is found which has twelve elements. From the discussion above, it could be concluded that Haddis prefers to enumerate in terms of three, four, five and six.

Haddis also prefers some kind of uniformity in his enumeration as a stylistic device in that he usually composes the enumeration of homogenous elements which have some kind of relation between them.

In Haddis's style, enumeration appears to be a technique of description and detailed recording. It is intended to produce an effect of mass accumulation of different aspects.

2.2.3. Rhetorical Question

"Rhetorical question is a special syntactical stylistic device...in which the question is no longer a question but a statement in the form of an interrogative sentence."²⁶

This device is not of an ordinary question, and it is not uttered to get an answer from a second person, it is rather a special type of question posed by a speaker to enhance the utterance and to give it a special vigour. This special type of question is among the markers of Haddis's style. It is employed frequently in both Fikir Iske Mekabir and Wonje-legnaw Dagna. The novelist uses this device to indicate the anger, disappointment and bewilderment of characters. He employs it to show the state of mind of some of his characters when they fall into despondency and puzzling situations. This device is also used to reveal the feeling of dejection, and affirmation of certain ideas by the characters.

To see the artistic employment and purpose of rhetorical questions in Haddis's style, it is wise to bring illustrations. In the first instance the view of Gudu Kassa, a character who opposes the outlook of the feudal lords is presented. Gudu Kassa's views and outlooks are not compatible with those of the feudal lords such as Fitawrari Meshesha. He rejects the custom, culture and beliefs of the feudal system. He scorns the feudal lords for the suppression and corruption. Gudu

²⁶ Ibid., p. 244.

Kassa, by no means accepts the arrogance and snobbery of the feudal lords. In particular, he is angered and disgusted by the contempt Fitawrari Meshesha shows to the peasants and other members of the lower class. The conception Fitawrari and other feudal lords hold regards only feudal lords as real human beings. This is the most disgusting thing that compels Gudu Kassa to say this:

“... የናንተ አጥንተኛ ደም ከሌሎች ልዩ የሆነበት በምን ነው? የናንተ ደም ስትቆቱ አይቀመም? አያ ልቅም? አይቀርም? የናንተ ሥጋ አይፈርስም? አይበሰብም? አይተላም? አይገጣም? የናንተ አጥንት አይነቀዝም? አይሰበርም? አፈር አይሆንም?”
(Haddis, 1958, p.119)

“...What makes your blood and bone different from that of others? Does not your blood cease to circulate when you die? Does not it finish? Does not it cease to be there? Does not your flesh disintegrate? Does not it decay? Does not it stink? Is not your bone eaten by termites? Does not it break? Does not it become dust?”

These rhetorical questions are addressed to scorn Fitawrari Meshesha, and to convey the anger and disappointment of Gudu Kassa. The rhetorical questions coupled with repetition are meant to show with vigour the scorn directed at the feudal lords for despising the lower class and for giving the respect of human beings only to members of the upper class.

The same strategy of revealing the anger of characters through rhetorical question is seen in Haddis's second novel. In the paragraph below, the anger of Kegnazmatch Dagne, an arrogant feudal lord is expressed. Kegnazmatch is angry because Tilahun Feyissa by taking a revolutionary move has dis-

tributed land to the poor indigenous people in Yeki district.

This annoys Kegnazmatch Dagne and he says:

“አረ ለመሆኑ ማኅህ አንተ? ማን ሆኅህ ነው? ከማን
በተሰጠህ ስልጣን ነው የመንግስት መሬት ወሰደህ ለህ
ዘብ አከፋፋይ የሆንህ? መሬት የሀዘብ አንጂ የመንግ
ስት አይደለም ብለህ? በመንግስት ተሾም ፊት ለመናገ
ርስ መድፈርህ ማን አላሁህ ቢላህ ነው?”

(Haddis, 1974, p. 316)

"...By the way, who are you? What position do you possess? Who authorized you to distribute to the people the land that belongs to the state? Do you have any backing to speak with such a courage in front of the government official, and to claim that the land belongs to the people and not to the state?"

In the feudal system, land is a major economic asset. It is the source of wealth and power. For Dagne, distributing land to the poor people means giving away wealth to those who 'have no right to be rich'. It is also to lose government position which is used to suppress the lower class people. What Tilahun has done is something against this view, and it is this which is indicated in the consecutive rhetorical questions so as to show the utter disappointment of Kegnazmatch Dagne.

In the novels of Haddis Alemayehu, rhetorical questions are used to convey the bewilderment of characters by odd circumstances. In such conditions, the characters pose questions for themselves in an attempt to find out the cause of their new feelings. Such rhetorical questions are usually uttered by the characters when they are alone. The rhetorical questions below are posed by Tilahun the main character in

Wonjelegnaw Dagna, who is now detained in the special 'guest house' of Kegnazmatch Dagne:

"...ገረጾ ይህን ያክል ቤት ለምን ይህን ያሰረተ ለሰፊ ማሰሪያ ነው? ... እነዚህ አሰረው ለደበድሱት ይህን እዚህ አሰገቡት የዘገበኝ? በቻ ምን ስለአደገ ሁኖቸው? ምን ስላላሁኖቸው አሰረው ይደበድሱኛል?" (p. 326.)

"... It is amazing! Why did he build such a big house? Is it for the purpose of detaining people in it?... Is it to shackle, and flog me that he has confined me in here? But what have I done against him? What have I said that urges him to shackle and flog me?"

These rhetorical questions are arranged to express Tilahun's feelings while he is in solitary confinement. They are meant to reveal his imagination as to what will come next. Earlier Tilahun has heard that Kegnazmatch is notorious in flogging and torturing people. Now he is questioning as to why he is victimized. And he is trying to give his own justification of not to be shackled and flogged. On the other hand, the rhetorical questions may imply the cruelty and lack of sympathy of the feudal lord Kegnazmatch Dagne.

Haddis's use of rhetorical questions as ways of strengthening assertion of certain ideas is exemplified in the following instance. Here Gudu Kassa is affirming the fact that many noble men have asked to marry Seble, the daughter of Fitawrari Meshesha.

"ቅዱስ እንዳልሁት ያባትና የናት ምቀኛ ሀናቸው ሰብሉን አቋማቸው ያሰቀራቸውን: እናንተ ወለደችኋልናቸው:: ከመኩዋንንት ልጅ ሰብሉ ወንጌልን ለማግባት ደጅ ያለጠናና ተንበርካኮ ያልሄደ ማነው? እንኩዋን ያያት ከረቅ ወረዋን የሰማ በዙ ቀን ተጉዞ እዚያ ያልተንገላታ ማነው?" (Haddis, 1958, pp. 118-119)

"As I have said it before, those who prevent Seble from getting married are you, her parents, you have become jealous of her marriage. Who has not pleaded and knelt down to marry Seble Wongel from the noble class? Leave alone among those who have seen her, even among those who have not seen her, even among those who have heard about her, is there any one who has not travelled and suffered for many days?"

Seble's uncle Gudu Kassa is frustrated and displeased, because Seble's parents have prevented her from getting married while choosing an 'appropriate' feudal lord. Her parents due to their feudal arrogance are not willing to give their daughter to a man whose father is not a famous feudal lord. Consequently, she remained unmarried. This is the thing that disturbs and discontents Gudu Kassa. Hence filled with anger, he affirms the fact that her parents are jealous of their daughter, and have made her sad. It is this anger and dissatisfaction of Seble's uncle which is put in the rhetorical questions.

Sometimes Haddis's characters examine their situation and attempt to identify the cause of their predicament. This state of mind of such characters is conveyed by the help of rhetorical questions. In the novels of Haddis Alemayehu, rhetorical question as a device for indicating the anger, disappointment, self-examination, despair, puzzlement, and fear has served its purposes by giving strength to the different pronouncements.

2.2.4. The long sentence

Haddis Alemayehu has developed a special fondness for

long sentences in his style. His novels are composed of lengthy sentences which are leisurely and meditative. The long sentences of Haddis are used for different purposes, such as to describe a scene, to reveal activities of characters, to narrate an event and to tell a story. Since "there is no formal limit to the length of a sentence,"²⁷ the length of Haddis's sentences is determined relatively. The sentences in the texts are described as long or short by contrast. In order to understand the stylistic value and Haddis's mechanism of composing long sentences, let us examine a few examples:

... ያን ጊዜ አደን ሄደው ዘሀን በጎራጃ ይገደላሉ፤
 አንበሳ ታገለፀ ይጥላሉ፤ እንገሰ ላይ ፈረሰ እየጋለ
 ቡ ከጎጃ ፈረሰ ላይ ዘለው እሳላው ላይ ይቆጣሉ፤
 ጋሻ አሰከመኪቹ አንድ ላይ አጣጥረው በዘንገ ይቀጻሉ
 እየተባሉ ሊታወጉ የማይቻል በዙ የሀይል፤ የድፍረትና
 የደግንነት ወራ ይወራላቸው በነበረ ጊዜ፤ የጎበዝ ሁ
 ሉ ምኞት እንደፈታውራሪ መሸሻ መሆን በነበረ ጊዜ፤
 የሀይለማርያም፤ የደፋርነት፤ የደግንነት መለኪያ ፈታው
 ራሪ መሸሻ በነበረ ጊዜ የማይቆጥባቸው ልጃገረዶቹ በ
 የሰርጉ፤ በያመተባሉ፤ እረኞቹ በየጫፍው፤ በየጥረ ገ
 ጥም ይገጥሙላቸው በነበረ ጊዜ አቅራቢ፤ ፈካሪ፤
 አዘግሪ፤ ሁሉም በየፊናው የፈታውራሪ መሸሻን ስም
 ያወደሱና ያዋገሱ በነበረ ጊዜ፤ ያን ጊዜ የነበረ ሁኔ
 ታቸው በጣም ጎልቶ ታያቸው፡፡ (Haddis, 1958, p. 143)

...He recollects and visualizes the status of Fitawrari Meshesha during the time when people used to say he kills an elephant with a sword, he knocks down a lion by wrestling, he jumps from one horse and sits on another in a horse race, he tears a shield together with a man by stick, during the time when people used to talk about him in such an unbelievable fashion news of toughness, courage and bravery, during the time when the aspiration of the young was to be like Fitawrari Meshesha, during the time when

²⁷ Chapman, *op. cit.*, p. 45.

Fitawrari Meshesha was the measure of toughness, courageousness, bravery, during the time when those girls who have never seen him used to praise him in every wedding ceremony, feast, and the herdsmen **in every field, forest used to compose** verse in favour of him, during the time when the vocalist, the war singer, the musician used to praise and esteem the name of Fitawrari Meshesha.

In this long sentence, various ideas are piled up. The different ideas are put together to show the courage and bravery that Fitawrari Meshesha used to have when he was a young man. They are also meant to indicate his fame as a courageous man. The sentence is composed of ideas that narrate the character's past history. Such ideas are presented by the device of enumeration which contributes to the length of the sentences.

- ዝሆን በጉራጃ ይገላሉ - he kills an elephant with a sword
- አንበሳ ታገለፅ ይገላሉ - he knocks a lion by wrestling
- ካንድ ፈረስ ዘለፅ አላላፅ ላይ - he jumps from one horse and sits
ይቀጣሉ on another

These enumerations, show the continuation of the utterance, and as the enumeration progresses the reader will be eager to know the end of the matter and to grasp the main point. The other mechanism that makes the sentence long is the repetition of the clause በነበረ ጊዜ 'during the time'. After reading the part ወፈ ይወራላቸው በነበረ ጊዜ 'when people used to talk' the reader expects a result to be released, and asks what happened when his courageousness was raised? The sentence goes on without answering this. Then comes another part የገበዘ ሁሉ ምኞት አገደ

ፊታውራሪ መሸሻ መሆን በነበረበት ጊዜ 'during the time when the aspiration of the young was to be like Fitawrari Meshesha' again the reader poses and says then what happened? Even here the main idea is not released. And towards the end the same strategy is repeated, ገጥሞ ይገጥሙላቸው በነበረ ጊዜ 'during the time when they used to compose verse in favor of him'. After the sentence is lengthened in such a manner the main idea which says: ያንጊዜ የነበረ ሁኔታቸው በጣም ጎልቶ ታያቸው he visualizes clearly his status' (In the English version this comes at the beginning because of the difficulty in translation). Thus the reader's demand are met at the end. Here the courageous activities of Fitawrari Meshesha while he was a young man are described.

The next example which is taken from Haddis's second novel brings out some of the activities of Tilahun Feyissa and his wife Sophia Mulat to emphasize their determination and devotion to serve the poor people. Tilahun and his wife give service to the people of Yeki district in many aspects. One of these is supplying first aid medical services, and the people flow to their place from different directions:

ሰፊ ያኖ ጥላሁን በሀክምና ስራቸው ካገሩ ሀ
ዘብ ጋር የተዋወቀ ወዲያው የኪ እንደደረሱ በቦና
ለቀማው ወራት ነው። ቦና ለቀማ ከሚመጡት ሰዎች
ድንገት የሚታመሙትን፣ ወይም የወባና ሌላ መነሻ
የሚነሳባቸውን፣ እዚያው እስራው ላይ እንዳሉ ጥላ
ሁን እክዋ እሸሉኸቸው ስራቸውን ሲቀጥሉ ሲያዩ፣
እንዲሁም ያን ያዩ ታው አቤት የተኙ ዘመዶች
ያሉባቸው ጥላሁንን ወይም ሰፊ ያን እንዲያከሙላቸው
ጠይቀው እያከሙ ባቼር ጊዜ ሲያድኑላቸው ሲያዩ፣
ያን ያዩ ያዩትን እያጋነኑ ላላዩት ሲያወረዱ፣ ያን
ወራ የሰሙት በሰሙት ላይ ያሰሰሙትን ወቅረው ሲያ
ወረዱ፣ እንዲሁ ወራ ወራን ሲወልድ፣ እቆተባዚ ዘና
ቸው ተጋኖ በያቅጣጩ ሰለተነዘ፣ የኪ ያከባቢው
ሀዘብ በቻ ሳይሆን፣ ከረቅ አገርም ሰንቁን ቼኖ

የገዢው ቀን መንገድ እየተገኘ ለሀክምና ወደላላ የ
 መመዝገብ ሀዘብ እገደር እየገደብኩ ሄደ የባታ ችግር በ
 መፈጠሩ እስኪሰራ ድረስ ለጊዜው የየኩ ትምህርት ቤት
 በዘን ስለነበረ የወረዳውን ገዢ ግራዝማቸ ዳኛ ቸው
 ፍሪሳን አስፈቀደው የሀክምና እቃቸውን ሆነ መድኃኒ
 ታቸውን እዚያ አስገብተው እያስጠበቀ ያክሙ ነበር።
 (Haddis, 1974, p. 245.)

Sophia and Tilahun with their medical activities were first introduced to the people of the district immediately when they reached Yeki during the season of coffee harvest. When the people see Tilahun treating and curing those who come to pick coffee berries, those who have malaria and other ailments while working at the spot and when they see them continuing to work, and those who see this and have sick relatives in their homes ask Tilahun and Sophia who then treat and cure them within a short time, when they tell this with some exaggeration to those who have not seen and when those who heard this tell to those who have not heard, and when these tell what they have heard adding what they have not heard to others in such a manner news giving rise to another news hence their fame is spread all over and not only the people in Yeki and its surrounding but the number of people who come from afar travelling for many days carrying their food to get medical treatment increases and thus problem of space is created and till they build a house, for the time being by the permission of the district chief Kegnazmatch Dagnachew Firisa, the Yeki school which is not occupied is given to them, and they treat by putting in this place their medical equipment and drugs.

This paragraph contains two sentences. The first sentence which contains 16 words could be taken as an example of Haddis's short sentences. The second sentence contains 117 words. This long sentence again takes enumeration as a mechanism of obtaining its length. The accumulation of sentence parts which have incomplete ideas is the scheme

applied in here. Of particular importance are the underlined words which are the specific means of lengthening the sentence. These single words together with their accompaniments create clauses which in turn form parallel structures:

- | | |
|---------------------|--|
| ሲረቱን / ሲቀጥሉ ሲያዩ | - When they see them continuing to work |
| ባቸር ጊዜ/ሲያድኑላቸው ሲያዩ | - When they see them curing them within a short time |
| እያጋነኑ ላላዩት / ሲያወረ | - When they tell to those who have not seen |
| ያልሰጡትን ጠምረው / ሲያወረ | - When they tell what they have not heard |
| በያቅጣጣው / ስለተነዘ | - For it is spread all over |
| ያካባቢያቸው ህዝብ በቻ ሳይሆን | - Not only the surrounding people |
| የባታ ቸግር / በመፈጠረ | - For a problem of space is created |

By the time the reader reaches these parts of the sentence, he may pose questions because the idea of the sentence is not finished. The reader may ask, what did they say, after reading ሲቀጥሉ ሲያዩ 'when they see them continuing to work?' Then when he reads further the same thing comes, ሲያድኑላቸው ሲያዩ 'when they see them curing them' and the reader again poses a question. The accumulation continues in like manner and finally the reader's demand is met, when he reaches. የሀክምና

እቃቸውን ሆነ መድኃኒታቸውን እዚያ አስገብተው እያስጠበቁ ያከሙ ነበር putting their medical equipment and drugs in that place, they treat the people'. This final part of the long sentence heads together all the catalogued ideas.

Haddis Alemayehu's scheme of lengthening sentences is also done by repetition. Repetition of parallel sentence parts,

phrases and clauses as well as repetition of single words are used to make sentences longer when they are used to narrate certain events and to describe the feelings of characters. In the paragraph below which describes the feelings of Fitawrari Meshesha at the time of his capture by the peasants, we find repetition in combination with the other means. Fitawrari Meshesha who used to despise the peasants is defeated and captured by them. The once respected and feared feudal lord is now under the mercy of peasants, and when he is taken to the court he feels the power of the peasants. The novelist describes the situation in the following way:

እስከዚያ ድረስ በብዙ የጦር ሜዳ ከብዙ ሀያላንና ከብዙ ስመጥረ ደግኖች እየተዋጉ ድል በማድረግ በቀር ድል ሆነው የማያውቁት ፊታውራሪ መሸሻ የወንዶች ወንድ የደግኖች ደግና የሚባል ስም ተሰይመው ሲፈረፈሩ ሲታረሩ ሲከበሩ የኖሩት ፊታውራሪ መሸሻ ብዙ ጊዜ ምርኮኖቻቸውን አሰረው ምርኮኖቻቸውን አሸክመው ተከሻቸውን ነፍተው ራሳቸውን አቀንተው እየኮሩ እየተገጠሩ እየኖከሩ የማርቁን አደባባይ ሲገቡ ለመታየት ይናፍቁ የነበሩት ፊታውራሪ መሸሻ አሁን የባሳገር ምርኮኖ የፊታውራሪ አሰጌ አሰረኛ ሆነው መሳሪያቸውን ተገፈው አገገታቸውን ይፍቱ ተዋርደው እንደታገተ ከብት እየተነጹ ያን በደግንነት የተደነቁትን አደባባይ መገባቸውን የዋት ዋት መስሉ ታያቸው፡፡
(Haddis, 1958, p. 392.)

Until then, that Fitawrari Meshesha who never knew defeat except becoming triumphant over many powerful and famous warriors, that Fitawrari Meshesha who lived being feared, being respected, being esteemed and exceeds other men, the warrior who exceeds other warriors, that Fitawrari Meshesha who many times used to enjoy appearing in the court of Marcos, dignified, conceited, singing war songs with his captives hand-cuff put on their hands and his followers carrying his loots, now it is indeed a great disgust even more than that to enter that same court pulled like an oxen, head down disarmed and as

a captive of the peasants and as a prisoner of Fitawrari Asege.

The particular length of this sentence is obtained firstly by the repetition of ራታራራ ወሽሻ. The repetition besides putting emphasis on the key-note of the passage makes the sentence leisurely and breath taking.

Secondly, the sentence is endowed with its length by means of parallelism. The parallel constructions that are composed of single words and longer clauses have contributed much to make the sentence long. They are:

- 1) ሲፈረ/ሲታፈረ/ሲከበረ
/Sifferu/Sittafferu/Sikkebberu
እ የከረ/እ የተገጠረ/እ የፍከረ
/iyekkoru/iyetenterarru/iyefokeru
- 2) ሞርኮኖቻቸውን/አስረው
/mirkognochachewoun/asrew
ሞርኮ የቸውን/አሸከመው
/mirkoachewoun / ashekimew
ትከሻቸውን/ነፍታው
/tikeshachowoun/neftew
ራሳቸውን / አንቅተው
/rasachewoun/ankitew

These parallel structures not only make the sentence long but they produce a rhythmical pattern in the utterance. Such is the nature of Haddis's long sentences.

2.3. Haddis Alemayehu's Diction

The creative writer transmits his ideas through the medium of words. It is through words that he communicates his

unique experiences in life and his view of life. In order to do this, a writer chooses words that are appropriate to fulfil his goal. The writer in his selection attempts to attain the most perfect expressions, so he chooses words and phrases that fit his context and that he thinks are highly effective. This appropriate selection of words depends upon the creative ability and knowledge of the language of the writer. Knowledge of the quality of words is a very important requirement, and the writer depending on his ability bases his choice on the expressive qualities of the words. Not only expressiveness but also currency of the words is to be considered. The writer should know the current usage of words so as to be understood by the reading public.

"Diction varies according to the ends a writer wishes to achieve. The kind of diction will, consequently, be decided by the nature of the literary form, the subject, and the style of the day"²⁸. Hence the writer having, this in mind, chooses words from the wide range of vocabulary which is provided by his language. He may select what he needs from varieties such as metaphor, jargon, colloquialism, verbs, adjectives etc. The choice to be made from such aspects of diction is geared towards attaining the aim of effective communication.

Haddis Alemayehu in his two novels reveals a particular selection of words and phrases with which he enhances his

²⁸ Karl Beckson and Arthur Ganz, Literary Terms A Dictionary (New York: Farrar, Straus and Giroux, 1975) p.55.

ideas and depicts his characters. The range and variety of the vocabulary evident in his two novels are striking. Haddis in an attempt to communicate his major and minor themes, the preoccupation of his characters, and in an attempt to depict the various aspects of the society with some accuracy has selected words and phrases that fit into the particular contexts. From among his selections, metaphorical expression and old idiom are the most outstanding features of his diction. These varieties of diction are to be found recurrently in both novels, and are used for different purposes. And it does not become out of place here to see these selections separately.

2.3.1. Metaphorical expression

Haddis Alemayehu has a variety of words that are to be understood metaphorically. Such expressions are used to convey ideas and emotions of his characters that require precise description. It is the power of such metaphorical expressions that has provided Fikir Iske Mekabir and Wonjelegnaw Dagna with the grace and vigour they possess. That Haddis resorts to metaphorical words to reveal certain concepts and emotions of his characters could be ascertained by examining few instances. The first example is from Haddis's first novel. In this paragraph is described an emotional state in which the two major characters Bezabih and Seble are. The two inexperienced lovers are kissing each other out of deep love. This act of kissing is a new thing for both. The love situation in which they are is also new for Seble and Bezabih. They are

changed from their previous conditions. The new experience of kissing each other has put them in a unique situation where they satisfy their hunger of expressing their love to each other. They have kissed each other, and their emotion is intensified. This strange act heightens their feelings and is described in the words of the novelist in this way:

...የሱም ልብ ሽምጥ ይጋለጥ፤ የሱም ጉልበት ይበ
 ረከረከ፤ የሱም ጉንጭና ስንፈር ይገባቸዋል፤ የሱም
 ወዲያው እየሮጠ፣ ወጥታ እቅፋ ላይ ስትወድቅ ባፈ
 ተቀበላት፤ እንዲሁ እንዲሁ እንዲሁ እንዲሁ ወሳቢ
 የለ እንዲሁ ቃል ወለቀው የለአበረው እንዲሁ ነበት
 እንዲሁ ተያያይ ሁሉ ዘመ ብለው ተገናኝተው ዘመ ብለው
 ተያይዘው እስከ ጥበብ እስከ ጥበብ ወሰን መጥ፡፡
 (Haddis, 1958, p. 358)

...His heart too 'gallops' he is on his last legs, his cheek and lip tremble! Then he embraces her when she comes running towards him and receives her with his mouth. There is no saying good morning to each other, there is no exchange of a single word, they just hold each other and he in her, she in him dissolves'

The words ይጋለጥ literally 'galloping' and መጥ፡፡ literally, 'dissolve' are the focus of attention in this paragraph. The novelist has selected these two words to present the scene vividly in the eyes of the reader. Bezabih is excited, his emotion is aroused, so his heartbeat increases. His heartbeat is not normal, it is pounding, and Haddis informs us this by የሱም ልብ ሽምጥ ይጋለጥ 'his heart gallops! The power and expressiveness of this utterance lie in the metaphorical use of the word ይጋለጥ 'gallops'. This word brings into the reader's mind a vivid picture of the emotional situation in which Bezabih is. This situation has increased his heart-

beat. A pounding heartbeat could be a sign of emotional heightening and it is to describe this deep feeling of love that Haddis uses ይጋጠጠ metaphorically. Galloping is a characteristic of a horse, but in here it is given to a person, particularly to a heart and this shows the art of the novelist, his choice. ጭጭ 'dissolve' is the expression selected to convey the act of kissing and the exciting situation of the two lovers. Bezabih and Seble kiss one another and እሱን በሱ እሱን በእሱ ውስጥ ጭጭ 'he in her, she in him dissolves'. Indeed this is a strange expression, for in reality we do not see a man dissolving in another man. But here we encounter such a dissolving. This is the style of the novelist, his choice of revealing one reality in terms of another. The excitement and feeling of Seble and Bezabih are so great that they have melted as if they were sugar or salt that dissolves in water. Haddis Alemayehu here is trying to describe an emotional situation so as to touch the tender feelings of the reader.

Haddis Alemayehu seems to have an obsession of expressions which involve fluidity and liquefaction. Such metaphors are particularly used in contexts that deal with sensational situations. In the next example, consider how fluidity is used to describe the excitement of Seble Wongel in Fikir Iske Mekabir. Seble is filled with the passion of love. Her feeling is aroused by the caress of Bezabih:

ከገፉ ተከሸዋለች፣ ቀጥ እጁ ቀጥ አድጋለች፣ ተከሸ
ተገፋጆ ፆርቶን አገገተን ሲነካት ልዩ ጭቀት
የወገድነት ጭቀት በዚህ ሁሉ በኩል አገደ ሌላክ

ተሪክ ማእበል በሰራካላት ዋ ገርፍ አጋላት፡፡ ያ ለም
 ለም፡ ያ ጽኑ አካላት ዋ...ጤቀት አንደሚፈረ ሁሉ ተ
 ንሽ በተንሽ መቀለጥ ተንሽ በተንሽ መፍሰስ ሂመረ፡፡
 ሰውነት ዋን መገዛት በሰውነት ዋ ማዘዝ ተሰናት፡፡
 (pp. 317 - 318.)

While his arm touches her shoulder, his right hand hers, while his warm breath touches her ear and neck, a special heat, the heat of a man warms her by flowing into her whole body like an electric current. That fresh body, that charming body of her .. begins to melt little by little, begins to liquify as if it is afraid of heat. She becomes unconscious, she couldn't bridle herself.

Of particular interest in this passage are the two words መቀለጥ 'to melt' and መፍሰስ 'to liquify'. The novelist has chosen them to show the intense feeling of Seble Wongel. He has used them to reveal Seble when she is in a condition where the tide of love, the tide of passion is on the flow. For Seble, every touch done by Bezabih is meaningful. His breath and his caress are strange things that bring a feeling of tenderness and special warmth. As a result, her body ተንሽ በተንሽ መቀለጥ ተንሽ በተንሽ መፍሰስ ሂመረ 'begins to melt little by little, begins to liquify little by little'. This is so powerful an expression which makes the reader feel the youthful enthusiasm of Seble.

In this paragraph, we also encounter words, recurrently used in Haddis's novels metaphorically. These are ጤቀት 'heat' and ማዕበል 'storm'. In most of the cases, these expressions are used in combination with other words. A couple of examples are provided below. The first example which comes from

Haddis's second novel conveys the view of Kegnazmatch Dagne, the feudal lord. Here he is claiming that he has obtained the governership because of his merit as a fighter:

“አረ ለመሆኑ፤ ይህ አንዲያው አንዲሁ ልውሰደብህ
የምትለኝ ስልጣን ወደቀ የተገኘ መሰለህ፤ አምስት
አመት ሙሉ ጠበንኝ ዩን አቅፌ፤ ዘናረን ከወገቤ
ሰለፀ፤ አምስት አመት ሙሉ ከአንቅልፍ ተለይኼ፤
የቀንና የሌቱን ልዩነት ረስኼ፤ ከበርቱ ጠላት ጋር
አቆጣጠርኩ የሀይሉን ማሰባሰብ ለማገድ ስለቻልኩ
በዚህ ሁሉ መካከል... ያገኘሁትን ነው፡፡”
(Haddis, 1974, p. 317)

"Do you think that this power which you strive to take away from me is obtained without any effort, lying on the ground; it is by carrying my gun and belting my bullet-case round my waist for five years that I gained it. I obtained it by the virtue of my ability to struggle and to resist the storm of violence of a difficult enemy."

Kegnazmatch Dagne suspects Tilahun of conspiring to depose him from his governership and tries to attack Tilahun by every possible means. Here, to justify his governership, he boasts of his deeds during Italy's occupation of Ethiopia for five years. As visualized by Kegnazmatch, the force of the enemy is described metaphorically የሀይሉን ማሰባሰብ 'the storm of his violence' is chosen to show the immensity of the force of the enemy, the expressive power of the phrase lies in 'storm' Haddis is fond of using ማሰባሰብ 'storm' to convey feelings of his characters. Metaphorical expressions that possess this word are frequently encountered in both novels, expressions such as የደስታ ማሰባሰብ 'the storm of pleasure' የቅኔ ማሰባሰብ 'the storm of poetry' and የሀዘን ማሰባሰብ 'the storm of sorrow' are common in passages such as the following.

በወሰን ጥንቃቄ የነበረው ያዘንና የምሬት ማዕበል
 ጸጥ አያለ ሲሄድ በወሰን ጥንቃቄ የነበረው ማዕበል
 ያናጠው ጭላካ አካል ያዘንና አያለ ሲሄድ አጥልቆ
 የነበረው ከባድ ያዘንና ጭላካ ከፊት አየገለጠ ሲሄድ
 ልክ በጥረት ሰማይ እንደምትወጣ የማለት ጸሐይ በርሀን
 ውስጥ ጭቀት በውስጥ ፊት ላይ እንደገና በቀ ይል
 ሂደት:: (Haddis, 1958, p. 247.)

When the storm of sorrow and dissatisfaction that existed inside her calms down, when her body which was disturbed by the storm inside her relaxes, when the darkness of sorrow that overwhelmed her fades away from her brightness, charm, warmth start to appear again on her charming face.

ማዕበል 'storm' is used to convey the intensity of the character's sad feeling and utter disappointment. The sorrow and discontent of the character are endowed metaphorically with the disturbing quality of a storm, hence describing the feeling with vigour and clarity. By associating the disturbing quality of the storm with the immensity of the sorrow and discontent, the novelist describes the emotional state in which Seble is. Seble is utterly disgusted and humiliated by the way her father treats her. The suppression of her father has made her to be a sorrowful and a low spirited girl. It is to show this condition of Seble that Haddis selects the particular metaphor.

The passage above contains one of the abundantly used metaphorical words in Haddis's style, ጭቀት 'warmth or heat'. This word is usually used to indicate happy feelings of characters. In the above passage, it is used to show the feeling of pleasure that comes to Seble after she gets relief by the encouraging and kind words of Bezabih. In

Haddis's style, መቀት 'warmth or heat' is frequently used, as can be seen in expressions such as ህይወትና መቀት 'life and warmth', የሰሜቱን መቀት 'warmth of his feeling', ደስ የሚያሰጥ መቀት 'a warmth that makes one happy'.

Consider how መቀት 'warmth' is used in the following lines:

የድንቅርናው እስረኛ ሆኖ የኖረውን ህዝብ ነጻ ስና
ወጣው፣ እኛ ባስተማርነው ተመህርተን እንደ ሌላው
እገር ህዝብ ሁሉ ኑሮውን አሻሽሎ እድሜ ለነሱ እ
ያለ የደስታ ኑሮ ሲኖር ይታያልና ወዲያው አሁን
እንዳደረገነው ሁሉ የደስታ መቀት በሙሉ ሰውነቱ
ሲሰራጭ ይሰማኛል (Haddis, 1974, p. 70)

I imagined ourselves freeing the people who have been living as prisoners of ignorance, and I imagined that the people using what we have taught them improving their life like the peoples of other countries and live a happy life by saying 'long life to them'. Then I felt a warmth of pleasure overwhelming my body as if we have accomplished all these.

Sophia is happy with her imagination. She has a wishful thinking to help and make the poor people prosper. These imagination and zeal to help the people improve their standard of living create a temporary happiness in her and the novelist describes it as የደስታ መቀት 'the warmth of pleasure', so as to give a special colour to her happiness.

Haddis Alemayehu seems to favour the metaphorical expressions that involve some aspects of the weather, water bodies and other natural phenomena such as light and darkness. This may indicate his love for the natural environment. One frequently comes across in his two novels expressions which are drawn from aspects of the weather such as heat, coldness,

wind, flood, rain-storm, thunder-storm, and water bodies such as the sea and ocean. Looking at Haddis's novels, we find expressions such as የእንባ ጎርፍ 'flood of tears' የደም ጎርፍ 'flood of blood', የአሰብ ውሸጎፍር 'the rain-storm of contemplation', ልባቸውን በደስታ ሲያዋቁ 'heating his heart out of happiness', በደስታ ባህር ሲሆኑ 'swimming in a sea of pleasure. Metaphors from the natural phenomena include የተከፋ ብርሃን 'the light of hope', የተከፋ ጮራ 'the ray of hope, የደስታ ጸዳል 'the brightness of happiness', የሀዘን ወለጣ 'the darkness of sorrow'. These are some of the expressions that occur repeatedly in both Fikir Iske Mekabir and Wonjelegnaw Dagna.

In Haddis Alemayehu's choice of metaphorical expressions, there is one which is noteworthy. This particular expression which is used in connection with the character of Fitawrari Meshesha is አጥንትና ደም literally 'bone and blood'. We know Fitawrari Meshesha is an arrogant feudal lord who has a low regard for those people who are out of the feudal class. His snobbery is seen on different occasions. He gives high esteem to the sons of the feudal lords. To him, feudal lords are endowed with a special type of bone and blood that makes them unique from the common people. By repeatedly using አጥንትና ደም 'bone and blood' Haddis has tried to reveal the special reverence and dignity the upper class gives to itself so as to keep its distance from the lower class. The feudal lords think that the blood that flows in them is special, an 'upper class' blood, as Fitawrari Meshesha declares:

እዚህ ላይ የኖሩ ነገርን እዲህ አይደለም የኖሩ
 ነገር አጥንተና ደም ነው የተከበረ አጥንተና ደም
 ያለው ሰው ሲሆን ደም ሸረ ከዚያም በፊት ስጽ
 ንሱ ደም የተከበረ ነው። የተከበረ ደም በደም
 ስረ የሚፈስ ህፃን በተራ ሽግግሉ መብላቱ የታወቀ
 ነው። (Haddis, 1958, pp. 193 - 194)

The main point in here is not age, the main thing is 'bone and blood'! A person with a 'dignified bone and blood' right at birth even before that in its embryo respected. That a baby in whose body a 'respected blood' flows is more important than a common old man is a known fact.

To Fitawrari and to the other members of the feudal class, the dignity of an old man is nothing if he comes from the class of the common people. A baby from the upper class is more esteemed than the aged man. አጥንት ደም 'bone and blood' signifies the origin of a man, and the metaphor expresses the conception of the feudals about their origin. Haddis could have used ዘር 'origin' instead of አጥንተና ደም but he prefers the latter for he thinks that is the appropriate word which has the capacity to put accurately his ideas.

Metaphorical expressions as a stylistic selection of Haddis Alemayehu are designed to give his prose forcefulness, vividness and effectiveness. Haddis in his selection of metaphorical expressions seems to be repetitive in that most of his words are to be found in both novels with a striking occurrence. The majority of his metaphors are used for the purpose of describing the emotions of characters such as, discontent, pleasure, enthusiasm, surprise, sorrow, dismay, and to reveal and to enhance ideas that possess thematic importance.

2.3.2. Idiomatic Expression

The use of old idioms is one of the elements of diction which characterizes the style of Haddis Alemayehu. His choice of already existing idioms to transmit his unique experiences in life seems to emanate from his interest in describing the society as it really is. Since idioms are coinages of the society to use them for the purpose of showing a particular aspect of the society may provide a local colour. In both Fikir Iske Mekebir and Wonjelegnaw Dagna, such idiomatic expressions are found in plenty. The following are just few selections from among the old idioms that appear in Haddis's novels.

	<u>Literal meaning</u>	<u>Idiomatic meaning</u>
ቀረፅ ፈላጭ	one who cuts and dissects	one who gives a strong decision
ሰራየ ቤተ	one who works in the house	slave/house servant
ሀይ ባሽ	one whose stomach is disturbed	low spirited, easily moved
ሀይሀን አስፍተህ	enlarging your stomach	bearing too much
አንገሩን የደፋ	one who lowers his neck	humble, submissive
አበ ደንፃኔ	one whose heart is thick	not easily moved emotionally
እስኪገዙ	till they buy a heart	till they become conscious of the facts

To have a better understanding of Haddis's old idioms,

a few illustrations are discussed in their particular contexts. The first example taken from Fikir Iske Mekabir indicates a certain view of the feudal lords. The idiom is used by Fitawrari Meshesha's wife, Woizero Tiruaynet. Like her husband, Tiruaynet holds the feudalistic attitude of degrading and looking on the peasants and other members of the lower class with contempt. Both Fitawrari Meshesha and his wife give respect only to those people who have 'appropriate' feudal origin. And it is with this snobbish attitude that they reject the plea of many young men to marry their daughter. For a man in order to marry Seble Wongel, the first criterion is that he should be the son of a famous feudal lord. Such is the firm stand of Fitawrari Meshesha, and his wife too holds this and in support of her husband she says:

“እርስዎም ልሰጥ ቢሉ አኔን ወቃብር ሳይጣነኝ
ልጄ አጥንተ ሰባሩ አታገባም አንዲያውም አሳቻኝ
አገብታ ዘር ከምታበላሽ የሚያስላትኝ የሚመስላት
አጥታ ሳታገባ ቀረፑ በተባላ ከባር ጥን ይጠጥረኝ
ል አንጂ አይቀንሰውም” (pp. 86 - 87.)

"Even if you accept an offer, my daughter will not marry a lower class man before the grave weighs me down! Rather than marrying her unequal and spoiling the 'purity' of our family, it is far better for her to remain unmarried. To remain unmarried for the lack of a man with a similar status will not lower her dignity, it rather increases it"...

The power of this paragraph lies in the idiom አጥንተ ሰባሩ a person who comes from a 'servant or slave family'. This idiom is particularly selected to convey the way how the feudals characterize the lower class people. Literally

አጥንተ ሰባራ signifies a person whose bones are broken. For the feudals, such a person is incomplete as a part of his body is missing and he is not going to be equalled with them. Such a person should be suppressed and crushed. He should be told that he is a lower rate citizen, and if he asks to marry one of them, he is termed as a man who doesn't know his limit. For Fitawrari and his wife, this kind of person is liable to spoil their 'pure' breed and to give their daughter in marriage to him is to mix their blood with the poor. Though አጥንተ ሰባራ is an old idiom Haddis has revived it, he has made it effective in the particular context.

Fitawrari Meshesha's daughter has attracted the attention of many Xung men. They all strove hard to marry her but all failed because they were not able to fulfill her father's criteria. Later, however, many lost interest in her, thus she remained unmarried. This situation is revealed with the usual idiom of Haddis Alemayehu:

... አስራ ስድስት አመት አስኪህኛት ድረስ ጠያቂዋ አባት አናትዋን አረፍት ከሰከሉዋቸው ነበር። ከዚያ በሁለት ገን ትንሽ በትንሽ እየቀረባች ሄደች። እንደ ጠያቂያቸው እንኩዋ አሳፈው፣ አሳፈው ቢመጡ እንደ ጊዜ አንደሚደረገው ቁጥር ከሚባሉት ተቀጥረው በፈተነት እንጂ በሰላማዊ ስራት ለማግባት የሚጠይቅ ጠፋ። (p. 27.)

... Till she reached the age of 16 her father and mother had no time to rest for men frequently came to ask for marriage. Later, she was forgotten slowly, even though few people showed up, no one offered to marry her with the status of a virgin, but with the status of a divorcee like those whose 'marriageable age' has passed.

ቆጥ ቀር is an idiom used to indicate the passage of the marriage-able age. In the paragraph above, the tendency is that a girl should marry before the age of 16. This is the conventional age limit accepted by the society. A girl beyond this age is termed as, one who cannot get a husband hence ቆጥ ቀር literally one who, 'remains standing'. According to the society in which Fitawrari Meshesha is, for a girl to stay unmarried after the age of 16 is an insult to her and to her family. And because Fitawrari and his wife turned a deaf ear to the requests of many young men, Seble became ቆጥ ቀር 'an old maid'. Hence an insult to her self esteeming parents.

Not only Fikir Iske Mekabir but also Wonjelegnaw Dagna is overrun by old idioms which are selected by the novelist to convey different ideas. The following instance presents a view of Wubetu, the educated young man who turned out to be an ally of the feudal system despite his school time enthusiasm to help the suppressed citizens. Earlier Tilahun reminds Wubetu of his views of life and his zeal of helping the people and comments on the changes he has seen at present. Wubetu declares that he changed his former conception because of his mental maturity:

“... እስታሰብለሁ፡፡ ተግሪ ሲለሁ፡ አገጥሞ ለሰብ በነበርሁ ጊዜ የተናገርሁትና የወ፡፡ በቻ አንተ እንዳመጣሽው ውሀ ያልነካው፡ አዲስ ነገር፡ ሁለት የማይተዋዋ ነፍሶች ኖረውን ሳይሆን ያቸው አንድዋ ነፍሴ ካካሉ ጋር ስላደገችና ስለሰ ሰለች የዛሬ እስተያየቴ በልጅነቴ፡ ተግሪ ሲለሁ ከነበረኝ የተለየ ስለሆነ ነው፡፡”
(p. 180.)

"... I remember. Those are the words I spoke when I was a student and used to think like a student. But it is not because I possess two different souls which do not know one another like the brand new thing you mentioned, it is because that only soul of mine has developed and has matured together with my body and because my belief and outlook are different from those I had in my childhood when I was a student."

Wubetu has changed his former view of life. Now he is no more a Wubetu who used to uphold the idea of helping the poor people and promoting their living standard, he rather is a Wubetu who runs for wealth and luxury. In this context, the idiom ብሃ ያለ ነካው 'brand new' refers to the illustration given by Tilahun to show the attitudinal change of Wubetu. For Wubetu, the reference presented to emphasize the point is a brand new thing, which is contained in the idiom.

It would be beyond the capacity of this section to give a detailed description of the numerous old idioms of Haddis Alemayehu, the examples given would suffice for this purpose. However, it seems proper to end the discussion by citing some more old idioms without analysis:

አፈር ሳይጠነኝ 'before I die' ጠርዞ የወጋ 'having a strong effect on', ቀላጥ ቀረ 'it is lost', መንገዳቸን ተጠርጋለ it is decided', ውሀ በላው 'it remained useless', 'if circumstances are not in favour of them', ደጾ ለበሰው 'furious or envious', ጧዛኑ ያለ ተቃወሰ 'normal', አንፂቱ ይቀረጥ 'let his expectation be destroyed' አንን ታጥቦ with his perfection', ለበ ጡረ 'confident'.

3. THE STYLE OF BAALU GIRMA

Baalu Girma is an Ethiopian writer who came to the scene of Amharic literature in the early 60's. He has so far produced four novels. His works are Kadmas Bashager (Beyond the Horizon) 1962, Yehilina Dewol (The Chime of Conscience) 1966, Yekkey Kokeb Tirri (The Call of Red Star) 1972, and Derasiew (The Writer) 1972.

In all these novels, one comes across the same Baalu with his precise, picturesque and elegant expressions. No one can fail to marvel the strength, the precision and the variety of the means of expression displayed in Baalu's novels. This is due to his selection of particular devices and their artistic arrangement. Baalu's style is marked with preferences that make his novels effective and readable. This is evident in the particular devices that he employs for different purposes. The features of style he selects are arranged, and interwoven together to give the essential structure and effectiveness to his novels. The uniformity of style evident in his four novels is striking. His fondness for some devices of style and patterns is seen throughout his novels.

Baalu Girma subjects the language to his purposes and moulds it according to his stylistic preferences. He uses the particularly selected devices to enhance his different themes, to present his characters vividly, to describe the society, and the setting in which his characters live, to express with emphasis his inner feelings and thoughts. Baalu

utilizes creatively the resources of language which are provided by his time.

Baalu Girma with his usual style depicts some aspects of the Ethiopian society. In his first novel Kadmas Bashager, his major concern is to reveal the life of the elite. The elite is represented in this novel by the major character Abera and his friends such as Hailemariam. In the novel, the everyday life of Abera is described with strength and clarity. This is done to reveal the various aspects of the life of the educated young.

Abera is an educated man who obtains M.A. from abroad. He is a new person with a new culture. His attitude towards life is not compatible with that of his elder brother Ato Abate, who is a conservative. Ato Abate represents the old generation, and he wants Abera to follow the old code of conduct which is giving high regard to the rank and esteem of one's father rather than giving respect to a person upon his merits. What is important in here is whether or not the man is a son of a certain lord. But Abera is not the type of a person who cares for the advices and recommendations of the old, hence he attends to his own business. It is by creating such incompatible characters that Baalu depicts a sector of the society. And the style of the novelist is artistically modulated to present the lives of such characters with accuracy and vividness. The selected features of style are geared towards bringing out the essential effects that fully

delineate the feelings, preoccupations and aspirations of the characters. Abera's concern for self-knowledge and his interest to be an artist, Hailemariam's zeal towards literature and self expression, Ato Abate's interest in Abera's married life and Lulit's struggle to establish her-self as a dominant and respected woman are revealed with the particularly selected stylistic features.

In Kadmas Bashager, Baalu seems to emphasize the theme of 'Self-knowledge. He holds that individuals must examine and understand their selves before they try to indulge in the affairs of others, or before they try to help others. This theme of 'know-thyself' is repeatedly mentioned by Abera, the main character:

... ማን ነኝ? እቃ፡፡ ለዚያውም ጥጋ የሌለው የበ
ሰበሰበ ዕቃ፡፡ ዕቃ ሆኜ እንደቀር ያደረገኝ ማን ነው?
እኔው ራሴ? ወይስ ያረራኝ ህብረተሰብ? ወይስ አላፈው
የመጣሁት የተሞህርተ አቋም?... የተሞህርተ አላማው
እያንዳንዳችን ሰው ራሱን ማን ነቱን? የተፈጥሮ ችሎታው
ን እንዲያውቅ ነበር፡፡ እኔ ግን ማን ነኝ?"
(Baalu, 1962, p. 8)

... Who am I? An article. For that mat-
ter, a valueless and a rotten article.
Who made me to remain an article? It is
me? Or the society which has shaped me?
Or the system of education I passed through?
... The aim of education was to make an
individual know his self and his natural
talent. But who am I?

Such are the words with which our novelist presents the theme of 'self-knowledge'. The rhetorical questions convey the concept in a philosophical way. Abera in a sense is philosophizing. He is analysing his own personality. This is one of the ways in which Baalu interweaves theme and style

Besides Abera, his friend Hailemariam also very often talks about knowing one's personality as in the following words:

... እንደ ሰው ራሱን ችሎ ወገኖቹን ለመርዳት እስ
ቀደም ማንነቱን ማወቅ አለበት፡፡ ማንነቱን ፍለጋ ላይ
ያለ ሰው ራሱን ወዳጁ መስሎ ሊታይ ይቻላል፡፡ ይህም
በመሆኑ ለራሱም ደስታ አጥቶ፤ የሰጋ ዘመዶቹንም ያበሳ
ዟል፡፡ እንዲህ ያለው ሰው ማንነቱን አውቆ የተቀሰቀሰው
መንፈሱ እስኪረጋጋ ድረስ ቢተውት የተሻለ ሳይሆን አይ
ቀርም፡፡ (p. 23.)

...An individual in order to help his countrymen by first sustaining himself must know his personality. A person who is in search of his self may seem egoistic. Because of this he lacks pleasure and he disappoints his relatives. It may be better to leave alone such a person until he understands his personality and until his enthusiasm cools down.

It is this slogan of 'self-knowledge' that makes Abera and Hailemariam identical in their attitudes towards life. They both uphold the importance of self examination. They both believe in self expression, and represent those educated young who have the same attitude. Abera and Hailemariam form the microcosm of the educated citizens who are put amidst the old generation.

In his second novel Yehilina De'ol, Baalu presents a young university student who went out to the remote parts of the country with the aim of helping himself and the society. Haddis Sahle, a university student is again a microcosm of those Ethiopian students who championed the cause of the Ethiopian people. He is a representative of those young students who feel the poverty of the people, and the underdevelopment of the country.

The major theme conveyed in this novel is that of working rather than merely talking in order to progress as indicated in the following words of Haddis Sahle:

ሀገሪታችን ለማድረግ — " ታዲያ ወደፊት ለገጠሙ የምንቸለው በወራ — በፍልስፍና — በሥራ በማይገለጽ የመጽሐፍ እውቀት አይደለም፡፡ ስረ የታችን ሥራ ነው... የዘመኑ ሂግና ሥራ ተኖረው ነው፡፡ ሥራ ስረ በሌ መለፈፍ በቻል አይቻልም፡፡ ስር ቶ ማሳየት ያስፈልጋል፡፡
(Baalu, 1966 p. 111)

Haddis continues - " It is not by mere talking-philosophizing - by knowledge that is not expressed in terms of work that progress could be obtained. Our salvation is work... The hero of the time is the worker. Telling others to work is not enough. It is essential to work and show the others.

These lines are packed with the fact that educated citizens should put into practice the theoretical knowledge they have gained in schools. Their good wish and their enthusiasm to help the people and to enhance the development of the country must not remain in their campuses. The educated should play a major role, they have to be the vanguards in the process of developing the country.

That mere theorization does not help to develop the country is stressed in the words of the main character repeatedly:

የፖለቲካ ፍልስፍና በመለፍለፍ በቻህት የጽያጌ እና በሽላላ ማለት ዘበት ነው፡፡ (p. 198)

It is unimaginable to hold that Ethiopia could develop by reciting political ideas.

Yehilina Dewol, in general, puts across ideas of changing the society by means of work. This and other minor themes

are presented with the style of Baalu which is artistically contrived to enhance them.

Some aspects of the Ethiopian revolution are brought forward with the typical style of Baalu Girma in Yekkey Kokeb Tirri. The features of his style such as simile, repetition, enumeration, rhetorical question apparent in his other works are again used in here to convey the author's preoccupations. In this novel we are presented with the process of the Ethiopian revolution from 1969 - 1971. The activities performed to enhance the on-going revolution, the activities of reactionary elements, and the task of defending the revolution from the attacks of counter revolutionaries are brought to light. The novel also gives some hints at the existence of the differences between the various factions of the feudal die-hards. Here, is quoted a paragraph that shows the negative attitudes of the feudals:

“... ነጭ ሸበር ቀይ ሸበር የመደበ ተገላ አድ
 ሕሪ፣ ተራማድ ቦሉ ነገር፣ ሸበር፣ ሸበር፣ የመደበ
 ተገላ አገሉ አገር ባይበጠጠጡ፣ የማንም አፈር ገፈ፣
 የፈጠረና የአገጣጠነ ሰባሪ ልዩ ሁሉ ከመሬት ተነስቶ
 አገር ያቃና፣ ያስተዳድር ይመስል (Baal, 1972, I, 16-17)

"... White terror! Red terror! class struggle! reactionary, progressive, what is all this. It was better if they stopped saying terror! terror! terror! class struggle! and disturbing the country, they just shout as if some of common land tillers and those engaged in menial labour are capable of developing and administering a country.

These words indicate with clarity the contempt the feudals have for the vanguards of the revolution. The feudal

lords are highly dissatisfied with the various measures taken by the revolution, hence they despise those who are actively participating in the tasks of the revolution by every possible means.

Moreover, the flowing of some young students into anti-revolutionary camps is also depicted in Yekkey Kokeb Tirri. On the other hand, the zeal and devotion for the revolution of youngsters such as Derbe, one of the major characters is noticeable in the novel.

There are other preoccupations of the novelist which are not as prominent as the ones hinted at earlier. Among these, the question of censorship and devotion of writers to the revelation of the objective reality could be considered.

All these highlights of Baalu's third novel are made prominent by the devices, such as images, highly connotative words and phrases which endow the style with grace, vigour and precision.

Derasiew is Baalu's fourth novel which presents the life of a devoted writer. By portraying the life of Sirak the main character, Baalu tries to make us conscious of the various difficulties faced by a creative writer, and efforts made by a writer to interpret life. For Baalu, a creative writer is a type of person who enjoys being alone. This loneliness of a writer is meant to enable him compose his writings. This major preoccupation is highlighted repeatedly in the novel and made palpable by the powerful and terse sentences of the

novelist. Consider the paragraph below:

... ደራሲ በመሠረት በ ፕሮፕ ላይ፡፡ በ ፕሮፕ ላይ ይገኛል፡፡ ይህ የሆነ ከሌሎች የሚመስል አሳሳቢ ለማድረግ ለመጻፍ የሚችል ደራሲያን ፍጹም የሆነ ነገር አንፈላጊነት፡፡
(Baal, 1972, II, p. 140)

... Basically a writer is a lonely person. He loves loneliness. It is under this condition that he is capable of listening to and writing about ideas that dominate his heart. We writers require a complete freedom.

That is Sirak making prominent Baalu's theme of freedom and loneliness of creative writers. The 'complete freedom' ፍጹም የሆነ ነገር is required to enable writers fulfil their mission which is to reveal the reality. The part played by writers to depict the reality and their contribution to man's endeavour to change and control the environment is stressed Derasiew as a pronounced concern of Baalu Girma:

"... ሰፊ አካባቢውን ከቀጥረው ስር በማጥፋት በግልጽ ሲያመለክት ለመለወጥ በሚቻለበት ወቅት፡፡ የጊዜአችን ኪነት የተገለጸ አካልና ነፃነትን አንድነትን ይፈልጋል፡፡ (pp. 151-152

"... In the present era in which mankind is struggling to change the environment without limiting himself only to the control of it, it is required that art should be a part and a reflection of the struggle.

Baal's fourth novel contains such outstanding ideas and other minor preoccupations, which are conveyed by means of his artistic style. Like the other novels, Derasiew is overwhelmed with features of style that are employed for the purpose of presenting Baalu's ideas and characters.

The style of Baalu Girma as seen in his four novels is framed in such a way that it presents his ideas, characters

their activities and their aspirations with vigour, precision and beauty. The most conspicuous features of his style are discussed in the sections to come. In the remaining parts of this chapter, the stylistic choices of Baalu Girma that provide his novels with powers of compelling the readers' mind are presented and described in some detail. In these sections Baalu's systems of imagery, his syntactic features, the special short sentence that reveals his ideas concisely and his expressions are introduced.

3.1. Simile

Simile is the most recurrently used figure of speech for Baalu Girma. It is used extensively in all his works. Throughout the four novels, simile is employed to serve purposes which in one way or another contribute to the general designs of the books. Some are used to describe the characters, so as to make them stand out conspicuously, others are employed to help fix deeply the major preoccupations of the writer on the minds of the readers. Its recurrence and the role it plays award it a particular consideration. While analysing the similes of Baalu, adherence is made to the definition and discussion of the simile of Haddis Alemayehu in Chapter two. As in Chapter two, here the simile of Baalu Girma is discussed with regard to type, subject matter and purpose.

Keeping in mind the definition provided in Chapter two, the researcher has found 182 similes in Kadmas Bashager, 195 in Yehilina Dewol, 232 in Yekkey Kokeb Tirri and 146 in

Baalu's fourth novel Derasiew. Out of these 755 similes, only 128 are introduced by the word መሰሉ /messele/. The distribution is 35 in the first novel, 29 in the second, 34, in the third and 30 in the fourth. The remaining 627 similes are introduced by ስግግር /inde/. This signifies that Baalu like Haddis Alemayehu favours ስግግር /inde/ to introduce his similes, and this becomes a mark of his stylistic choice.

Among the four varieties of comparisons, Baalu seems to adhere to the concrete-to-concrete type of comparison. Like his contemporary Haddis Alemayehu, the majority of Baalu's comparisons are between one concrete thing and another. In Kadmas Bashager, this variety of comparison constitutes 93.4% of the total similes. In this novel, there are 12 abstract-to-concrete comparisons, while the rest 4 belong to the concrete-to-abstract type. Yehilina Dewol contains 181 concrete-to-concrete comparisons which is 92.8% of the total number of similes. In here there are 14 abstract-to-concrete similes. In Baalu's third novel Yekkey Kokeb Tirri 217 are concrete-to-concrete similes which comprise 93.5% of the total and 15 are abstract-to-concrete. In Derasiew out of the total comparisons, 91.1% belong to the concrete-to-concrete variety, while there are only 13 abstract-to-concrete comparisons.

Baalu Girma makes use of only three varieties of comparisons. He does not use the abstract-to-abstract variety, this is an indication of his attachment to the objective reality. From the quantitative information provided earlier, it is evident

that he clings to the concrete-to-concrete variety of comparison. This particular type of comparison constitutes 92.8% of the total. The abundance of the concrete -to-concrete comparisons may also reveal the fact that Baalu mostly deals with subjects which exist in reality. On the other hand, cases of the concrete-to-abstract variety (four in number) are found only in his first novel. This shows that while writing his latter novels he has realized the fact that the abstract does not illustrate the concrete effectively,

To clearly identify the two staple comparisons of Baalu evident in his novels a few instances are provided below:

A. Concrete-to-concrete

የፊትወረራ በፍ ተከለ ... አረንጓዴ በርዳሰሰ
መስሎ ተነጥፍ ታየው። (Baalu, 1966, p.147)

He visualized Fitawrari's coffee plantation spread like a green blanket.

የደርቤ ሰውነት ነፋስ እንደመታው ቀመለ ይርገፈገፍ
ነበር። (Baalu, 1972, I, p.81)

Derbe's body was shivering like a leaf made to quiver by the wind.

ቢንዳፍታ የቀሰለ የጥር አውሬ መሰለች
(Baalu, 1962, p.106)

In a moment she looked like a wounded beast of the forest.

እንደ አበድ በቻው ከተ በሉ ቢቀ (Baalu, 1972, II, p.69)
He burst into laughter like a madman

Such are the concrete-to-concrete comparisons of Baalu. In these examples, coffee plantation, Derbe's body, a woman and a man are compared to blanket, leaf, beast and madman respectively to give rise to an effective illustration.

Here we notice that all the tenors and vehicles are concrete. This kind of comparison is intentionally contrived by the novelist to reveal the reality in terms of other realities.

B. Abstract-to-concrete

Though this type is used very sparingly, it has contributions to the novels. It is employed to illustrate clearly things which are in a sense difficult to visualize, as in the following examples:

ፍር ሃት መጥቶ ሰውነቱን እንደገንዳን ወረረው፡፡
(Baal, 1972, I.p.32)

Fear came and overwhelmed his whole body
like ants.

የአይናለም ተስፋ ልቧ ውስጥ እንደሌለት አየር ቀዝቀዛ
(Baal, 1966, p.129)

Aynalem's hope in her heart became cool
like the night's air.

In these two examples, fear and hope which are abstract notions are illustrated by concrete elements. The comparison helps the reader to visualize the state in which the characters are.

3.1.1. Subject matter of Baalu's Similes

Like Haddis Alemayehu, Baalu Girma obtains the subject matter of his similes from many spheres. For Baalu, man and his environment are major sources for the vehicles of his similes.

The table below shows the different spheres:

Table 2. Subject Matter of Baalu's Similes

	KADMAS BASHAGER		YEHILINA DEWOL		YEKKEY KOKEB TIRRI		DERASIEW	
	Tenor	Vehicle	Tenor	Vehicle	Tenor	Vehicle	Tenor	Vehicle
Human being	84	28	112	26	139	32	92	23
Part of body	61	2	32	3	62	3	42	0
Animal	0	27	2	21	0	47	0	24
Nature	17	64	30	67	10	67	9	55
Household object	15	41	12	52	12	62	2	26
Substance	0	9	0	10	0	9	0	8
Biblical	0	5	0	15	0	7	0	8
Food and drink	1	6	2	1	2	5	0	2
Sound	4	0	5	0	7	0	1	0
Total	182	182	195	195	232	232	146	146

The categories of tenors and vehicles provided in the above table are similar to those indicated in the discussion of Haddis's similes in the second chapter, except for the addition of the category of sound. Here the category of sound includes the sound of guns and other similar noises.

As shown in the table, among the vehicles of Baalu's similes, Nature constitutes the largest number. In all his novels, Nature gives rise to 34% of the total vehicles. This may indicate Baalu's attachment to Nature, and his love and appreciation of the natural environment. For him, Nature, is an ever flowing source of beauty and pleasure. It is also an expression of sorrow and dissatisfaction.

The following are just few citations to disclose the kind of Nature manifestations that are introduced in Baalu's similes:

ፈገገታዋ እንደጧት ጸሐይ ይሆናል፡፡
(Baalü, 1962, p.53)

Her smile has become as bright as the morning sun.

የአይናለሆ እንባ እንደበጋ ዝናብ በፀፍረው እየፀረደ... (Baalü, 1966, p.213)

The tears of Aynalem dropping down like summer rains....

ከንፈሮቿዋ... የፀጌረዳ እምቡቱ በመሆሰሰ አይን ይሰባሉ፡፡ (Baalü, 1972, I, p.37)

Her lips....looking like a rose in bud attract the eyes.

አይናቸዋ... የሚያበረ ክፍክፍት ይመስሉ ነበር፡፡
(Baalü 1972, II, p.63)

Her eyes looked like the glittering stars.

Those parts of Nature which are used as sources of similes include, the sun, moon, stars, sky, waterbodies, fire, cloud, rain, air, shadow, earth, thunder, smoke, and rock. The particular aspect of the sun that attracts, Baalu is its brightness, warmth and its appearance in the earliest part of the day. In the same way, the brightness of the moon and its circular shape, the sound of thunder, the upward movements of smoke and cloud, the coolness of the air and the strength of rock attract the mind of Baalu. Furthermore, the sprouting flowers, and the quivering of other plants are spheres that Baalu is interested in.

Second in frequency to Nature similes are those drawn from house-hold objects. Nearly 24% of the similes used in the four novels belong to this sphere. Among such objects, a ball of thread, candle, sword, spear, drum, doll, needle, mirror, axe, arrow, barrel are dominant. Furthermore there are similes that possess, blanket, box, ball, picture, bag, umbrella, shoe and other small articles as their vehicles.

Below are some instances:

ፊት አዲስ አንድ ተሳለ መጥረቢያ ያበራ ጀመር
(Baal, 1962, p.91)

His face started to glisten like a newly sharpened axe.

አንድ ተፈታ ልቋቂት ውሳኔው የጠፋ ሃሳቦች በአእምሮ
ይመለሱ ነበር፡፡ (Baal, 1966, p.216)

Ideas disorganized like a loosened strand of thread came to his mind.

አንድ ጉርድ በርጫል ከአላጋ ውስጥ ይገላበጣሉ፡፡
(Baal, 1972, I.p.5)

She rolls like a barrel in the bed.

ፀጉር ዋን ሲመለከት አሻንጉሊት መስላ ትታየዋለች::

(Baalú, 1972, II, p. 73)

When he looks at her hair she looks like
a doll.

When Baalu selects the various house-hold objects as vehicles for his similes, there are many aspects of the objects that particularly attract his attention. In some it is their shape, texture and size, while in others it is their purpose and movement. The use of house-hold objects as sources of imagery is indicative of Baalu's knowledge of the house. It reveals his watchfulness in regard to the different items used in the house.

Similes drawn from the animal world occupy the third position. Out of the total similes present in Baalu's novels, 16% contain animal vehicles. Of the animal similes, a substantial number is taken from animals such as rabbits, hens, monkey, rats, and insects such as bee, fly, and locust. In here also tick, snail and moth are included. Among the animal vehicles sheep, bird, cow and dog by far constitute the largest number. Other domestic animals such as goat, ox and horse are also found in lesser frequencies.

Among Baalu's animal similes the next four are brought as illustration:

ቢረት አገርህ አገደውሽ ሲላስከዱህ የቀረሁ አገደ
ሆነ እኔ ሉሊት አይደለሁም::

(Baalú, 1962, p. 88)

I don't deserve to be myself if I fail
to make you walk on four feet like a

dog.

ራሱን በጥመድ ውስጥ እንደተያዘኝ አይታወቅም
ተመለከተ (Baaluu, 1966, p.100)

He took himself as a rat trapped in a
snare.

"ጀግሪ ነህ መሰለኝ ብለው እንደ ቆባ ደሮ አስባካኝ"
(Baaluu, 1972, I. p.69)

" I think you are a beginner " said she
and squawked like a pullet.

ለምንድነው... እንደመስ ቀል ወፍ ብቅ እያለኝ የምታ
ስቸግረኝ? (Baaluu, 1972, II, p.76)

Why does she trouble me by showing suddenly
like the little bird that appears only in
September.

Baaluu is vigilant to the walking manners and various acts of animals. He is also aware of the behavior of animals under different conditions. He knows the reactions of domestic animals to odd circumstances. His awareness of mad dogs, ants and birds is particularly striking. The aspects of such animals that attract this novelist are their movements, characters and living habits. Employing these aspects of the animals in similes is typical of Baaluu.

Baaluu Girma also makes use of similes drawn from the sphere of human beings. Out of the total similes found in his four novels 14.4% belong to this category. Different classes of men and women, and their activities are involved as vehicles of the similes. Among the various classes of people, sickmen, actors, madmen, brides, prostitutes, drunkards, little children, prisoners, soldiers, maid-servants, girls and priests are most frequently referred to. The following similes are

brought as illustrations:

ወባ እንደጸዘፀ ሰው ሰውነታቸው በውሉ በላብ ተጠጥቶ
ሰላ.... (Baalu, 1972, I, p.17)

While he was all in sweat like a malarial patient....

ሰዎችን ነው በቻህን እንደእነዚህ ወላፍላፍ የጀመርኩት
(Baalu, 1966, p.21)

It is only this week that you started to talk alone like a madman.

ረጅም ታሪክ ለመስማት ወድረክ ላይ እንደወጣ ተገናይ
ተዘጋጀች.... (Baalu, 1972, I, p.111)

She prepared herself like an actor who appears on the stage to tell a long story....

ሉሊት.... እንደሰከረ ሰው ተወዛወዘ ነበር
(Baalu, 1962, p.92)

Lulit... was staggering like an intoxicated person.

What interests the novelist is the reaction of people to different circumstances and their emotional expressions. The manners of walking and talking of the different classes of people and their peculiar behaviours are some of the aspects that draw the attention of Baalu. He uses such qualities of men and women as vehicles for his similes.

Food and drink, substances and the Bible are the spheres from which Baalu draws least of his similes. These three sources together constitute only 11.2% of the total. Compared to the other spheres from which Baalu takes the majority of the vehicles, these seem to attract him the least.

In regard to substances, what attracts Baalu is their

sparkling clearness. Among such substances, Baalu favours jewel and silver. Here are some examples:

ሸበታቸው እንደበር የሚያለጩት አዛውንት
(Baalü, 1966, p.63)

An elderly man whose gray hair is glittering like silver

በዚያ ወለግ ውስጥ ትላልቅ አይኖቿ እንደፈርጥ ይንባገባሉ።
(Baalü, 1962, p.49)

Her big eyes sparkle in the dark like a jewel.

From among those drawn from Biblical spheres, similes that involve John the Baptist and Christ and his disciples are used repeatedly. The recurrence of similes of John the Baptist seems to indicate Baalu's fondness for the story of John. The following simile is brought for illustration:

እንደ ረጅም:-... ሰው እንደ የሰንሰ መጥምቅ
በምድረ በዳ ይጮሀል። (Baalü, 1966, p.119)

A certain tall man is shouting in the wilderness like John the Baptist.

In this section so far it has been attempted to show Baalu's preference for particular spheres from which he draws the vehicles of his similes. The spheres pointed out are indications of his special preferences and marks of his style. From the discussion it could be concluded that Baalu used dominantly his visual sense to draw images. His sense of sight is quick and penetrating. In addition, his similes are drawn from a vivid realization of the qualities of natural bodies, human beings, different objects and substances. This reveals his keen interest in human beings and their environment. It also shows his

ability to carefully scrutinize his environment and life around him.

3.1.2. Purpose of Baalu's Similes

The majority of Baalu's similes are employed for the purpose of revealing his characters and their emotions. As shown in the table earlier, out of the total similes, 69% have tenors that refer to human beings and their body parts. A considerable number of the similes are used to describe the appearance of the characters. Throughout his four novels, the physical features of major and some minor characters are brought to the eyes of the reader vividly by the help of similes. The similes of Baalu are employed artistically in such a way that they contribute to the characterization involved in the novels. This frequent use of simile to describe characters may further indicate Baalu's concentration on the men and women of his novels.

To witness the purpose and contribution of Baalu's similes, it becomes imperative to bring illustrations and examine them in some detail. The instance to follow is from Baalu's first novel. Described in it is Lulit, the major women character who later becomes the wife of Abera, the main character in the novel. Abera is meeting Lulit for the first time in a ball, and he is attracted by her charm. Her appearance has filled him with strong curiosity and interest. Baalu with his usual style describes Lulit as she attracts Abera. He brings out those qualities which are more conspicuous and attractive. These are some of the qualities of Lulit which compel Abera

to love her.

... በዚያ ጠለጣ ውስጥ ትላለቅ አይኖቿ እንደፈርጥ
ይንገገገላሉ ለመሰብ:: ሆኖም የውበት ደብዳቤ የምትባል
አይደለችም:: ገን ታስደ ነገጣለች:: ከንፈርቻዋ ሊፈነዳ
የደረሰ የጸጌረዳ እምቦጥ ይመስል አበጠው ይታያሉ::
(Baaluu, 1962, pp. 40-41)

... In that darkness, her big eyes glitter like jewel to attract. But she is not a type to be labelled as a mark of beauty. Nevertheless, she is sensational... Her lips appear swelling like a rose in bud ready to sprout.

In the first simile, the eyes of Lulit are compared to the jewel. እንደፈርጥ ይንገገገል 'glitters like jewel' The glittering of the jewel is given to Lulit's eyes. Lulit's eyes possess a sparkling quality which attracts Abera. It is this aspect of her charm that forces Abera to chase her. Further in the second simile, the lips of Lulit are compared to a property of a sprouting rose. የጸጌረዳ እንቦጥ 'a rose in the bud' suggests freshness and beauty. Lulit's lips are endowed with the freshness, and attractiveness of the rose. These two comparisons heighten the normal and give a vivid description of the charm of the woman who attracts the attention of Abera. The writer deliberately describes Lulit by using comparisons so as to justify Abera's extreme curiosity and interest in her. The similes here are effective, in that they heighten the normal and show the spell of the character's beauty.

The same strategy is repeated in Yekkey Kokeb Tirri; where Baalu provides a picturesque description of one of the women characters. In here, Hirut Gulilat is described:

የእናትዋን አይን እንዳለ ወርሳለች እንደፈርጥ ይንገ

ገበጋላ፡፡ ፊትን ገን አንደኛትን ከባ አይደለም፡፡
 ወፍራም ከገፈርቸዋ በከንፈር ቀለም አገጠው የፀጌረዳ
 እምቡ በመምሰል አይን ይሰባሉ፡፡ (p. 37)

... She has inherited her mother's eye.
 It glitters like jewel. But her face is
 not chubby as her mother's... Her thick
 lips decorated with lipstick look like a
 rose in bud and attract the eye.

Here, the paragraph begins with a simile comparing Hirut's eyes to 'jewel' ፈርቸ and again her lips to 'rose' ጸጌረዳ. This is done to reveal the attractiveness of the character. We notice how much the comparisons do to vividly present to the reader the picture of the girl who attracts the attention of Derbe the major character of Yekkey Kokeb Tirri. Baalu intends to describe Hirut to convey the power of her charm that draws the attention of Derbe in spite of his devotion to other matters. The similes used here contribute to the intensification of Hirut's beauty, which in many aspects affects the character of Derbe. The writer purposely reveals the face of Hirut so as to justify Derbe's attraction for her.

The particular use of simile for the purpose of describing the human face is frequent in Baalu's works. His interest in the human face is immense. He reveals the shape of the face, nose, lips and cheeks. Furthermore, the eye, its size, brilliance and peculiar beauty draw his attention. He also shows the smile of characters, and other emotional expressions on the face. The following is just a single instance from Yehilina Dewol.

... በራው በመጠየቅ ትምህርት ቤት ከፍጹሟ
 የመድረስ መልክ እየጀዘ በሄደ ቀጥሮ ከሁሉም

ፊት ላይ እንደፊት የሚቀመጥ ፈገግታ ሲፈነጥቅ ይታይ
ነበር:: (p. 206)

... When the school reaches a stage that indicates its completion, a smile as warm as the morning sun is seen sparkling on the face of every person.

Here, the smile and the morning sun are compared with a common ground. The morning sun is bright and gives peculiar warmth, the smile of the persons is also bright, and possesses some kind of warmth. Basically, both are not equal in intensity, and the writer by juxtaposing the two spheres, and by giving the quality of the morning sun to the smile of the men attains his goal, which is an effective expression of the mood of the people.

The construction of the school in Suppe district which could be taken as the symbol of Haddis Sahle's strong belief in practical work, has ignited great pleasure in the hearts of the dwellers. They are eager to see their poor children accommodated in the new school. The completion of the school is something that touches the innermost feelings of the keen people. The warm smile which is described by the comparison እንደ ጠዋት ጤራ የሚቀመጥ 'as warm as morning sunshine' is just to witness their satisfaction.

Description of scene and atmosphere is one of the characteristic features of Baalu's style. In all his novels the atmosphere in which characters are put, and particular scenes are fully revealed. In such descriptions, the role of the simile is to be marked. It is used for the purpose of effective

delineation of scene and atmosphere.

The following example is worth considering:

የሴቶች ጉትቻ፣ ሀገራት የደረተና የጠጉር ጌጣ
ጌጦች እንዲሁም ያን ዓንድ ወንዶች ሽሚዝ እጁ ቀል
ፍቶ የሽሚዎችን ብርሀን እየወሰዱ መልሰው ይወረወራ
ሉ፡፡ ሁሉም የሚተነፍሰው በዓንሱ አዳራሽ ውስጥ የ
ሚገጠውን ተከላ እየሮ ነው፡፡ ወበቀም ሆነ በሴቶች
ሽቶና በወንዶች ላለ የተወረዘው ተከላ እየሮ እንደ
እሳት ወላፊን ከረቀ የሰው ፊት ይገረፋል፡፡

(Baalu, 1952, p.30)

The ear-rings, necklaces and other ornaments worn on the chest and hair of the women, and the buttons on the shirt-sleeves of some of the men take the light from the candle and reflect it again. Everyone is breathing the hot air that rotates in the ball-room. The hot air which is defiled by the perfume of the women, and the sweat of the men strikes on the face like the flame of a burning fire.

What is vividly depicted here is the atmosphere of the ballroom. The simile brings together two different elements from the sphere of nature. The hot air in the room and the flame of burning fire. A property of fire is endowed to the air. This juxtaposition of the two is meant to make the reader feel the exciting situation in the ball-room. The expression እንደ እሳት ወላፊን ይገረፋል 'strikes like the flame of fire' is not an ordinary one, it rather is an elevated expression which provides a vivid picture of the mood, and the ecstasy present in the dancing hall. It reveals the situation with all its air of happiness and excitement.

It is usual with Baalu to depict the details of scenes. The details are selected to reinforce the impression of the party. Here and there in his novels, one comes across vivid

descriptions of this type, and the role played by the simile in this regard is remarkable.

In the following instance let us notice how simile is used to depict the drought in the district of suppe, the setting of the mainstory of Yehilina Dewol:

... የሱሌ ሜዳዎች፣ ተራሮችና ሸንተረሮች አንበጣ አን
ደመታው ማሳ መሯቀት ፈጥረዋልና ህይወት አይታይባቸው
ም፡፡... የመራቱ ገለት አንደረመጥ አየተፋፆ ይሄ
ል፡፡... የግራር ዘፍቶ ሁሉ ቅጠሉቻቸው ረገፈው ም
ስጥ በሰቶቻቸው ከበቃ በኋላ ከመቃበር የወጡ አጥገቶቻቸው
መሰለው ቀመዋል፡፡

... The meadows, mountains and ridges of Suppe are on the verge of desertion like a land desolated by a swarm of locusts and there is no sign of life in them... The ground is as hot as cinder.... The acacia trees having shed their leaves stand still looking like skeletons taken out of the grave.

The three comparisons here are employed to show the environment which is affected by drought with some intensification. In the first simile, the dry and deserted landscape is compared to 'a land desolated by locusts' አንበጣ አንደመታው ማሳ to give rise to the essential effect which is impressing on the reader's mind the distress that comes upon the district. Both the tenor and vehicle are brought together with a common ground of dryness and desolation. In the second, the heat of the ground is compared to cinder, አንደረመጥ አየተፋፆ ይሄል 'as hot as cinder' and it is meant to make the reader imagine the scorching atmosphere in the area which is indicative of the drought that is current in the district. In the third simile, the dry trees are depicted conspicuously by the help of the comparison which brings together the trees and the skeletons. Here a feature

of the skeleton is given to the trees for effective description.

The writer here is trying to put into clear pictures the drought and desertion which appear in Suppe. This vigorous depiction of Suppe has a thematic importance in that it is purposefully contrived to indicate how Haddis Sahle, the hero in the novel continued successfully the construction of the school which is a symbol of his belief in practical work some people from the district based on superstitions attribute the coming of the drought to the construction of the school at a place which they call 'sacred' according to their customs. Consequently, they resent Haddis's undertaking, but the resentment does not hinder the construction of the school. This is the situation which has called for the particular description by means of the simile.

Baalu's similes are selected in such a way that they enrich the novels in different aspects. They are recurrently employed to intensify and enhance the major preoccupations of the writer. Their contribution to depict ideas which possess thematic importance is worth considering. In Baalu's novels, we find a considerable number of similes which convey effectively major preoccupations.

In his fourth novel Derasiew, Baalu focuses much of his attention on the life of an author. He depicts the various difficulties that a writer faces in life. He also emphatically reveals the contributions of a writer to his society. According to Baalu, an author needs a peaceful and a highly conducive

environment in order to write. Such major preoccupations of Baalu are frequently presented in Derasiew with stress. The importance of a peaceful environment to the writer and the importance of the writer to the society are pointed out in the following paragraph:

... ለሚገኙትም ነገር ከደራሲ ጋር ማን ሰላም ይኖር
 ረዋል ከሰው ቀርቶ ከራሳቸውም ጋር ሰላም የላቸውም፡፡
 ... ለሰው ልጅ ሰላምና ደስታን የሚገኝ አንደኛው
 ነገር አያለቀ ለሌሎች በርሃን እንኩዋን በይህን ጥላ
 ንጥል ለመፈንጠቅ የሚከፈል ደራሲያን ለራሳቸው ሰላም
 ሲያጡ ያሳዘናል፡፡ (p. 113)

... No one seems to have peace with writers. They do not have peace even in themselves. It is a pity, when those who seek happiness and peace for human beings lack peace. It is a pity when those writers burn and diminish like a candle to bring forth some light if not utter enlightenment to others lack peace for themselves.

In here, writers are compared to the burning candle. አንደኛው ነገር 'burn like a candle'. The candle by burning itself gives light. In the same way writers suffer much to enlighten others. The simile is meant to impress on the reader's mind the sacrifice and utter suffering of writers. The comparison gives rise to a deep, and touching expression which on the other hand is capable of enhancing the preoccupation of the novelist which is revealing the devotion, suffering and fidelity of writers to the society.

In Yehilina Dewol the main theme is practical work. For Haddis Sahle, the hero in the novel, a day never passes without the mention of the importance of practical work. For him, mere talking and philosophizing have no place in the civilized

world. Individuals, particularly the educated young, should raise their hands to perform practical work. He also holds that men should act in such a way that their principles and their activities are compatible. His motto, is "let's not sit and talk, it is time to work and to make use of our ability". This thematic aspect of the novel is presented by the help of a simile in the following way:

በሰራ የማይገልጹትን መናገር ምላሽ ማባለግ ነው...
 እዎ ነትና ድርጊት ከተለያዩ ምሰራሮች በምስጥ እንደተበላ
 ቤት መዘገ ከዚያም መፍረስ ይመጣል::... ግን
 ሰውን ሰው የሚያሰናጅ በአሰብ ፀንቶ እዎ ነትና ከድርጊት
 ጋር ማስተባበር መሆኑን ሰንቸቻን እናውቃለን?
 (pp. 198 - 199)

Much talking about something which one cannot practise is to be a chatter-box. If principle and practice are divorced from each other the out-come is to rust and crumble like a house whose pillar is destroyed by termites... But how many of us are aware of the fact that what makes people real human beings is to have constancy and to coordinate one's principles and practice?

Here, a person who always indulges himself in mere talking is compared to the crumbling house to give emphasis to the idea. The simile by bringing qualities which are frowned upon reinforces the importance of work.

So far an attempt has been made to illustrate the different purposes of the simile. The employment of this device for description of characters is by far the most frequent. Through the simile, Baalu presents impressive features of the characters. He also reveals the feelings and moods of his men and women. Furthermore, the depiction of natural environment

is done by the help of the simile. The simile also contributes to the enhancement of the major preoccupations of the novels.

3.2. Personification

Personification is a figure of speech which involves "the endowment of abstract qualities, general terms, inanimate objects, or other living things with human attributes."²⁹ Through this device a writer gives life to objects, by attributing to them human feelings and actions. This endowment of human qualities to nonhuman elements is made with the intention of creating images and conveying ideas with some grace, forcefulness and clarity.

Personification is among the most conspicuous stylistic devices of Baalu Girma to be found in all his novels. It is chiefly designed for the purpose of depicting various manifestations of Nature, and other things which are in one way or another connected with the general make-up of the novels. Personification as a stylistic device is dovetailed with the structure and content of Baalu's novels so as to give rise to effective expression. and accurate delineation of situations, atmosphere and abstractions. In the following few citations, the mystery of Baalu's personification is identified in some detail. The first instance presents a description of the sky in Addis Ababa:

²⁹ Joseph, T. Shipley ed. Dictionary of World Literary Terms (Boston: The writer, Inc., 1970), p.237.

... የአዲስ አበባ ሰማይ ጠቀሮ ሲያከርፍ... ወይም
 የጥጥ ገደፍ በሚመስሉ ሰሰ ገጦች ተፅቦ ከፀሐይ ጋር
 ሲስቀጥ፣ የሚያየው የሰላም፡፡ ዘመን በሰላም ይቆያል፡፡
 ያከርፋል፡፡ ፈገግ ይላል፡፡ ይሰቃል፡፡ አይናፋር ይህንና
 አንድ ቲላቲም ይቀላል፡፡ (Baalu, 1972, I.177)

... Nobody pays attention to the sky at Addis Ababa while he is indignant. No one looks at him when he, beautified with cotton-like clouds laughs with the sun. He becomes angry, furious; he smiles, laughs, becomes shy turning red like a ripe tomato.

Here, we encounter a special type of sky, a sky that is capable of becoming angry, a sky that possesses the ability to smile and to laugh. This particular sky having been given some human characteristics, becomes in a sense a human being. This sky is not endowed with a single quality, it rather acquires several qualities which are meant to reveal the emotional feelings of human beings. The felt 'anger', 'laughter' 'smile' and 'shyness of the sky put together imaginatively could compel the reader to visualize the situation.

This depiction of the sky in Addis Ababa may be attached to certain events in the novel. The personification is meant to describe symbolically the fearful situation in the city during the time of the "Red Terror", a campaign which was conducted to eliminate the enemies of the popular revolution. Some people opposed the "Red Terror" while others approved of it. The different feelings expressed in terms of the sky seem to symbolize the various feelings and attitudes of such people. Since one of the major preoccupations of Baalu in this novel is to show certain aspects of the Ethiopian revo-

lution; this is an indication of the contribution of personification to the general design of the novel.

Providing manifestations of Nature with human characters is a common feature of Baalu's style. All his novels are filled with this type of personification. In the next instance, a mischievous wind is presented:

ያለርሀረሩ ሃ በጥፈ የሚጣታው ገፋሽ አባራ አንስቶ ሰው
አይን ውስጥ አየዋረረ፤ የሰቶቹን ቀሚስ ወደላይ አየገለበፍ
ጃገጥላቸውን ለመገጠቅ አየታገለ መገገፍቻቸውን ይተናኮላል።
(Baal, 1962, p. 109)

The wind slaps on the face mercilessly, raising dust and putting it into the eyes, it does a mischievous act upon the passers-by blowing the skirts of the women and grappling with them to snatch their umbrellas.

In this paragraph, we are presented with a ruthless wind, a wind that smacks people severely. It is treated as a human being who is fierce and mischievous. The wind is an offending one which gives a hard time to the passers-by. The human qualities attributed to the wind are deliberately designed by the artist to depict the severity of the wind with some accuracy. The description possesses the capacity of bringing in to view the harshness of the blowing wind.

Not only manifestations of Nature, but also inanimate objects are endowed with human qualities for effective expression. The instance below is brought as an illustration. In it, Sirak, the creative writer, is sitting besides his desk, striving to compose the novel he has started earlier. But now he is unable to express what he has in mind. Words do not emanate as he wants them to inundate the pages in front

of him. Vexed at his failure to overwhelm the pages with powerful, and evocative words and phrases, Sirak sits and simply stares at the blank paper. He visualizes the paper gazing and mocking at him. Sirak is in temporary darkness, and he is unable to write because he lacks peace that provides writers with convenience:

ከፊት ያለው ባዶ ነጭ ወረቀት አይኑን ከፍተኛ የጫወታ
በት የወረቀት መስመሮች ከአይኖቹ ሥር እየደነሱ የጫኑ
ቀበት መሰለው። (Baal, 1972, II, p.3.)

He thinks the paper in front of him is yawning at him with his mouth wide open. He visualizes the lines in the paper dancing and laughing at him.

The paper in these lines is not an ordinary object. It is rather a paper which is granted human character. This special paper 'yawns' like a human being. Its lines are capable of 'dancing', and 'laughing' at sight of someone. The personification here makes the utterance imaginative, and it depicts the situation in which Sirak is.

Let us consider the next example from Derasiew which further emphasizes personification as a mark of Baalu's prose style:

ጊዜው ከጠዋት ገና ሶስት ሰዓት ተኩል ገደማ በመሆኑ ቢሮክራሲው መንቀሳቀስ፡- የበለዘ ጥርሱን ማግለጥ፡- የበዘ አይኑን ማጉረጥ፡-...ጣቱን በየቦታው ማስገባት፡- በሰው ቁጥል እንጨት መስደድ አልጀመረዎቹ፡-

Because it is now around 9:30 a.m. the bureaucracy has not yet started to move about, he has not begun to display his stained teeth, to roll his dull eyes, to put his fingers in every affair, to prick someone's wound. He just yawns.

This is the way how Baalu presents bureaucracy. He

gives it several human qualities so as to create an image which in turn gives rise to powerful expression. The endowment of bureaucracy with 'stained teeth', 'dull eyes' is to reveal the passivity, sluggishness and boredom that are exhibited in the bureaucratic system. The 'yawning' may be an indication of the fatigue and dreariness. This personified depiction of the bureaucracy may also hint at showing Baalu's hatred of the corruption and stagnation in the bureaucratic system.

In the following two final citations, let us notice how abstract concepts are personified to create images which are more revealing:

“...እኔ እርዳናን አታገለግለሁ፡፡ ፍፁም አላቀርብ
 ወይ... እርዳና የወለቀ ጥርሱን፡- የሽቦተ ፀጉረን
 የተወጣደደ ፈተን የጎበዘ ወገሱን ሊያሳየኝ አየተገተ
 ተና አየተን ቀጠቀጠ ቢወጣጠኝም እኔ አሸሽግለሁ፡፡ ላ
 የወ አላረላገም እርዳና ለባ ነው!
 (Baal, 1972, I, p.188)

"... I shall defy old age....He shall never come near me. Should old age approach me doddering and trembling to display his rotten teeth, his grey hair, his wrinkled face, his bent back. I shall avoid him. I do not want to meet him. Old age is a thief.

The abstract concept of agedness is here made concrete by artistic contrivance. It is given human qualities that distinctly describe an old man. The speaker visualizes old age doddering like an aged person with all manifestations of senility, shakiness, feebleness and physical deterioration. The character seems to have phobia for old age. For him the 'grey hair', the 'wrinkled face' and 'the bent back' are

disgusting things that should be averted at sight. He is determined to bid defiance, to the personified agedness, Baalu by attributing human qualities to old age is trying to reveal with emphasis how some people fear and dislike agedness.

The last instance is brought from Derasiew:

ድንገት ወጣትነት እንደ ጠዋት ጀምበር የሚቆይ ፈ
ገገታ እያሳየው፣ እንደ ከዋክበት፣ በሚያጠለጠፍ አ
ይኖቹ እየጠቀሰውና እንደ ፀዳሰ የሚያበራ ከበረሀ ተ
ስፋ ሌላ ምንም የማይነጠጠት፣ ተከላ ደም የሚተራመ
ስበት ሳይታ ወጣ ፊት እያሳየው ገለት ባለው ጠንካራ
እጁ ጠቅሞት በመሰናበት፣ ተከሻውን አሳቦቶ ፣ ደረቱን
ነፍቱ ወገቱን እየሰበቀ፣ እንጥር እንጥር እያለ፣ እን
ደቦና ጥጃ እየቡዋረቀ፣... እንደ ጥላ እየከበለለ
ሲላየው... (p. 6.)

He visualizes youthfulness departing from him suddenly, ebbing like a shadow, giving him a smile as warm as morning sunshine and winking at him with his twinkling eyes like the stars and displaying a sparkling, cheerful and handsome face wreathed in smiles to express only bright hope and bidding farewell by shaking hands with him by his warm and vigorous hand, bouncing, jumping and boasting with vitality and juvenility, and bustling like a calf out of joy.

Here we are presented a youthfulness that possesses human qualities. Some characters of an energetic, lively and confident young man are attributed to the abstract youthfulness. This abstraction has የሚያጠለጠፍ አይኖቹ 'twinkling eyes' የሚያበራ ፊት 'sparkling face' ጠንካራ እጁ 'vigourous hand' and is capable of winking, shaking hands and expressing his vitality and forcefulness. This special type of youthfulness is described as visualized by Sirak, the hero in the novel, and is revealed as if it is communicating with Sirak. Yes, having been endowed with human qualities, youthfulness gives

a smile, boasts and bids farewell to Sirak. This is purposefully designed by the artist to show how youthfulness is memorable to Sirak. Sirak now being in his forties goes back to his youth and visualizes the enthusiasm, the freshness, the stamina and the liveliness of youth.

3.3. Syntactical Features

There are four features that stand out clearly in Baalu's novels when the question of structural patterns is considered. These particular features are to be taken as the most remarkable components of the novelist's style. Repetition, Enumeration, rhetorical question and the particularly short sentence are the features which have drawn the attention of the researcher. These features are schemed artistically to contribute to the totality of the novels. They are used for distinctive purposes. To grasp the nature and purpose of these features, they are awarded separate consideration.

3.3.1. Repetition

Although Baalu's repetition plays a lesser part compared to that of Haddis Alemayehu, it deserves consideration. Repetition as a stylistic preference of Baalu Girma contributes to the general tones of the novels. It gives rhythm and symmetry to the prose, and is used to present significant ideas with an added strength. Repetition in Baalu's style is always attached to the speeches of his major characters or narrations, and descriptions that are connected in some way

with the activities of these characters. This seems a mechanism of presenting the characters and major ideas forcefully with all their significance.

Among the different varieties of repetition what interests Baalu is lexical repetition or repetition of single words. Repetitions of longer clauses and sentence parts like that of Haddis Alemayehu are not to be found in Baalu's style. The effect produced by such short repetitions of single words is one of economy which is a concern of Baalu's style. At this juncture, it becomes imperative to look into some illustrations so as to understand the novelist's scheme of repetition.

ተፈጥሮ የሰው ልጅ ተገዢ እንደ የበላይ አይደለም
 ሰው ተፈጥሮን ድል ማድረግ አለበት-ተፈጥሮ ድል የም
 ተሆንበት መሆኔም እውቀት ነው-የእውቀት መንጮም ትም
 ሀርት ቤት ነው-እኛ የሰው እኛ-ድል የማይነሳው ምን
 ነገር አለ? ተፈጥሮ ራሷ ለጠንካራ እኛ መስጠቷን ትገ
 ልጣለች:: ተፈጥሮ ራሷ የሰውን ልጅ እንድታገለገል
 እንጂ እንድትገዛው አልነበረም የተፈጠረችው-ገን መስጠቷን
 ር ለማወቅ የሰው ልጅ ጥበብ ያስፈልገዋል::

(Baal, 1966, pp.83-84)

- Nature is not mankind's sovereign, but subservient to him-Mankind must win a triumph over Nature - The means by which Nature could yield is knowledge - The source of knowledge is school...Hand. Is there anything that can not be defeated by the human hand? Nature herself reveals her secrets to a strong hand. Nature was created to serve mankind, but not to govern him - But in order to know her secrets mankind needs wisdom.

These are the words with which the novelist presents his attitude towards Nature in Yehilina Dewol. These lines also reveal the importance Baalu gives to knowledge and practical work. The chief idea is that human beings must control Nature. They must make her prostrate under them. In order

to achieve this, they must work hard and adopt skill. Here, the key-note of the passage is ተፈጥሮ 'Nature'. It is the main focus of attention. Hence it is repeated to gain the essential effect which is emphasis. The repetition employed here is that of a single word.

The following instance from Derasiew, is another illustration of repetition used for emphatic expression:

ቀልፉ አልጠጣትም፡፡ መሰቀ ቀርቶ ፈገገም አሳለቸ፡፡
 አሱም የባጡን የቀጡን የሚቀጥረው ከአንድ ቀል አልነበረም፡፡
 አንድ አውነቱ ከሆነ ተረት ሰፈርን ለቀ መሄድ አይፈልግ
 ም፡፡ ሰፈረ ከደው ጋር ተዋህዶአል፡፡ የሰፈረ ሽታ ከፍን
ጣው አይወጣም፡፡ የሰፈረ ሰዕል ከአይኑ አይለይም፡፡ የሰ
ፈረ ደምፀ በፆርዎቹ ያስተጋባል፡፡ ተረት ሰፈር የሕይወቱ
አካል፡፡ የመጸሐፊ አካል ሆኖአል፡፡
 (pp. 34 - 35)

His joke has not appealed to her. She has not smiled a little nor laughed. He was not serious, he just talked about unrelated matter. To speak the truth he does not want to leave "Teret Sefer" (the village named Teret) the village has become part and parcel of his novel. The village's odour never disappears from his eye. The village's voice echoes in his ears. 'Teret Sefer' has become a part of his life, a part of his book.

Here, የሰፈረ 'the village's' is repeated in consecutive sentences. This repetition has created parallelism in the paragraph. These sentences which contain instances of the repetition are parallel. The parallelism of the syntactical structure can be shown by laying out the sentences and their parts:

የሰፈረ ሽታ ከፍንጣው አይወጣም

The village's odour never disappears from his nose.

የሰፈረ ስዕል ከአይኑ አይለይም

The village's picture never parts with his eye.

የሰፈረ ድምፅ በቸርቻቹ ያስተጋባል

The voice of the village echoes in his ears.

These three sentences possess identical structure. The first parts of the sentences contain the repeated part and a noun.

- | | |
|------------|--------------------------|
| የሰፈረ / ሸታ | - the village's /odour |
| የሰፈረ / ስዕል | - the village's /picture |
| የሰፈረ / ድምፅ | - the village's /voice |

These three items are identical in structure in that they contain the word ሰፈር 'village' together with a possessive marker ኃ 'of' an article —ኩ 'the' and the nouns ሸታ 'odour' ስዕል 'picture', and ድምፅ 'voice'. These together create identical constructions. In the second part of the sentence, we also find the same parallel structure:

- | | |
|----------------|----------------------------------|
| /ከአፍንጧው/አይወጣም | - never disappears from his nose |
| /ከአይኑ /አይለይም | - never parts with his eye |
| /በቸርቻቹ/ ያስተጋባል | - echoes in his ear |

The parallel structure in here not only gives symmetry to the utterance but also some kind of stress. The repetition is meant to emphasize the strong attachment that exists between Sirak and his dwelling place.

The passage narrates the situation in which Sirak, the

hero in the novel is. Sirak's wife, Tsige does not want to live in their present house. She takes it for granted that her neighbours have done some kind of sorcery to hurt her and her family. She attributes her lack of health, and the unhealthiness of her child to this sorcery. On top of this, Tsige is highly disappointed because Sirak does not give her particular attention she needs, that sort of attention a husband gives to his wife. Sirak concentrates on his creative activity. Every night he is busy composing his novel. The novel has taken away the regard he gives to his family. The husband and wife sort of relation is now transferred to his creative work. This has ignited indignation and a sense of loneliness in the heart of his wife. Consequently, Tsige designs a means of bringing back the lost attention. The remedy is either to destroy the draft of the novel or to leave the present dwelling place Teret Sefer. This part of the city is the setting of Sirak's novel, she speculates that if Sirak leaves this place he will stop writing and may provide her with what she needs. She urges him repeatedly to move to another place, by saying "የዚህ ሰፈር ተገባላችኛል ምኞት ወተታቸውን ሳይተባብሩ ስለቀረዎት... ልጄም ጤና አላገኘም፡፡ እኔም ጤና የለኝም፡፡ ያመኛል ሁለመና ዩን" (I have realized that the mischievous people of this area have cast their magic spell over you. My son is not healthy. I am also unhealthy. My whole body is sick). But Sirak turns a deaf ear to her complaints.

For Sirak Teret Sefer is the source of his creative work. It is the genesis of his novel. It is the origin of his ins-

piration. This particular part of the city where he lives is the setting of his novel, and has become the means of expressing his inner feelings. For him to leave this place is to cease to exist. For him to leave Teret Sefer is to destroy a heart's desire. Teret Sefer is የከይወቱ አካል 'part of his life'. It is this strong attachment of Sirak to Teret Sefer that is depicted in the repetition. The repetition is artistically contrived by the novelist to reveal Sirak's unique infatuation with his dwelling place for the sake of expressing the reality.

That Baalu resorts to repetition to create parallelism and rhythmical patterns could easily be ascertained by referring to some more examples.

The next one is from Kadmas Bashager.

“ከሌላ አታስብ :: የኔ ደመወዝ ለሁለታችን ይበቃል ::
 አርገጥ ነው :: አንዳሁኑ በምቸት ልንኖር አንችልም
 ይህኖል :: ቅንብጥ መሰናበት ይኖርብናል :: የመንግሥት
 ስራ :: የመንግሥት ደዋዝ :: የመንግሥት መኪና :: አበል ::
 ልቆ ወጭ :: ዳረጉት :: የስተና ያለው ሥራ... ያለደካም
 ግን ይቀርብናል :: (pp. 47 - 48)

"Do not worry whether our salary will suffice for our expenses. It is true that we may not live luxuriously as we are doing now. We have to part with luxury. Government's job, government's salary, government's car, allowance, special expense, bonus, a guaranteed job...pay without much toil may remain...

Here, the phrases

የመንግሥት / ሥራ	- government's /job
የመንግሥት / ደዋዝ	- government's/salary
የመንግሥት /መኪና	- government's/car

are symmetrical. The parallelism they have created gives

some kind of cadence to the paragraph. There is a significant contribution of the device of enumeration in this paragraph. Here Baalu combines repetition and enumeration to obtain a rhythmical effect.

So far we have seen the repeated words and structural patterns coming at the beginning of sentences and shorter parts. This preference of the repetition which is called Anaphora is frequently encountered in Baalu's prose.

The other variety of repetition recurrent in Baalu's prose is Epistrophe which is placing the repeated unit at the end. A few instances are brought to strengthen this observation.

The first is from Yekkey Kokeb Tirri:

“... የሰንሰር ነገር ሲነሳ ከጥላቻው በዛት ሰሜት
ሁሉ ከቀጥሮ ውጭ ይሆንበት ነበር፡፡ የወላጆች ቀጥ
ጥር፣ የትምህርት ቤት ቀጥጥር፣ የመስሪያ ቤት ቀጥጥር፣
የሚሰጥና የሚተሰብ ቀጥጥር፣ የህግ ረተሰብ ቀጥጥር፣
ነው የሰው ልጅ የአስተሳሰብ ነፃነት የሚኖረው? ፕግሬን
በሙሉ አውርሳኝ ነው የዋትኩ ከእንግዲህ የኔ እይወጥ
ተሰዕኮ አሉ የወፋቸውን ድርሰቶች ማሳተፍ ነው፡፡
(p. 145)

"... When the question of censorship is raised, he becomes utterly nervous out of his repugnances. The parent's control, the school's control, the office's control, the wife's and the family's control, the society's control. When shall mankind possess the freedom of expressing his feelings? He died passing on all the problems to me. Now my life's mission is to publish his writings.

ቀጥጥር 'control' is the key word in the extract. It is the main focus of attention, and to this effect it is repeated five times. This word is placed at a final position. The repetition is backed by parallel construction and enume-

ration. Several kinds of ቁጥጥር 'control' are named one by one. The three devices combined together give symmetry to the prose.

In this paragraph what is brought into view is the detestation of authors towards censorship. By bringing the different kinds of control through the mouth of the character, the novelist is trying to make us conscious of the cramping and restraining effects of censorship.

Haddis is discontented with the marriage of Aynalem, Fitawrari Tekla's daughter. Aynalem has put a special impression on Haddis. Her intelligence, her attitude towards him, and her overall character have created an impression in him, an impression of love. But now to his dismay, Aynalem is given to another young man. Her wedding ceremony is approaching. This is an ill-future for Haddis. The hope that was glowing in his heart becomes dull and dark. Thus he is filled with utter hopelessness, and utter disappointment. It is this soreness and vain expectation which is conveyed by the repetition of the word ረገፀ in all these sentences:

... የተሰበረውን አግረን ረገፀ። የትምህርት ቤቱን
ሰራ የጀመረበትን ቀን ረገፀ። አይናለኝ ያየበትን
ቀን ረገፀ። ሱሌ በሮ የመጣበትን ቀን ረገፀ። የሰርጉን
ቀን መፈረስ ረገፀ። (Baal, 1966, pp, 99-100)

... He cursed his broken leg. He cursed the day on which he started the construction of the school. He cursed the day on which he first saw Aynalem. He cursed the day on which he first arrived at Suppe Boro. He cursed the approaching of the wedding day.

These consecutive short sentences contain the word

ረገፀ at the end. The repetition has given the passage parallel construction and rhythm. The sentences are arranged symmetrically with identical structure and form a sort of balance. The epistrophe is designed to present the frustration of the character with emphasis. Presented in here is the feeling of Haddis Sahle. It is his disappointment that is revealed.

Such is the mystery of the device of repetition in Baalu's style. In all his novels, the scheme of repetition is devised to produce effects which contribute in one way or another to the general designs of the novels.

3.3.2. Enumeration

Enumeration is another distinctive mark of Baalu's style. This syntactic feature which produces an accumulation that is formed by consecutively naming concepts, places, objects, and people and their activities is most frequently encountered in Yehilina Dewol, Yekkey Kokeb Tirr and Derasiew. Baalu's first novel Kadmas Bashager exhibits a lesser frequency of this particular device. Baalu employs enumeration for the purpose of giving an elaborate account of scenes, phenomena, activities and concepts.

Following are few instances that reveal the particular uses of the device. The first extract presents the view of the novelist. In here, Baalu is trying to reveal the fact that reality is composed of contradictions.

፡፡፡ ሀላፊና ተቃራኒ የሆኑ ጠንቅቃ ነገሮች ነፃ
ረቅ ናት፡፡ ጦር-ሰላም፣ ሰላም-ጦር፣ ሀይል-ፊት-

ወት፡ ባሰ-ሚት፡ ደግ-መጥ፡ ሰላም-ወር ነት፡ ላይ-ታ፡
 ፍጥ ነት-ዘገታ፡ ማደግ-ማር፡ ማሰብ-መከሰ፡ ገላ
 ሰብ-ህብረተሰብ፡ ፍቅር-ጥላቻ፡ ተቃራኒ የሌለው ህላ
 ው፡ የለም፡፡
 (Baaluu, 1972, II, p.197)

...Reality is a reflection of twin elements which are contradictory. Earth-sky, light-darkness, life-death, husband - wife, good-evil, peace-war, up-down, fastness-slowness, to grow-to get old, to flourish - to perish, individual - society, love - hatred. There is no reality devoid of opposite.

Here are accumulated opposites which presuppose each other such as ብርሀን-ጁላማ 'light-darkness', for light in order to exist darkness is essential. In the same way, the concept of ፍቅር 'love' is possible in the existence of ጥላቻ 'hatred'. In this instance of enumeration, different elements are piled up to give rise to a cumulative effect. The elements are all related to the major concern of the paragraph, ህላውና ተቃራኒ የሆኑ ወገንታዩ ነገሮች ነፀበራቅ ናት 'Reality is a reflection of twin elements which are contradictory'. This fact is emphasized by naming particular instances of opposites. The enumeration involves Nature, abstract concepts, phenomena and human beings, hence it is a heterogeneous accumulation. This mixed cataloguing of various opposites is intentionally done to express with strength the belief that reality is composed of contradictions.

The people of Suppe district are rich during coffee harvest, and as a result merriment and intoxication overwhelm the area during the month of January. The scene at the police station expressed with enumeration is an outcome of this situation. It is in this atmosphere that Haddis Sahle

strives hard to change the society:

... የፖሊስ ጣቢያው በአስረኛቸ ተሞልቶ፣ ቤቱ ቀርቶ
ደጃቸው ይጨናነቃል - ለሴቱ አዳሪ ገንዘብ ያልከፈ
ለው - ከቀን ሠራተኛ ገንዘብ የሰረቀው - በሰከር
ጋደኛውን የገደለው - ልጃገረጃን የደፈረው - ከአባ
ወራ ማሳተ ላይ የተዳዘው - በሰርቀት - በነፍሱ ወ
ገደል ጸከራ - በማጥበርበር የተወነጀለው ሁሉ ባንድ
ነት ይታገራል፡፡ (Baalu, 1966, p. 14)

... The police station is congested with
prisoners.. the one who failed to pay
money to a prostitute, the one who stole
money from a daily labourer, -the one who
killed his friend out of intoxication,
the one who raped the girl-the one who
is caught red-handed seducing another
man's wife-those accused of theft-murder
attempt-cheating-all are put together.

The fact that all indicated in here are from the same class
of people makes the enumeration homogenous. By naming one by
one the types of አስረኛቸ 'prisoners; the writer is giving us a
picture of the congested ፖሊስ ጣቢያ 'police station'. Baalu
in his second novel reveals an aspect of the way of life in
Suppe district to enhance the activities of the hero, Haddis
Sahle. And this enumeration indicates a single instance.

In the same way Baalu emphasizes with the aid of accumu-
lation the fact that the way of life in this district is
connected with the planting of coffee.

የአባዛኛው የሱሌ ቦሮ ሕዝብ ኑሮ ከሰና ገገድ
ኦደት ጋር የተያያዘ አንደመሆኑ ደን መመንጠር፣
የሰና ችግኝ ማፍላት፣ መተከል፣ መኮተኮት፣ ሰና
ሲደርስ ደገዋ መልቀጥ፣ ሲደርቅ መፈለፈል፣ ማጠ
ብና መጣን ሲሆን፣ ሰና ተለቅቆ ከገባ በኋላ
ገን ሰልቶ ይለወጣል - በጥር ወር አገር ሳቢያ፡፡ (p.13)

The life of the majority of the people
in Suppe Boro is dependent upon the coffee
trade cycle. It is to clear land, to raise
coffee seedlings, to plant, to cultivate;

when the coffee ripens it is to pick the berries, to dry, to thresh, to wash and to pack. By the time the harvesting of coffee is completed, the life style changes- because of the coming of the month of January.

This paragraph names one by one the various processes involved in coffee production. It presents the activities from the first stage ደን መገጠር 'land clearing' upto the finishing ማጠገና መጠገን 'washing and packing'. This is done with the intention of giving the details of coffee production. It is also intended to describe the extent to which the people are engaged in the work. The enumeration is homogenous in that all mentioned are expressing the activities involved in the production of coffee.

The homogenous enumeration is also used to express details in this example from Baalu's first novel.

... ተላላቅ አይኖች ለላባ ቦታ ሄደው ተተክለዋል፡፡
 ከተተክሉበት ነቀሉ ወደ ሀይለማርያም ለመልሰው
 አልቻለም፡፡ በአይኖቹ የተራቀቀውን ደረቷን፣ ረጅም
 አንገቷን፣ ከጠ ተከሻዋን፣ የጸጌረዳ እምቡት የመሰለው
 ከገፈፈች ይጻጸሳል፡፡

(Baal, 1962, p.37)

...His eyes are staring at a different matter. He is unable to turn his eyes towards Hailemariam. He examines with his eyes her necked bosom, her slender neck, her round shoulder, her lips that look like a rose in bud.

The sight of Lulit draws Abera's attention, and he is unable to listen to his friend's talk attentively. What diverts his attention is the beauty of Lulit, who later becomes his wife. By bringing out the most attractive parts of the woman, the writer is trying to present the intensity

of Abera's attraction towards Lulit. For Lulit ደረቷ 'her bosom' ረድዎ አንገቷ 'her slender neck', ከጠ ተከሽዋ 'her round shoulder', and ከንፈሯ 'her lips' are the most attractive parts as viewed by the character. The writer instead of merely describing her charm, names those parts which are meant to contribute to her beauty. This enumeration contains items which are from the same class, all are body parts taken as indicators of the woman's charm.

Enumeration in Baalu's style is frequently used as a device to depict the movement of people in large groups from different directions, as in the example below:

ከደጋው፣ ከቀላው፣ ከአልጌ፣ ከዳሪው፣ ከጣኮ፣ ከጉባ፣
ከዎሪብ፣ ከዎሥራቅ፣ ከሰጣ፣ ከደጠ፣ ከረቀ፣
ከቀርብ ከጣኪኤል፣ ከጣሪያም፣ ከሰላሴ-ህዝቡ የክት ልብ
ሱን ለብሶ - ጃኖ ድርብ፣ ባንገ ድርብ፣ በአገር፣ በ
በቀሉ፣ በፈረስ-መሳሪያውን እንደጸዘ ሸጉ፣ ጠፍጠጃ፣
ጦርና ጋሻ፣ ዘንገ ወደፊት-ራሪ ተኪ ቦር ቤት ይገዛል፡፡
(Baal, 1966, p.100)

From the highland, the lowland, From Alge, Darimu, Mako, Goba, Gube, From West East, South-From near, far-From Michael Mary, Trinity-The people wearing their best clothes-Jeno, Dirib, Ting Dirib-On foot, on mule back, on horse back-carrying their weapons-pistol, rifle, spear and shield stick-flow to Fitawrari Teka Boro's residence.

The enumeration here is composed of various elements. The elements could be grouped into four parts:

- 1) Highland, the lowland, Alge, Darimu, Make Goba, West, East, North, South, near, far, Michael, Mary, Trinity.

This first group contains the names of places and directions from which the people come. It indicates the number

of districts involved.

151

2) The second group names the different kinds of clothes worn by the people: Jano, Dirib, Ting Dirib.

3) On foot, on mule back, on horse back.

The third group involves the means of transportation of the people who go to the wedding.

4) The fourth group lists the type of weapons carried by them. Pistol, rifle, spear and shield, stick.

These four groups are brought together to form a chain which gives some kind of flow to the utterance. The items are catalogued to present the details of the main concern of the paragraph. This enumeration is heterogenous in that it involves elements from different spheres, and included in it are places and directions, clothes, animals and objects. All these are geared towards the main aim of emphatic expression.

The enumeration presents the movement of the people who are coming to Fitawrari Teka's house to attend the wedding ceremony of Aynalem, Fitawrari's daughter, who later becomes the wife of the hero in the novel. This enumeration gives us a picture which makes us realize the large number of people attending the wedding. Fitawrari is a feudal lord, who possesses much wealth. The influx of people from the enumerated districts, could be taken as an indication of Fitawrari Teka's fame and richness, for traditionally, giving feast to large numbers of people is a sign of respect and richness.

Enumeration as a device for providing details is common in Baalu's novels. The following lengthy instance is brought from Baalu's third novel to emphasize the point:

... በ288 ተ ቀበሌዎች የተለያዩ ዘገዳቸውና ድርጊቶች ይከናወኑ ስለነበር፡- የእናት አገር ጥሪ - የዘመናዊ ስንቅ ዘገዳት፣ የገንዘብ መዋጮ፡- የወደ ዘመናዊ መልመላ፣ የሰለጠኑ አብ ዩኒቨርሲቲ የቀረቡ ሰራተኞች ለታላቅ ጦር ሰፈር የደንቡዎንና የቀሳቁስ አሰባሰብ ስራ- የቅርብ ቀሳና የጥገላ ተገባር-አሰባሰብ-በሌም በአናርኪስቶች ጥይት ተመትተው የወደቀትን አንድ ጉዳዮችንና የአብ ዩኒቨርሲቲ የቀረቡ ሰራተኞችን የቀበሌ ስርዓት ለማዘጋጀት የሚደረገው ውጤት ውረድ ረጅም-ጊዜ-ለቀሰ... እነዚህና እነዚህን የመሳሰሉ ሌሎች አጠቃላይ አንገገንጋቢ ተገባሮች በሚያከናውኑበት በዚያን ወቅት፣ አንድም የአራት ኪሎ ሆነ የአቡነ ጳጥርስ ጋዜጠኛ ብቅ ባለማለት፣ ጋዜጠኛዎች፣ "አይናቸው ለአፈር-አድጋሪዎች፣ ሰባራዎች-እነጠርጠሩን አምላክ-አናርኪስቶች" እያለ ከጎፈረን የማይነከሰባቸው ቀበሌ አሰባሰቢዎች፡፡

(Baal, 1972, I, p.123)

... In the 288 Kebeles, different tasks were being performed. The call of the motherland-preparation of provisions for the campaigners-fund raising-the selection of voluntary campaigners-the graduation of trained guards of the revolution-the collecting of tents and other materials for Tatek military barrack-the activities of propaganda and exposing the counter revolutionaries-searching-the bustle and hectic situation to arrange the funeral of cadres and guards of the revolution killed by the anarchists-the crying-the mourning... In that particular time when these and other burning and urgent tasks were being performed, there appeared no journalist either from Arat Kilo or Abune Petros monument-and there was not any Kebele, which didn't blame the journalists by saying-"Down with you-you reactionaries, drunkards-bottle mongers-anarchists".

This lengthy enumeration in the first part contains the different tasks under progress. The named activities are geared towards heightening the main subject of the paragraph which is የተለያዩ ዘገዳቸውና ድርጊቶች ይከናወኑ ስለነበር 'For different

tasks and preparations were being performed'. This aspect of the utterance is presented with the details. Towards the end, details of the blame አይናቸሁ ላረር 'down with you' are named one by one. Baalu could have expressed the main point by just mentioning the undertaking of the activities and the release of the blame in the following way:

በ288 ተ ቀበሌያቸ የተለያዩ ዝግጅቶችና ድርጊቶች
ይከናወኑ ስለነበር በዚያን ወቅት አንድም የአረት
ኪሉ ሀኪ የአቡነ ጳጥርስ ጋዜጠኛ በቀ ባለጣለት
ጋዜጠኛችን አይናቸሁ ላረር አያለ ከጎፈረን የጣይ
ነክሰባቸው ቀበሌ አላነበረም::

There was not any Kebele which did not blame the journalists because no one appeared in the hectic situation while different tasks were being performed in the 288 Kebeles.

But Baalu does not prefer this mode of expression. He rather chooses to present all the details in order to emphasize the idea. The chain created by the naming of the items gives a flow and rhythm to the utterance.

In this novel, one of Baalu's concerns is to indicate certain aspects of the Ethiopian Revolution, particularly during the years 1969 - 1971 (E.C.) This period was one in which different reactionary elements attacked the revolution. The Ethiopian people have taken various measures to defend their revolution, and they have shown their outstanding devotion to the revolution. It is this aspect of the devotion which is highlighted in the enumeration above.

As witnessed in the discussion above, enumeration as a conspicuous stylistic device of Baalu Girma is used for the

purposes of revealing situations, scenes, phenomena and other important items which contribute to the general makeup of the novels. This particular syntactic feature is employed in instances which require the presentation of details for emphatic expression. It is also used as a mechanism of creating parallel construction in the prose. The elements included in the enumeration give rise to parallelism, and so they provide the prose with some kind of rhythm and orderliness.

3.3.3. Rhetorical Question

Rhetorical question is another noteworthy feature of Baalu's style. It is evident in his four novels, and is used to express additional shades of meaning implied in the sentences. Baalu's rhetorical questions are used to convey, the doubts, assertions contempts and disappointments of some of his characters. The specific qualities and purposes of the rhetorical questions in Baalu's style could be exemplified in the following few illustrations:

... ገን አስከፍቼ ድረስ የወንድሜን ፍላጎት
 አያሟላሁ አዘልቀዋለሁ? መቼ ይህን ነፃነት
 አገኘኹ የራሴን ፍላጎት መከተል የምጀምረው?
 ማስተኛ ልጄ ስለ ገጣን ሆኜ መቀረቱ አይደለም?
 (Baal, 1962, p.112)

...But how long could I bear to satisfy
 my brother's interest? When is the time
 that I shall get freedom and start to
 mind my own interest? Am I not remaining
 worthless thinking about wife and children?

These rhetorical questions are the means by which the novelist conveys the dissatisfaction of Abera. They are piled up to bring out Abera's disappointment. It is the in-

terest and wish of Abera to live alone. He chooses a solitary life so as to fulfil his heart's desire. Abera likes freedom. He is afraid of married life. He wants to be alone and mind his own interests. But his brother Ato Abera disapproves of such a life. He repeatedly urges him to marry and to be a father. Abera does not want to disappoint his elder brother, and reluctantly accepts his brother's advice. Though Abera accepts to marry, he is not pleased because this is something which disturbs his peaceful life, a life full of freedom. In the rhetorical questions, Abera is analysing his situations and thus expressing his disappointment.

In Baalu's novels, rhetorical questions are very often seen expressing assertions of characters. They are employed to affirm the beliefs of characters. Here is an example:

ታዲያ ለምን አመኝታለሁ? የሚሰራ አጁ የኢትዮጵያ
ቤዛ ነው ስለ አልነበረም? ኢትዮጵያ አያቺን ወደ
ሰማይ ዘርግታ የምትጣለደው ከአጁ ሰባራ ተወላዲ አ
ደኑኝ እያለኝ አይደለም?

(Baal, 1966, p.18)

Why do I hesitate? Didn't I claim that a working hand is the salvation of Ethiopia? Is not Ethiopia pleading by stretching out her hands to save her from a generation that does not work with the hands?

The rhetorical questions in this paragraph are meant to make us sense Haddis Sahle's zeal for Ethiopia's development. Haddis by posing the question የሚሰራ አጁ የኢትዮጵያ ቤዛ ነው ስለ አልነበረም? 'Didn't I claim that a working hand is the salvation of Ethiopia?' is asserting his zeal of for and his devotion to the development of his country. The rhetorical

questions by implication emphasize the importance of work to enhance the progress of the country. Notice how the device of rhetorical question is used in connection with ideas which possess thematic relevance.

The device of rhetorical question in Baalu's style is mostly employed when the characters are preoccupied with thoughts that affect their lives. It is artistically used to express the vexation and puzzlement of characters. In the following illustration this is how Sirak the protagonist in Derasiew, indicates his vexation:

አፍቀረኝ አላሁልሽ በለኝ አይደለም የምትለው? አሺ፡፡
 ወቹ አምቢ አሉኩ? አንዳፈቀራት ከፈለገኝ አስገብ ለ
 ምን ሥራ ዩን አታደንቅልኝም? ለምን አይዘህ በርታ አ
 ትለኝም? ለምን ከኔ በቻ ያልተከፋፈለ ታግኘህ ትጠ
 ይቃለኛ?
 (p. 102)

Is not she urging me to love her and show a concern for her? Ok, When did I oppose this? If she wants me to love her, why does not she appreciate my work? Why does not she encourage me? Why does she expect an undivided loyalty only from me?

Here, piled up are rhetorical questions that imply Sirak's annoyance. They express his feeling with a special vigour, a feeling that makes us feel the extent of his anger. Sirak is filled with indignation because his wife demands too much. Particularly, she requires much tenderness and concern. For Sirak, this is something secondary. It is his creative writing which enjoys primacy. On the other hand, his wife does not show a concern of any kind for his creative work, which in turn disappoints him. That is why he says አንዳፈቀራት ከፈለገኝ

ለምን ሥራ ዩን አታደንቅልኝም 'Why doesn't she appreciate my work if she wants me to love her?' This feeling of Sirak conveyed with the help of rhetorical questions is Baalu's view of the mutual understanding that should exist between husband and wife. Particularly, Baalu holds that a writer needs an understanding wife who appreciates his work.

The rhetorical question in Baalu's style is generally aimed at producing an effect of arousing of emotions. It is a device by means of which characters examine their situation and express their dissatisfaction, despair and other feelings. It is mostly used in instances where characters are involved in self-examination and assertion.

3.3.4. The Short Sentence

One of the striking features of Baalu's style is his special fondness for short sentences. Almost every page of his novels possesses instances of short sentences. The short sentences and the fragments he has written are artistically contrived to gain special effects. Some are used for descriptive purposes while others are employed to produce some kind of rhythm in the prose. The contribution of Baalu's short sentences to the control of his thought is noticeable. His laconic sentences have helped him to express his ideas with verbal economy.

A closer look at Baalu's short sentences may help us to understand their stylistic value:

ሀዲስ ይቀጥላል -- በአንጻሩ፣ የኑዘቡ

እምነት የፀና ነው። ሀይማኖት እንደደግሳት የከረረ
 ነው። አገረን ይወዳል። ለንጉስ ነገስቱ ክብር ይ
 ዋታል። ቢህሉን ያከብራል። እንዲህ ዓይነቱን ታዲ
 ያ ልትለውጠው የምትችለው በአፍ አይደለም። በስራ
 ነው። ስርቶ በማሳየት ነው። የኢትዮጵያ ስር የት የ
 ሚሰራ እጅ ነው። (Baalu, 1966, pp.177-178)

Haddis continues-On the other hand, the faith of the people is firm. Their religious faith is as strong as a worsted cord. They love their country. They die for their king's honour. They esteem their culture. So you cannot change such people by mere talking. It is through work. It is by showing practically. The succour for Ethiopia is is a working hand.

The first sentence, ሀዲስ ይቀጥላል is composed of only two words. In the same way the fourth ሀገረን ይወዳል the sixth, ቢህሉን ያከብራል and the eighth, በስራ ነው። contain two words each. These are extremely short sentences, but the ideas they carry are very relevant to the content of the book. They reveal with pithiness some attitudes of the people. Of particular importance are እንዲህ ዓይነቱን ታዲያ ልትለውጠው የምትችለው በአፍ አይደለም። and በስራ ነው። These two sentences contain an aspect of the theme of the novel. They convey the fact that in order to change the society, the undertaking of practical work is a major requirement. The sentences also stress the irrelevance of mere theorization to bring about the sought change. The last short sentence የኢትዮጵያ ስረ የት የሚሰራ እጅ ነው። emphasizes the importance of working with the hands for the development of Ethiopia.

In the quoted paragraph, the maximum number of words in a sentence is seven as seen in the seventh sentence, notice how much it is short compared to the following sentence from

the same novel:

... ሀዳሰ የተፈጥሮን ንፈገ ነትና ወላግደ ነት ድል
 ማድረግ አስቀድሞ በወሰደው እርምጃ መሰረት ሲቀፈረው
 ሰበት የውኃ ንድጋዎች በዙ ሰዎች ሲጠቀሙ በማየት
ቢደሰትም፣ በዙ የውኃ ንድጋዎች በየቦታው ቢቆፍረ የእ
ልቁ ወንዝ ቢገደብ — የገባ ወንዝ ለእለክትሪክ ሀይል
 መስጫ እንዲሆን ቢደረግ፣ ተፈጥሮን በመገራት የሰው
 ልጅ ባሪያ ለማድረግ የሚችል መሆኑን ቢያምንም፣ ተፈ
 ጥሮን ድል ለመንሳት የመጀመሪያ ርምጃ ትምህርት ቤት
 ችግር ማስፋፋት አስፈላጊ እንደሆነ በበለጠ ተገነዘበ፡፡
 (p. 84)

This sentence is made up of fifty five words. It is an example of Baalu's long sentence. The mechanism Baalu uses here to make the sentence longer is the use of transitional words. The underlined words are the means of lengthening the sentence. The words ቢደሰትም 'Though he is happy' ቢቆፍር 'Though they are dug' ቢገደብ 'Though it is dammed' ቢደረግ 'Though it is done' ቢያምንም 'Though he comprehends' are the means by which the sentence is provided with the length it possesses. Notice the repetition of the transitional word.

Following is another example of Baalu's short sentence:

“ድርሰት ስቃይ ነው፡፡ ምጥ ነው፡፡ ገን ምጥ የራሱ
 ደስታና ውበት አለው፡፡ ወልደ መሳጦ ደስ ይላል፡፡
 ደራሲና ወላጅ ይመሳሰላሉ፡፡ እኔ ገን ወልደ ለመሰም
 አልታደልኩም፡፡ እንዳማጡ መቀጠት፡፡
 (Baal, 1972, p.144)

“Writing is suffering. It is a pain of childbirth. But the pain of childbirth has its own pleasure and charm. It is pleasurable to give birth and to fondle the baby. A writer and a mother are similar. But I am not fortunate to bear and fondle. To be nipped in the bud while always labouring!

These sentences are short but revealing. They are economical and express the idea concisely. ድርሰት ስቃይ ነው 'writing is suffering' is so short a sentence which is packed with a

grand idea. This is among Baalu's preoccupations, mainly in Derasiew and with a lesser degree in Yekkey Kokeb Tirri. These short sentences, compact with analogical expressions, indicate Baalu's attitude towards writing a novel. For Baalu, writing is ምጥ ነፍሱ 'the pain of child birth', and when the writing comes to its completion, it gives pleasure.

Consider the sentence below taken from the same novel for contrast:

የፍራፍሬውን ቆጣቂ አረቁውን ጠጥተው ጥረና ለበለበ
 ከተፍውን ከበሉ በሁጥላ፣ ስለምልም በሚሉ ዓይኖቹ እየ
 ተያዩ የሚገኝ ዳቦሳውና ጉንተሳው ቀጥሎ ፍቅር ሲገል፣
 ሲፍም፣ ሲነድ በአራተኛ ማርሽ እየነፉ ገሰገሰው በመ
 ድረስ የሚያርፈው በገጃም መንገድ ሰሜን-መርሀ ቤት
 - የድል በር፣ በመሀል አራዳ፣ ክፍለ ሰላም-አኤሲስ-
 ሐምሌ 19 ሽዋ-አበርሃ፣ በአዲስ ከተማ አካባቢ፣ ቃፕ
 ውሽግ ቃፕ ታፒስ አካባቢ፣ አፍጋኒ ስዊስ-ሰላም ጆንግሮ፣
 መስከረም-አደይ ወይን አዳራሽ፣ አደይ አበባ-ዳማ፣
 በአዋሬ አካባቢ፣ አንሳር-ቤል ኤር ሆተሎች በጊዜ ያለ
 ረታ መዘጊያቸውን ቀርቀረው ስለነበር፣ በቀንቱ ካርሉ
ራሷ ፍጥነት የሚገባና የሚወጣ መኪና አይታይም፡፡

(p. 178)

This sentence possesses ninety-one words. The mechanism which makes the sentence long is the device of enumeration. Here, are enumerated, twenty three hotels in which the men and women find accomodation. After enumerating the names of the hotels the main part of the sentence, the underlined section is released.

Baalu's short sentences frequently appear in descriptive passages. They are encountered in abundance when Baalu describes scenes, situations, events and different activities of his characters. The following evidences are worth consideration in this regard.

እንገሩ ቤት የሴት ጠረገ ይዟል፡፡ ያለበታው ቀተቀመጠ
እቃ አይታይም፡፡ የወለሉ ሰንቃ እንደመሰታወቀ ያበረ
ል፡፡ ቤት ሁሉ ደመቀ ደመቀ ብሏል፡፡ ህይወት አገኘ
ቷል፡፡

(Baalu, 1962, p.111)

The sitting-room indicates the presence of a woman in the house. There isn't any article placed in a disorderly manner. The floor shines like a mirror. The house has become vivacious. It is animated.

In this paragraph, all the sentences except the last one contain five words each. They are typical of Baalu's sentence length. They are used to describe the house of Abera, the main character in Kadmas Bashager. Here, of particular interest is the orderly arrangement and vivacity seen in the house because of the presence of a woman. Now Abera is a married gentleman. And the orderliness and the animation in his house is because of Lulit, his wife. The description is tactfully contrived with the purpose of indicating the change in Abera's life. Particularly, the change revealed in the short sentences has an impact on Abera's brother, Ato Abate, who urged him to get married. Partly, Abera married to satisfy his brother. In doing so he obtained the compliment " የኛ ቤት ያለቸበት ቤት ምንም ቢሆን ህይወት አለው፡፡ ልጆቹ እየተረፉ ቢጠጡበት ደግሞ ከዚህ የበለጠ ምንኛ በደመቀ " 'Son of my mother, a house with a woman has life. It would be more lively if children shout and bounce in it'.

Descriptive passages, compact with short sentences are in plenty in Baalu's works here is another one from his fourth novel:

ደጅ ያካፋል፡፡ ሰማይ ገንባረን ቀጥሮአል፡፡ ገን
ሲከን ያልበጠ ነበር፡፡ አንገቱን አጥን፡፡ በበቱን

ያለበው ነበር። እንደከበሮ የሚታው ልቡን ማዳመጥ
 አስጠላው። ጉሮሮው ደርቆ ሲሰነብ ተሰማው። ይህ
 ታውና ስቃዩ በሰበት ፊቱን ተጠጠበ። ከዋዝቃዛው ውጭ
 ተጎነጩና ጉሮሮውን አረሰ። ክራሻቱን አላላ።

(Baalu, 1972, II.p.134)

Outside, it is raining slightly. The sky has knit his brows. But Sirak is sweating. His neck, hand, armpit are covered with sweat. He hated listening to his drumming heart-beat. He sensed his throat cracking out of dryness. His pleasure and its pain are aggravated. He took a mouthful of cold water and moistened his throat. He let his neck tie loose.

Here, the short sentences are patterned in such a way that the number of words increases as the paragraph progresses. The paragraph begins with a two word sentence. Then it is followed by a sentence which is composed of three words. The third and fourth sentences are made up of four and five words respectively. The fifth sentence has six words. In the next three sentences, the pattern changes.

This paragraph packed with short sentences presents a mixed description. It gives a view of the climate, the feeling of the character and his actions. It is meant to show the exciting situation in which Sirak is while waiting to meet the woman he has recently known. Sirak's eagerness and signs of his inner desire are brought into view. His exhilaration is conveyed with effectiveness. Notice how much job the short sentences do to reveal the situation. Consider also the device of personification used in the second short sentence ሰማዩ ገንቢረን ቋጥሯል 'the sky has knit his brow' the sky is given the ability to frown.

The same strategy is repeated in Yehilina Dewol where Baalu describes the situation in the school where Haddis, the hero of the novel, teaches. Here, Baalu presents a description of the atmosphere and the activities in the school. Of particular interest is the start of the construction of the new school which is the symbol of Haddis's obsession with practical work. The paragraph is made up of short sentences which clearly depict the situation:

ቀኑ ፀጢያማ በመሆኑ ይጠብቃል፡፡ ነፋሱ ፀጥ ስላለ
 ዚፍቆ አይነቀሳቀሱም፡፡ ፀጥ በሰው ቁመት ፀጢይ የሚቀ
 ይመስላሉ፡፡ ሰማዩ የጠራ ኩል መስሉ ተንጣሏል፡፡ ገን
 ተምህርት ቤቱ የቀድሞ ፀጥታውን አጥቷል፡፡ በፊት ከክፍል
 ሲወጡ ወደ የቤታቸው የሚሮጡት ተማሪዎች ያለወትሮአቸው
 በመቀየት ከተምህርት ቤቱ ገቢ ውስጥ ይሯሯጣሉ፡፡ ጠና
 ጠና ያሉት የአዲሱን ተምህርት ቤት መሠረት ይቆራሉ፡፡
 ሀዲስም ከተማሪዎች መካከል ወዲህና ወዲያ እያለ ይቆራ
 ላል፡፡ ሰውነቱ በላብ ርሷል፡፡
 (p. 40)

The day is suffocating, for it is sunny. The trees have become motion-less due to the stillness of the wind. They look standing still as if they are enjoying the heat of the sun. The sky is as clear as anything. But the school has lost its usual quiet. The students who normally rush to their homes after class are now moving fast about the school compound. The matured ones are preparing for the foundation of the new school. Haddis too participates in the preparation, moving here and there amidst the students. His body is filled with sweat.

Though Baalu Girma shows a special fondness for the short sentence, he does not use it with utter monotony. In his novels, there are occasional sentences which run to more than about fifty words. Baalu seems to have understood the fact that a piece of writing with all long or all short sentences would not be effective. He seems to adhere to the saying of

Brooks and Warren, "The human mind also requires variety: the sentences should not all be monotonously of the same length."³⁰ So he composes his writing with some variety. As indicated in the afore going illustrations Baalu employs a preponderance of short sentences in many situations. Thus the short sentence with all its compactness and precision is a remarkable feature of Baalu's Style.

3.4. The Diction of Baalu Girma

Baalu Girma in striving to say exactly what he wants to say, has selected expressions that have the capacity of conveying his ideas with great accuracy. The precision and accuracy obtained in his style are attributed to his artistic choice of words. Baalu seems to understand the importance of word economy. He doesn't waste words by merely piling them up unnecessarily. The words that he selects are arranged to concisely present what he intends to transmit to the readers. The particular selection and combination of Baalu's diction are geared towards serving a purpose. The words and phrases that the novelist has used to communicate his views, major and minor themes, to delineate his characters their personal traits and activities have some kind of poetic touch. Baalu's diction falls into three distinct kinds. There are metaphorical ex-

³⁰ Cleanth Brooks and Robert Penn Warren, Modern Rhetoric, shorter edition. (New York. Harcourt, Brace and World, Inc., 1961.), p. 245.

pressions with their poetic touch, there are Foreignisms"³¹ which are mostly used by some of his characters and the third group contains contemporary vocabulary. In order to have a glimpse of Baalu's diction, a few examples are discussed below. The first one is from Kadmas Bashager:

አበረ ገላውን አሸቶ ለመታጠብ ስለሚሰንፍ ገንዳው ውስጥ በዘርባው ተገጋሉ ወቀቀለን ይወዳል፡፡ በተለይ የደርባው ነገር ቁንቁ ነው፡፡ ደርባውን አሸቶ የሚታጠብበት ዘዴ ሊገባው አልቻለም፡፡ ለሌላ ሳይሆን ለዚህ በቻ ሚስት ቢያገኝ አይጠላም፡፡
(Baal, 1962, p.11)

Because Abera is so lazy to wash his back properly, he likes to be 'cooked' lying on his back in the bath-tub. Specially the question of his back is something difficult. He couldn't get the means by which he could wash his back properly. He will not dislike if he gets a wife only for this purpose.

ወቀቀለ is a very strong word in this context. For a man to be 'cooked' is just unimaginable. It is something odd. But in here we come across Abera lying in a bath-tub which is full of hot water. That is the novelist's choice, he is using the word metaphorically and by implication he is showing how much Abera is eager to wash his body. The passage also indicates the laziness of the character.

In the next example we find a metaphorical expression used to describe Hailemariam Abera's friend. In here Hailemariam's manner of walking is brought into view. Underneath this description we can see the carelessness of the character too.

³¹ I.R. Galperin, Sylistics 2nd ed. (Moscow: Higher School, 1977, p. 87.

ከላይ ከባድ ጭነት የተሸከመ ሰው ይመስል ሀይለማርያም
 ሲሄድ በተረከዙ መሬቱን ይወርዳል፡፡ በዚህ የተነሳ
 ሙሉ ተረከዙ ያለው አንድም ጭማ የለውም፡፡
 (p. 16)

While Hailemariam walks, he 'files' the ground with his heel, as if he is like a man who carries a heavy thing. Thus he does not have any shoe with a heel.

Literally ወረደ signifies making smooth a surface by filing. But in here we have a man 'filing' the ground with his heels. This is the expression of Baalu which he thinks is highly effective to reveal his character's habit. በተረከዙ ይወርዳል 'files with his heel' is so strong an expression which has the capacity to reveal the exact manner of walking of Hailemariam. In Baalu's novel such single words are used in abundance and in most of the cases they are used in the context where the depiction of characters is involved. Among such single words ይፈለግዋል 'breaks him,' describing a character's headache, 'hungry eyes,' showing a man's desire, ስለታም ፊት 'cutting face' and ስለታም ድምፅ 'a cutting voice,' ገነፈለ 'bursts out' which describes a character's anger and inner feeling መሸገገት 'to become mouldy,' describing mental retardation, are striking. These expressions are used recurrently and are to be found in the other novels too such as in the following instances from Baalu's third and fourth novels:

ታቦር ሰውነቱ አልቀኝ፤ ስለታም ጠይቆ ፊቱ አመቶ
 ወጥቶ በየቦታው የተከረከመች ሰይፍን ቶ መስሎ
 ነበር፡፡ (Baalu, 1972, I.p.186)

Tabour's body has diminished his 'cutting' brown face looks pale and is wrinkled like an old taxi-cab.

“ታዲያ ከወይይት ከጠጠ በመሸሸና ገጠሀሁን መድ
 ረክ በመናቅ ነው? አለው በሰለታም ቀይ ፊት አሸው
 ዋለ ? (Baaluu, 1972, II, p.146)

" So is it by running away from discus-
 sion forums and despising the platform of
 the masses? "Said he, flattering him by
 making his red 'cutting' face.

The occurrence of such metaphorical words, particularly used
 to describe the facial expressions of characters, is common in
 Baalu's style. Baalu has a great interest in the human face.
 In all his novels, he describes the faces of his characters and
 this is done partly by means of metaphorical expressions.

Baaluu's diction could be characterized as having a poetic
 touch. This property of his diction could be ascertained by
 examining the following examples:

—አይናለም ከፊት መጥታ ተደቀንበታለች፡፡ አይኔ አያየ
 እንዲት ለሌላ ሰው ተደራ ተሄዳለች፡፡ ፍፁም በድን ነጥ
 ማለት ነው፡፡ ስሜት የሌለች፡፡ ይዘት መጠለል ምር
 ጫው ይሄው ነው፡፡ አባቷ ፊትወራሪ ተካ ገደል ሊገቡ ይ
 ችላሉ፡፡ ተ/ቤቱም በጅምር ይቀር የፍቅራቸን ሀውልት
 ሆኖ... (Baaluu, 1966, p.17)

- He visualizes Aynalem in his imagination.
 Is it possible for her to get married in my
 presence? That means I am dead and without
 any feeling. I won't count myself as a
 human being if I suppress my feeling. I
 have to abduct her—that is the only alter-
 native. I don't care for Fitawrari Teka,
 her father. Let the school remain un-
 finished and become the 'monument of our
 love'.

That is Haddis Sahle the hero in Baalu's second novel who
 is attracted by the charm of Aynalem and the charm of working
 with the hands. Aynalem has come between Haddis and the cons-
 truction of the new school and Haddis is puzzled which to
 choose. In his imagination, he dares to say ተምህርት ቤት

በፍጥነት ይቀር 'let the school remain unfinished,' but in actuality he cannot hold this, for the school is the symbol of his love of working with the hands in order to bring development. On the other hand, the love of Aynalem disturbs his mind and while deep in his thoughts he decides to make the school a memory of their love, a monument that remains standing for ages. Thus Baalu selects the poetic expression 'የፍቅረኙን ሀውልት' to imply the immensity of Haddis's love of Aynalem.

እኩል ልሊት አልፎአል፡፡ ደረሰው ሲረከ ዘመን በሉ
 አፍጥኦት፡፡ እንደ ድረት የሚፈጥሩ አሳብ - አሳታዊ
 ቃላት - ነበላባላዊ አረፍተ (ነገርኙ - መንገዱ፡፡)
 (Baaluu, 1972, II, p.3)

Midnight has passed. Sirak the writer is sitting alone and he is contemplating. Ideas that flow like a steam-'firy' words-sentences with 'flames' - none.

These are the words with which Baalu begins his fourth novel. They show the state of mind in which Sirak is. Sirak is striving to compose his novel, but is unable to write even a single sentence because of the circumstances. He is suffering from a temporary lack of expression. The kinds of words and sentences with which he desires to express his ideas are not coming forward. Thus he simply sits there contemplating. The particular preferences of vocabulary and sentences that Sirak seeks are termed as አሳታዊ and ነበላባላዊ by Baalu. These two words are so compact but imply much. They disclose the vigour and highly revealing nature of the words. Such words are special kinds with which the writer wants to express himself, reveal his warm feelings and unique experiences.

Baalu Girma is a novelist who understands the power of words, and he declares this in his fourth novel by putting it into the mouth of the main character in the following way:

... ነፍሴ ለሰው ልጅ ያላትን ፍቅርና ምኞት ለመገ
ለጽ ያላት ያንሱአታል፡፡ የሰውን ልጅ ይስታና ስቃይ
ሊገልፁ የሚችሉ ያላት በሰው ልጅ ልብ ወለት ተስፋን
የሚያመናክረ ያላት፡፡ አርእስቱ የሰው ልጅ፣ መሳሪያዬ
ያላት.. ያላት፡፡ ያላት በርቀ እንቁዖች ናቸው፡፡
(p. 115)

.... My soul lacks words to express her love and wish for mankind. Words that are capable of revealing the pleasure and suffering of man... Words that strengthen hope in the heart of man. My subject is mankind, my weapon words.... Words.... Words are unique diamonds.

The importance of words to express one's inner feelings is brought out in here poetically. The fact that a writer strives hard to reveal the reality through words is also emphasized. In order to depict the reality and to show the despair, suffering and happiness of human beings appropriate words are of paramount importance. Baalu seems to have felt the need to select expressions that possess the capacity of communicating one's ideas with precision and force when he writes አርእስቱ የሰው ልጅ፣ መሳሪያዬ ያላት 'my subject is mankind, my weapon words'. Baalu bearing in mind the vitality of words declares metaphorically that words are እንቁዖች 'diamonds'. This single words with its poetic touch is meant to emphasize the preciousness of words to a creative writer. And it is with this strong conviction that Baalu Girma in all his novels uses words which are carefully chosen to serve their particular purposes. His metaphorical expressions used in his four novels are selected to

give to his prose the essential vigour and precision.

The second variety of diction that characterizes Baalu's style is "Foreignism". These are words which are borrowed from a foreign language. Baalu Girma uses such words in all his novels in the context of characters who have a modern education. Some of the foreignisms in Baalu's style are adapted in the Amharic form. The following paragraph provides evidence

ቤትን የዘመታ አዘቅት ውጥታል፡፡ ከዚያ ዘመታ
በዘመታ የሚመነጨ የውዚያ ቋንቋ መፈረሻ የለውም፡፡
ነፍሱን በሀሰት ሊያወራጭ አካላዊ ከርኩር ሀሳብን
በሰላት ሊያስደንስ ይቻላል (Baaluu, 1962, p.3)

The house is overwhelmed with stillness.
The flavour of the music that comes out
of the stillness is endless. It is cap-
able of making the soul quiver out of
happiness. It is capable of agitating
one's mind and make it dance.

This is the first paragraph which begins Kadmas Bahager and the atmosphere in Abera's house is described in it. Of particular interest in here is the English word 'to dance' which is used by taking the Amharic form ሊያስደንስ 'make dance'. From the English verb 'to dance' the Amharic ደነሰ is taken. Baalu seems to favour this foreignism and he again uses it in his fourth novel in the following manner at the beginning page of Derasiew:

ከፊት ያለው ባዶ ነጥ ወረቀት አፈን ከፍተኛ የሚ
ያዘጋግባቸው የወረቀት መስመሮች ከዓይኖቹ ሥር እየደነሱ
የሚሰቁሱት መሰላቸው፡፡ (p. 3)

He imagines that the blank paper in front of him is yawning by opening his mouth. He imagines that the lines in the paper are dancing and laughing at him.

In this personified paragraph Sirak, the writer is visualizing the paper as if it is a human being and he thus attributes the qualities of 'dancing' and 'laughing at' to the paper. The foreignism አደረጎብ is one of the words that endow the lines of the paper with human qualities. The use of foreignism is not seen only in these two novels, we come across words such as ቲክኒካዊ 'technical' መካኒካዊ 'mechanical' ኢኮኖሚያዊ 'economical' in Yekkey Kokeb Tirr, these are among the words which are adapted by taking Amharic forms. In here an Amharic suffix - አዊ - 'awi' is added to make the words technical and mechanical to follow the Amharic form of making such adjectives:

technical	-	ቲክኒካል	/teknikaawi/
mechanical	-	መካኒካዊ	/mekanikawi/
economical	-	ኢኮኖሚያዊ	/economiyawi/

In the same way, we find in Baalu's novels, English words that are taken as they are, words such as ሪቮሊሽን 'revolution', ንግግር 'propoganda', ቦስ 'boss', ሚኒ 'mini', ቲዎሪ 'theory' ኮሚክ 'comic'. Such words are indications of the fact that Baalu's style exhibits foreignism in matters of diction.

When change takes place in a society, words that express the incoming change are needed. This is facilitated by means such as borrowing, coinages, or extending the meaning of already existing words. This is evident in the Amharic language. Since the outbreak of the Ethiopian Revolution in 1966, new words that are used to express the various aspects of the revolution have come. New words such as አብዮት 'revolution' ስርዓተ 'radical'

ሰፊው ህዝብ 'the masses', ርዕዩት ዓለም 'ideology' አዲህ 'reactionary' ስርአት አልባ 'anarchism', have appeared in the Amharic language. Baalu seems to be aware of the changing society, and he does not hesitate to use the new arrivals. This makes him a writer who is on the alert to contemporary situations. Baalu employs the contemporary vocabulary specially in his third and fourth novels. Thus using current vocabulary may be taken as an outstanding mark of his diction. In Yekkey Kokeb Tirri and Derasiew, we come across words and phrases such as ቀይ ሽብር 'red terror', ነጭ ሽብር 'white terror', አድር ባይ 'opportunistic' ሚክራሲያዊ ጥዕናዊነት 'democratic centralism', መፈክር 'slogan' ህቡድ ድርጅት 'underground organization', ክስ ተት 'phenomenon'. Baalu Girma influenced by the particular aspects of the society he wants to reveal, by the minor and major themes and the kinds of people he wants to depict in these two novels makes an abundant use of such words and phrases.

In an attempt to identify the type of Baalu's diction, mention of single words and phrases has been made. This may seem odd, but Chapman claims "single words impinge on the mind more often in literature than in other styles, and it is part of the writer's art that they should do so!"³² Thus it is with this understanding that attention has been focused here on some single words, from Baalu's novels.

³² Raymond Chapman, Linguistics and Literature: An Introduction to Literary Stylistics (London: Edward Arnold, 1980), p.63.

CHAPTER IV

4. CONCLUSION

In this study so far an attempt has been made to identify the major features that characterize the styles of Haddis Alemayehu and Baalu Girma. This is just a partial view which focuses only on a limited number of stylistic devices that are most frequently encountered in the works of the two novelists. The nature of the subject of style has compelled the researcher to fix upon only on figures of speech, syntactic features, sentence length and diction. This seems appropriate when the broadness and complexity of the subject of style are considered. Style is a wide concept that comprises different views, and it could be approached from various angles. This being the fact it would be unprofitable and beyond the capacity of this paper to deal with some other aspects of style. The works of the two novelists could be subjected to a further stylistic analysis in the light of the other aspects of style. As David Daiches holds a literary study to be "designed to demonstrate the nature and quality of a work and so to increase understanding and appreciation it must always be fragmentary, indirect, approximate. It can never be a complete and wholly satisfactory description of what takes place in the work of art."³³ Thus in this study what has been done is to present a fragmentary view of six

³³ David Daiches, Critical Approaches to Literature (Englewood, Cliffs N.J. Prentice Hall, 1956)p.391.

novels of the two Ethiopian writers in terms of some significant aspects of style.

Since the style of a writer is his habitual and regular selection from the expressive resources that are to be found in his language, the stylistic devices identified and described in the works of Haddis Alemayehu and Baalu Girma have been considered as their consistent predilections. These preferences of Haddis and Baalu employed to serve their expressive requirements do characterize their particular literary styles. As revealed in the study, the choices of the creative writers are carefully executed in order to attain their goals. The choices that the two authors have made are meant to produce artistic effects that are essential to the general designs of the novels. The particularly selected expressions, the figures of speech and the other devices of style contribute to the total effect of the books.

As seen in the major section of the present study, the different features of style are arranged and combined to achieve the most perfect expression of the novelist's ideas. Haddis and Baalu have chosen stylistic devices that they think are appropriate for the purposes of enhancing their major and minor themes for depicting characters and their main preoccupations, and for the chief aim of revealing some aspects of the society. These two novelists seem to have attained harmonious styles which are tightly knit with their creative desires of revealing the realities with manners that are capable of touching

the feelings of the readers and drawing their attentions so as to make them conscious of the existing situations.

Haddis Alemeyehu and Baalu Girma have cultivated their own styles which indicate their artistic preferences. This is dependent upon their knowledge of the language in which they are writing and the creative utilization of it. The fact that they are able to mould features which contribute much to the development of their ideas is a sign of their artistic maturity which has made their works worth considering.

One of the essential qualities of a creative writer is to know his society and to be able to reveal it in his capacity as a writer. Thus Haddis Alemayehu and Baalu Girma seems to have a considerable awareness of the society in which they are living. They have tried to depict some aspects of the society which they possess a good knowledge of. And in doing so, they both have synthesised their creative abilities with their aims.

In the sections that dealt with marks of Haddis's style, we have seen how he contrives his medium so as to expose the feudal exploitation and the conditions of the poor peasants. We have also witnessed the way he presented the role of the educated young in changing the society, and the obstacles created by the feudal system. The uniformity of style evidenced in both Fikir Iske Mekabir and Wonjelegnaw Dagna indicates that Haddis possesses an established style which is recognizable by means of examining the various devices he has used. In the same way, we have seen how Baalu has executed

an artistic contrivance by making use of his knowledge of the Amharic language in his attempt to reveal in Kadmas Bashager, the life of the educated man who is striving to get his heart's desire and to discover his personality, in Yehilina Dewol the zeal of the youth to change the society by means of work, in Yekkey Kokeb Tirri some aspects of the Ethiopian Revolution in the years 1969 - 1971 and in Derasiew the role of the writer in his society his difficult life and his predicament. The style that Baalu Girma adopts in his four novels reveals regularity which could be attributed to the recurrent use of his stylistic selections.

BIBLIOGRAPHY

ሀዲስ ዓለማየሁ፣ ፍቅር እስከ መቃባ፣ አዲስ አበባ፣ ብርሃንና ሰላም ማ.ቤት 1958፡፡

_____፣ ወንጀለኛው ዳኛ፣ አዲስ አበባ፣ ኩራዝ አሳታሚ ድርጅት፣ 1974፡፡

በዓሉ ገርማ፣ ከአድማስ ባሻገር፣ አዲስ አበባ፣ አርቲስቲክ ማ.ቤት 1962፡፡

_____፣ የሀላፍ ደወል፣ አዲስ አበባ፣ አርቲስቲክ ማ.ቤት 1966፡፡

_____፣ የቀይ ከከባ ጥሬ፣ አዲስ አበባ፣ ኢትዮጵያ መጻሕፍት ድርጅት፣ 1972፡፡

_____፣ ደራሲዎች አዲስ አበባ፣ ኢትዮጵያ መጻሕፍት ድርጅት፣ 1972፡፡

Beckson, Karl and Arthur Ganz. Literary Terms: A Dictionary. New York: Farrar, Straus and Giroux, 1975.

Brooks, Cleanth and Robert Penn Warren. Modern Rhetoric. Shorter ed. New York: Harcourt, Brace and World Inc., 1961.

Brownell, W.C. The Genius of Style. New York: Kennikat Press., 1972.

Chapman, Raymond. Linguistics and Literature: An Introduction to Literary Stylistics. Reprint. Illinois: Edward Arnold Ltd., 1980.

Chatman, Seymour, and Samuel R. Levin. eds. Essays on the Language of Literature. Boston: Houghton Mifflin Co., 1967.

Diaches, David. Critical Approaches to Literature. Englewood, Cliffs N.J: Prentice Hall, 1956.

Galperin, I.R. Stylistics. rev.ed. Moscow: Higher School, 1977.

Hudson, William Henry. An Introduction to the Study of Literature. London: George, G. Harrop and Co., 1949.

Lanham, Richard A. A Handlist of Rhetorical Terms. Berkeley: University of California Press, 1969.

Martin, Harold C. ed. Style in Prose Fiction. New York: Columbia University Press, 1964.

Murry, J. Middleton. The Problem of Style. Seventh Impression. London: Oxford University Press, 1949.

Proffer, Carl R. The Simile and Gogols' Dead Souls. The Hague: Mouton and Co., N.V. Publishers, 1967.

Richards, I.A. The Philosophy of Rhetoric. New York: Oxford University Press, 1976.

Shipley, Joseph, T. ed. Dictionary of World Literary Terms. Boston: The writer, Inc., 1970.

Spencer, John. ed. Linguistics and Style London: Oxford University Press, 1964.

"Style, literary". Encyclopaedia Britannica, Vol. XXI, 1971.

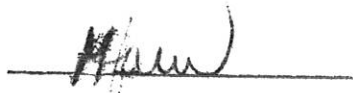
Wellek, Rene. Discriminations: Further Concepts of Criticism. New Haven: Yale University, 1970.

DECLARATION

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

Name: ZERIHUN ASFAW

Signature

A handwritten signature in dark ink, appearing to be 'Zerihun', written over a horizontal line.

Place : Institute of Language Studies, Addis Ababa University,

Date of Submission : June, 1983.