

**THE ROLES OF NARRATORS IN GEEZ NARRATIVES
AND EARLY AMHARIC DIDATIC PROSE FICTION**

ANTENEH AWOKE

**PRESENTED TO THE DEPARTMENT OF
FOREIGN LANGUAGE AND LITERATURE
INSTITUTE OF LANGUAGE STUDIES
ADDIS ABABA UNIVERSITY
IN PARTIAL FULFILMENT
OF THE MASTER OF ARTS DEGREE
IN LITERATURE**

**JUNE, 1993
ADDIS ABABA**

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

THE ROLES OF NARRATORS IN GEEZ NARRATIVES
AND EARLY AMHARIC DIDACTIC PROSE FICTION

By
Anteneh Awoke

Approved by: _____

Anteneh Awoke (Dr.)
Advisor

Anthony J. H. Nazombe
Examiner

Dr. Fekade Azeze
Examiner

Examiner

Examiner

A. J. Nazombe

Fekade Azeze

CONTENTS

	<u>Page</u>
Acknowledgment.....	i
Key to Transliteration	ii
Abstract	iii
Introduction	1
1.0 Narrators and their Roles: General View.....	8
2.0 The Roles of Narrators in Geez Narratives.....	12
2.1 Ideological Function.....	13
2.1.1 Religious Themes	13
2.1.2 Moral Themes.....	20
2.2 Narrative Function.....	23
2.3 Directing Function	25
2.4 Testimonial Function	34
2.5 Function of Communication	37
3.0 Some Major Influences of Geez Narratives on Early Amharic Didactic Prose Fiction	50
3.1 Preoccupation with Religious and Moral Issues....	50
3.1.1 Religious Themes	50
3.1.2 Moral Themes	60
3.2 Identification and Description of Setting.....	70
3.3 Identification of Character	72
3.4 Definition of Character	74
3.5 Physical Description of Character	77
3.6 Summary.....	79
3.7 Report	80
3.8 Commentary	82

	<u>Page</u>
3.9 Direct Addressing Narratee	85
3.10 Wavering of Point of View.....	86
3.11 Reminding Readers of the Identities of Characters and Events	88
3.12 Pointing the General Idea of Chapters and Narratives through Headings and Contents	90
3.13 Intercalations	93
3.14 Appealing to Emotions of Readers through Sacred and Figurative Language	95
4.0 Conclusion.....	105
Bibliography	109
Glossary	113

ACKNOWLEDGMENTS

I am greatly indebted to my advisor, Dr. Amsalu Aklilu, for his helpful criticism and guidance. I am also indebted to my sister, Wzo. Bizunesh Awoke, and the rest of my family for their moral and material support. My sincere gratitude extends to my friends, Getenet Tezazu, Elias Berhanu, Teferi Melese and others, who in one way or another shared my pains in the course of this study.

KEY TO TRANSLITERATION

I have used the following symbols for the transliteration of Amharic sounds not immediately familiar to the English reader.

Consonant	Symbol	Vowel Order	Symbol
ሸ	sh	first	a
ቀ	q	second	u
ቸ	ch	third	i
ኸ	ñ	fourth	ā
ዝ	zh	fifth	ē
ጃ	j	six	e
ጠ	ṭ	seventh	o
ጠ	ḥ		
አ	p		
ፀ	s		

Familiar names like Michael, Addis Ababa, are not transliterated following this system, but are rendered in their usual spellings.

ABSTRACT

Many foreign and Ethiopian scholars (for example, Kane (1975), Molvaer (1986), Āmsālu (1976), Āsfāw (1973) ...) claim that most of the early Amharic prose fiction writers have in one way or another been influenced by Geez religious literature. Some literary scholars have even pointed out specific influences like: Overt patronization of the reader (Kane 1975), preoccupation with religious and moralistic issues (Āmsālu (1976), Kane (1975)) and the like.

In spite of their claim that Geez religious literature has exerted considerable impact on early Amharic prose fiction, the scholars have not substantiated this with independent textual studies. There is no research conducted so far to show the influences of Geez narratives upon Amharic didactic prose fiction. Due to this, the need for conducting such a study is therefore obvious.

The aim of the study is thus, to trace possible influences of Geez narratives on early Amharic didactic prose fiction in the roles of narrators.

The thesis has four parts: the first chapter is the theoretical part which deals with the concept "narrator" and the roles of narrators in fiction. The second chapter is devoted to the roles of narrators in Geez narratives. The third chapter is concerned

.../

with some influences of Geez narratives on early Amharic didactic prose fiction in the roles of narrators. The fourth chapter is the conclusion.

The researcher has described the influences of Geez narratives on early Amharic prose fiction in terms of content and form. In the case of content, the influences concern preoccupation with religious and moral themes as seen from the point of view of the Orthodox church. In the case of form, the influences concern the identification of character and setting, description of character, preoccupation with summary, report and commentary, direct addressing narratee, wavering of point of view, intercalation, heading and content, and "sacred", traditional and figurative languages. With respect to these thematic and formal aspects, the objectives of narrators in using the techniques, and the manner, extent or frequency of the techniques used in the narratives are taken into account.

INTRODUCTION

In the history of European literature, religious literature, especially the Bible, is believed to be "the true foundation of the modern novel" (Hammond 1983:5). Although it is not supported by deliberate and adequate research, this same literature is also believed to be the foundation of Amharic literature. Many scholars, foreign and Ethiopian, assume that religious literature which is predominantly in Geez is the source of modern Amharic literature. For instance, Talbot says: "Apart from its religious significance, the "authorical version" of the Amharic Bible may well have a literary influence analogous to that felt in England ever since 1611" (Talbot 1955:332). Eventhough Talbot refers to the Amharic version, there is no doubt that Geez was the dominant language of the church and the religious books to date. Therefore analogous to the Amharic version, the Geez version can be noticed for its influence on the Amharic literature.

Molvaer claims that: "The religious climate in Ethiopia may ...account for the overriding moral concern that can be discerned in all Amharic writing. Many authors have attended church schools, and much of Amharic literature has benefited from this influence (1980:10). Yohānnes Ādmāssu and Dababa Sayfu seem to have similar views regarding the influences. Yohānnes Ādmāsu praised Āfaworq, Yoftāhē and Heruy for their imitation of the traditional mode of story writing, especially in terms of

.../

language usage while he condemned the modern writers for they do not follow either the traditional (Gadle) mode of story telling or the modern European style (Manan 1966 (Genbot)). Dababa Sayfu blames the modern Amharic literature for it does not introduce more valuable literary techniques of the traditional religious literature as much as possible (Yakātīt 1974 (Tāhesās)). Here are his own words on this point: "I am afraid that the Amharic literature, due to the negligence of authors and the lack of criticism on Geez literature, does not seem to benefit fully from the strong aspects of Geez with respect of 'form' and 'writing techniques' (pp. 33-34).

These critics, in one way or another, believe that Amharic fiction writers have introduced some techniques of the traditional literature. However, these critics do not objectively specify points (influences) in their studies. Of course, there are scholars who have suggested particular points in their research works. Tāya in his "Dreams in Amharic Prose Fiction", has pointed out that: "the influence of traditional narratives on Amharic prose fiction is also apparent in the use of dreams as a predictive device (1988:166). Other specific points like "overt patronization of reader" (Kane 1975), "preoccupation with religious and moral issues (Āmsalu 1976, Kane 1975), etc, have been pointed out in the works of the researchers. However, most of these points are not conducted in

.../

independent studies. Therefore, the present researcher is in a position to say that no previous research work on the influences of Geez literature on the Amharic fiction is yet available. Due to this and other technical and historical significances, the need for studying, at least some aspects of the influences through careful and independent investigation is therefore obvious. Hence, "the roles of narrators in Geez narratives and early Amharic didactic prose fiction" will be the subject of this research.

Definition of Terms

A "narrator", according to Holman, is "in the broadest sense, any one who recounts a narrative either in writing or orally. In fiction the term is used in a more technical sense, as the ostensible author or teller of a story"; and a "narrative" is "an account in prose ... of an actual or fictional event or a sequence of such events..." (1980:284).

The term "didacticism" refers to "instructiveness in a literary work, one of the purposes of which appears to be to give guidance, particularly in moral, ethical, or religious matters" (Holman 1980: 131).

"Prose" is defined as an "ordinary writing as distinguished from verse or poetry. The usual patterns of prose progression are

.../

narrative, description, commentary and dialogue... "(Shipley 1943:252).

A "fiction" is a "narrative writing drawn from the imagination of the author rather than from history or fact. The term is most frequently associated with novels and short stories" (Holman 1980:184).

Therefore, in this study, "didactic prose fiction" is a fictional work/s which is/are written in prose and are intended to teach.

Aim and Scope of Thesis

The aim of the study is to trace possible influences of Geez narratives on early Amharic didactic prose fiction in the roles of narrators. The research is expected to answer many questions which are related to the influences of Geez literature on Amharic fiction.

In order to attain the objective of the study, a comparison will be made between the traditional Geez narratives and the early Amharic didactic prose fiction. With respect to Geez literature, the investigation will take place in the Bible and hagiographies since they are more or less in prose narrative form and since the researcher believes that they, mainly the "Gadles", "Dersāns",

.../

and "Tāmrāt", have some sort of fictional qualities which are, more or less, related to the Amharic didactic prose fiction. The rest - prayer books, "malks", royal chronicles etc. - are not included in the research because they are either in verses or simply prayer books or dry facts. Among the hagiographies, the investigation will largely focus on some representative "Gadles", "Dersāns" and "Tāmrāt" which have Amharic translations and which are available in markets or in libraries. Otherwise, it is impossible to read all the two hundred-one "Gadles" (according to Kenfargeb Zalaqa) written about Ethiopian or foreign saints. For this reason, Dersānā Michaēl, Gadla Takla Hāymānot, Gadla Gabra Manfas Qedus, Gadla Kerstos Sāmrā, Gadla Gabra Kerstos, Tāmra Mariām, Tāmra Gabra Manfas Qedus will be investigated in this research. The researcher believes that most of the "Gadles", "Dersāns" and "Tāmrāt" have almost been written in similar manners, and these representative works are familiar to the Ethiopian Orthodox church followers since some of them are concerned either with saints who have Ethiopian nationality or foreign saints who lived in Ethiopia, whose "Gadles" are written by the Ethiopians while the rest are concerned with the great saints and are often read every day and every special holiday, "gezet baālāt", which are celebrated on the twelfth and the twenty first of every month. In the study both the Geez and the Amharic versions will be used side by side.

Of the Amharic fiction, the early Amharic didactic prose fiction which is published before 1950 is selected for the research since

.../

most of the narratives are didactic which deal with religion and morality. It is difficult to include all the narratives which are published after 1950 (according to Ālamāyahu Ābaba, there are about 133 novels in the nineteen fifties and 233 between 1950 and 1966). Furthermore, the researcher believes that the early Amharic didactic prose fiction is more affected by Geez narratives than the modern Amharic prose fiction, the early Amharic didactic prose fiction is its immediate successor and its authors were acquainted with the literary tradition of Geez literature.

According to Ālamāyahu, there are about 22 novels written by 15 authors between 1933 and 1950; and to the researcher's knowledge, there are 2 prominent novel writers, Āfaworq G/Eyesus and Heruy W/Sellāsiē, before 1933, and some prose fiction writers like Bafakādu Daraja, Tāddasa Liban, Berhānu Denqē, and Yergā Mangestu. Among these, the early works of Āfaworq, Heruy, Wolda Giorgis, Makonnen Endālkāchaw, and Makonnen Zawdē are taken to constitute the major portion of this research. Furthermore, some authors' works (for instance, the works of Germāchaw Takla Hāwāriyāt, Āssafā G/Mariām and Baemnat G/Āmlāk) are also considered in the course of study.

The fact that most of these authors had gone through traditional church education (Damesaw 1963 Eth. C., Faqāda 1974 Eth. C.,

.../

Lammā 1963 Eth.C., Zarihun 1979 Eth. C., Zeqārgāchaw 1964 Eth.C.), and the belief that their church education had a bearing on what they wrote in Amharic, constitute the researcher's rationale in choosing these writers.

This study will be based on textual analysis supported by current literary theories and studies conducted on narrators. It has four parts: the first chapter is the theoretical part which deals with the concept "narrator" and the role of narrator in fiction. The second chapter is devoted to the roles of narrators in Geez narratives. The third chapter is concerned with the influences of the Geez narratives on the early Amharic didactic prose fiction in the roles of narrators. The specific influences on Amharic fiction are discussed in relation to the points which have been dealt within the second chapter. Particular Geez texts are not discussed here. The fourth chapter is the conclusion. The researcher believes that this study will serve as a spring board for further studies in the field.

1.0 NARRATORS AND THEIR ROLES: GENERAL VIEW

In this chapter some aspects of the concept "narrator" shall be dealt with.

In fiction the term "narrator" does not refer to the real or implied author. The real and implied authors are outside the realm of the fictional world and they have no voice in narratives. It refers to "... the ostensible author or teller of a story" (Holman 1980:284).

In fiction a narrator is recognized in so many ways: for instance, according to Chatman, readers are aware of the narrator's "existence when the story itself is made to seem a demonstrable act of communication. If an audience feels that it is in some sense spoken to ... then the existence of a teller must be presumed". (1978:215). In some cases, personal pronouns like "I" or "we" and descriptive phrases like "the author", "the narrator" and some techniques like summaries, commentaries reports, identifications, descriptions, and definitions of characters etc. suggest the existence of a narrator.

Narrators can be defined according to the narrative levels to which they belong, their participation in stories, the degree of perceptibility of their roles, and their reliability. For instance, a narrator is said to be "extradiegetic" when he is

.../

above or superior to the story he narrates. This extradiegetic narrator can be either "omniscient narrator" or "character-narrator" who tells his own story. The "omniscient narrator" is not a character in the story. He is simply a "person" who comments, reports and summarizes events and interactions of characters which take place in the story. He is outside the realm of the fictional world. A narrator is said to be "intradiegetic" when he is a diegetic character in the first narrative told by the extradiegetic narrator - a second degree narrator. There are also third and fourth degree narrators which are called "hypodiegetic" and "hypo-hypo diegetic" narrators (Genette as cited by Rimmon-Kenan 1983: 94). These third and fourth degree narrators are found as characters in "meta" and "meta-meta" narrative levels accordingly.

Narrators can be explained as "heterodiegetic" and "homodiegetic" according to the degree of their participation in stories. According to Genette, a narrator who does not participate in the story he tells is called "heterodiegetic" while the one who takes part in it, at least in some manifestation of his "self" is "homodiegetic". Both the extradiegetic and intradiegetic narrators can be either heterodiegetic or homodiegetic narrators. If they tell stories in which they take part as characters, the narrators are homodiegetic narrators. If they tell stories in which they don't take part, they are said to be heterodiegetic. This is also true of the third and fourth degree narrators.

.../

Narrators can also be described as "witnesses" and "omniscients" according to the extent of their participation in stories. For instance, a narrator is "omniscient" when he has the following characteristics:

... familiarity, in principle, with the characters' innermost thoughts and feelings; knowledge of past, present and future; presence in locations where characters are supposed to be unaccompanied (e.g. on a lonely stroll or during a love-scene in a locked room), and knowledge of what happens in several places at the same time (Ewen as cited by Rimmon Kenan 1983:95).

These criteria usually belong to the "extradiegetic - heterodiegetic" narrators. In principle, homodiegetic narrators could not be omniscient though some of them could have these qualities. According to Friedman, the "witness narrator" is a character on his own right within the story itself, more or less involved in the action, and more or less acquainted with its chief personages who speaks to the reader in the first person. Usually this narrator has no more than ordinary access to the mental states of others. Of course, what the witness may legitimately transmit to the reader is not restricted to his witness - he can talk to various people within the story and can get their views on matters of concern (1967: 125).

Narrators are perceptible in their particular stories. The degree "ranges from the maximum of covertness (often mistaken for

.../

a complete absence of a narrator) to the maximum of overtness" (Rimmon-Kenan 1983: 96). Even in dramatic narratives, that is, in texts whose narrators are almost purely covert, "few signs of overtness can be detected" (Rimmon-Kenan 1983: 96). There are many signs of overtness in a text. As Chatman describes, they are descriptions of setting, identifications of characters, temporal summaries, definitions of characters, reports of what characters did not think or say, commentary - interpretations, judgments and generalizations. On the other hand, these factors are tasks which often are accomplished by narrators in fiction. Narrators take on the task of identifying and describing setting and characters, defining characters, summarizing, reporting, commenting etc.

According to Genette, the stated and other functions can be realized in terms of narrative function, directing function, testimonial function, communication function and ideological function. Even though functions vary in terminology, they are not mutually exclusive.

In the following two chapters the researcher shall try to examine Geez narratives and early Amharic didactic prose fiction in light of what has been discussed above.

.../

2.0 THE ROLES OF NARRATORS IN GEEZ NARRATIVES

The meaning of a narrative is not restricted to fictional narratives, rather it refers to any "spoken or written account of events" (Cowie 1989: 823). Hence, the Bible and some other religious texts, such as "Tāmrāt", "Dersāns" and "Gadles" are prose narratives which can be categorized under one generic narrative.

In Gētāchaw's "Remarks on the content of GZ literature of Ethiopia" (1968) "Tāmrāt" "Dersāns" and "Gadles" are grouped under hagiography. In his "La vie de Saint Alexis: Narrative Analysis and the Quest for the Sacred Subject", Brige also states "the saint, God and the faithful public are necessary subjects in hagiography, and their functions help define the genre" (1978: 357). In both respects, "Tāmrāt", "Dersāns" and "Gadles" fulfill these criteria. So does the Bible. However, the Bible fulfills the criteria partially since God and the faithful public are necessary subjects in it. Therefore, the situation permits us to discuss the roles of narrators by categorizing the above mentioned narratives in one generic narrative, which is Geez narratives.

According to Genette, the roles of narrators in any narrative can be stated in terms of ideological, narrative, directing,

.../

testimonial and communication functions. The functions are not mutually exclusive. They are stated in these forms only to create favourable conditions for discussion. In this chapter the roles of narrators in Geez narratives shall be studied in terms of these functions.

2.1 Ideological Function

2.1.1 Religious Themes

The ideological function of narrators is concerned with various types of themes in which narrators are involved. In Geez narratives, narrators primarily deal with religious themes. They deal with the belief of Christianity and its ethic. The Bible and hagiographies are written to disseminate the words of God and Christianity among followers. However, interpretations regarding the Bible vary from one to another. Due to this, the existence of various doctrines under Christianity itself is observed. For instance, there are Catholic, Protestant, Orthodox etc., churches which base their teachings primarily on the Bible. But these groups also use their own interpretations and experiences in the form of hagiographies. That is why most hagiographies of Geez literature reflect the interests of the Ethiopian Orthodox church.

.../

In Orthodox hagiographies narrators are the most reliable guides to actual readers. They represent the authors and the implied authors. Therefore, they stand for the Ethiopian Orthodox church. They advocate the concepts of the Trinity, the union of the Father, the Son, and the Holy Spirit as one God. They argue in favour of the Virgin, the angels, and the saints. They also discuss in terms of their being intermediaries between people and God. Besides, they mention the themes of Heaven and Hell, Righteousness and Sin, Confession, the Ten Commandments, Holy Communion, Baptism, Resurrection and the like. To see the details some particular texts from the hagiographies shall be discussed next.

The main concerns of the various types of narrators in Dersāna Michael (1969) are to treat religious subjects according to the Orthodox church. The narrators deal with them directly and/or indirectly. The subjects can be summarized in brief.

2.1.1.1 The Trinity (Meṣṭira Selāssiē)

The narrators in each month's "Dersān" teach about the concept of the Trinity as their primary goal. In all the chapters of the "Dersān" narrators often begin with: "In the name of the Father, the Son, and the Holy Spirit..." and "we believe in the Trinity of God, the Father, the Son and the Holy Spirit united as

.../

one God...". Moreover, narrators discuss the theme directly and/or indirectly whenever narrative situations allow them.

2.1.1.2 The Birth and Life of Christ (Mestira Segāwē)

In Dersāna Michael (1969), narrators repeatedly tell readers about the pregnancy of the Virgin, the birth of Christ, and His life in this world. For instance, the narrator in the Dersān of Miāziā (April) alludes to the Bible in the following way:

Gabriel was sent-forth from God to Virgin Mary, to herald the good news: "Have no fear, Mary, for you have found favour with God; and, look! You will conceive in your womb and give birth to a son, and you are to call his name Jesus... He will rule as king over the house of Jacob forever, and there will be no end of his kingdom" (Luke 1:30 - 1:33) Jesus was born in Bethlehem ... (pp.230-231)

In this quotation, St. Gabriel tells Mary about her pregnancy and the power and life of the would be born Child would have in this world as a king.

2.1.1.3 The Cross as an Emblem of Christianity

Narrators often tell about the Cross, its being the emblem of Christianity and its spiritual saving power. In the Dersan of Sannē (June), Āfomiā is saved from satan due to the power of the

.../

Cross. Satan disappears when she makes the sign of the Cross in the name of God.

2.1.1.4 The Value of Churches and Tabernacles

The value of churches and tabernacles under the Orthodox doctrine is often discussed in the Dersan. To illustrate this an example from the Dersān of Magābit (March), which tells about king Qasiṭos can be cited. The king requests his peer, Qoṣṭantinos, for religious fathers who will help him in teaching his people. On their way to Qasiṭos, the fathers take the tabernacles of the Virgin, the archangel Michael, Peter, and Paul to introduce them in the newly established churches.

2.1.1.5 Intermediation

The archangel's intermediation between people and God is also one aspect which is common in such narratives. Saints, apostles, martyrs, and angels are characterized as intermediaries: "again, let us ask St. Michael's intercession prayer to God on behalf of all beings" (Dersāna Michael 1969: 358)

2.1.1.6 The Value of Fast and Prayer

Fast and prayer are often viewed as powerful communication mediums for Christians. For instance, the case of Āfomiā's

.../

popular deeds of fasting, prayer, and charity is one example (Dersāna Michael 1969: 281). Again in this text, the narrator requests God on behalf of the people, to respond to the prayer and fast in such a manner: "let God respond to our fast and prayer" (Dersāna Michael 1969: 9)

2.1.1.7 The Need for Confession

The story which tells about Menāssē teaches about the value of confession. Menāssē confessed his sin and God saved him from his enemies. Similarly, other characters also confess their sins whenever they want the mercy and blessing of God.

2.1.1.8 The Nature of the Archangel and other Angels

The generosity and genuineness of St. Michael are discussed in the text. Narrators and character narrators express the nature of saints and men in the following way:

All angels are created from wind and fire while human beings are created from four things - wind, water, fire and earth. Since angels are spirits, they neither possess flesh nor marry like human beings. They don't have the characteristics of either the feminine or masculine genders. (Dersāna Michael 1969: 100-101)

.../

2.1.1.9 Christian Ethic

On every occasion, narrators advise Christian readers to behave as true Christians. They advise their narratees and readers to give charities to the needy, to feed those who are starved; to provide the poor with clothes. For instance, here are some warnings to wrong doers:

Beware! you robbers who plunder; you murderers who kill; you wrong doers who ill-treat; you gangsters who beat human beings... you are going to fall deep into hell from which you are unable to save yourself.

Beware adulterers; beware those who gossip.
(Dersāna Michael 1969: 412)

Here, actual readers indirectly realize the wrong deeds from the stated warnings. In Dersāna Michael, besides these issues, other themes like idolatry are discussed by one or another narrator.

In Gadla Kerstos Sāmrā, the dominant narrator is the extradiegetic - heterodiegetic narrator. He is an authority on the disciplines of the Orthodox church. He discusses the Trinity, Christ's birth, His exile, His death and His resurrection. He advocates the teachings of Christ. For instance, he teaches actual readers about the need for suffering in order to secure everlasting life based on the experience of Kerstos Sāmrā. The narrator characterizes Kerstos Sāmrā as a

.../

saint who has left her family, her wealth, and the world for the sake of God. Actual readers, in turn, relate the experience of the saint with the word of God: "every one that has left houses or brothers or sisters or father or mother or children or lands for the sake of my name will receive many times more and will inherit everlasting life" (Matthew 19:29) and consequently realize the nature of the saint and the respect which shall be given to her. Kerstos Sāmrā, once she is called a saint, acts as an intermediary between people and God. This case is clearly seen in the following quotation:

In Maedota Ṭānā, there was a man whose name was Māekaba Egzi. Satan had promised to keep him from old age and death. But when old age and death approached, the man regretted his earlier trust on Satan. He requested the favour of Kerstos Sāmrā to intercede between him and God. As a result, God forgave him(1980: 34).

Likewise, Takla Häymānot suffered a lot to inherit everlasting life. He left his parents and secular life in the name of God. He used to pray for seven years in a fixed position standing on a single leg. Spears were fenced around him to stop the movement of his body. As a result, one of his legs was "broken" from the knee.

Similarly, G/Kerstos was a martyr who suffered a lot in the name of God. He was the son of King Tēwodasios. He fled from the

.../

palace and his bride. He preferred the life of the poor to that of luxurious palace. At last he died unrecognized near the gate of the palace while he was begging for alms from his father's servants.

2.1.2 Moral Themes

Religion and morality are interrelated. In other words, "religious assertions are primarily related to moral assertions, and that their utterance is a statement of allegiance to moral philosophy (Martin 1966: 145).

In hagiographies and the Bible, moral themes are put side by side with religious themes. This is to mean that characters (saints, martyrs, humans) carry out moral decisions in accordance with the teachings of Christ, and the doctrines of Orthodox Church. Actual authors and narrators comment on them from the same point-of-view. For instance, in Dersāna Michael, of Tekemt (October), the story which tells about the poor man reflects the religious theme which says: "in the sweat of your face you will eat bread until you return to the ground for out of it you were taken" (Genesis 3: 19). This theme coincides with the moral theme which preaches "the need for labour" realized through the interaction of the archangel and the lazy man. Every morning, the poor man in his prayer asks St. Michael to pray to God on his behalf - for

.../

food and clothing. In response to his prayer Michael revealed himself to him and said!

You lazy! you did not even try to work a simple job. Why do you cry idly? Your hands are not ready for work. You are not interested to plough the land. Neither you grow vegetables nor you sow seeds. Even though you appear unable to cultivate the land why don't you engage in trading so that I shall bless your endeavour. (pp.427-428).

In Tāmra Māriām, the story told about two war captives reflects the moral themes of "love" and loyalty to one's friend. This moral theme in turn corresponds with the religious theme of the Bible: "you must love your neighbour as yourself" (Mark 12:31). In this narrative, the two war captives are appointed by the king as his courtiers. One of them is appointed as a treasurer while the other serves as a waiter. During their stay in the palace the treasurer is filled with envy at his friend's success as a waiter. Then he starts conspiring against him. He tells his friend that his mouth has a bad smell and the king is troubled by it. So the only means to avoid disaster is to turn his face from the king whenever he approached him. In turn he tells the king the reverse story, he informs the king that the waiter holds him in contempt. That is why he turns his face when he serves him. The king starts looking for evidence and finds it. Then he wants to punish the waiter and calls for his executioner. He commands him to burn the courtier who brings him the coded message "have you done what I ordered you to do?"

.../

On his way to the burning place, the waiter enters into the church. After praying in front of the portrait of St. Mary he falls asleep on the floor. After a while, the king sends the treasurer to ask whether the executioner has done what the king ordered him. Since the treasurer is the first man to arrive with the message of the king, the executioner burns him to death. In the mean time, the waiter awakens and comes to deliver the message to the executioner.

Narrators in Tāmra Māriām (1961) also use other techniques to disseminate moral and religious messages. They transmit their advice by means of commentaries and reports. For instance, the narrator, using his authoritative tone, advises his narratees and actual readers to behave according to the Christian ethic:

Brothers, let us regard each other with love and care to act according to the law of God; let us be righteous and be kind to our fellow men. Let us show mercy to those who failed us. Show respect and esteem to your partners for God hates adultery (pp. 58-59).

The omniscient narrator in Gadla Takla Hāymānot (1946) also gives advice to his Christian readers so that they help the poor with clothes and food on the commemorial day of the saint.

Moral themes like modesty and inordinate pride, superiority complex, fallacy of judgment and adultery are also mentioned in

the hagiographies. Narrators discuss these religious and moral subjects in order to shape their respective narratees and actual readers according to the doctrine and ethic of the Ethiopian Orthodox Church.

2.2 Narrative Function

Narrative function is primarily related to a story. The degree of the narrative functions of narrators vary from one kind of narrative to another. They have greater roles in narratives which are characterized by summary than by scene. A narrative is characterized by summary or scenic modes of writing. But no narrative appears in its pure form: "even the most abstract of narrations will have embedded somewhere within it hints and suggestions of scenes, and even the most concrete of scenes will require the exposition of some summary material" (Friedman 1967: 21). (Concerning the definition of summary narrative see p.76).

In Geez narratives the voices of the narrators dominate the stories frequently speaking as "I" or "we". These narrators present their stories primarily in the form of summaries. We find less scenic parts within them. For instance, Dersāna Michael (1969) and Tāmra Māriām (1961) are typical of summary narratives. The former is organized in twelve month Dersāns in which each Dersān holds a number of retrospectively summarized

.../

stories, "miracles". The latter is divided into one hundred and eleven chapters in which each chapter consists of one summarized "Tāmer". Here is an illustration of a retrospective summary narrative from Dersāna Michael:

We shall tell you the incident which took place a long time ago: many people started sailing from Egypt. On their course, the ship faced a turbulent sea. There was a heavy storm, and the ship began to sink. The men on board were on the verge of death, so they prayed to the almighty God through St. Michael: 'O St. Michael, You are the archangel! You are the peaceful saint! Please pray on behalf of us so that we could be saved. Soon, God heard their prayer. St. Michael appeared and helped them in reaching the shore. As a result, all of them were saved from drowning (1969: 62-64).

In this illustration, the narrator tells the incident which took place a long time ago. He uses simple past tense to tell the story without giving more detail and simply summarizes the story in few paragraphs. Narrators in these and other stories of the hagiographies do not organize their stories scenically. They often do not give personal names and physical descriptions of characters; they even don't identify settings. As a whole they don't deal with more details. Instead, they simply tell their respective stories in short summaries. Their purpose emanates from the common objective of the authors and the texts. The main objective of the real and implied authors and narrators in organizing the narratives in such a way is to spread the belief

and to strengthen their Christian followers' belief. They try to influence actual readers' behaviour to fit into their own norms. Therefore, their primary concern is with content rather than with form. That is why the narrators are predominantly engaged with summary narratives rather than with other technical matters.

Besides, the norms of the genre do not allow narrators to use sophisticated technical devices like those in modern fictional prose writings.

2.3 Directing Function

According to Genette, directing function is concerned with

"the narrative text, which the narrator can refer to in a discourse that is to some extent metalinguistic (meta-narrative, in this case) to mark its articulations, connections, interrelationships, in short, its internal organization. 'stage directions' of the discourse..." (1980: 255).

In other words, the directing function is concerned with the whole organization of a text. Directing function concerns with the plot and other systems of organization like descriptions of settings and characters, intercalations, coincidences and headings and contents.

2.3.1 Plot

With respect to plot, the mode of organization of Gadles is different from Dersāns and Tāmrāt. Gadles are complete stories of the lives of saints. Due to this, narrators usually begin with the birth of saints and continue to tell the ups and downs in their lives, the sufferings and the rewards they secured. In most Gadles, we don't find complex plot organizations. For instance, Gadla Gabra Manfas Qedus (1974) is the life story of the Saint, Gabra Manfas Qedus. It consists of his birth, his church education and his being ordained as a priest, his departure to monastery, his dream and the revelation of the Saint Fānuēl to him, his struggle against Satan and idolaters, his victory, his death and his inheritance of the everlasting life narrated in an order from childhood to manhood and sainthood.

Gabra Manfas Qedus is a promised child who is born by the will of God to answer to the prayers of his father and his mother. His parents prays to God for thirty years. Like most saints, the child, G/Manfas Qedus, is blessed in the womb of his mother. As the child grows, his preference to the service of God develops. He departs from the family and goes to a monastery. There, he dedicates his full time to the service of God. During his stay in the monastery, he is tempted by idolaters and evil spirits. But, with the help of God he gets victory over them. He does

many morally and religiously good things. He converts many pagans, muslims and idolaters into the Christian faith. Finally, God reveals his will to take the saint's life to heaven for He is satisfied with his dedication. The saint dies and his soul inherits everlasting life.

In the development of the story, God or some other transcendental power often intrudes as a subject. Concerning intrusion Vitz says:

The saint, God, and the faithful public are all necessary subjects in hagiography, and their functions help define the genre. The importance of "transcendent" subjects... is characteristics of medieval narrative. And without God as subject... we might have a hero, we can certainly have a glutton for punishment, but we can't have a saint (1978: 400).

Unlike Gadles, Dersāns and Tāmṛāt are collections of different summarized stories (miracles) which are believed to be experienced by saints. Even though they are different stories, plots can be found in the stories of the Dersāns and Tāmṛāt. For example, if we take the illustration which is cited from Dersāna Michael (1969: 10), the plot can be stated in the following manner: Many Egyptians sailed by boat to a neighbouring country. On their course, they encountered storms on the sea. The tide became too strong to control. The ship began to sink; the Egyptians prayed to God through the mediation of St. Michael.

.../

Finally, God answered their prayer; St. Michael saved their lives. The Egyptians were pleased with the incident and became good Christians.

The plot in this story is simple. The characters are in a group. They are not identified by their personal names. The conflict is between men and natural calamity. The conflict reaches its climax when the ship starts to sink. This time another subject, God, intrudes into the story to bring a solution to the problem.

2.3.2 Coincidences

Coincidences are technical factors which have thematic and/or structural significances in the development of plots. Actual authors and narrators use coincidences for a variety of reasons. For example, they use coincidences to prepare favourable conditions for God's intrusion as a character in the development of stories. In such cases, they use them to show the will and/or wrath of God. To show this, the story of the Egyptian sailors in Dersāna Michael (1969) can be referred back. In this story, the probable natural disaster, the wind and the tide, are coincidental. It is organized to denote explicitly the will power of God on the one hand and the saint's position as mediator between man and God on the other.

.../

Once again in this Dersān there is a story about a farmer. The man is the follower of the Orthodox church. He used to prepare a party in commemoration of St. Michael. After a long time of service he gave up the tradition of preparing the feast. As a result, his harvest was destroyed by worms (pp. 132-135). In this story, the natural calamity is the coincidence. The implied author and the narrator used it to reveal the power of God to penalize in time when he is annoyed by such sinful men. When the man confesses his sin and repents, he is pardoned, and collects his harvest.

In these stories of Dersāna Michael (1969) details are not given concerning characters, settings and actions. These stories simply move forward to the coincidences in which behavioural changes of characters take place.

2.3.3 Intercalations

According to Hammond, "every narrative ... needs to intercalate at some point; but in the Bible it seems to be structural principle." (1983: 5). Parables and other meta-narratives are intercalations. The lost son (Luke 15), Mark's account of John the baptists' death (Matthew 14), The Marriage feast (Matthew 22), Illustration of the houses which are built on rock and sand (Matthew 7:24-7:27), Illustration of the Sower (Matthew 13:3-13:8) etc. are good examples of intercalations.

.../

There are many intercalations in hagiographies. Narrators use them more for thematic and explanatory functions than plot significances. In Gadla G/Manfas Qedus (1974) the narrator intercalates the story of Rebekah to show the promise of God to Āklēsiā in relation to the case of Rebekah. God promised two children to Rebekah in response to her prayer. In the same way, he promised a child to Āklēsiā. Here is the story which is taken by the narrator from the Old Testament (Genesis 25):

We have heard about one of the female saints from the sacred book. She was Rebekah, the mother of Jacob and Esau. She went to the church to ask God about her pregnancy.

God Said to her: 'there are two children in your womb. You will get two children at once. The one will be more respected than the other. The elder will be ruled by the younger'.

Likewise, Āklēsiā went to the church to ask God to give her a child. God said to her 'you will get a respected child...' (p.11)

When the narrator tells the genuflexion of the newly born child to the Trinity, he intercalates another story from the "Maṣehāfa Hēnok" for the purpose of comparison:

As it has been written in "Maṣehāfa Hēnok" about the situation which happened during the birth of Noah, the child genuflected to God leaving the midwife hold. Other saints act in the same way since God blessed them in their mothers' womb (p.12).

.../

The story of Elmaknun (p.78) and the story of the merchant who passed the night in the home of Ālbaram (p.22) in Gadla Takla Hāymānot (1946) are also intercalations which have thematic significances to the narrative. The narrator intercalates these stories to help actual readers understand the subjects easily through familiar and memorable Biblical personages.

2.3.4 Descriptions of Characters and Settings

There are not many descriptions of physical settings and characters which have technical significances to the organizations of the narratives. Those that are found are simply expressed in such forms as: "There was a man who used to live in a certain country" ("wanabara ba-āhāti hāgar āhādu beesi") (p.102), "In a certain country, there was a woman who used to prepare a feast in commemoration of the Saint Gabra Manfas Qedus" ("wahālawat āhāti beesit westa āhāti hāgar gabāritu taskār la-ābuna Gabra Manfas Qedus)(p.100), "Once upon a time" (wāāhāta elata) (p.100), "There was a poor man, who has no property except a cock" ("wanabara āhādu beesi nadāy zaālbotu ṭerit za-enbala ahādu doreho") (p.104)(Gadla Gabra Manfas Qedus 1974) and these are only some primitive forms of identifications of characters and settings rather than descriptions. It is rare to find descriptions of characters, settings and events that are fully expressed. The narrators often do this for their primary concern is with themes rather than forms. It seems that they want to

.../

influence readers through a variety of summarized stories. In relation to the main events of the stories, particular characters, places, and time are not important to them.

However in some instances narrators describe characters and settings for their thematic and other significances. For example, in Gadla Takla Hāymānot (1946) Egzi Hārayā is described in the following manner: "Egzi Hārayā is beautiful. Her hair is curled. Her eyes are like sparkling morning stars. Her neck looks like a 'silver bar'". (pp. 38-39). The narrator portrays the woman in such a way for some definite purpose, that is to let readers realize her beauty in relation to the king's affection for her.

In Geez narratives, narrators often provide direct definitions of characters like: "There was a woman who used to love adultery, violate the sabbath and swear falsely (Gadla Gabra Manfas Qedus 1974: 95). Readers are given no room to interpret the manner and behaviour of characters in their own ways.

2.3.5 Headings and Contents

The division of hagiographies into chapters and the labelling of each section with its own heading are common in Geez narratives. The headings, mainly subordinate clauses are often short sentences which reflect the main event in each chapter and in

each story. For example in Tāmra Māriām (1961) the headings are put on the top as a title. If we see some of them, they state:

About the pregnancy, her birth and her entrance to the temple (chap. 2). About her death (chap. 3). About the entrance of the disciples to shroud the mother (chap. 4). About the running away of the disciples, leaving the corpse of the Virgin (chap. 6).

Unlike Tāmra Māriām (1961) Gadla Gabra Manfas Qedus (1974) does not use headlines on the top of each chapter. Rather they are put in the contents section. Of course, in chapter one, the heading is written at the top of the page: "Tenta Zēnnā Gadle" (a preamble to the life of the Saint). The rest are in the section of the contents.

- Chap. 2 About the pregnancy and the birth of Gabra Manfas Qedus
- Chap. 3 About his being appointed as deacon and priest.
- Chap. 4 About his isolation from the society and departure to monastery.
- Chap. 5 About the ignorance of the mother, father and the relatives about his departure.(contents)

Concerning the headlines and the contents, the only difference between the two narratives is only in their placements. The former is written on the top of each page, and the latter inside

.../

the contents of the Gadle. Otherwise, they are written in the same fashion - in subordinate clauses.

It seems, the objective of the narrators and actual authors in doing this is to help actual readers grasp the highlight of these particular stories in advance. It is also to assist readers to select what is more interesting for their purpose of reading.

2.4 Testimonial Function

According to Genette, the function corresponds to

"the one Jakobson names... the emotive function: this is the one accounting for the part the narrator as such takes in the story he tells, the relationship he maintains with it (an affective relationship, of course, but equally a moral or intellectual one). It may take the form simply of an attestation, as when the narrator indicates the source of his information, or the degree of precision of his own memories, or the feelings which one or another episode awakens in him"
(Genette 1980: 286)

Concerning this function, narrators in Geez narratives, irrespective of types, have several parts to play in their stories. The third person omniscient and the first person, "I", narrators have similar attitudes towards their respective subjects and readers. They are authorities on their subjects. They have omniscient power. Even the "I" personages witness what

.../

is happening outside the sphere of the objective world. They report what is going on in the minds of characters. They report the interactions that take place among people, the saint and God. For instance, in Dersāna Michael (1969) of "Sannē" (June), the narrator reports what is going on among Āfomiā, the Devil and St. Michael. The Devil who is displeased with Āfomiā's good deeds tries to lead her into evil practice. But Āfomiā does not yield to his temptation. Because of this:

The devil's face falls. It gets dark in anger. His eyes become red like red hot charcoal. He runs wild in despair. He strangles her firmly and says: "You! Āfomiā How dare you challenge me? Hereafter, I will not leave you alone I will die with you.

Āfomiā cries for St. Michael's help. Instantly, the angel appears and hits the devil with a Cross until he lies dead, flat on the ground. (pp.284-285)

In this report, both the archangel and the devil are spiritual beings. The narrator, using his omniscience sees and reports what is taking place among them. Therefore, the attestation seems to exceed the experience of ordinary personages. The narrator's role in this Dersān is not limited only to reporting or witnessing the interactions of the personages and saints. Rather he himself is a participant in the story. He takes sides with the morally good ones. He advises his narratees and actual readers to realize the subject in his own way. He convinces and makes them follow what he tells them. He appeals to readers so

.../

that they show respect to the saints and in turn receive the blessing of God in their name:

Let, the blessing of St. Michael and the prayer of the respected Āfomiā be upon us (p.290).

Let God listen to Āfomiā's prayers and forgive her followers. Praise shall be given to Āfomiā, because she wins over the devil...(p.325)

Narrators in Geez narratives give commentaries from their point of view. They interpret, judge and generalize their subjects. They guide and shape actual readers from the Orthodox point of view. For instance, the narrator in Tāmra Māriām (1969) gives lessons and comments on "love" by alluding to Peter from the New Testament to support his teaching:

As Paul said, 'who will separate us from the love of the Christ? Will tribulation or distress or persecution or hunger or nakedness or danger or sword? Just as it is written: 'for your sake we are being put to death all day long, we have been accounted as sheep for slaughtering'. To the contrary, in all these things we are coming of completely victorious through him that loved us. For I am convinced that neither death nor life nor angels nor governments nor things now here nor things to come nor powers nor height nor depth nor any other creation will be able to separate us from God's love that is in Christ Jesus our lord.'
(Romans 8:35-8:39) (p.39)

These are few cases which illustrate the testimonial functions of narrators in Geez narratives; the rest, both the dominant third

person omniscient and the first person "I" or "we" narrators work in favour of the authors. They are Christians who behave towards Orthodox Christian audiences. They are reliable guides to narratees and actual readers.

2.5 Function of Communication

Function of communication is

"the narrating situation itself, whose two protagonists are the narratee - present, absent or implied - and the narrator. The function that concerns the narrator's orientation toward the narratee - his care in establishing or maintaining with the narratee a contact, indeed, a dialogue..." (Genette 1980: 255).

Narrators in Geez narratives are always in perfect harmony with their respective narratees and actual readers. They share the same beliefs, customs and disciplines among themselves. Their basic differences are, the narrators are authorities and tellers while the narratees are followers and listeners; Whereas all are Orthodox Christians who struggle to inherit everlasting life as it is clearly seen in the narrator's use of "we" in Gadla Takla Hāymānot (1946): "let God permit us to inherit everlasting life" (p.11).

.../

Narrators in Geez narratives use "we" for a definite communicative purpose which is to make narratees stay with them. Sometimes, the "we" s, especially at the beginning of narratives, serve to denote the need for God's help towards the narrators act of narration: "with the help of Jesus Christ we are going to write the Gadle of Tekla Hāymānot" (Gadla Takla Hāymānot 1946: 10).

The device of shifting point of view from "I" to "we", from third person to first person and vice versa is called, in Henerickson terms, "Wavering of point of view" (PMLA 1988 v.103: 786). In Geez narratives the device reflects the common views of narrators and narratees towards the respective subjects. Narrators always have a healthy relationship with their narratees. They often invite them to believe what they tell them. They exhort them to behave as true Christians. They portray characters and events in respect to their common interest. To create this relationship narrators often use additional techniques in their own narratives. The techniques can be described in short as follows:

2.5.1 Direct Addressing Narratees

Most narrators in Geez narratives have engaging characters. They try to attract or occupy their own narratees and actual readers minds by means of direct addressing narratees. Warhol calls

.../

these kind of narrators, "engaging narrators". Engaging narrators "usually either avoid naming their narratee or use names that refer to large classes of potential actual readers" (Warhol 1986: 814).

In this respect, the various types of narrators in Geez narratives often directly address their narratees and readers in forms like "you!", "brothers!", "friends!", "O Christians!", "followers of the Bible!", "brothers who love Christ!", "children of the church!", "children of the Bible", etc. This list, unlike "you"s in many other genres, reduces potential actual readers to Orthodox Christians and such terms as "my dear brothers" exclude readers such as women and children. Any type of direct addressing narratees help to bring narratees in perfect sympathy with the narrators.

2.5.2 Language

Narrators discover the narrative world to actual readers through language: "the readers perception of a developing constantly changing pattern of themes and structures is dependent upon the gradual revelation of the narrator consciousness" (Schwarz 1972: 156). Again, narrators teach and stimulate interest in actual readers through language, that is, by means of figurative languages - rhetorical questions, parables, similes, etc. The details shall be discussed as follows:

.../

2.5.2.1 Rhetorical Question

Rhetorical question is "a question propounded for its rhetorical effect and not requiring a reply or intended to induce a reply". It is most used "in persuasion and oratory" (Holman 1980: 381). Similarly, the Geez narratives, especially, the hagiographies are narratives which have some qualities of oral narrative forms. They suit both the oral and the written forms. That is why such narrators invite readers to hear their stories: "Dear fathers and mothers listen to what we say" ("Semeeu Ābaweya wa āhāweya") (Dersāna Michael 1969: 5). Rhetorical question is useful to make "a deeper impression... on the hearer by raising the question than by the speakers making a direct statement" (Holman 1980: 381).

According to Holman, the frequent use of the device "imparts a tone of artificiality and insincerity" (p.381). However, the situation in Geez narrative is different since it is used in proportion to other devices. In this case, its effect on the actual readers is great. Here are some illustrations of rhetorical questions which make a deeper impression upon their respective actual readers:

Oh! man, whom did you think they taught?
For whom do you think they became
exiles? For whom do you think they made
their journey in hunger and thirst? For
whom did they suffer? For whom did they
become imprisoned and hacked by saw? ... the
Book has told us about the works of the
apostles. (Tāmra Māriām 1961: 37)

.../

The narrator in Gadla Takla Hāymānot uses the device to share his feelings with the readers on the subject of respect which shall be shown to Saint Tekla Haymanot;

The burial takes place according to the custom of the clergy, amid songs of the clergymen. How do we make him famous? How do we praise him? How do we make the prince superior? How do we admire God's faithful servant who is a promised child right from the womb of the mother?
(1946: 226)

2.5.2.2 Parable

A parable is "an illustrative story answering a question or pointing a moral or lesson" (Holman 1980: 317). It is often used to develop themes through exemplary stories, that is allegories, anecdotes etc. Parables are highly exploited in the New Testament. Jesus used these devices to teach His disciples and His people.

However the extent varies, narrators in hagiographies also use parables to help audiences grasp subjects easily. They use them as economical devices too. Instead of using paragraphs or pages to discuss subjects, they easily transmit them to readers in short parables. Besides, parables are more easily remembered than ordinary writings. In Gadla Gabra Kerstos, the bride of G/Kerstos uses a parable to express her pity for her groom and her determination to remain a widow for the rest of her life.

.../

I have prayed to God in absolute confidence so that He shows me my husband. But, nowadays I have no hope of meeting him. My effort has become worthless. Hereafter, I will be like the dove that often lives alone scratching her face with her nail and splitting her tongue into parts when her husband dies. The bird cries whenever another male bird shows interest in her. Soon, that bird will leave her alone for he will understand that she is a "widower". Therefore, hereafter I will be like the bird (1958: 36)

The narrator in Dersāna Michael, the part of "Tekemet" (October) uses parable for the purpose of illustration in his discussion about "bad peoples' souls". It has thematic significance to the narrative.

Any one who doesn't prepare a guarantor in this secular world will not get another guarantor in the other world. For instance, there was a man who was in debt. He had no money to pay when the debtors find him in the court. This man didn't get a guarantor even when they beat him to death. Likewise, unless we prepare our guarantors in this temporal world, we don't get a guarantor in the second world (1969: 410).

2.5.2.3 Simile

A simile is "a stated comparison between dissimilar objects or ideas - usually the items are linked by the word like or as" (Karls/Szymanski 1975: 84).

.../

Narrators in Geez narratives use similes for comparison purposes. But the items which are used for comparisons are different from the other. At least, one of the items is often closely related to Biblical personages and events. For instance, the narrator in Gadla Takla Hāymānot (1946) compares the mother and father of the saint with Abraham and Sarah, Elisabeth and Zechariah: "Like Abraham and Sara, Elisabeth and Zechariah, Tsagā Zaāb and Egzi-Hārayā loved each other (p.30).

Abraham and Sara are from the Old Testament, while Elisabeth and Zechariah are from the New Testament. All are model personages to Christian peoples in terms of "true love" and other sorts. So, the narrator easily relates the state of relationships of the holiness of Tsagā Zaāb and Egzi Hārayā to the Biblical personages. He does this to help readers easily realize the sacredness of the saint, Takla Hāymānot and his parents, and to make readers realize the necessary respect which shall be given to them. Here is other simile from Gadla Takla Hāymānot:

Like the ascension of Enṭons, the first man to introduce monasticism, and John, the first man to teach Christianity in Arab countries, the ascension of our religious father, Takla Hāymānot, is celebrated today. (P. 236).

In this illustration, the narrator compares saint Takla Hāymānot with John the evangelist in terms of the teachings of the Bible, and with Enṭons in terms of his introduction of monasticism.

.../

The narrator in Gadla Gabra Manfas Qedus (1974) also compares the nature of G/Manfas Qedus with angels:

Our father, Gabra Manfas Qedus spent his life visiting the inner and outer sides of the caves. In doing this, no one had seen him since he lived like angels (p.52).

The main objectives of the narrators in using this technique are to portray the personages as saints and to convince actual readers to perceive the personages.

2.5.2.4 Allusion

An allusion is " a figure of speech that makes brief, often casual reference to a historical or literary figure" (Holman 1980: 12). According to Holman, there are many allusions in Geez narratives among which Biblical allusions are the most dominant. Even if "allusion is always indirect" (1980: 12) narrators in Geez narratives, to the contrary, use direct allusion. They do this due to the didactic nature of their narratives, that is, to say, because they are committed to certain religious ends.

Narrators in Geez narratives often allude to the Bible for they think that actual readers are familiar to the events and personages of the Holy Book, and to teach their particular stories and themes in relation to the Bible. Otherwise, allusion

.../

will not be effective for, as Holman says, "the effectiveness of allusion depends on there being a common body of knowledge shared by writer and reader" (1980: 12). Therefore, the main reason for the domination of Biblical allusions in hagiographies is the nature of the genre, that is, the narratives are always written to develop the Orthodox belief side by side with the Holy Bible. This notion can be supported, in part, by the statements of Gētachaw Hāylé in his discussion of the history of the introduction of hagiographies in Geez literature.

to bring the worship in Ethiopia up to the standard of that of the churches in Egypt, Syria, and Armenia, the revision of the Holy Bible alone would not be enough. It was high time to introduce into the literature liturgies, homilies, scriptures to formalize monasticism which came to Ethiopia at an early stage of Christianity ... (History Journal Vol. II No. 2, 1968: 38).

The point is further proved by the sermon of the narrator in Dersāna Michael. The narrator cites Paul from the New Testament:

Again, Paul, on behalf of God, said to the people; clear out! for you didn't believe in what I told you in the Bible, Dersāns and other religious books (1968: 422-423).

These are some of the primary factors which contribute more to the characterization of the narratives in Biblical allusions than in historical allusions and others.

.../

In Gadla Takla Hāymānot (1946) there are about thirty three Biblical allusions. The number refers to those the sources of which are cited.

2.5.2.5 Literalizing What Had Previously Been Figurative

As literalizing what had previously been figurative is a "characteristics of much Biblical narrative" (Hammond 1983: 13), it also characterizes the hagiographies. However, the two do not use the device in equal degrees.

Narrators in hagiographies often paraphrase in ordinary and simple language what had previously been figurative. They do this to facilitate communications between themselves and actual readers. In other words, narrators paraphrase figurative languages to help readers realize the theme, the story etc.easily. Here is an illustration form Gadla Takla Hāymānot (1946):

If a spring is kept clean, it always waters the whole area of the garden. Hence, the owner of the garden will be pleased if the garden yields more fruit.

The same thing happened to St. T/Hāymanot. Whenever he is awakened by his love to the Trinity, his good deeds and teachings spread all over the regions of Shawā. He sets the land free from crimes and sins. Hence the owner of the land is pleased with Saint T/Hāymānot and the people.

While the spring and the plants symbolize the Saint, T/Hāymānot, and the people respectively the owner of the land who is pleased with

.../

the spring and the plant stands for Jesus. The saint presents plants (Christians) to God and the owner of the land, Christ, is pleased with the fruits of the plant which represent the good-deeds of the Christians (p.35).

In this illustration, the first paragraph is stated figuratively while the remaining paragraphs paraphrase the former. In Gadla Kerstos Sāmṛā both the symbolization and the literalizing are made by Jesus; the narrator is only a reporter:

... the Lord, Jesus, offered her a promise. In this promise, he revealed her grains of wheat within the church yard. At that moment, she inquired: "O my Lord! what shall I do with it?"... The Lord replied: "look this is not something you may eat; rather it is an illustration that as much as a single seed yields abundant grains so you would inherit the heaven together with several Christians. (1980: 15)

Jesus symbolizes Kerstos Sāmṛā with the seed that yields grains of wheat. Like the seeds, Kerstos Sāmṛā converted many people into holy Christians. Similarly, the narrator in Gadla Gabra Manfas Qedus reports the symbolic statement of God and His interaction with Gabra Manfas Qedus:

Hereafter, Jesus came to him together with Michael and Gabriel. The angels had a golden balance in their hands. God put straw, fare and tare on one side and honey, milk and wheat on the other side of the balance. As God held the tip of the pivot, the balance carrying honey, milk and wheat weighed the balance with straw, fare and tare.

Then God said to the saint: 'the straw that are fare and tare are the sins of human beings while the honey, the milk and the wheat mean your fast, prayer, cleanliness and genuflection' (1974: 42).

.../

In the above illustrations, the aim of the narrators in literalizing the figurative is, firstly, as it was said before, to help actual readers understand the subjects easily. Secondly, it is to portray the saints as subjects of the Divine. Hence actual readers accept the personages as holy saints, and show respect to them according to the norms of the Orthodox church.

2.5.2.6 Sacred Language

According to Rockwell,

"the sacred books of various religions are written in sacred (archaic) language, and efforts have consistently been made to keep in that way.... It is assumed that the language itself is sacred, not merely the religious themes and devotional content of the texts."
(1974: 16-17).

With regard to this notion, Geez is a holy language since most religious works are written in it. Regarding this, Gētāchaw Hāllē says:

In fact the greatest part of Geez literature is religious because GZ was made to be the holy language of the Ethiopian Orthodox church as is the case with its sister languages in the Middle East-Arabic for the Quran, Hebrew, for the Old Testament and Syriac for the church of Antioch (History Journal Vol. II No. 2, 1968: 37).

.../

Moreover, it would be possible to support the notion that Geez is a sacred language since it is restricted these days to the church and religious services, and due to its traditional history.

So, what is the function of the narrators as far as the Geez language is concerned? In the first place, the role of the narrators regarding the Geez language is to facilitate communication between themselves and their actual readers. In the second place, the narrators need to disseminate their own objectives, maintaining the sacredness and archaism of the language to the readers.

3.0 SOME MAJOR INFLUENCES OF GEEZ NARRATIVES ON EARLY AMHARIC DIDACTIC PROSE FICTION

This chapter mainly deals with some major influences of Geez narratives upon early Amharic didactic prose fiction in the roles of narrators. The influences are examined in light of the following points: (1) Preoccupation with religious and moral issues (2) Identifications and descriptions of settings (3) Identifications of characters (4) Definitions of characters (5) Physical descriptions of characters (6) Summaries (7) Reports (8) Commentaries (9) Direct addressing narratees (10) Wavering of point of view (11) Reminding readers of the identities of characters and events (12) Pointing the general ideas of chapters and narratives through headings and contents. (13) Intercalations (14) Appealing to readers emotions through sacred and figurative language.

3.1 Preoccupation with Religious and Moral Issues

3.1.1 Religious Themes

Prior to discussing religious themes, what religion itself means may need to be defined:-

Although it is impossible to give a conclusive definition of religion, there are certain characteristic forms of human activity and belief which are commonly recognized as religious: worship, separation of the sacred from the profane, belief in the soul, belief

.../

in the gods or God, acceptance of the supernatural, revelation and the quest for salvation (Encyclopedia of Americana 1975 V.23: 342)

Geez narratives and early Amharic didactic prose fiction more or less deal with the religious elements listed above. The difference between the two is perhaps the extent they deal with religious elements. Geez narratives are religious in nature. As opposed to this, the early Amharic prose fiction is secular; though it is secular, the early Amharic didactic prose fiction, too, deals with religion extensively.

Narrators in the Amharic fiction are preoccupied with religious themes from the Orthodox view points and these themes are not usually the main concerns of the novels in relation to the moral themes. For instance, the primary theme in Tobbiā is the moral theme which is related to the maxim: "one who does good lends; he who does bad is himself hurt. When a generous person gives, he is in fact lending and not giving as such" (1958: 1). The secondary themes are religious themes. They are told about "the Trinity", "Holy Communion", "the Supremacy of Christianity" and so on. These same themes are also the concerns of other works in Amharic. The major religious themes expressed in Amharic didactic prose fiction are 3.1.1.1 - 3.1.1.7. A brief discussion of each of these points will follow immediately.

.../

3.1.1.1 The Supremacy of Christianity

Many of the early Amharic narratives have dealt with the supremacy of Christianity. While some of them deal with it extensively, others present it in a relatively briefer manner. Narratives that give a great degree of emphasis to the theme, use technical devices such as interactions of characters, developments of plots, commentaries, reports etc. In Tobbiā (1958) the supremacy of Christianity is reflected in the gradual development of the story. At the end of the narrative, the muslim king turns Christian. The same theme is revealed through the commentaries of the character narrator, when the king utters the following words in his attempt to convince his people to change their religion: "Let Christian rule and not be ruled" (p.68); "Like my parents and great grand parents, I used to believe in idols. But, nowadays Christ blessed me and set me free from ignorance so that I believe in Christ. You who want to be my people, please baptize to be a Christian, since the true religion is Christianity (p. 68).

In Makonnen Endālkāchaw's Yadam Zaman (1964), the Orthodox belief is treated as superior to the "Qebāt". This is best reflected in the narrator's report of the speech of the king, Ādiām Sagad. The speech is directed to the courtiers of the king: "Don't convert your religion into "Qebāt" when you are under great

.../

suffering. Every thing and the world change and vanish while the soul lasts forever. Therefore, don't betray your religion for the sake of your flesh" (1946: 52). The development of the story also reveals the theme. At the end of the narrative, the king is presented dying respectably defending the Orthodox religion and struggling against "Qebāt". In contrast, his son, Takla Hāymānot, is portrayed dying shamefully and sinfully advancing the cause of latter doctrine, "Qebāt". He finally adopts Qebāt, and kills his father.

In Makonnen Zawdē's Bamaqoyat Tāmer Āyahu (1950), the supremacy of Christianity, and idolatory are treated in the meta diegesis level. Like what St. George does for Beruktāwit, Bāhrān saves Terufāt, the sacrifice, from the large snake and thereby converts the villagers to his religion - Christianity. While doing this, Bāhrān tells the villagers about the futility of idolatory alluding to the Bible: Exodus 20: 4-5.

After God created man, using his wisdom, ... said to him: "you must not make for yourself a carved image or a form like anything that is in the heavens above or that is on the earth underneath or that is in the waters under the earth. You must not bow down to them nor be induced to serve them, because I Jehovah your God am a God exacting exclusive devotion, bringing punishment for the error of fathers upon sons... in the case of those who hate me (Exodus 20: 4-5). But man ignoring this command believes in idols. (1950: 50).

.../

3.1.1.2 The Trinity:

The union of the Father, the Son and the Holy Spirit as one God is another concern for many Amharic texts. In Tobbiā the topic is briefly reflected in the "proclamation". According to the report of the "extra-diegetic heterodiegetic" narrator, the words of the proclamation are put in the following way:-

Oh! my army, Oh my people! It is only one God who created the world and all the creatures. There had neither been another creator in the past except God who is able to create and destroy the world nor will come in the future. God is eternal; as He had lived before the creation of the world, He will also leave after the end of this world.... We believe in Him as the Unity of the Father, the Son and the Holy Spirit in one God (1958: 67)

In Heruy W/Selāsiē's fiction, the Trinity and the life of Jesus in this world are discussed in different states. They are discussed thoroughly in his allegorical fiction, Wodājē Lebbē (1963). In Yallbbē Hāssāb the themes are pointed out indirectly in the statements of Şeyon about her preference for traditional, spiritual education to household management: "Even, in the Spiritual line" says she "I will learn about the Trinity! the union of the Father, the Son, and the Holy Spirit in one God; and His Birth, Crucifixion, Resurrection, Ascension, and the inheritance of everlasting life and hell due to righteousness and unrighteousness respectively..." (1963: 136-137).

.../

In Āddis Ālam, the character narrators discuss the improvements in Ethiopian Orthodox churches. The characters discuss the tabernacles, the Holy communion, "tazkār" (feast for the commemoration of the dead) and church-marriage. In his discussion of tabernacles, the character narrator points out the following about the Trinity:

"tabernacle means something on which the word of God is written and the Eucharist is settled. But, whenever priests commit sin, other priests wrongly say: 'the Trinity profaned...' and bless again the tabernacle. Hereafter no one must say and act like this..." (1915: 29).

In Wodājē Lebbē, too, the topic is discussed thoroughly. Like the narrators in hagiographies, the narrator in the text begins with "In the name of the Father, the Son and the Holy Spirit... amen" (1963: 1). Inside the narrative, the character narrator depicts the huge tree (p.9) as one and three simultaneously, the tree symbolically representing the Trinity.

3.1.1.3 The Life of Jesus

Along with the Trinity, the life of Jesus - His birth, His exile, His teachings, His crucifixion and resurrection - is treated whenever the narrative situation allows. For example, in Yāynē

.../

Berhān (1949), His suffering is discussed by Yāynē Ābabā's father to comfort Yāynē Ābabā from her disappointment with her husband (pp.33-34). The character narrator in Āgāzi pointed out the suffering of Jesus in his discussion of the fascist war (Māyḥaw). He used it for the purpose of comparison: "In short, like Jesus, Ethiopia is tied, beaten, crucified and spat at and compelled to carry the Cross. She is still in "Qarānio" (skull)" (1961: 86).

3.1.1.4 Sacrament of the Holy Communion (Mistra Qurbān)

Holy communion is discussed in various texts. Narrators discuss it whenever they deal with things like confession, monasticism, the feast of Jesus for his disciples. For example, Mentasenot, the character narrator in Yālam Saw Ermejā discusses it when he plans to take the Eucharist. He cites Matthew 26: 26-28:

Jesus took a loaf and, after saying a blessing, he broke it and, giving it to the disciples, he said: 'Take, eat: This means my body.' Also, he took a cup and, having given thanks, he gave it to them, saying: "Drink out of it, all of you; for this means my 'blood of the covenant', which is to be poured out in behalf of many for forgiveness of sins (Matthew 26: 26-28). Thus, if we have realized His word, we have to act according to his word and take the Eucharist (1948:81).

Holy communion is also one of the main issues in Āddis Ālam. The clergy have agreed on the following points in their meeting:

- A priest should not be appointed chief of a church unless he marries according to

the custom of the church and take the Eucharist.

- Whenever any sick or healthy, person wants to take the Eucharist, the man should not be obliged to pay for the service unless he is willing to do so.
- Followers of the church should marry according to the customs of the church and should take the Eucharist (1925: 27-29).

3.1.1.5 Inheritance of the Everlasting Life

In many occasions narrators and character narrators talk about eternal life. The gradual development of stories, the interactions of characters, commentaries and reports reveal eternal life. Characters suffer a lot for the will of God and the well-being of others with the hope of inheriting everlasting life. They leave their property, family and other secular affairs, and engage in spiritual matters. In Yāynē Ābabā (1905), Gabra Egziābhēr, the major character, sacrifices his life to the wellbeing of Yāynē Ābabā. Similarly, Ālamu Dasta of Şahāy Masfen (1949) in accordance with his promise to Şahāy, leaves for a monastery, after giving all his property to the orphans, the children of Şahāy. In Yadam Zaman (1946), King T/Hāymānot leaves his throne overwhelmed by the love of God. Other characters like Yāynē Ābabā and her mother in Yāynē Ābabā (1905); Yāynē Berehān and Ādafres in Yāynē Berehān (1949) also leave their property and secular happiness to cleanse their sins, to lead monastic life and to seek heaven.

.../

3.1.1.6 The Creation and Nature of Man

Narrators in various texts discuss the creation and nature of man in a various ways. Some of them talk about the creation of man in the image of the creator, God. Some of them indicate that man was created from earth, water, wind and fire. For instance, the omniscient narrator in Yāynē Berhān says:

God, the governor of the earth and heaven, created the sky and the earth, the sun and the moon, winter and summer, day and night, man and saints. All these creatures, except man, serve God according to their nature.... But man who was created in the image of God was given a woman, Eve, from his rib so that they could reproduce offsprings (man kind) (1949: 18).

The narrator, Ābā Saw Bakantu, in Yadhoch Katamā discusses the nature of man and soul as:

The soul is the source of our knowledge and conscience and the light of our life. Therefore, the four elements of the flesh united with the soul bring man into being. In between, there is a central instinct which unifies the elements of the flesh and the soul together. The four characteristics of the flesh are earth, water, wind and fire (1960: 130).

In this illustration, the character narrator tells that man was created from earth, water, wind and fire united together with a soul through a central instinct.

.../

3.1.1.7 The Futility of the World and the Flesh

In most Amharic fictions under discussion, the world and the flesh are portrayed as something wicked and futile. The worldly wealth, power, status, pleasure and knowledge are nothing unless human beings do good deeds that please God and cleanse them from their sin. The worldly things temporarily please only the flesh. To get everlasting pleasure human beings should think about the world to come: they have to do good deeds and follow the Christian way of life. In Yadhoch Katamā the futility of the world and the flesh are revealed through the interactions of Ābā Ālam Lamnē and Āto Kābteh Yemar in the gradual development of the story. For instance, Ābā Saw Bakantu preaches on the subject in his sunday sermon alluding to James 4:13 - 5:13:

Come now, you, who say: 'today or tomorrow we will journey to this city and will spend a year there, and we will engage in business and make profits.' Whereas you do not know what your life will be tomorrow. For you are a mist appearing for a little while and then disappearing, instead you ought to say: 'If God wills, we shall live and also do this or that....' Come, now you rich "men", weep, howling over your miseries that are coming upon you. Your riches have rotted, and your outer garments have become moth eaten. Your gold, silver are rusted away, and their rust will be as a witness against you and will eat your fleshy parts. Something like fire is what you have stored up in the last days (Armūñ 1960: 119)

.../

3.1.2 Moral Themes

Moral themes are discussed as primary and secondary concerns of Amharic prose fiction. The major themes are reflected through a variety of devices. The characters often talk about themes directly and/or indirectly. The process of development of stories reveals them with great concerns; minor themes are revealed with little concern in relation to the major themes. Actual readers interpret these major and minor themes from the interactions of characters, the process of the development of stories and the reports and commentaries of narrators.

Like the moral themes of the hagiographies, moral themes of Amharic fiction are closely related with religious themes. The moral themes can be discussed in terms of the following major topics: (a) wealth (b) marriage (c) love (d) education (e) drunkenness and prostitution (f) slavery and freedom.

3.1.2.1 Wealth

Narrators of early Amharic prose fiction seem to view possession of wealth in two different ways: (1) wealth accumulated treacherously, say in the form of theft, robbery and exploitation; and (2) wealth possessed rightly and with the will of God. Condemning the wrong way of possessing wealth, they

.../

strongly favour the sacred way of having wealth. For them, treacherous accumulation of wealth is something passing, temporary and harmful to the soul and eventually damaging even to the flesh.

In Yedhoch Katamā, Kābteh Yemar, the major character, is portrayed as one who accumulates wealth in a wrong way. He is also characterized as greedy and pseudo-Christian. Perhaps, because of the treacherous accumulation of his wealth and his greed, his end is very saddening. Not only is he tormented with acute mental problem, but also passes away worthlessly scattering the wealth he has been proud of here and there. In short, his wealth can be equated to seeds planted on barren land.

Contrary to Kābteh Yemar, Ālamu Dastā of Şahāy Masfen is presented as a sacred rich man who appropriately used his wealth. As indicated earlier, he ends his worldly life leaving all that he has to the orphans (the children of Şahāy). Unlike Kābteh Yemar, his wealth is well spent and not wasted; it is meant to educate the orphans and consequently improve their subsequent lives. Ālamu's property passed over to the orphans can indeed be compared to seeds planted on a piece of fertile virgin land.

In one word, the following words of Ālamu, addressed to the orphans, while he bequeaths his wealth to them may best summarize

the attitudes of early Amharic prose fiction narrators towards the possession of wealth:

- Please make friends with the property which I have transferred to you (1960:79).
- Have reverence for God! since the fear of Jehovah is the beginning of wisdom. Do good to your friends; don't use your knowledge for evil things; don't be proud of your wealth because, like the house which is built on sand, wealth will vanish unless it is founded on religion and Christian ethics. (1960:2)

3.1.2.2 Marriage

Like the other moral themes, marriage is closely associated with religion. In many Amharic didactic prose fiction narrators often begin discussing marriage in relation to the creation of man. God first created Adam and then made Eve from his left ribs so that she becomes his associate. Narrators further allude to the Bible: "a man will leave his father and his mother and he must stick to his wife and they must become one flesh (Genesis 2:24). On top of that, they refer to Abraham and Sara when they discuss holy marriage. They advise their actual readers to be loyal to their respective partners by not committing adultery. In Yāynē Berehān (1949), Kababush is portrayed as an innocent house lady who is faithful to her husband while her husband is characterized

.../

as an adulterer. This leads to their divorce. The woman keeping the rule of the church did not want to marry again. Instead, she goes to a monastery hoping to be rewarded in heaven.

3.1.2.3 Love

Love can be interpreted in many ways. Love of family, love of brothers, love of God and love of enemy on one side and love of money, love of adultery and love of the secular world on the other. In Yadhoch Katamā (1960) Kābteh Yemar dies for the love of the worldly wealth. In Yāynē Berhān (1949) Ādafres divorces his wife for he is involved in adultery. In Yālam Saw Ermejā (1948) Bezuāyahu dies early since he is addicted to liquor and smoking. On the other hand, Ālamu Dastā, in Ṣahāy Masfen (1949), Gabra Egziābhēr in Yāynē Ābabā (1909), and Kababush in Yāynē Berhān (1949) inherit paradise because they loved God and their brothers. The extradiegetic narrator in Yafeqer Ḥorā (1948), comments on love in many occasions. He comments on the love of the two major characters, Dastā Tasamā and his lover: "If people truly love each other and if they are loyal to each other, miracles will happen. There will be no mountain that blocks true love or cloud that darkens it. Love rules even the hearts of the powerful" (p.59). He further alludes to the Bible when he deals with the subject: The quotation is taken from "Corinthians" 13: 1-3:

If I speak in the tongues of men and of angels
but do not have love, I have become a sounding

.../

(piece of) brass or a clashing cymbal. And if I have the gift of prophesying and am acquainted with all the sacred secrets and all knowledge, and if I have all the faith so as to transplant mountains, but do not have love, I am nothing (1949:58).

3.1.2.4 Education

The importance of education to the individual and society is one of the major foci of the narratives. In developing this theme, one basic message that almost all the narrators seem to communicate is that educated people should not accept all that they learn at face value. The narrators appear to advise readers to selectively learn those values that are beneficial to their societies and drop the one which are counter productive.

In Yālamaw Ermejā (1948), the two major characters leave their birth place to attend church education. Later Bezuāyahu goes abroad for further education. There he is possessed by bad habits which eventually result in his untimely death. Conversely, Garamaw helps himself and the society with his education. In Āddis Ālam, Āwoqa, an educated young man, is portrayed as a man keen to improve some principles of the Ethiopian Orthodox church. Because of this, the clergy improve some traditional disciplines of Holy Communion, church marriage, "Tazkār" (commemorial feast for a dead relative) etc.. In Ārāvā (1964), Ārayā, the major character, goes to France for modern education. He studies modern agriculture and introduces the

.../

method to his people. In Āgāzi, the character narrator, Āgāzi, discusses the role of education in the development of his country. Realizing the importance of education in every respect, Āgāzi goes abroad to acquire modern education. Speaking in favour of modern education, Āgāzi says:

Let our mother land be green, if so, the youth will introduce modern civilization from abroad. It is difficult to catch the tail of a leopard; but once it is caught it should not be released. Likewise, the young should firmly progress to civilization (1961: 89-90).

He further comments on work and the development of the country:

... others should not blame us... 'they are incapable of working, but are merely talking; they are incapable of accomplishing but are merely intending....' So we have to work with enthusiasm.... Those who worked hard became rich and civilized. And if we work hard we will also get rich and civilized (1961:40).

3.1.2.5 Drunkenness and Prostitution

Drunkenness and prostitution are other major moral themes which attracted the attention of many early Amharic prose fiction writers. Not only do they consider them to be bad and immoral, but also present them as something alien to Ethiopian culture. For many narrators (narrators in Endawaṭāch Qarach, etc) intoxication and prostitution, are imported to Ethiopia by foreigners and Ethiopians educated abroad. Most of them also

.../

seem to believe that these bad habits are exercised first during the Italian invasion and later due to the influx of foreigners to the country.

Narrators in Yāvnē Berhān (1949), Yālem Saw Ermejā (1948), Āddis Ālam (1963), Lejnat Tamaleso Āvmaṭām (1949) and Endawaṭāch Qarach deal with alcoholism and prostitution. The narrators in these fiction seem to be against the habit of alcohol drinking since it leads to intoxication. They do not criticize those who drink a little wine to satisfy their thirst. The character narrator, Makuriā, in his discussion with Chakol alludes to the Bible to support his argument with evidence:

King Dāwit (David) said 'And wine that makes the heart of mortal man rejoice, to make the face shine with oil, and bread that sustains the very heart of mortal man' (Psalms 104:15).... 'Do not drink water any longer, but use a little wine for the sake of your stomach and your frequent cases of sickness' (Timothy, 5:23). "Baemnat G/Āmlāk 1949: 59-60).

Although the character narrator, Makuriā, does not criticize the habit of drinking a little wine to satisfy thirst, he does not also support those who drink too much alcohol. That is why he alludes to Proverbs 23: 29-35 to support his argument with evidence.

.../

Who has woe? who has uneasiness? who has contentions? who has concern? who has wounds for no reason? who has dullness of eyes? Those staying a long time with the wine, those coming in to search out mixed wine. Do not look at wine when it exhibits a red colour, when it gives off its sparkle in the cup, (when) it goes with a slickness. At its end it bites just like a serpent, and it secretes poison just like a viper...(Baemnat 1949: 60)

In this quotation the narrator condemns "those who staying a long time with the wine" and "those coming in to search out mixed wine"; he is against the habit of drunkenness.

3.1.2.6 Slavery and Freedom

The themes of colonialism and patriotism are perhaps central to Āgāzi (1961) and Yamāyochaw Queslañā (1948) and Endawaṭāch Qarach (1946) as is the theme of slavery to Tobbiā (1958) and Yāynē Ābabā (1909). These themes are discussed extensively in the respective novels. In Yāynē Ābabā (1909), Yāynē Ābabā suffers greatly at the hands of the slave traders and her owner, Dabritu. Not only is she forced to fetch water during the night but also exposed to hard labour until Gabra Egziābhēr rescues her. In Tobbiā (1958), Wāhed and his father suffer from slavery until the ransom is paid to the slave owners.

In Amharic fiction dealing with war the importance of freedom and patriotism is discussed with great concern. Ārayā (1964) and

.../

Yamāyçhaw Queslañā (1948), are based on the war of 1928 Eth. C. (Māyçhaw). The novels emphasize the need for patriotism and the necessity of protecting one's motherland from invaders.

The narrator in Bamaqovat Tāmer Āyahu (1950), tells how the greed of people is the source of war and slavery: "eventhough human beings are given the right to govern all creatures, and are allowed to live on the sweat of their face" says the narrator, "they tend to invade and kill their neighbours to plunder their property"(p.17).

3.1.2.7 Good Deeds

There are various types of good deeds which are morally accepted by the contemporary society. They are treated as major and minor themes. In Tobbiā (1958), the main theme is reflected by the maxims that say: "one who does good lends; he who does bad is himself hurt"; "when a generous person gives, he is in fact lending and not giving as such" (p.1). The interactions of the characters and the development of the plot gradually reveal the topic. Dajāzmāch, the father of Tobbiā and Wāhed, is liberated because the merchant pays the ransom; the merchant is only an agent since the two do not know each other. It is God who helps him to get released since the Dajāzmāch is an honest and generous Christian. He often gives charities to the poor. Hence, God

helps him in the time of his trouble. The merchant in turn receives the blessing of God through Wahed. In Yāynē Ābabā (1909), G/Egziābhēr saves the life of Yāynē Ābabā at the expense of his life. According to the dream of the monk, his soul inherited the everlasting life as a reward for his good deeds. So did Ālamu Dastā in Ṣahāy Masfen (1949). According to the report of the narrator, Ālamu Dastā received the blessing of God, because he fulfills his promise to Yāynē Ābabā that is he protects her children. The narrator further comments on the character: "Dear readers! since good deeds are the only friends of people, Ālamu Dastā was rewarded with prestige both in flesh and soul due to his good deeds (p.102).

All the issues discussed so far are religious and moral subjects which are considered as the influences of Geez narratives on the early Amharic didactic prose fiction in the roles of narrators. It is the researcher's belief that such a discussion may not give us adequate understanding of the problem. As "any content, theme, or motif may be common to several literary genres..." (Cortix 1978: 119-120), the need to approach the problem from another angle is essential. In other words, the issue will be discussed vis-a-vis thematic and formal organizations of the fiction.

.../

3.2 Identification and Description of Setting

No matter how the degree varies, narrators may engage in fiction in identification and description of setting. They introduce places and times in which stories and events take place: they describe particular places (for example, mountains, rivers, cities) and time (for instance morning, noon, dusk, evening and darkness) with or without structural significance. In some modern Amharic fiction like Kādmās Bāshāgar, descriptions of setting have structural and thematic significances. They suggest the atmospheres of events and stories. They may give clues as to what is happening in present, or what will happen in the future within the frame works of particular narratives.

Unlike modern Amharic fiction, narrators in early Amharic didactic prose fiction mostly do not care for the description of setting. They don't provide details of setting. Instead, they simply identify places and times in which stories take place. In some instances, narrators reveal setting using phrases like: "at the beginning of the Christian era", "Once upon a time", "one day", "in a country". In Tobbiā, for instance, the setting is told in the following way:

At the beginning of the Christian era, the non-christians had power over the Christians. Once upon a time, they came to invade the land of the Christians. But the Christian king sent his troops against invaders. (1958:1).

.../

However, towards the end of the narrative actual readers have come to know the place, Ethiopia, in such commentaries of the extradiegetic narrator: "every body is saved because of the merchant; every body becomes Christian because of the girl; the whole Ethiopia united and governed under one administrative rule" (1958: 68).

The homodiegetic narrator in Āgāzi (1961) usually does not identify particular setting. He simply says: "when we arrive at the point called: "Sem Ayṭarē" (unnamable)" (p.38), "I arrived at one of the European countries" (p.42). In Āddis Ālam (1963), the place (Tagulat, Europe) and the date are identified but not the year and some other necessary details, the content of course can tell the epoch. In Yāvnē Berhān (1949), at the beginning of the narrative, the extradiegetic narrator identifies the setting: "Once upon a time, in a certain country, there were two servants of the major, Bozābeh and Tamasgan (p.18).

In Yālam Saw Ermejā (1948), the narrator simply says: "Bezuāyahu and Garamaw were born in the district..."(p.13), "Once upon a time, when Lekyalabat was talking with my father..."(p.19). In some cases, there is a better detailed identification of setting than the previous one. At the beginning of this narrative, for example, the narrator identifies: "In Gudo-Barat, in the province of Tegulat, east of Addis Ababa..." (p.2).

.../

Generally narrators in these and other early Amharic didactic prose fiction often identify settings in these forms perhaps for two major reasons. First, like the narrators in Geez narratives (see 2.3.4) they are primarily interested in the message or content than the formal aspects; they are more concerned with themes than with artistic qualities. Secondly, modern techniques of identification and description of setting were not common in that particular period. Hence, concerning these devices, the influence of the Geez narratives on the Amharic fiction in the roles of narrators lies in the use of such "primitive" or "oral forms".

3.3 Identification of Character

Naturally, characters are introduced to actual readers and narratees somewhere in the narrative. This can of course be done in different ways. Characters may, for example, simultaneously reveal themselves as characters and narrators in the form of "I" or "we". They can also be identified through the interactions of characters along the gradual development of stories. Alternatively, authorial narrators and character narrators may introduce characters to readers.

In the Amharic didactic prose fiction, identifying of characters through authorial narrators and character narrators seems to be

.../

the most common way. Usually, narrators introduce characters either somewhere at the beginning or somewhere at the end of a given chapter. Sometimes, however, narrators acquaint characters with readers anywhere in the story depending on situations.

In any case, Amharic didactic prose fiction seems to follow a simplistic regular pattern of identifying characters. Below are actual examples of how narrators first introduce their characters:

- In the province of Tagulat, there was a man whose name is Endalbu. He has his son, Āwoka, from his wife, Endashāsh. Āwoqa was intelligent ... (Āddis Ālam 1925: 4)
- In 1931 Eth.C., there was a young lady whose name was Ṣahāy Masfen. She was eighteen years old. (Ṣahāy Masfen 1949: 1)
- In Addis Ababa, there were two intimate friends called Gabrē and Tassamā. (Yafeqer Ḥorā 1949: 19)
- In Ethiopia there was a merchant called Kābteh Yemar (Yadhoch Katamā 1960: 118)

In Geez narratives, too, personages are identified in a more or less similar manner (see 2.3.4). Unlike the Amharic narratives, the Geez narratives in fact almost always avoid using proper names of the personages they identify. Instead, they simply use some general words like "a man", "a woman" etc. Otherwise, the two narratives are quite similar particularly in their simplistic, direct and traditional mode of identifications of

.../

characters. Based on this close resemblance of identifying characters, it may thus be deduced that Geez narratives have significantly influenced the way Amharic prose fiction identify characters. It can't of course be the other way round. As indicated earlier, Geez narratives had been in use for very longer period of time than were the Amharic prose fiction.

3.4 Definition of Character

In a discussion of formal organization of narratives, examining identification of character appears to be as important as looking into character definition. That is simply because character identification and character definition may perhaps have a different role play. "Where as an identification of a character implies only the narrator's prior knowledge about or acquaintance with him", notes Rimmon Kenan "definition... suggests an abstraction, generalization or summing up on the part of the narrator as well as a desire to present such labeling as authoritative characterization (Rimmon-Kenan 1983: 98).

What comes next is thus a discussion of "definition of character" in relation to Geez narratives and Amharic prose fiction. According to Rimmon Kenan, there are two basic types of character portrayals. They are "direct definition" and "indirect presentation". "The first type names the trait by an adjective

.../

(e.g. 'he was good hearted'), an abstract noun ('his goodness knew no bounds'), or possibly some other kind of noun ('she was a real bitch') or part of speech ('he loves only himself')". The second type, on the other hand, does not mention the trait but displays and exemplifies it in various ways leaving the task of inferring the quality implied to the readers (1983:59-60). Similarly, Bliar divides the art of character drawing into two branches: portraits of single general qualities such as bravery and wisdom and pictures in which those general qualities are modified into peculiar and individualizing ones by their different combinations in different persons (Bliar as cited by Taylor 1975: 162).

Viewed through the light of Rimmon-Kenan's and Bliar's understanding of character portrayal, narrators in the early Amharic didactic prose fiction seem to depend on the simpler and more straight way of presenting characters. Almost all the time, they provide direct definitions of characters. They tell everything to readers in black and white. Readers are given no room to interpret the qualities of characters, they come across in their own ways. In Yadam Zaman (1946), actual readers are, for instance, directly told that Āyalēw is a very shrewd and mischievous person for he plots to kill "worēñā" Fāsil by pretending to be his close friend; in Yadhoch Katamā (1960) readers are made to know Kābteh Yemar as a rich man but selfish

.../

and inhuman for he values money more than his fellow human beings. In Yāvnē Berhān (1949), readers and narratees are told that Ādafres is an adulterer and ill-mannered while his wife, Kababush, is innocent and a true Christian.

Usually, definitions of characters are made by omniscient narrators. These narrators are believed to be reliable guides for narratees and actual readers. Character narrators who are not reliable are thought to be unable to guide narratees and actual readers for they have limited knowledge of subjects and unreliable nature. Comment on this, Rimmon-Kenan is to say:

...naming of a character's qualities counts as direct characterization only if it proceeds from the most authoritative voice in the text.... If narrow minded, dull characters call some one 'a person of many theories' or consider that character's imagination 'remarkably active', their views need not be taken as a reliable affirmation of these qualities in a character whose exceptionality may be only in the eyes of mediocre beholders (1983: 98).

Like any traditional narratives, direct definition of character is the characteristic of Geez narratives (see 2.3.4) and the early Amharic didactic prose fiction. The influences of Geez narratives on the Amharic didactic prose fiction do not only lie in the function of the narrator but also in the extensive use of the device and the method to define the characters for direct moral and religious teachings. The characters are portrayed in

.../

polarization as good and bad, generous and greedy, holy and profane. Furthermore, in some instances there is similarity in the use of actual words and ideas which are conveyed through the definitions of characters:

"Mamrē" Zawaldē was a good man, his wife was Balaynash. Both of them were good people brought up in good condition. They used to fear God, visit the poor and give service to the church. (Yāynē Ābabā 1909: 3)

3.5 Physical Description of Character

In most Geez narratives and early Amharic didactic prose fiction there are no considerable physical descriptions of characters. But, in some cases, the characters are described almost in identical manners. Mostly, good and generous characters are portrayed like saints while evil characters are considered as attributes of satans. In Tobbiā (1961), for instance, the king (p.43) and Tobbiā (p.47) are described as saints as opposed to the guard (p.22), who is described like satan. In Yāynē Ābabā (1909), Debitu is portrayed like "Diābilos" (Devil) (p.23).

Moreover, the manner of descriptions of characters in some Amharic didactic prose fiction is compared with that of the saints in "Malks". In both cases, narrators describe characters from top to bottom in a descending order using highly exaggerated

.../

cliche similes and hyperboles. For instance, the authorial narrator in Tobbiā (1961) describes Tobbiā in a saintly manner to the extent of attempting to convince readers, her saint-like beauty brings about the conversion of the king into Christian:

... her eyes which look like silver pestle are comparable to morning stars... her eyebrows are like spring grass ready to be mowed; her nose stands straight, her lips are like blooming flowers... her neck looks like a drinking flask... her boneless slim fingers compete with wad of row cotton which is highly rolled for spinning. Her slim waist competes with the queen of the bees. Her calf and ankels are beautifully shaped (1958: 47).

In one word as stated by Āsfāw Dāmṭē "the manner of the description of Tobbiā is not far from the traditional style" (Yakātīt 1973 No.5).

In Yafeqer Chorā (1948) the editorial author describes Ālamu Dastā in a similar style, that is, in a descending order:

Dastā Tassamā is a tall, broad-chested and well built man. His hair is silky; his forehead is proportional to his physical structure; his silky mass of eyelashes has made his eyes beautiful; his eyebrows look like guards who look after the eyes; his eyes are medium-sized and charming; his long nose is very beautiful which has no defect at all; his lips are proportional to his body structure, except that his lower lip is slightly thin; he always shaves his whisker; his mustache is very little; ... his chin is proportional to his physical structure; so are his ears; his fingers are not very beautiful. In general, Dasta Tassama is a handsome person who looks like a vine plant eventhough he is big footed (pp. 165-167).

.../

Similarly, in Geez narratives especially in "Malks", saints are described in a descending order from head to toe. Here the physical appearance is much more praised. Plus, prior to describing a part of the body in full, the narrator first greets it and then does the same to the part of the body immediately below: "... greetings to your face... greetings to your eyebrows... greetings to your eyes... greetings to your ears... greetings to your cheeks..." (Salām laḡaṣeka ... salām laḡarānbetika... salām lāyɣntika... salām laāezānika ... salam lamalātihika...). Besides the order, descriptions of characters in both narratives are characterized by traditional cliché similes like "the morning star", "the blooming rose", "the glistening snow", "the queen of the bees". Hence, with regard to descriptions of characters the influences of the Geez narratives on the early Amharic didactic prose fiction lie both in the manner of descriptions and in the narrators' use of exaggerated cliché similes.

3.6 Summary

Like any "conventional fiction", Geez narratives and early Amharic didactic prose fiction are characterized by summary.

Summary narrative "is a generalized account or report of a series of events covering some extended period and a variety of locales, and seems to be the normal untutored mode of story telling" (Friedman 1967: 119-120).

.../

The dominant narrators in the Amharic didactic prose fiction are the "author narrators" who summarize, report and comment on their respective stories. They often tell about the lives and experiences of characters and events in retrospection. Almost all the diegesis and metadiegesis narratives are organized in retrospection. They don't engage in presenting scenes. They simply tell events in their temporal sequence. This does not mean, however, that there are no scenic parts in the Amharic narratives, because there can not be narratives which are purely summary or scenic. There would be at least a few intrusions of characters in scenic narratives and some scenic parts in summary narratives. Therefore, like the narrators in Geez narratives, narrators in the Amharic didactic prose fiction are preoccupied with providing summary of past events and lives of characters.

With regard to summary, the effect of Geez narratives on the Amharic didactic prose fiction in the roles of narrators is realized in the extensive use of the device. Through summarized stories and commentaries, the narrators guide and shape actual readers in their own view. (concerning summary in Geez narratives, refer to 2.2)

3.7 Report

Reports are sentences in a literary work describing particular events, situations, characters and places (Olsen 1978:62). Every

narrative uses report to some degree; but, like any conventional narratives, Geez narratives and the early Amharic didactic prose fiction use report and summary extensively. Furthermore, like narrators in Geez texts (see 2.4), narrators in Amharic didactic prose fiction report events which took place outside the realm of the objective world. They report what is going on beyond the secular world; what is taking place in the minds of characters and what is happening in distant places. These narrators, especially the omniscient ones, are independent and reliable sources of informations.

In Yadhoch Katamā, the omniscient narrator has super power of perceiving abstract and supernatural things: He knows what is going on in the minds of the characters, he knows their dreams and what they are doing in their private rooms. Here is an extracted report of the omniscient narrator about the major character and "the soul" from the text:

Kābteh Yemar heard a voice while he was walking in the church yard. At that instance, he turned his face toward the monument and happened to see a vision of a child that looks as white as a wad of cotton. Shocked with the incident, he said: "who are you?". That ghost replied to him: "I am a soul". (Ārmuñ 1960: 165-166)

In Yāynē Berhān the omniscient narrator has qualities of perceiving distant objects and sounds. He sees and realizes abstract, and supernatural things. He knows what takes place

outside the sphere of the human world. From the following report, we, for instance, know his awareness of the ascension of the soul of Sosnā and the monks' realization of her ascension:

Soon, after he had arrived at the monastery, told the incident to the monks who have prior knowledge about it. Even though they talked with him as if they are strange to the events, they have spiritually realized the death of Sosnā and the ascension of her soul before his arrival (1949: 107-108).

With regard to report, the influences of Geez narratives on Amharic didactic prose fiction are realized in the extensive use of report together with summary and commentary and in the omniscient power of distinguishing distant, abstract and supernatural things. These distinguished qualities of the narrators appears to emanate from the religious nature of the works.

3.8 Commentary

Commentaries are observations, interpretations, judgments or generalizations of narrators about events, characters, stories and narrations. Commentaries are found in most fiction. They are particularly dominant in traditional fiction in which the most dominant narrators are the authorial narrators. These narrators are present in person to see that actual readers are properly informed about the circumstances of the actions, to

.../

explain characters and to insure the formation of the right opinion on the part of readers. They are reliable guides of actual readers.

According to Rimmon Kenan, there are three basic types of commentaries. These are: interpretations, judgments and generalizations. "Commentary can be either on the story or on the narration". However, "unlike interpretation, judgment and generalization relating to the story, commentary on the narration is concerned not with the represented world but with the problems of presenting it (1983: 98-99).

In modern novels, a given story, by and large, "speaks for itself. The author does not apologize for his characters; he does not give an account of them; he does not describe them; he does not even tell us what they do" (Beach as cited by Stang 1967: 91). Therefore, there are no considerable commentaries in them.

Like any traditional narratives, Geez (see 2.4) and early Amharic didactic prose fiction are characterized by extensive use of authorial commentaries. Narrators often comment on stories and subjects to help actual readers realize stories, characters, themes correctly. They interpret, judge and generalize from their own view points. Below is an example of commentary from Yadhoch Katamā (1960):

.../

He said: 'oh me! who is not a loyal servant; what shall I reply to my lord' and stooped from his neck and hiccuped. Behold! when the soul departs from the flesh, what an agony it is? What a death it is? At that moment, it would have been better not to be a man.

Unfortunately, Āto Kābteh Yemar passed away carrying his wallet, containing receipts and documents, close to his bosom. At this juncture the words of Solomon, spoken in Ecclesiastes, have truly been realized: 'remember, now, your grand creator in the days of your young manhood, before the calamitous days come nearer, or the years have arrived...' (Ecclesiastes (12:1)).

Readers! we always have to remember the life of Kābteh Yemar. The book has told us how to manage our property well. (pp. 182-183).

Like narrators in Geez narratives, narrators in Amharic didactic prose fiction frequently intrude in their narratives to interpret, judge and generalize events, characters, stories and act of narrations. In this respect, the influences of Geez narratives on early Amharic didactic prose fiction lie in the frequent use of authorial intrusions and extensive direct commentaries for the purpose of teaching religious and moral subjects. Furthermore, the length of the commentaries, that is, the long sermons of authorial narrators on religious and moral subjects are considered as the influences of Geez narrative on Amharic didactic prose fiction in the roles of narrators.

.../

3.9 Direct Addressing Narratee

Direct addressing narratee is the characteristic of both Geez (see 2.5.1) and early Amharic didactic prose fiction. In both cases, narrators directly address their respective narratees and actual readers at several points. They do this for various purposes, to engage readers in the stories they tell, to inspire belief in the situations their fictions describe, and to move actual readers to sympathize with real life situations.

Unlike narrators in Geez narratives, narrators in the early Amharic didactic prose fiction do not use such "distancing" words as "Christians!", "You! children of Christ!", "children of the Bible". Instead, they use such engaging words as "you", "we", "readers". In Āgāzi, however, Āgāzi, the character narrator addresses his narratee in second person, singular, masculine gender pronoun, "you". Unlike, the second person plural pronoun, "you", which are used commonly in most narratives, the "you" of Āgāzi reduces potential readers to the male person. In other words, the narrator may discourage female readers. Here is the illustration from Āgāzi: "On your way to school, you will get a lot of things... Will it be difficult to you to understand if I tell you what you haven't experienced yet? How shall I make it simple for you?... The blowing of the wind and the high and low tides warm your heart..." (1961: 7)

For instance, in the first chapter of Āgāzi, the

.../

story is told from "I" person point of view; at the end of chapter nine, the point of view shifts to third person point of view: "whose idea became insignificant? He has already told us about the important idea. Hereafter we are going to continue the story of "Āfro Āygabē" (1961: 65).

In this illustration, even though, the third person narrator has no significant role except his being an "introducer", he tries to keep readers with him through the use of "we". In chapter ten, the point of view shifts again to "I" person: the character narrator, Āgāzi, continues to tell the story.

The narrator in Lejenat Tamaleso Āymatām turns from third person to first person plural 'we' point of view:

- As we have realized it from the discussion of the two persons, Makuriā has six months since he has returned home from abroad. (1949: 106).
- We heard that the ceremony of the marriage was astonishing. Nevertheless, since oral stories easily get out of memory, we have extracted the true story from a magazine (1949: 107).

Before talking about the points above, the extradiegetic narrator tells the story from the point of view of third person.

At the beginning of the tenth chapter, the narrator in Yafeqer Chorā also shifts from third person to first person singular 'I', point of view: "Dasta Tassamā whom the novel is concerned about is my best friend whom I love from my heart and respect" (1949:

.../

104). In the foregoing chapters, the narrator tells the story from third person point of view. Narrators often do this for the purpose of communication that is to stimulate and keep actual readers with them. It should, however, be noted that wavering of point of view may not necessarily have definite purpose.

Regarding wavering of point of view, the influences of Geez narratives on the early Amharic didactic prose fiction can be realized in the use of the device, its frequency and purpose. (concerning wavering of point of view in Geez narratives, see 2.5)

3.11 Reminding Readers of the Identities of Characters and Events

Narrators in both Geez narratives and early Amharic didactic prose fiction, remind readers of the identities of characters, events and ideas already told in previous chapters. They also in advance tell readers the events to come in new chapters. They do this to help narratees and actual readers follow the development of stories and characters since they are not confident in their respective readers ability to comprehend stories, characters and subjects. Besides, narrators use the device as a means of controlling the narrative situations.

.../

The narrator in Ārayā (1964) reminds his readers of the incident that happened in the preceding chapters: "as we have realized it before, Ārayā and Serguta felt worm when they first saw each other, and that feeling was 'love'" (p.308).

The narrator in Bamaqoyat Tāmer Āyahu, reminds his readers at several points. He says: "Let us return to the history of Hāmalmāl" (1950: 70) for he has not dealt with her in the last chapter. Telling her story in one chapter, he resumes the story of her uncle saying, "let us return to the story of her uncle" (1950: 103). When he winds up the whole story, he points out, "Absolute honour shall be given to God who helped me to begin and finish the story" (Ibid: 134). The narrator in Yafeqer Çorā, also finishes his story with a concluding remark: "Dear readers, let us stop the story at this point, otherwise, many hours shall be needed to write the philosophy of Dastā Tassamā (1949: 197).

Unlike modern fiction, Amharic didactic prose fiction is characterized by the use of this technique which can be realized as the influence of Geez narrative. In Geez narratives too, narrators use similar devices to control narrative situations and remind readers of events: "let us return to the main topic" ("negbāeka hāba qadāmi nagar") (Gadla Takla Hāymānot 1946: 238); "Let us return to the story of our father, Takla Hāymānot" ("wanetmayat hāba zēnā kebur waṣādeq Ābuna Gabra Manfas Qedus") (Gadla Gabra Manfas Qedus 1974: 38).

.../

3.12 Pointing the General Idea of Chapters and Narratives through Headings and Contents

Amharic didactic prose fiction is characterized by the use of either headings or contents. The headings are placed on the top of new chapters while the contents are written in the page of contents at the beginning or at the end of a given fiction. The sentences are often written in short subordinate clauses. However, sometimes they are written in long simple sentences too. The narrators often use them to help actual readers realize easily the main ideas and the stories of particular chapter and narrative in advance and perhaps to invite actual readers to selective reading. Here are illustrations of headings and contents from different sources respectively:

Headings:

About the birth of Āwoqa and his journey to Paris (chap.1). About the sickness and death of Endalebu (chap.2). About the feast for the commemoration of the late Endalebu (chap.3). About Āwoqa's rejection of the girl chosen by his relatives to be his wife (chap.5). About the erection of a monument in memory of his father (chap.6). About the second meeting (chap.11). [Āddis Ālam 1925]

Content:

Chapter 1: The friendship of Bazābeh and Tamasgan
Chapter 2: The marriage of Ādafres to Kababush
Chapter 3: As Bazābeh wanted to talk to his son Ādafres
Chapter 4: As Ādafres met his father in his parents home
Chapter 5: As Ādafres separated from Kababush while he was running away from the enemy
Chapter 6: As the new wife of Ādafres attacked him by surprise. (Yāynē Berehān 1949)

.../

In the case of Ārayā (1964), the headings are put both in the page of contents and at the top of each section of the book. Each heading is written in a word or phrase that suggests the general idea of its respective chapter: "Ārāyā G/Sādiq" (chapter 1), "unplanned journey" (chapter 2), "In France"(chapter 3), "The call of the mother land"(chapter 4), "Adieus Paris!" (chapter 5), "by ship" (chapter 6).... In addition to the headings, the narrator uses maxims, - sayings, quotations - which suggest the themes or the general ideas of chapters. For instance, in chapter twenty six, besides the heading: "the moment of the war", the narrator uses maxim "E'li, E'li, lama sa.bach.thani?" (My God, My God, why have You forsaken me, (Mark 15:34)), to relate the suffering of Jesus to the suffering of Ethiopia and her people due to the fascist war.

Narrators in hagiographies (see 2.3.5) often use these devices to help readers read stories selectively since the texts are organized primarily to be read in different occasions. In other words, they are divided into seasons since actual readers read them selectively for different purposes, for prayer and sermon. But, the situation in Amharic fiction is different because they are organized to be read consecutively. Actual readers do not read them selectively unless they reread them for criticism and some other purposes. Based on this, it can be said that headings and contents in Amharic fiction are generally aimed at helping actual readers realize the contents of the chapters and

.../

narratives in advance. For example, in Yāynē Berehān, one can easily realize the main idea of each chapter and the story only from the contents enumerated above; and the narrator's use of simple and straight forward language in the headings and contents can be ascribed to their desire to help readers understand them from the outset. Otherwise, they could have used figurative languages and maxims similar to that of Tobbiā.

Contrary to Geez narratives and early Amharic didactic prose fiction, modern Amharic fiction is not characterized by these trends except their appearance in the works of some authors like Haddis Alamayahu who is believed to have passed through traditional church education. Hence, concerning the subject, the influence of Geez narratives on the Amharic ones can be realized in the narrators' use of headings and contents for the purpose of helping actual readers easily grasp subjects.

In the case of Tobbiā, the maxims which say: "He who does good lends; he who does bad is himself hurt" and "when a generous person gives, he is in fact lending and not giving as such" (1958: 1) have structural and thematic significances to the narrative. Concerning this, Tāya says (1985: 30):

... the maxims, which amount to commentaries serve to naturalize the merchant's generosity and his reward later, Waheds suffering and his good fortune later, and the appointment of the enslaved son of the kindly peasants. Likewise, the retribution of the noble deeds of the Dajazmach and Tobbia could also be explicated in terms of these maxims. In light of this, quoting the maxims has

.../

contributed to the unity of the motivations of these characters, there by weaving together the various strands of their lives...

3.13 Intercalations

Intercalations are meta narratives which serve the theme or plot of the main narrative. They may have thematic, explanatory or plot (actional) functions. The meta narrative has thematic relationship to the diegesis when that meta narrative is told for purpose of illustration. This involves "no spatio temporal continuity between metadiegesis and diegesis" (Genette 1980: 233). The second relationship is direct causality between the events of the metadiegesis and those of the diegesis, conferring on the second narrative an explanatory function. The third type involves no explicit relationship between the two story levels: it is the act of narrating itself that fulfills a function in the diegesis, independently of the metadiegetic content (Genette 1980: 232-233).

According to Hammond, every narrative to some extent needs intercalation; but, "in the Bible it seems to be a structural principle" (1983:5). No matter how the degree varies, narrators in Geez narratives and early Amharic didactic prose fiction intercalate parables, fables, legends, miracles, and life stories from Dersāns, Tāmṛāt, Bible and folk stories. For instance, there are at least eleven lengthy "meta" and meta-meta" narratives in Yāynē Ābabā. The meta narratives are taken from

.../

the Bible, Dersāna Michael, Gadla G/Kerstos and other folk stories. The story of Herodias and Herod from the Bible, the story of G/Kerstos from Gadla G/Kerstos and the story of Sosnā from Dersāna Michael are few examples taken from sources cited above. All these eleven intercalated stories have thematic significances to the digesis and metadiegesis. They are told by the characters from the levels of diegesis and metadiegesis for the purpose of illustrations.

Bamaqoyat Tāmer Āyahu, is organized by the collections of various "meta" and meta'meta" narratives. From the first level, the authorial narrator tells that the two main characters, Maqoyat Dag and Tāmer Āyahu, discuss the second world war. In their discussion, each person embeds different meta-narratives to the diegesis for the purpose of analogy and contrast. There are at least about fourteen long embeded narratives in the whole nineteen chapters of the work. Because of this, there is no considerable sequence of events in them. In other words, the narrative is simply composed of different meta and meta-meta narratives. The only event in the diegesis level is the friendly talk of the two characters about the war. The rest are embeded for illustrations.

Regarding intercalations, the influence of Geez narratives on the Amharic didactic prose fiction is concerned with the use of

.../

intercalations which arise from the need of teaching in simple parables and fables to help actual readers became aware of subjects easily (concerning intercalation in Geez narratives, see 2.3.3). Parables are more easily memorized and understood than simple straight forward language. In relation to this notion Heruy W/Selâssië, in the preface of Āddis Ālam says:

Whenever an author writes a fiction, he intercalates illustrative stories about angels and human beings, domestic and wild animals, tales and jokes, etc., to make readers understand subjects easily and not to create boredom on the part of readers. (1925: 1)

3.14 Appealing to Emotions of Readers through Sacred and Figurative Language

Unlike Geez narratives which make use of Geez language, Amharic fiction use Amharic as medium of communication. In spite of this difference, both are characterized by the use of similar devices: figurative languages like simile, rhetorical question, allusion, parable, literalizing of what had been previously said figuratively. (concerning these listed devices in Geez narratives, refer to 2.5.2.1 - 2.5.2.6).

.../

3.14.1 Simile

Almost every narrator uses simile in his narrative. However, in Geez narrative and early Amharic didactic prose fiction, narrators use them in different manner. In both cases, the comparison mostly takes place between ordinary human beings and religious and biblical personages, and between the secular and the spiritual events. For instance in Tobbiā, the king and the guard are compared with St. Michael and "Ṭelbiākos" (the devil) respectively:

- Except his colour that he is dark brown, a young king who looks like St. Michael has sat down on a long golden chair. (1958: 43)
- A black man, with a broad chest measurable with "arms", with a height as long as a pole, with a red eye and flat nose..., that looks like "Ṭelbiākos" (devil) has stood at the main gate. (1958: 22)

Here are some more illustrations from different sources:

- Like Ānāniā, Āzāriā and Misāel, Ethiopia is thrown away into the hole of fire. Like Jesus, she is beaten, tied and crucified. They forced her to carry the Cross. She is still in "Qarānio" (Skull). (Āgāzi 1961: 86)
- Repeating about what he had committed against Jesus for thirty Birr, Juda died a worthless death by assassinating himself. Likewise, Yatemañē wished her death repeating about what she had done against her husband. (Yāynē Berhān 1949: 58)

.../

With regard to simile, the influence of Geez narrative on Amharic didactic prose fiction is concerned with the use of Biblical and other religious personages and events for the purposes of comparisons.

3.14.2 Rhetorical Question

Narrators in Geez narratives and in some early Amharic didactic prose fiction, use rhetorical questions to a reasonable degree. They use them mostly to make a deeper impression on readers. In Yāynē Berhān, the chief priest, the character narrator, uses the following rhetorical questions to impress readers regarding the superiority and dignity of God:

'... An ox has horns; A king has a crown.' What kind of respect shall we give to God? Can't we distinguish it? It must be genuine faith, exile, blessing and righteousness. Is there any creator on the earth and in heaven other than God who is capable of destroying and saving? Hadn't all things been through him? (Yāynē Berhān 1949: 96)

The authorial narrator in Bamaqoyat Tāmer Āyahu also uses the following rhetorical questions to comment on the story and share his sympathy to readers:

What kind of title could be offered to human beings other than kingliness? The queen encouraged the killing committed against the land owner. So that the king should take over and appropriate the vine farm of the late owner. So,... wasn't the death of the poor owner regretful? How could we secure safety if people are greedy? (Bamaqoyat Tāmer Āyahu, 1950: 22-23).

In these and other illustrations, narrators use rhetorical questions to stress the subjects and stimulate interest in actual readers. Subjects which are transmitted in this way appeal easily to the emotions of readers. Regarding rhetorical questions, the influence of Geez narratives on early Amharic didactic prose fiction is observable in the sense that the narrators make use of the technique in a reasonable manner.

3.14.3 Parable

Like the rhetorical questions, parables are often used in the Bible and hagiographies. In the Bible, especially in the New Testaments, there is a frequent use of the technique simply because of the teaching of Jesus Christ. In some Amharic didactic prose fiction, narrators use parables to communicate with their actual readers easily. They use the technique to help actual readers grasp subjects and stories understandably. Parables are also easily memorable than ordinary statements. In Yāvnē Ābabā, for instance, Ābā Hohta Berhān, the character narrator, makes use of parable in his discussion about eternal pleasure for the purpose of illustration:

For example, a man was training the horse he bought for a thousand birr. While riding it in the field, he saw a wild rabbit crossing him. So, he chased and chased after the rabbit and finally killed it. The horse, however, also died as a result of the heavy and tiresome ride. At this incident, the man fell into deep mourning due to the unexpected death of the horse. Likewise, human beings will lack the eternal blessing of almighty God while they waste their endeavour in searching for futile benefit. (1909: 197-199)

.../

In Yāynē Berhān, the messenger of God tells king Dāwit (David) about the anger of God with him due to Uriah and Bersheba. The parable was originally written in the Bible (2 Samuel):

There were two men living in a city, the one rich and the other of little means. The rich man had many sheep and cattle; but the man of little means had nothing but one female lamb, a small one, that he had bought. And he was preserving it alive, and it was growing up with him and with his sons, all together. From his morsed it would eat and from his cup it would drink, in his bosom it would lie, and it came to be as a daughter to him. After a while a visitor came to the poor man... he took the female lamb of the man... and got it ready for the man that had come to him. Furthermore, fearing the dissemination of the news he made his servants kill him. Then the messenger said to David: 'You yourself are the rich man; the poor is Uriah; the lamb is Bersheba; the sheep of the rich are to mean your wives and mistresses; he had bought the lamb for a large sum of money means Uriah had given to Bersheba a lot of gifts...' (1949: 71).

In Bamaqoyat Tāmer Ayahu, Maqoyat Dag, the character narrator, in his friendly talk with Tāmer Āyahu tells about Hāmalmal and the old man. According to him, the old man tells the parable to comfort her from deep mourning. The parable has thematic significance for the narrative.

The man had two sons. At the verge of his death, he said to the first son: 'let your house get dusty and be swept now and then; let the water get finished from your pot and be replenished; let your compound get devoid of grass'. He said to the second son: 'let your house be cleaned once a day and get neat throughout; fetch water once a day and let it be unfinished throughout; let your compound be full of grass'

.../

After the death of their father, the two brothers went to a wise man to get the meanings of what their father had told them. The wise man said to the elder: 'Your father meant that you will have several children and large family; so, they would consume more water and need regular cleaning as well. you will also possess a large number of herds that would graze in your compound?

Next, he told the younger: 'Your father meant that you will not have a family and children; so you may not need a lot of water and regular cleaning of your house. Since you are not going to be wealthy, you may not possess herds which would graze in your compound.' (1950: 111)

Regarding parables, the influences of Geez narratives on the Amharic didactic prose fiction are considered with the extensive use of parables and the purpose of the narrator in using the device.

3.14.4 Literalizing the Figuratives

The techniques goes side by side with parables because most of the parables in Amharic didactic prose fiction are immediately translated in simpler words by the same or another narrator. For instance, in the cases of the parables which are discussed above, interpretations are given immediately after them. Besides parables, other statements which are used figuratively are interpreted into simple words by narrators and character narrators in order to help actual readers easily grasp subjects and stories. Here are some illustrations from different Amharic sources:

.../

A porcupine carries her infants in her armpits which are not covered with spines and leaves them by their own when their spines begin to grow. Likewise, parents protect their children in their childhood and leave them alone in their adulthood... (Āgazi 1961: 27).

A teacher is like a farmer as a good Christian is like a fertile land.... Just as a farmer is pleased with the fruit of his labour, we shall also be pleased with you, if the spiritual seed we saw in you yields more seeds and is shared to the people... (Yālam Saw Ermejā 1948: 53).

With regard to literalizing what had been figuratively said previously, the influence of Geez narrative on the Amharic didactic prose fiction is considered with the extensive use of the technique for the purpose of helping readers easily understand subjects.

3.14.5 Allusion

Concerning allusion, there is a common factor between the hagiographies and the early Amharic didactic prose fiction that is the use of Biblical allusion. In both cases, narrators often refer to the Old and the New Testaments because of the religious nature of the works and the experiences of authors in traditional church education and their effort to teach the Bible on every occasions. Besides, narratees and actual readers are expected to have been familiar with Biblical personages and events. Narrators often allude to the Bible to make communication simple.

.../

There are direct and indirect allusions. Modern fiction is characterized by the latter one while didactic and conventional fiction is characterized by the first. The early Amharic didactic prose fiction is characterized by direct allusions. The narrators do not leave gap to actual readers so that they don't interpret allusions on their own; rather they guide and feed them through direct allusions. In Āgāzi, for instance, the character narrator, Āgāzi, refers to "Psalms" in his discussion about education and civilization:

How do we ignore the statements of David which are told about the human labour (hand craft) in six lines. We shall be impressed if we allude even to one of the lines: 'they have hands but they don't touch' which means that they are incapable of working (1961: 40).

Agazi again cites from the Old Testament when he discusses the same issue: "...don't associate education with the fig tree which led Eve to make a mistake. It is not either a valueless feeling of the wife of Lot which became the cause for her becoming a pillar of Salt" (1961: 67).

In Yālam Saw Ermejā, Bezuāyahu, the character narrator, refers to "psalms" in his prayer:

Deliver me from my enemies, O my God; From those rising up against me may you protect me. Deliver me from the practicers of what is hurtful and from blood guilty men save me. For, look! they have lain in wait for my soul; strong ones make an attack upon me for no revolt on my part, nor any sin on my part, O Jehovah...(Psalms: 59)
[1948: 67]

These illustrations are only examples which show the direct Biblical allusions in the early Amharic didactic prose fiction. Otherwise, there are a great number of Biblical and historical allusions in them. For instance, in Wodājē Lebbē (1963), there are about two hundred twenty three direct Biblical allusions. (For further Biblical allusions refer to 3.1.4, 3.1.1.4, 3.1.1.7, 3.1.2.3, 3.1.2.5)

Concerning allusion, the influences of Geez narratives on early Amharic didactic prose fiction in the roles of narrators occurs in the extensive use of the direct Biblical allusion and the purpose of narrators in using the device.

3.14.6 Language (Geez)

In the previous chapter, Geez has been described as sacred, archaic and traditional language since its use is limited to church and religious services and since most religious books are written in Geez.

In early Amharic didactic prose fiction, the medium of communication is Amharic. However, Geez is still used in the fiction for various reasons. Narrators often refer to Geez religious books in Geez since the books are originally written in Geez and since they think that the language is sacred; characters

.../

like priests, monks use the language due to the nature of their professions and personal experiences; narrators often use Geez words, phrases and sayings with intention to seek the beauty of the language and exact expression. For instance, the character narrators in Āddis Ālam and Āgāzi use the following Geez words, phrases, songs and Biblical quotations in various circumstances.

"Āeynta Egeziābhēr" (clergy) (14), "nadāyān" (needy) "kāhenāt" (clergy) (15) (Āddis Ālam 1925) "ṭala meherat" (a rain of mercies), "māya heywot" (holy water) (45) "Sebehāta Egziābhēr" (praise for God) "hābela feqer" (love relationship) "bāheera feeseha" (great pleasure) (46) "Ṣalota helinā" (a silent prayer) (88) (Āgāzi: 1961)

Song: Emani Horku māekala ṣellālotu mota
Iyfareho laekuy esma ānta meselēya
(Even I go to the extent of risking my life,
I have no fear of evil since God is always
with me). (Yāynē Ābabā 1909: 175)

Biblical Quotation:

...beesi wabeesit āhādu ākāl.
(... a man will leave his father and his
mother and he clings to his wife and they
become one flesh). (Genesis 2: 24) [Āddis
Ālam 1963:27]

These are just few illustrations to show the narrators' use of Geez language for different purposes. In one word, the language is used to a great extent in most of the Amharic didactic prose fiction.

.../

CONCLUSION

In the preceding chapters, the researcher has discussed the roles of narrators in Geez narratives and the influences of these on early Amharic didactic prose fiction. These influences have been described in terms of form and content. Regarding the content, the influences are concerned with religious and moral themes. The relationships between thematic and formal organizations of the two genres are taken into consideration since any theme or motif may be common to several genres.

With reference to the form, the influences are concerned with identification of setting, identification and definition of character, preoccupation with summary, report, and commentary, direct addressing narratee, wavering of point of view, intercalation, heading and content, and "sacred" and traditional and figurative language.

All influences connected to the themes and forms are not proportionally found in all early Amharic didactic prose fiction. Some of them are rich in some of these aspects while the rest are in others. However, all of the fiction have been swayed by the one or the other factors.

.../

The main reasons for the effects of Geez narratives on early Amharic didactic prose fiction are the religious, moral and didactic nature of the genres. Since Amharic fiction like Geez narratives are organized to teach morality and religion to audiences; the narratives in Amharic cannot be free from the influences of Geez narratives. Moreover, the experiences of the authors in traditional church education and the religious value of the contemporary society are some of the causes for the influences of Geez narratives on Amharic didactic prose fiction.

Among these influences, some techniques are similar to oral narrative forms and the traditional English literature. In the first case, the similarities emanate from common characteristics of Geez narratives and oral literature. In other words, the Geez narratives, especially the hagiographies, have some characteristics of oral literature. Gadles, Dersāns, and Tāmrāt are written for oneself and for other audiences. On the commemorial day of saints, clergy often read hagiographies to the Christian public for prayer and sermon. That is why we occasionally find narrators inviting narratees and actual readers to hear what is read from the Dersans, Tamrat and Gadles.

In the second case, similarities arise from different factors. First, Geez literature is, by and large, a work of translation, that is, the Bible and other religious books like hagiographies

.../

are translated from foreign sources. Through time these books have lost the characteristics of being translations, and have assumed features of original writings. Original works have also been written by Ethiopian writers. Second, the Bible and other religious texts are believed to be the foundations of European and other literatures. Third, there has been cultural exchange among people and countries of the world; some authors, such as Afaworq G/Eyasus, were acquainted with and might have been influenced by European literary tradition.

Irrespective of these similarities, however, the influences on the early Amharic didactic prose fiction should be taken as that of the Geez narratives due to the many experiences of the authors' in traditional church education, and the authors' more acquaintance with Geez literature than with the foreign literatures, and the textual evidences which have been observed between the two genres.

Among the influences of Geez narratives on the early Amharic didactic prose fiction, some are obsolete techniques which are not found in modern Amharic prose fiction. In modern Amharic prose fiction, we don't find direct addressing narratees, intrusion of characters etc.. We find summaries and scenes, more or less, intermingled - using appropriately. Of course, in some modern fiction, we find headings and contents suggesting the

.../

general idea of chapters. Besides, such techniques as the use of Geez language words, phrases, sayings, constructions, and Biblical allusions are still available in modern Amharic fiction. However, in order for readers to realize the allusions by themselves narrators should leave gap to readers by using indirect allusions. Rhetorical questions, parables, similes, etc., should also be encouraged even though the purposes of narrators in using these devices should not be like the traditional narratives - to guide autoritatively actual readers. The actual terms and ideas of the parables and similes etc. should not be cliché but fresh.

BIBLIOGRAPHY

Primary Sources

- Āfaworq Gabra Yasus. Tomwā 2nd ed. A.A.: Commercial P.P., 1958.
- Āssafā Gabra Māriām. Endawaṭāch Qarach. A.A.: Berehānenā Salām P.P., 1946.
- Baemnat Gabra Āmlāk. Lejenat Tamaleso Āymaṭām. A.A.: Berehānenā Salām P.P., 1949.
- Ethiopian Orthodox Church. Gadla Takla Hāymānot. A.A.: Tensāē Zagubāē P.P., 1946.
- Germāchaw Takla Hāwāriyāt. Ārāyā 3rd ed. A.A.: Berehānenā Selam P.P., 1964.
- Heruy Wolda Sellāsiē. Wodājē Lebbē. Yabelātēn Gētā Heruy Wolda Sellāsiē Dersatoch. A.A.: Artistic P.P., 1963.
- _____ Yalebē Hāssāb. Yabelātēn Gētā Heruy Wolda Sellāsiē Dersatoch. A.A.: Artistic P.P., 1963.
- _____ Āddis Ālam 2nd ed. A.A.: Gohā Şebāh. P.P., 1963.
- Makonnen Endālkāchaw. Yāynē Ābabā. Asmara: I1 Poligrafico, 1909.
- _____ Yadam Zaman. A.A.: Artistic P.P., 1946.
- _____ Yafeger Chorā. A.A.: Julies Baltus Garman P.P., 1948.
- _____ Şahāy Masfen A.A.: Commercial P.P., 1949
- _____ Yadehoch Katamā. Āremuñe 4th ed. A.A.: St. George P.P., 1960.
- Makonnen Zawdē. Yamāyṭhaw Queslañā. A.A.: Berehānenā Salām P.P., 1948.
- _____ Yāynē Berhān. A.A. Tensāē Zagubāē P.P., 1949.
- _____ Bamaqoyat Tāmer Āyahu. A.A.: Tensāē Zagubāē P.P., 1950.
- Tasfā Gabra Sellāsiē. Dersāna Michael: Geez and Amharic. A.A. Tasfā Gabra Sellāsiē P.P., 1969.
- _____ Gadla Gabra Kerestos: Geez and Amharic. A.A. Tasfā Gabra Sellāsiē P.P., 1958.

Gadla Gabra Manfas Qedus and Tāmra Manfas Qedus: Geez and Amharic. A.A.: Tasfā Gabra Sellāsiē P.P., 1974.

Gadla Kerestos Sāmṛā. A.A.: Tasfā Gabra Sellāsiē P.P., 1980

Tāmra Māriām: Geez and Amharic 2nd ed. A.A.: Tasfā Gabra Sellāsiē P.P., 1961.

Wolda Giorgis Wolda Yohānnes. Āgāzi 4th ed. A.A.: St. George P.P., 1961.

Secondary Sources

Ālamāyahu Ābaba. "Ya. Āmareñā Leboladoch Wābi Maṣāheft (1933-1966 Eth. C.)". A.A.: A.A.U., 1976 Eth.C. (Senior Essay)

Āmsālu Āklilu. "Ācher Ya-Ityopiā Sena Ṣehuf Tārik" (unpublished) A.A.: A.A.U., 1976.

Āsfāw Dāmtē. "Āndānd Naṭboch Sela Āmareñā Tebaba Qālāt" Yakātīt 4, No.8, 1973 Eth. C., Pp.18-20.

Chatman, Seymour. "The Structure of Narrative Transmission". Style and Structure in Literature. ed. Roger Fowler. Ithaca, New York: Cornell University Press, 1975. pp. 213-257.

Corti, Maria. An Introduction to Literary Semiotics Trans. Maragherita Bogat and Allen Mandelbaum. Bloomington London: Indiana University Press, 1978.

Damesaw Baqala. "Yakebur Rās Bitwodad Makonen Endālkāchaw Yaheywot Tārik" A.A.: H.S.I.U., 1963 Eth. C. (Senior Essay).

Dababa Sayfu. "Ya - Ityopiā Sena Ṣehuf Edgatenā Āqtāçhā." Yakātīt 3, No.4, 1974 Eth.C., Pp. 33-36.

Encyclopedia of Americana. Vol.23, Int.ed. New York: Encyclopedia Americana Corporation, 1975.

Faqāda Ādarā. "Yabelatā Wolda-Giorgis Wolda Yohānnes Yaheywot Tariknā Yadersat Serāwochachaw." A.A.: A.A.U., 1974 Eth.C. (Senior Essay).

Friedman, Norman. "Point of View in Fiction." The Theory of the Novel. ed. Stevick Philip. New York: The Free Press, 1967. pp.145-146.

Genette, Gerard. Narrative Discourse. Trans. Jane E.Lewin. Oxford: Cornell University Press, 1980.

.../

- Gētāchaw Hāylē. "Remarks on the content of Geez Literature of Ethiopia." History Journal. Vol.II, No.2., A.A.: H.S.I.U., 1968. pp.37-39.
- Hammond, Gerald. "The Bible and Literary Criticism. Part I". Critical Quarterly. vol.25, No.2, 1983. pp.5-20.
- Henricksen, Bruce. "The Construction of the Narrator in the Nigger of the 'Narcissus'". PMLA. vol.103, No.5, 1988. pp 783-795.
- Holman, C.Hugh. A Hand Book to Literature. 4th ed. Indianapolis: ITT Bobbs Merrill Educational Publishing, Inc., 1980.
- Holy Scripture 2nd ed. Trans. New Word Translation Committee. New York: Watch Tower Bible and Tract Society of New York, Inc., 1970.
- Kane, Thomas. Ethiopian Literature in Amharic. Wiesbaden, 1975.
- Karls/Szymanski. The Writers Hand Book. U.S.A.: A division of Doubleday and Co., Inc., 1975.
- Kenfargeb Zallaqa. "Bibliography of the Ethiopic Hagiographical Traditions." Journal of Ethiopian Studies. vol.13, no.2, 1975. pp.57-102.
- Lammā Wolda Māriām. "Ya-bellātēn Gētā Heruy Wolda Sellāsie Heywot Tārik (1871 - 1931)". A.A.: H.S.I.U., 1963. (Senior Essay).
- Molvear, Reidulf. Tradition and Change in Ethiopia: Social and Cultural Life as Reflected in Amharic Fictional Literature (1930 - 1974). Leiden, 1980.
- Martin, James Alfred. The New Dialogue between Philosophy and Theology. London: Adam and Charles Black, 1966.
- Olsen, Stein Haugom. The Structure of Literary Understanding. Cambridge: Cambridge University Press, 1978.
- Oxford Advanced Learners Dictionary of Current English. 4th Ed. Cowie, A.P. London: Oxford University Press, 1989.
- Rimmon-Kenan, Shlomith. Narrative Fiction: Contemporary Poetics. London: Methuen, 1983.
- Rockwell, Joan. Fact in Fiction: The Use of Literature in the Systematic Study of Society. London: Routledge and Kegan paul, 1974.
- Schwarz, Daniel R. "The Narrator as Character in Hardy's Major Fiction". Modern Fiction Studies. Vol.18, No.2, 1972.

- Shipley, Joseph T. Dictionary of World Literary Terms: Forms, Technique, Criticism. Boston: The Writers Inc. 1943.
- Stang, Richard. The Theory of the Novel in England: 1850-1870. New York: Columbia University Press, 1959.
- Talbot, David Abner. Haile Sellasie I. Silver Jubilee. The Hague - Rotterdam: W.P. Van Stockum and Zoon, 1955.
- Tāya Āssafā. "Form in the Amharic Novel". ph.D. Dissertation. University of London, 1986.
- _____ "Dreams in Amharic Prose Fiction". Journal of Ethiopian Studies. vol.21, no.2, 1988. pp. 155-183.
- Taylor, Houghton W. "Particular Character: an Early Phase of a Literary Evolution. PMLA. vol. LX, 1945. pp.161-174.
- Vitz, Evelyn Birge. "La vie de Saint Alexis: Narrative Analysis and the Quest for the sacred subject." PMLA V.93 No.3, 1978. pp.396-408.
- Warhol, Robyn R. "Toward a Theory of the Engaging Narrator: Earnest Interventions in Gaskell, Stowe, and Eliot". PMLA V. 101, No.5, 1986. pp.811-818.
- Yohānnes Ādmāsu. "Ya-Leb Wallad Sena Şehuf Guzo". Manan, 13, No.9, 1961 Eth.C. pp.12-16.
- Zarihun Germā. "Darāsi Makonen Zawdēnā Yalebolad Serāwochāchaw". A.A.: A.A.U., 1979 Eth.C. (Senior Essay).
- Zeqārgāchaw Hāyla Giorgis. "Yanagādrās Āfawork Gabra Yasus (Zabhēra Zagē) Yaheywot Tārik" A.A. H.S.I.U., 1964 Eth. C. (Senior Essay).

GLOSSARY

Āfro Āygabē	victorious
Dajāzmāch	title of a war-lord
Dersān	a homily book
Gadle	saint's life; a book of the life of a saint.
Geez	Geez language (a classical language of Ethiopia)
Gezet baālāt	holidays without work because of religion (every 12, 21, 29...) of the months of Ethiopian calendar year).
Malk	a long narrative poem of praise for a Saint.
Mamrē	title of a priest
Maṣehāfa Hēnok	a scripture which is included as part of the Bible by Ethiopian Orthodox church.
Qebāt	a Christian belief which had been developed during the region of Emperor Fāsīl.
Tāhesās	the fourth month of the Ethiopian calendar year.
Tāmerāt	miracles; narratives about miracles which had been done by Saints
Worēñā	talkative