

NARRATIVE STRUCTURE OF TÄ'AMMƏRÄ
MÄLA'ƏKT

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LITERATURE

BY
SAMUEL YALEW
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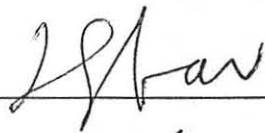
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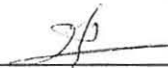
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key to transliteration

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

Sounds	Symbols
አ	ä
ሐ	a
እ	ə
ኢ	i
አ	p'
ጠ	t'
ቀ	k'
ፀ	s'
ጨ	c'
ቸ	č
ኘ	ñ

Proper names, if they are not in the titles of books, like Ephrem, Engedaw, etc. are not transliterated, rather are presented in their usual spellings.

ABSTRACT

Expatriate and Ethiopian Scholars (like Harden 1926, Gerard 1981, Amsalu 1974 E.C.) claim the existence of a number of Ge'ez literatures translated from Arabic, Syrian, Greek and Hebrew. These and other scholars have also studied Ge'ez texts for their significance as the treasure-house of the nation's administrative, social, economic, religious and military history. Yet most of the studies do not focus on the literary features of the texts.

This thesis aims at identifying and analyzing the narrative structure of Tă'ammōrā Māla'ōkt (miracles of angles). Only four Dōrsanā Māla'ōkt (books of angles) are selected as they are the only Dōrsanat (books) published and available in the libraries and in the market. These are *Dōrsanā Mikael*, *Dōrsanā Gābr'el*, *Dōrsanā Urael* and *Dōrsanā Raguel*.

Thirty five functions (events) are identified through the analysis of fifty eight Tă'ammōrat (miracles). The number of functions differs from one Tă'ammōr to another ranging from four to twenty one. The sequence does also differ, for some events repeat themselves in the course of a Tă'ammōr and others exhibit different type of succession. But all of them share a common structure. They reveal four basic events: initiating event, departure /prayer/ repentance, helper and fulfillment/resolution.

Moreover, nine characters are traced from the texts. They carry out one or more actants (roles) of a subject, object, helper, opponent, receiver or superhelper. The actants are also performed by more than one character. Besides, the relationships among characters developed by A.J. Greimas and that Tā'ammōrā Māla'ōkt entail reveal disparities. Consequently, Greimas' actantal model cannot be fully applied to these texts.

The classification of Tā'ammōrā Māla'ōkt has also been made in two ways, based on the relationship of characters and in accordance with their initiating events.

INTRODUCTION

This study is an investigation into the narrative structure of the Tă'ammōrat (Miracles) in the Dōrsanat (books) of angels. The books are of St. Michael, St. Gabriel, St. Uriel and St. Raguel.

These four angels are selected, for they are popular among believers and their Dōrsanat are published and available in libraries and in market. Although St. Raphael's Dōrsan is included in *Dōrsanā Mikael* and *Dōrsanā Gabriel*, it is only a part from the main manuscript that is still unpublished. Hence, the single Tă'ammōr of St. Raphael in other Dōrsanat cannot represent the unpublished texts in the parchment. Moreover, it is unmanageable to study all Dōrsanat in this thesis.

This, however, does not mean that there are no other angels to whom Dōrsanat have been written. There are six other angels whose Dōrsanat are found in different monasteries (Aklile Brehan, 1945 E.C).

Since the thesis deals with Tă'ammōrat in the Dōrsanat of angels, the texts under scrutiny are hereafter termed as Tă'ammōrā Māla'ōkt (the miracles of angels).

All Tă'ammōratā Māla'ōkt were originally written in Ge'ez language and their Amharic versions were also given in the same book side by side.

I refer to the Amharic versions since I need external assistance to read and comprehend the Ge'ez texts. The citations are, therefore, from these Amharic translations. But my ignorance of the Ge'ez language and the authenticity of the translations are not expected to cause wrong conclusions as the concern of the thesis is the actions and the roles of characters. Moreover, I have made a semi-learned attempt to minimize the problem of translation with the help of a dictionary and previously translated versions. The books I am referring to are also translated, edited and compiled by the Scholastic Department of the Ethiopian Orthodox Tewahedo Church. This collective editing and approval makes the texts more authentic than other versions published by other publishers.

The thesis consists of four chapters. The first comprises theoretical background through which *Tä'ammōrä Mäla'ōkt* are analyzed and review of previous studies which are related to the present one. It also presents the problem, objective, methods and significance of the study.

The second chapter deals with the general features *Dārsanä Mäla'ōkt* exhibits. It shows the overall nature of the texts in question.

The third chapter reveals the description of events (functions), common features of *Tä'ammōrat* and the roles and relationships of characters based on the description. Besides, the classification of *Tä'ammōrat* from different perspective is displayed. The fourth chapter

makes some modest concluding remarks based on the analysis in the preceding chapters.

All dates in this thesis are in the Gregorian Calendar unless followed by "E.C". (which means Ethiopian Calendar) to indicate some works written by Ethiopians.

CHAPTER - ONE

BACKGROUND

1.1 Literature Review

1.1.1. Theoretical Framework: Narrative Structure

As the thesis has a lot to do with narrative structure, the concepts of narrative and narrative structure are worth discussing. "Narrative is a telling of some factual or fictitious events or successive events, recounted by an addresser to an addressee" (Baldick 1990:145).

Distinguishing them from non-narratives, Baldick further describes narratives as a set of events narrated in a process of narration (or discourse), in which the events are selected and arranged in a specific order. Rimmon-kenan, too, indicates the inclusion of both the briefest accounts of events (like a short news item) and the largest historical or biographical works, diaries, travelogues, etc, as well as novels, short stories, epics and other fictional forms under narrative (1983:2).

For a better systematic distinction, Toolan gives five characteristics of narratives (1991:4-5). He first says that narratives are intentionally planned organizations or fabrications. He emphasizes

on their dissimilarity with the instinctive daily conversations. Events are arranged in a preplanned pace and sequence.

Narratives are also prefabrications: The characters or the story a narrative comprises seem to have some sort of relationship with what had been heard or seen. They do not appear strange to their audiences since they usually entail experiences of people in the real world.

Moreover, narratives have different stages through which characters should pass. They start from a point, move upwards and then come down to the bottom or the vice versa. Apart from the involvement of a story and a storyteller, narratives use language to create communicative link between people far away in time and space. Put it another way, they consist of happenings recalled from the remotest days and convey them using language.

Based on the above discussions, *Tä'ammōrä Māla'ōkt* can be considered as narratives. They involve story and story teller. In fact they are actual happenings in this very world and are deliberately retold (written) by their writers for preaching purposes. One can say that these religious narratives are not far from the experiences of the readers/ hearers since similar stories are read in different religious newspapers and magazines, and before believers in church pulpits even now.

These narratives have also passed through artificial fabrications. Schmidt argues, "The story teller is inventive and fanciful; thus, stories always have a made-up quality even when the subject matter is vividly realistic" (1980:124).

According to Chatman, each narrative has two constituents: a story (*histoire*) and a discourse (*discours*) (1978:19). The story is the content that includes events or actions and happenings, and the existents which involve characters and setting. Discourse is the language, the means by which the content is communicated. These elements of narrative are also presented in the diagram below.

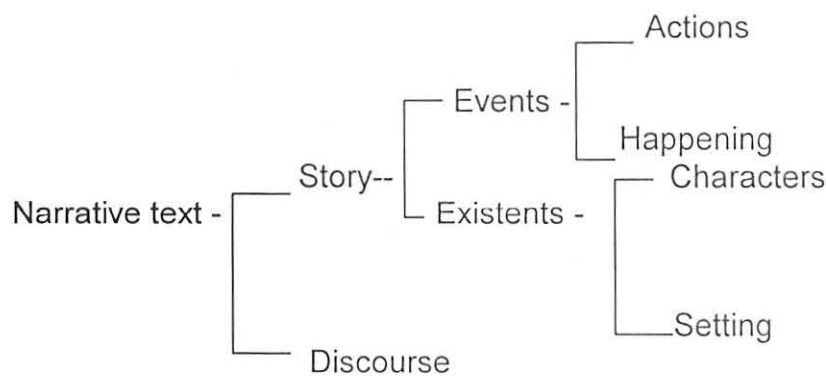


Fig- 1

Tä'mmōrä Mäla'ōkt do entail stories in which characters carry out events narrated through language. In fact, the names of characters and places of some Tä'mmōrä Mäla'ōkt are not given. The reason may be the time gap between the performance of the Tä'ammōrat and the period they were written. Mostly authors of Christian literature use their memory as the best resource for their writings. They may fail to exactly

remember what they had seen or what they had been told while writing. Although there are no written explanations, failure to mention the names of the people and their places is a mistake according to Aleka Ayalew Tamiru (March 2,2000).

Once the concept narrative is discussed the next term to be defined is structure. "Structure is the inherent relationship among the elements of a work of art. [It] usually refers to the organization of elements other than words "(Beckson and Ganz, 1975: 243). Since the structure this thesis dealing with is of narratives, the term structure refers to the sequence and relationship of events.

Chatman applies the three properties of disciplines developed by Jean Piaget to the structure of narratives (1978:21). He says that narratives should bear the properties of wholeness, transformation and self-regulation to be a structure. A narrative is a whole as it is made of elements such as events, characters and setting. Events and characters are elements in their own right while the narrative is a sequential composite. Narratives involve the rules which govern their components. These components also subject themselves to these rules, self-regulation properties. Transformation in narratives refers to temporal or causal ordering of events. An event cannot be followed or preceded by another without these relationships.

Because of the fact that there are a number of events in a narrative, identifying the structure could demand the identification of

the significant events from the non-significant ones. Added to this, the sequence of events in a story is found in combination. Principally, events are combined either temporally or causally (Rimmon-Kenan, 1983:16). The temporal succession (sometimes called natural chronology) combines stories based on their chronology of appearance. Events can also be combined with cause-effect relationship. Both temporal succession and causality can also be found together. Besides, causality can be inferred from chronology or from its own explicit status.

Propp termed these significant events as "function". "Function is the act of a character, defined from the point of view of its significance for the course of action" (1968:21).

Scholars (like Toolan, 1991 and Rimmon-kenan 1983) assume that a significant action to a reader may be 'non- significant' to another. They consider the identification of an event (a function) that has major contribution to the development of the story a difficult task. Toolan says:

*text interpreting is not lonely and private
interrogation of the text. Both texts and
readers are inescapably shaped or framed
by prior (but not fixed or eternal) cultural
assumptions as to what is significant, salient
(1991:27).*

Barthes, as discussed in Toolan, divided Propp's functions into kernels and catalysers, so that the significant event could easily be

identified from the non-significant ones. Kernels are real hinge points of narratives that open alternative directions for the next event. Catalysers, however, are parasitic and unilateral which only fill in the narrative space between kernels.

To minimize the confusion over the meaning of events labeled in a single word, Rimmon-kenan suggests:

Tangibility or at least explicitness, it seems, can be given to the abstracted construct by writing it down as a paraphrase, and it is therefore with paraphrases the story analysis work (1983:13).

If an event is named as 'murder', readers cannot understand whether the murder is owing to fight, while robbery or due to revenge. To identify the correct situation in which an action was carried out, events should be phrased as 'murder out of revenge'. Although the events singled out from Tā'ammōrā Māla'ōkt are labelled in one word the description is presented immediately after each of them. For example, if the initial event of a Tā'ammōr is a desire to build a church, the action is named as 'desire' and then the description of this desire is given later.

To make the analysis of narrative structure easier, finding out the roles of the characters is important. Propp insists that the study of what is done should precede the investigation of who does it and how it is done (1968:20). In his pioneering work, Propp identified seven

spheres of actions and their corresponding dramatis personae who carry out the thirty one functions he singled out from 100 Russian fairy tales.

Later Greimas brought Propp's seven character roles into six. These actants (roles) are subject, object, sender, receiver, helper and opponent. The subject is the character who is looking for the sought-for person or object whereas the object is the person or the thing that is looked for by the subject. The sender (superhelper) is the one who sends the subject who is in his quest for the object. The character who benefits from the secured object is a receiver. The one who directly or indirectly contributes to the securing act of the subject is called helper. The helper usually rescues the subject from opponents, from those who are against the subject. So these six actants can be treated as three interrelated pairs: sender/ receiver, subject/ object, and helper/ opponent (Toolan, 1991:93). Greimas' actants are also diagrammatically presented below as Toolan illustrated them.

Sender (Superhelper) → Object → Receiver (Beneficiary)



Helper → Subject ← Opponent

(Fig .2)

This model is used to identify the role of characters and their relationships as far as it is fit. When the model and the nature of the texts show discrepancies, the features the texts reveal are presented as they are. This is done to avoid the imposition of theoretical frameworks on texts and unreliable results out of them.

1.1.2 Research

Although Ethiopian Christian literature seems still to invite other further advanced studies, the few works by expatriate and Ethiopian scholars have greatly contributed to the popularization and signification of the variety of literatures the Ethiopian Orthodox Tewahedo Church owns. Moreover, Getachew (1968), Taddesse (1970) and Kinefe-Rigeb (1975) studied the importance of the texts for the study of the history of the nation.

In fact some works on Ge'ez literature written in French, German, Italian and other languages are not reviewed due to the researcher's ignorance of these languages. But it seems possible to learn the focus of some of the studies from other undertakings. For instance, Fekade says,

People like Cerulli, Guidi, Conti-Rossini and others...seem to be mainly interested in the historical, religious and linguistic significance of the works. Their interest in the manuscripts generally focused on seeking evidence for the historical and religious questions they were examining (1997: 164).

Apart from these prominent scholars, few undergraduate and graduate students of the Institute of Language Studies of AAU conducted research on some religious texts. Sebbahe Kassaw (1981 E.C.), Engedaw Mulualem (1982 E.C), and Sertse G/medihen (1983 E.C.) wrote their senior essay on *Gädlä Täklähaimanot*, *Dārsanä Mikael* and *Gädlä Giworgis*, respectively.

Three of them tried to evaluate their respective texts based on 20th century theory of fiction. For example, Sebbahe and Sertse question the plausibility of the stories given a number of the followers of the Ethiopian Orthodox Tewahedo Church accepted them as real facts.

Engedaw first discusses the concept of characterization, imaginative power, conflict and language (diction) through which he evaluates the text. At the end of his analysis, Engedaw labels the stories in *Dārsanä Mikael* as religious fiction. He also discovers that the author of the book by giving textual example. He says that the writer is St. John the Apostle.

Although it is beyond the scope of this and even Engedaw's paper, the question of authority and/or origin of Ethiopian Christian literature is a very difficult task to handle in studies of such a kind. One can also argue that Engedaw's assertion is no more than an impression since the text includes some *Tä'ammōrat* from the *Sānkāsar*, which are performed hundreds of years after St. John.

Though he gave us theoretical insight through which we expect him to evaluate the text, he claims that the work and the period at which it was written should be taken into consideration. The reason seems to be his sympathy to the text and the religious institution it belongs to. The issues he raised about the language of the text seems irresponsible, for he only refers to the Amharic version (the translation) given the Ge'ez side by side in the same book.

He never mentions the narrative structure of Tā'ammōrā Māla'ōkt unto itself. He incorporated Tā'ammōrat with the preface and preaching of the book.

Girma Zenebe, too, wrote an article on *Dārsanā Urael*. He tried to look for oral and literary reflections and then to suggest study areas in which the text might be treated. Presenting very few examples from the text and using theoretical views of some authors, he said that *Dārsanā Urael* is a text with both oral and literary features.

The literary features he revealed are imaginative power, language, and narrative technique as Sebbāhe, Serste and Engedaw did. But he emphasized on the language and plausibility of the text. Moreover, he attempted to figure out narrative flow among different elements of the Darsan which have different purposes. He never differentiate the preaching from the Tā'ammōr or the Tā'ammōr from the arke (the poem of five lines with identical end rhymes).

Like Engedaw, Girma commented on the use and presentation of the language of the Amharic version, which is still unfair as the Ge'ez is given there.

Other two MA theses by Anteneh Awoke (1993) and Ephrem Eshete (1999) attempted to exhibit technical features of some Ge'ez texts. Anteneh uncovers the influence of the role of narrators of *Gädlät* (hagiographies), *Tä'ammōrat*, and *Dōrsanat* on the early Amharic didactic prose fiction. He first identified the roles of narrators in Ge'ez narratives and then searched for these roles in the Amharic prose fictions. He finally found out that the early Amharic prose writings are highly influenced by the Ge'ez narratives. But he did not exhaustively analyze a single text rather surveyed a number of texts simultaneously (Ephrem, 1999). Moreover, the extracts or episodes taken from the different genres do not seem to represent the nature of the entire texts of which they are drawn.

Ephrem attempted to show the narrative techniques of *Gädlät* through the analysis of three of them. He dealt with the narrative structure, narrative time and characterization in the selected *Gädlät*. With regard to characterization he used Greimas' actant model and finally came up with his own modifications. He, however, considers God as only a sender and/or superhelper although He is the dominant subject, an object (Vitz, 1978: 339 and 404) and receiver in the hagiographic tradition. Moreover, the saints themselves are not only

subjects but also receivers of their objects. The people in the Gädlat are considered receivers and helpers. But they also play the role of a subject since they accepted the saints as their intermediaries.

Although reference has been made to *Dârsanä Mikael* by Anteneh and to narrative structure by Ephrem, the former deals with the role of the narrators in Ge'ez narratives and the latter analyzes the narrative structure of the three Gädlat. Gädlat is a text dealing with the life of a saint and Dârsan is one writing about the miraculous deeds of angels. Therefore, these two texts are naturally different genres and should be treated unto them. In other words, the researches conducted by the aforementioned two students of literature do not have direct relation to the present study.

1.2 Problem

Ethiopia is said to have a plentiful literary heritage whose beginning goes back to the introduction of Christianity, 4th century AD. Scholars like Harden (1926), Ullendroff (1945), Buxton (1974), Gerard (1981), Andrzejewski and others (1985), and Amsalu (1974 E.C.) state the existence of a number of literatures in Ge'ez which are basically translated from Arabic, Syrian, Greek and Hebrew.

The hagiographies, Dârsanat, Tā'ammōrat, Mālkō'at, etc, however, are not only translations but also indigenous products of Ethiopian authors (Taddesse, 1970 and Kinefa-Rgib, 1975). Apart

from original Ethiopian manuscripts, translated works are 'indigenized'. Samuel argues that those translations are "above all adaptations-adaptations that are often equivalent to a creation" (1997: 212).

Most of the aforementioned Ethiopians and Ethiopianists attempted to reveal the list of books, their origins and their significance as a storehouse for the nation's administrative, religious, army and economic history.

Although a lot has been done by foreign scholars on Ge'ez literature, the narrative structure of *Tä'ammōrä Mäla'ōkt* has not been examined. In fact, the review of foreign works other than those written in English is not accomplished. But the studies conducted in English never mention *Dōrsanat* in their collections.

This research topic is chosen, therefore, to modestly show the narrative structure of *Tä'ammōrä Mäla'ōkt*, the *Tä'ammōrat* in the *Dōrsanat*. Though the analysis of these texts, the thesis tries to answer the following research questions.

1. What does the narrative structure of *Tä'ammōrä Mäla'ōkt* look like?
2. Do all the *Tä'ammōrä Mäla'ōkt* have similar structure?
3. If they have similar structure, could one develop a general formula?
4. If they show disparities in their structure, is there any possibility of classifying them?

1.5 Objective

Narrative structure, nowadays, has become a highly specialized field in the study of literature (Rimmon-Kenan, 1983:9). The identification of similar themes of a text by readers (critics) is possible through the analysis of narrative structure (O'Toole, 1975: 151).

Narrative structure is a literary study since structure is abstracted from the specific style of the narrative in question, the language in which the text is written and the medium of sign-system (Rimmon-Kenan, 1983:7). *Tä'ammōrā Māla'ōkt* are basically texts that can be categorized under the medieval works and their medium is words. In other words, they are late (traditional) in style and their content is communicated via words than media like gesture or film shots.

Generally the objective of the thesis is to analyze the narrative structure of *Tä'ammōrā Māla'ōkt*. The study specifically aims at:

- a. exposing the narrative structure of *Tä'ammōrā Māla'ōkt*.
- b. revealing similarities and /or differences of the narrative structure amongst *Tä'ammōrā Māla'ōkt*.
- c. classifying them in accordance with the features they exhibit.

1.6 Methods

The research is dominantly library based. Critical reading of texts under study has been made through out the course of the study. An investigation of theoretical apparatuses that can be adapted according to the nature of the texts was also another endeavor. But no

one theoretical framework is imposed on the texts but used when it is found befitting. Some concepts and terminologies of Vladimir Propp and A.J. Greimas are also made use of.

After the narrative structure of the Tā'ammōrā Māla'ōkt is identified, characters, their roles and their relationship to each other are singled out. All of the significant events of each Tā'ammōrat are described based on their sequence. The sequence is not always true to all Tā'ammōrā Māla'ōkt. Besides, repetitions are omitted from the description and explanations are given at the stage where they first appear.

Common features of each Tā'ammōr are also pointed out after the description and then, the classification of Tā'ammōrā Māla'ōkt is carried out.

Whenever there is a need for theological justifications, reference is made to the Bible. Added to this, Aleka Ayalew Tamiru, the former head of the Scholastic Department of the Ethiopian Orthodox Tewahedo Church was interviewed for two days, each ranging two hours. Aleka Ayalew Tamiru taught most of these days' scholars for his extraordinary knowledge of religious texts and their interpretation.

1.7 Application of Results

This thesis tries to work out the description of the component parts of the texts in question. According to Propp, description or the identification of narrative structure is the first step out of which other aspects of the texts will be studied. "The accuracy of all further study depends upon the accuracy of classification. But although classification serves as the foundation of all investigation, it must itself be the result of certain preliminary study" (Propp, 1968:5).

The preliminary study to Propp is the decomposition of texts (tales to him) into their component parts (functions or events). Hence, this study can be used as a springboard for further studies on the same text or on others.

Along with the few previous works, the thesis will also have the contribution of exposing some technical features of Tā'ammōrā Māla'ōkt. Apart from the students of literature (critics), theologians, too, would see how different and /or similar the structure of the previous Tā'ammōrā Māla'ōkt and the Tā'ammōrat they are having these days.

CHAPTER TWO

DĀRSANAT: GENERAL FEATURES

Dārsanä Mäla'ōkt (the book of angels) is one of the Ge'ez manuscripts which writes about the nature of angels, their glory as the creatures of God and in the Christian tradition, and their miraculous deeds. *Dārsanat* are basically prayer books through which believers deserve the intercession of angels and other blessings, like healing.

The term *Dārsan* means writing or book of any kind like a long homily, an exegesis, hymn, etc (Kidanewold Keflie, 1948 E.C.: 363). It refers to a book about an angel, St. Mary, a sacred day or Jesus Christ as in *Dārsanä Mikael* (the book of Michael), *Dārsanä Mariyam* (the book of Mary), *Dārsanä Sānbāt* (the book of Sabbath) and *Dārsanä Mahayawi* (the book of Jesus Christ). It also refers to a book written by someone as in *Dārsanä Yohannes Afework* (a book by St. Yohannes Afework).

Based on the list of books collected by Lik'ä T'äbäbt Aklilebrehan Woldekirkos, there are around 138 *Dārsanat* in different monasteries of the Ethiopian Orthodox Tewahedo Church (1945 E.C: 67 - 72). Among these eleven are of angels. These angels are St. Michael, St. Gabriel, St. Raphael, St. Raguel, St. Uriel, St. Afnanin, St.

Sakuel, St. Fanuel, St. Suriel, St. Seraph and St. Cherub. Of the eleven, five of them have their *D̄rsanat* translated into Amharic and published. So, *D̄rsanä Mikael*, *D̄rsanä Gäbr̄ēl*, *D̄rsanä Urael*, *D̄rsanä Raguel* and *D̄rsanä Rufael* are published and available in the market and in some libraries. Of these five, four of them are independently published whereas *D̄rsanä Rufael* is included in others, especially in *D̄rsanä Michael* and *D̄rsanä Gäbr̄ēl*, as a chapter.

These *D̄rsanat* seem to have similar structure of composition. Although some are non-existent in most of the *D̄rsanat*, most of the following elements are common to almost all of them. Some, however, may not mean to *D̄rsanä Rufael* as it is not a book fully published on its own. Major elements of the *D̄rsanat* are preface, *d̄rsan*, *Tä'amm̄r*, *arkie* and *Mälk̄ə*. Each of them is separately described below.

2.1 Preface

Preface is an important part in *D̄rsanä Mikael*. There are no explanations as to why others do not have it. In fact, *D̄rsanä Rufael* can not have it, for it is a chapter in other *D̄rsanat*.

The preface of *Dārsanā Mikael* starts in the name of the Holy Trinity. Prayers of request follow to ask permission to write the *Dārsan* and the intercession of the angel.

አንድ አምላክ በሚሆን በአብ በወልድ በመንፈስ
ቅዱስ ስም አምላክን በልዑል እግዚአብሔር ረዳትነት
የመላዕክት አለቃ የሆነ የሚካኤል የልዕልናውን
የገናንነቱን ነገር መፃፍ እንጀምራለን። ይቅር ባይ
ከሆነ ከፈጣሪው ከእግዚአብሔር ምህረትን
ይቅርታን ይለምንልን ዘንድ የሰማያውያን መላዕክት
አለቃ በሆነ በሚካኤል ምልጃና ፍፁም ልመናው
ከመከራው ይጠብቁን ያድነን።

*Believing in the name of the Father, the Son
and the Holy Spirit, one God, we start
writing the supremacy and glory of St.
Michael the Archangel with the help of the
Almighty God so that St. Michael would
pray (to his merciful creator) for our mercy.
May St. Michael the heavenly Archangel's
prayer and intercession prevent us from
hardship (Dārsanā Mikael, p.3).*

Preaching on the creation, glory and miraculous performances of angels, and the benefit of the readers / hearers if they keep the orders of God are included in the preface.

2.2 Dārsan

The term *dārsan* refers to the parts of the books that describe the activities of the angel and preach based on the performances of the angel to whom the *Dārsan* (the book) belongs. *Dārsanat* of St. Michael, Gabriel, Uriel and Raguel are traditionally divided into 12 months according to the Ethiopian calendar. The first month of each *Dārsan* is not the first month of the year, *Mäskäräm*, but the month in

which the angel's feast day falls. In other words, *Dārsanä Mikael* and *Dārsanä Urael*, *Dārsanä Gäbrḏe*, and *Dārsanä Raguel* start in the months of Hidar, Tahōssas, and Mäskäräm, respectively. It is because their commemoration days are Hidar 12 and 22, Tahōssas 19, and Mäskäräm 1, respectively. The dōrsan for the 13th month (the month that comprises 5 or 6 days and is known by Pagumen) is either missed or covered with *Dārsanä Rufael* as Pagumen 3 is the feast day of St. Raphael. Each month's dōrsan is intended to be read on the same days of each month. For example, *Dārsanä Mikael* is read on the 12th of each month.

Each month's Dōrsan commences in the name of the Holy Trinity.

አንድ አምላክ በሚሆን በአብ በወልድ በመንፈስ
ቅዱስ ስም እናምናለን በእውነት። ልመናው
በረከቱ ለዘላለሙ ከወዳጁ ጋር ይሁንና በሚያዝያ
22 ቀን የሚነበብ የሚጸለይ የመላእክት አለቃ
የቅዱስ ዑራኤል ድርሳን ይህ ነው።

In the name of the Father, the Son, and the Holy Spirit, one God! Amen. This is the Dārsan of St. Uriel the Archangel to be read and prayed on Miazia 22 [April 30]. May his blessings and intercession be with his servant (Dārsanä Urael, p.161).

Then comes preaching different issues like Christian ethics, the birth, teaching and crucifixion of Jesus Christ, the glory of Our Lady St. Mary (*Dārsanä Mikael*, *Dārsanä Gäbrḏel* and *Dārsanä Urael*), the travel of St. Mary and baby Christ through the desert of Egypt

(*Dârsanä Gäbriel* and *Dârsanä Urael*), the history of the foundation of Ethiopian Christendom (*Dârsanä Urael*), the history of the saintly kings of the nation (*Dârsanä Urael* and *Dârsanä Raguel*), etc. They also tell the glory of angels and the honour given to them by providing the summary of their miraculous deeds as evidence. Besides, the creation of angels, the fall of Satan and the fall of Adam are also included. These preachings are presented with biblical justifications.

They also end up by requesting the intercessions of the angel and sometimes the saints to whom the angel had helped.

የኒህ የቅዱሳን ጸሎታቸውና በረከታቸው የብርሃን
እናት የልጃቸውም ልመናና የትጉሃን አለቃ የቅዱስ
ገብርኤልም ልመና ከአገልጋዩ ጋር ይሁን
ለዘላለሙ አሜን።

*May the prayer and blessing of these saints,
St. Mary's parents and of her and St. Gabriel
the Archangel be with his servant forever!
Amen (Dârsanä Gäbr'el, p.231).*

2.3 Tā'ammōr

As to Kidanewold Keflie, Tā'ammōr is defined as follows:

ተአምር /ራት/ ... ድንቅ ምልክት፣ እንደ ነቢያት
እንደ ሐዋርያት በእግዚአብሔር ኃይል በክርስቶስ
ስም ካልኾነ በቀር ማንም ሰው ሊሰራው የማይችል
ልዩ ድንቅ ጉድ ብርቅ የኾነ አምላካዊ ሥራ።

*Tā'ammōr (at) (Miracle(s)) is a Godly
astonishing, extraordinary indication that
cannot be performed by any one except by the
power of God and in the name of Jesus Christ,
like those carried out by prophets and
apostles (1948 E.C.:228)*

Tä'ammōrat are naturally the properties of God although they are named after angels and Saints who are given with the honour of performing Tä'ammōrat, for their glorious services in the face of God.

Tä'ammōrat are indications of the power of God as inferred from the definition above. These indications are revealed through power, dream and voice. Angels are observed killing the enemies of believers and calming the turbulent sea. They also tell the believers who are in problem that their problem is resolved. Sometimes, believers who are sick find themselves cured in their dream and then it will be true when they wake up.

One of the Tä'ammōrat from *Dārsanā Mickael* is summarized below to help the readers of this paper observe a sample of Tä'ammōrā Māla'ōkt.

Many people began sailing from Egypt. On their way, the ship faced a turbulent sea. There was a heavy storm, and the ship started sinking. The men on the ship were on the verge of death. So, they prayed to the Almighty God through St. Michael saying, 'O'St. Michael, thou are the Archangel! Please pray in our behalf 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: 71-75).

This and other kinds of Tä'ammōrat are found immediately after each month's dārsan in *Dārsanā Michael*, *Dārsanā Gābrēel* and *Dārsanā Urael*. In fact there are some months which are not followed

by Tā'ammōrat as in the months of Hidar, Tahāssas, etc. in *Dārsanā Urael* and only Tahassas in *Dārsanā Gabrēel*. The Tā'ammōrat in *Dārsanā Raguel* are placed in the end pages of the book right before the Mälkō'. St. Raphael's has a different form. It is basically a month in the Dārsan it is in and it first starts with the Tā'ammōr and then goes to the dārsan.

In *Dārsanā Michael* and *Dārsanā Gabrēel*, the last Tā'ammōr of each month is often related to the very day it is supposed to be read. These are Tā'ammōrat performed by the angels on those days which are also exactly the same with one of the Tā'amōrat in the *Sānkāsar* (the master book which contains significant happenings on each day of the year by different saints) of these days. But the distribution of other Tā'ammōrat in different months is simply to make the reading easier (Aleka Ayalew Tamiru, Oct.31, 1999).

Along with the last Tā'ammōrat of each month in *Dārsanā Mikael* and *Dārsanā Gäbrēel*, those which are intended to be read on the commemoration days of the angel (Hidar 12 and Tahāssas 19, respectively) can be justified as the ones performed on those days.

Tā'ammōrat taken from the *sānkāsar* statedly say that readers /hearers are ordered to celebrate those very days.

ስለዚህ ነገር በየወሩ በእስራ ሁለት ቀን የመላእክት
አለቃ የቅዱስ ማካሌልን በዓለ መታሰቢያ እናደርግ
ዘንድ የቤተክርስቲያን መግቢያን እዘውናልና።

Thus religious fathers have ordered us to celebrate St. Michael Archangel's feast day on the 12th of every month (Dārsanä Mikael, p.161).

Although it is difficult to tell the exact day on which most of the Tā'ammōrat were performed, it seems possible to suggest that some are after Jesus Christ. However, *Dārsanä Raguel* consists of only five Tā'ammōrat which are drawn from the Old and the New Testament. The rest but *Dārsanä Rufael* include some from the Old and New Testament, and the apocryphal books.

Some of the Tā'ammōrā Māla'ōkt from the three books of the Bible do not distinctively state the name of the angel. But Dārsan writers did identify the performers of these Tā'ammōrat through intertextual analysis. Because religious texts could produce alternative meanings through the andōmta (exegesis) tradition, two angels are considered as the performers of a Tā'ammōr. An example is the case of the three young men who were thrown into the fire furnace by king Nebuchadnezzar and saved by an unidentified angel (Daniel, 3). Although we have this Tā'ammōr in both *Dārsanä Mikael* and *Dārsanä Gäbrēel*, two of the writers do have explanations for the inclusion of the Tā'ammōr in their respective Dārsan.

According to Aleka Ayalew Tamiru, (March 2, 2000) there are also some writers who simply assign an angel to a Tā'ammōr for their own

personal reasons. There are also overlaps caused by the ignorance of some scriptwriters since they may not necessarily be exegetes. The Tă'ammōr taken from Numbers (Num. 22) in the Old Testament is simply given to St. Raguel while it is assigned to St. Michael with sound evidence.

Each Tă'ammōr starts by requesting the intercession of the angel it belongs to the reader/hearer.

ልመናው በረከቱ ከአገልጋዩ ጋር ይሁንና
የመላዕክት አለቃ የሚሆን የቅዱስ ዑራኤል
ተአምር ይህ ነው።

This is the Tă'ammōr of St. Uriel the Archangel. May his prayer and blessing be with his servant (Dôrsanä Ureal, p.113).

It also winds up by requesting mercy for the reader/hearer or in some versions for Tesfa Gebreselassie, the known publisher of such books.

የቅዱስ ዑራኤል ሀብተ ረድኤቱና አማላጅነቱ
ከወዳጆቹ ጋር ይሁን ለዘላለሙ አሜን።

The blessing and intercession of St. Uriel be with his kins forever! Amen (Dôrsanä Ureal, p.121).

Before going to the next element of Dôrsanat, the relevance of other Tă'mmōrat like Tă'ammōră Maryam, Tă'ammōră Iyäsus and Tă'ammōră Kidusan (Saints) with Tă'ammōră Mäla'ōkt is worth discussing.

Tä'ammōrä lyäsus comprises *Tä'ammōrat* performed by Jesus Christ. This book consists of *Tä'ammōrat* from the New Testament and others performed to prominent saints. They are performed in the person of Jesus Christ both when he was in flesh and blood and after Ascension.

In *Tä'ammōrä Maryam*, the *Tä'ammōrat* are performed to the different people in the stories through the intermediary act of St. Mary. Since St. Mary has been given with the promises of intercession, she does not need any prayer for the performance of the *Tä'ammōr* after her ascension. The mighty deeds of God had also been revealed in her childhood and when she was in her mother's womb.

It is also true of Saints. *Tä'ammōrat* are performed in their childhood, while struggling against the enemies of the spirit of God, posthumously through their graves and the soil of the place on which they had prayed, their clothing, etc. Their prayers while they are alive and their promises after their departure are the means by which saints win *Tä'ammōrat* from God.

Tä'ammōrä Mäla'ōkt, however, are different from others in that angels are heavenly creatures. They help not only believers in the texts in question, but also Saints who are given with the power of performing *Tä'ammōrat*.

It is believed that angels are messengers of God. They have the power of intercession. They implement it when they win the will of God through prayer and promise. They are always available to perform the will of God. In fact, their icons and the oil and the water blessed after their names are also means through which their Tă'ammōrat are revealed. This is one of the points where the Tă'ammōrat of Saints and angels intersect.

2.4 Arke

Arke is a poem (in the Ge'ez versions) of five lines with identical end rhymes. It summarizes the last Tă'ammōr of each month, praise the performances of the angels and request their intercession. These are found after the last Tă'ammōr of each month in *Dārsanä MiKael*, *Dārsanä Rufael*, *Dārsanä Gäbrēel* and in some months of *Dārsanä Urael*. Except in *Dārsanä Gäbrēel*, the arke in the other three are also called sālam (salutation). They are taken from the *Sānkāsar* with the Tă'ammōrat they refer to. An example of sālam is presented below.

ለመላዕክት አለቃ ለአንተ ሰላም እላለሁ። ጨካኝ
ያይደለህ ለሁሉ የምትረራ፣ ማካሄል አለቃዬን
ባልሁህ ቁጥር፣ ጥዋት ማታ በረድኤትህ ጥላ
ሠውረኝ። ከሕፃንነቴ ጀምሮ ጭቅጭቅን
እፈራለሁና።

*I salute thee St. Michael the Archangel.
Thou are not cruel but merciful. When I say
thou are my savior, prevent me with thy
intercession since I am afraid of hardship
(Dārsanä Mikael, p. 79).*

But the arke in *Dârsanä Gäbrʾel* cannot be considered as sälam since they do not salute. Here is one so that we can compare it with the arke (sälam) above.

የሰማዕትነት አክሊል የተቀበለ ሰማዕት
ጢሞቴዎስን ከእሳት ውስጥ በገባ ጊዜ በክንፍህ
ያዳንከው ረዳት ሳትሻ የተበደሉትን የምትረዳ
ገብርኤል ሆይ ተአምራትህንና የታወቀ
ቸርነትህንም አደንቅ ዘንድ ከሚገፉ የተገፋሁ እኔን
ታድናለሁ።

*Thou protected martyr Themoty by thy wing
when he was thrown in to the fire furnace.
Thou also help the mistreated on your own. O'
Gabriel, preserve me, wronged by the cruel so
that I admire thy miracles and mercifulness.
(Dârsanä Gäbrʾel, p. 235)*

Sometimes there are more than one arke in a single month in *Dârsanä Mikael*, *Dârsanä Rufael* and *Dârsanä Urael*. For example, there are two arke in the dârsan of the month of Säne in *Dârsanä Mikael*. The number of arke increases when the Saints referred in that month's dârsan or commemorated on that day have significant performances to be celebrated. On the 12th of Säne, St Michael performed Tă'ammôrat for both St. Lalibela and St. Kerlos. Hence, there are two arke which refer to each of them.

At the end of each month's dârsan (after the arke) there is another poem of five lines with identical end rhymes in *Dârsanä Mikael*. It praises God for the inspiration He rendered to the writer and

requests Him to accept his/her (the writer's) prayer inspite of his/her sin.

ባመሰገንህ ቁጥር የደህነቴን ፀሎት ተቀበል።
እቤቱ የምስኪንዋን መበለት ስጦታ /ቁጣ/
የተቀበልህ። ባለፀጎች ከተረፋቸው ካቀረቡት
ወርቅና ብር ይልቅ።

*When I praise thee, O' accept my prayer
from my little knowledge as thou accepted
the gift (bread) of that poor nun than the
gold and silver of the rich presented to thee
when in excess (Dārsanä Mikael, P.79).*

In all other months except in Hidar, readers are ordered to recite this very poem. It seems that readers know the poem orally or since it is once given in the first month of the Dārsan, the writer does not want to repeat it throughout the book.

ዘአቅረብኩ ማኅሌተ በል

*Recite the poem about the presentation of
the praise.*

2.5 Mälkə'

At the end of each Dārsan, except *Dārsanä Gäbrəʾel*, a long complimentary descriptive poem is presented. It describes the different parts of the body and other attributes, and requests the intercession of the angel. This poem is called Mälkə' (which literally means appearance). In *Dārsanäl Gäbrəʾel* the Mälkə' is placed in the beginning pages. A stanza from Mälkə'a Gäbrəʾel is presented below to show what the Mälkə' looks like.

ሰላም ለቀራንብቲክ ዘኢፈቀዳ ንዋሙ።
 ወለአዕይንቲክ አብያዝ እለ ይሜግባ ዓለሙ።
 ገብርኤል ጸሐቅ ትጽግወኒ ሰላሙ።
 ሜካኤልስ አሙ ላዕለ ሙሴ ተሠይሙ።
 ከፈለ ሎቲ ማየ ባሕር ግሩሙ።

*Peace be to thy eyelid and thy star eyes that
 serve the world with their lights with out a
 sleep. O' Gabriel, may thou be diligent to
 give me peaceful rest as Michael divided the
 sea when appointed on Moses (Dârsanä
 Gäbrä'el, p. 10).*

Mälkə' is basically read as a prayer, recited on the monthly feast
 day of the angel and both recited and partly sung on the
 commemoration day of the angel. It is recited and sung in Ge'ez. But
 the Amharic version is not a poem and is prepared only for prayer
 through reading.

CHAPTER THREE

NARRATIVE STRUCTURE OF TÄ'AMMØRÄ MÄLA'ØKT

As it was mentioned above, fifty eight Tā'ammōrä Mäla'økt have been collected from *Dāsanā Mikael*, *Dāsanā Gäbrēel*, *Dāsanā Urael* and *Dāsanā Raguel*. The functions (events) of each Tā'ammōr are identified, described and textually illustrated in the first part of this chapter. The relationship among characters and the classification of Tā'ammōrat based on the functions are also presented.

3.1 Narrative structure

3.1.1. Initiating Events

Initiating events are functions that disturb the peaceful life or condition or equilibrium of the characters in a story. A story cannot start out of the blue, but needs something to fire it so that the forthcoming events could propel. Tā'ammōrä Mäla'økt, too, have these events.

The initiating event of Tā'ammōrä Mäla'økt is one of desire, misfortune, mission, or dishonesty. Some main characters desire to build a church, to have a child, to get something to live on or to perform something worthwhile in the face of God. Others desire not to see the destruction of Israel and its people, to be Christianized, to

celebrate the feast days of angels, or to go to monastery. Here are some two examples of desire. The first is a desire to be a martyr and the next a desire to be Christianized.

ፋሲለደስም በልቡና ጭንቀት በጽኑ ኃዘን፣ በብዙ
ልቅሶ በሌሊት ተግባሩ ሲጸልይ ያድርግ ነበር።
ሰማዕት ሊሆን ይሻ ነበር።

*Fasiledes used to pray in the night with much
tear, anxiety and melancholy. He wanted to
be a martyr (Dârsanä Mikael, p.521).*

እግዚአብሔርን የሚፈራ በዓረብ አገር የሚኖር
አንድ እስላም የሆነ ሰው ነበር። እንደነሱ ለመሆን
ሰላሚደልግ፣ ክርስቲያኖችን እጅግ አድርጎ ይወድ
ነበር።

*There was a God fearing Muslim who lived in
an Arab land. As he wanted to be just like
them, he used to love Christians very much
(Dârsanä Urael, p.199).*

The main characters themselves trigger some desires. As Christians, they know what to perform and what has been ordered by their creator and by the religious institution they belong to. The desire to have a child for childless women, however, is aggravated when they observe children playing among themselves and mothers looking after their babies.

ክርስቲያን የሆነ አንድ ሰው በጎረቤቷ ስለነበረ፣
ወደሱ ቤት ሄዳ ስትጫወት ቆይታ በምትመለስበት
ጊዜ የክርስቲያኑን ልጆች አየችና አሁንም ወይኔ
እንደነዚህ ልጆች የሚረዳኝ ልጅ የሌለኝ በማለት
አለቀሰች።

*Since there was a Christian neighbour, she
went to his house for a visit. When she came
back, she saw his children and wept saying,
"O' I still have no child to help me like these
children!" (Dârsanä Urael, P.139).*

All children who were born after the women's prayer are boys.

The equilibrium of some Tā'ammōrat is confused by misfortunes. Misfortunes in the Tā'ammōrā Māla'ōkt include drought, fire, violent storm, imprisonment, disease, fight against Satan or nation, death, etc. For instance, a Tā'ammōr in *Dārsanā Mikael* writes the disturbance of a farmer's life this way.

ይህም ሰው የእርሻ ሥራ ይሠራ ነበር። ከዚህ ነገር በሁዋላ በአንዲት ዘመን በአለበት እገር መከር ጠፋ። ደህ ጦም አዳሪ ሆኗልና በቤቱም ምንም አልነበረውም፤ ችግር ጸናበት፤ የሚበላው፣ የሚጠጣው፣ የሚለብስውም አጣ፣ የዕለት ምግብ አጣ።

The man was a farmer. After a while the crop was destroyed in a certain year in the area where he lives. As he was poor and needy, there was nothing in his house. Poverty challenged him miserably. He had nothing to eat, to drink and to dress. He had no daily food. (P.112).

Satan, pagan kings, cruel men, nature or God Himself triggers these misfortunes. God causes misfortunes when he either wants to save non-Christian characters from believing in other gods or He finds his servants dishonest.

በአንድ ዓመትም በእርሻው ውስጥ የዘራው አዝመራ በጅቶልት ነበር፣ ስንዴው እህሉም ሁሉ በየአይነቱ ብዙ ነበር። ግን እንደቀድሞው ሥራው አላደረገም። የመላዕክት አለቃ የቅዱስ ሚካኤልን በዓል አላሰበም። በእርሻው ሁሉ ክፉ ትል ወጥቶ የምድሩን አዝመራ ሁሉ በላው እጅግ ያማረውን እርሻ ሁሉ አጠፋው። ትልቅ መከራ በመጣበት ጊዜም ፅኑ ድንጋጤ ደነገጠ። የመላእክትን አለቃ የቅዱስ ሚካኤልን በዓል ስላስታጎለ የምድሩ ፍሬ ሁሉ ጠፍቷልና።

In a certain year, the crop on his [the farmer's] farm gave good results. The wheat and other grains were in abundance. But he did not behave in the way he had been behaving. He did not celebrate the Archangel St. Michael's feast day. Pests destroyed the grains on the

farm and the entire attractive plantation on earth. He was terribly shocked when this disaster occurred to him. The entire crop has been devastated since he did not commemorate the Archangel St. Michael's day. (Dârsanä Mikael, P.157, 159).

Satan, pagan kings and cruel men put the main characters in problem out of jealousy and due to their conflicting nature with the spirit of God.

ቁልቁልያኖስ የሚባል መኮንን /አገረ ገዢ/ ሰማዕት ጢሞቴዎስን ለጣኦት እንዲሰግድ ጠይቆት አልሰግድም ስላለው ሰውነቱን ድኝ ቀብተውና በዛፍ መጫ ለስነው ከእሳት ውስጥ እንዲጨምሩት አዘዘና እነሱም እንደታዘዙት አደረጉ።

Governor Kulkulianos ordered [his soldiers] to smear and rub the body of martyr Themoty with sulphur and the resin of threes, and throw him in to the fire furnace since he refused to genuflect before an idol. Then, they threw him according to the kings order (Dârsanä Gäbräel p. 197).

In all cases, cruel men are governor and merchants of the area where the poor Christian characters live in.

ከሚስቱ ጋር የሚኖር አንድ ድኅ ሰው ነበር። ሃይማኖታቸው የቀና ነበር። ዘወትርም የመላዕክት አለቃ ቅዱስ ሚካኤልን ያገለግሉት ነበር። ለበዓሉም ይደክሙ ነበር። ያገኙትንም ሁሉ ለድሆች ለጠም አዳሪዎች ይሰጡ ነበር። በጎረቤታቸው የነበረው ያ ባለፀጋም ባየ ጊዜ ስለነዚህ ድሆች በልቡ ያጉረመርም ነበር። የሚበሉት የሚጠጡት ሳይኖር ለራሳቸውም ምንም ሳያገኙ ለድሆች ምን ይሰጣሉ እያለ።

There was a poor man who had been living with his wife. The couple was faithful. They used to serve St. Michael the Archangel and celebrate his feast day. They also used to give what they gain to the needy. Their rich neighbor became jealous of them when he saw their deeds saying, "Having nothing to eat and to drink, and earning nothing for themselves, what do they give to the poor?" (Dârsanä Mikael, p.425).

The main characters are sometimes found dishonest to the orders of God and to the vow they gave to Him. To bring them back to their previous position of faith and to remind them that he is observing their performances, He causes misfortune. The misfortune is also a reprimand for the committed mistake (sin).

Dishonesty can also be found in the middle of some Tā'ammōrat. It is always followed by a misfortune triggered by God himself.

Other characters get their previous peaceful way of life disturbed by mission. The missions include genuflecting before an idol or leaving God as their creator, or getting married to a pagan woman.

ቴዎድሮስ የሚባል የሮም ሰው ነበር። ይህንንም
ቅዱስ ከንጉሡ ዘንድ ወሰዱትና ንጉሡ ለጣኦት
ስገድ አለው።

*There was a Roman whose name was
Tewoderos. This saint was taken to the king and
the king ordered him to genuflect before an idol
(Dārsanä Gäbrʾel, p.263).*

Except a Tā'ammōr in *Dārsanä Gäbrʾel* (p.193), other missions are given by pagan kings. It is a mission by St. Gabriel to Gelawdewos to destroy the people of Persia who were preparing to fight against his people. Other missions that are involved in the end of some Tā'ammōrat in *Dārsanä Mikael* (P.147 and 393) are given by St. Michael. The angel ordered the main characters to build a church after his name.

አሁንም ለአንተ በተናገርኩ ጊዜ ለአገረ ገዢው
በታየሁበት እርሻ መካከል በኔ ስም ቤተክርስቲያን
ሥራ።

*Build a church after my name on the farm I was
revealed to the governor and where I am talking
to you now (p. 147).*

3.1.2. Departure

Departure is the main characters' attempt to fulfil their desires or to do away with misfortunes in the way they think possible to do so. For example, those who desired to build a church start building and those who were meant to be thrown into the fire furnace challenge it. They do not request God's intervention. They simply go on doing it. For instance, being informed about the preparation and the settlement of Amorite warriors in Gibeon to fight against Israel, Joshua went on fighting them.

ኢያሱም ይህን በሰማ ጊዜ ከርሱ ጋር የነበሩት የጦር
ሠራዊትና የጦር አለቆችንም ሁሉ ይዞ ሌሊቱንም
ሁሉ ገስግሶ ድንገት ደረሰባቸው።

*When he heard this, Joshua suddenly caught
them by travelling overnight with the soldiers
and commanders (Dārsanä Raguel, p.292).*

3.1.3. Guidance

This is an event through which characters search and / or find the ways to the fulfillment of their desires or to the avoidance of misfortunes. Either angels through dream or in the person of human beings (priest or governor) or human beings guide by telling where to go and what to do. In *Dārsanä Urael*, a childless woman told priests

and deacons that she wanted to bear a child and they in turn told her what to do.

ወደ ቅዱስ ዑራኤል ስዕለት ተሳይ እሱም መልካም
ልጅ ይሰጥሻል አሏት።

*"Pray and promise something to offer to St.
Urael. He will give you a nice child," they said
(p.137).*

In most of the Tā'ammōrat where there is this event, characters act out according to the guide. The guidance given by angels and never accomplished by characters is followed by misfortune. A Muslim who would like to be Christianized went to St. Uriel's church and prayed to God. St Uriel was revealed to this man and told him to get baptized before he comes to church. Since he had refused to do so after he was taught for three months by a pope, the angel threatened him in his dream (*Dārsanä Urael* P.172-75). As can be seen from this example, guidance can also come after prayer and departure.

3.1.4. Refusal

Characters who are given missions by pagan kings basically do not accept it. They normally go into challenging the consequence, the misfortune.

ያም ቅዱስ ለእግዚአብሔር እንጅ ለጣኦት
አልሰግድም ስላለው ጽኑ ቅጣት ይፈጽምበት ዘንድ
ለሹሙ አሳልፎ ሰጠው።

*Since the saint said that he would genuflect not
for an idol but for God only. [The king] sent him
to the governor for punishment (*Dārsanä
Gäbr'el*, p.265).*

3.1.5. Failure

Characters who depart to fulfil their desire or to avoid misfortunes on their own may fail to do it in the way they intended to. For instance, a woman wanted to be cured from illness by the medicine from a number of poisoners. Since she failed to achieve it, she turned her face to God (*Dârsanä Mikael*, p.249-57).

6. Prayer

Characters who did not depart to fulfil their desire or do away with the misfortunes on their own pray directly or through angels to God first. The characters who failed to achieve their goal on their own also pray to God to win His intervention. In most Tâ'ammôrat, prayers are accompanied by promises, promises to give some kinds of gift (like money, baby) to the respective church in which the main characters pray.

ዓይኖቿን አንሥታ ወደ ላይ ወደ ሰማይ አቅንታ
ድምጽዋን አሰምታ ጮኸችና እንዲህ አለች
የይቅርታና የቸርነት መልአክ ጌታዬ የመላዕክት አለቃ
ቅዱስ ሚካኤል ሆይ ከዚህ አስጨናቂ ደዌ
እንድትፈውሰኝ እለምንሀለሁ። እኔ ለቤተክርስቲያንህ
አሥራ ሁለት ወቅት ወርቅ እሰጣለሁ።
መታሰቢያህንም በየወሩ አደርጋለሁ።

*She raised her eyes up to the sky and shouted,
"O' the merciful and generous angel, my lord
St. Michael the Archangel, I beg thee to heal my
terrible sickness! I will offer two ounce of gold
to thy church. I will also celebrate thy feast days
monthly "* (*Dârsanä Mikael*, p.253).

Besides, a woman promised to give his only begotten baby boy to the service of God (*Dārsanā Mikael*, p. 341). Prayers are usually presented in the church named after and before the icon of the angel the Tā'ammōrat belong to.

If characters fail to meet their promises, the result is a reminding misfortune triggered by God.

በልጄ ላይ ስለደረሰው ደግሞ አሁን አወቅሁኝ
እንደተሳልኩት ልጄን ለቅዱስ ማኪአል
ቤተክርስቲያን ወስጄ ስለአልሰጠሁትና
ስለአልወሰድኩት እኔ ኃጢአት ሠርቻለሁ።

Now I discovered the reason for my baby's sickness. I sinned since I didn't take and offer it to the church of St. Michael according to my promise (Dārsanā Mikael, p.341).

3.1.7. Repentance

Dishonest characters repent of their actions and ask God's forgiveness when they discover the misfortune is out of their dishonesty. Repentance is different from the prayer in number six, for the request is not only for help but also forgiveness.

3.1.8. Assurance

Characters who desired to get something to live on are requested to bring guarantors to get the loan. The guarantors are obviously angels.

ባለፀጋውም ገንዘቤ በከንቱ እንዳይቀር የሚዋስህ
ሰው አምጣና አበድርሃለሁ አለው።

The rich man said, "Not to lose my money any where, bring a guarantor and I will lend you" (Dārsanä Gäbr'el, p.210).

The lender is reached either through departure without any prayer or through the guidance of St. Michael after prayer. Lenders are always willing to give the loan according to the oath before the icon of the guarantor angel.

3.1.9. Delivery

After the guarantor is accepted as trustworthy, the lender gives the amount of money (in gold) the borrower requested. The borrower is expected to pay the money on the fixed deadline that traditionally is the commemoration day of the angel.

3.1.10. Prophecy

The prophecy is about the inheritance of the power and wealth of cruel merchants by infants and by a child in *Dārsanä Mikael*, (p.395, 427 and 141). The merchants whose wealth is inherited either mistreated the parents of the kids or made fun of their obedience to the orders of God and Christian ethics.

In two of the *Tä'ammōrat*, prophecies are told immediately after the delivery of infants. They are told by angels (St. Michael and both St. Michael and St. Gabriel) and are normally unavoidable. All of them are acted out after the fulfillment of a desire and the resolution of

misfortunes. When a pregnant woman felt a terrible contraction, she prayed to God through St. Michael. After she gave birth to a baby boy with the intervention of God, the angel says:

እግዚአብሔር ይህ ብላቴና ምሕረት የሌለው የዚህን
ባለፀጋ ገንዘብ ሀብቱን ሁሉ እርሻውንም ይወርሳል
ብሏል አለ።

"God said that this baby boy will inherit the money, wealth and farm of this merciless rich man," said St. Michael (p.395).

In the third Tā'ammōr (p.141), the prophecy is told to the rich man himself by St. Michael and St. Gabriel at the same time.

3.1.11. Overhearing

The rich men outside the house overhear the prophecy told by angels about the infants and in the presence of their mothers.

ይህ ክፉ ሰው በግንቡ ውስጥ ተቀምጦ ሳለ
እግዚአብሔር ጆሮውን ከፍቶለት ሚካኤልና
ገብርኤል ሲነጋገሩ ሰማ።

Since God let him keep his ears open, this cruel man (sitting in the compound) overheard Michael and Gabriel talking (p.427).

3.1.12. Deceit

As a result of the overhearing and direct transfer of the content of the prophecy, the merchants get informed about their future. Out of their ambition to change the danger to come, they try to own the children for some money in the name of adoption. In all cases, the

deceitful acts of cruel merchants are always successful. This kind of deceitful act once again appears in the Tā'ammōrat of such type.

Satan, too, tries to deceive Christian characters so that they would leave God as their creator. His acts are also usually successful. Only his attempt to deceive Afomia is aborted twice.

ዳግመኛም ሰይጣን መልአክ መስሎ ታያት።
የመላእክት አለቃ ማካሌል እኔ ነኝ። እግዚአብሔር
ወደ አንተ ልኮኛል ... አላት። ይህችም የከበረች ሴት
መልሳ አንተ የእግዚአብሔር መልአክ ከሆንክ
የመስቀል ምልክት ወዴት አለህ ... አለችው።
ሰይጣንም ከሷ ይህን በሰማ ጊዜ መልኩን ለውጦ
አንቆ ያዛት።

Again Satan was revealed to her in the person of an angel. He said, "I am Michael the Archangel. God sent me to you..." The revered women in turn asked, "If you are the angel of God, where is the sign of the cross?" "Hearing this from her, he changed his appearance and caught her by the neck (Dārsanä Mikael ,p.417 and 419).

3.1.13. Villainy

Merchants throw the children they owned in the name of adoption into a sea locking in a box or tying in a leather sack. The event is labelled as villainy, for the killing act is performed on innocent kids. Villainy comes immediately after a deceitful act and so appears twice since the latter repeats itself once again.

3.1.14. Rescue

The angel saves the children and helps them to reach coastal areas and be adopted by a farmer or fisherman. It is also an event that comes once again immediately after the second villainy. The rescuing action in the second villainy is accomplished by changing the content of the death letter. The merchant sends the grown up boy to the place where he governs with a death letter. But the angel changes it.

ቅዱስ ማከሊል ሶስት ጊዜ እፍ እፍ አለና የሞቲን
ደብዳቤ ወደ ሕይወት ደብዳቤ ለውጦ ሰጠው።

*By blowing three times on it, St Michael
changed the death letter in to life and gave it to
him (Dâsanä Mikael, p-145).*

3.1.15. Helper

This event signifies the intervention of angels in the fulfillment or resolution of desires or misfortunes respectively. Angels intervene when they are requested through prayer or without any prayer due to their own will to do so. The intervention of angels is revealed through dream, a stranger (*Dâsanä Gäbräel*, p.105) or through notification about who the angels are at the end of the Tă'ammôr.

3.1.16. Fulfillment/Resolution

The desire is fulfilled or the misfortune is resolved after the intervention of the angel (helper) through prayer or due to the characters' own departure.

3.1.17. Accomplishment

It is the implementation of the mission given by angels. St. Michael ordered the baby boy he saved from different dangers to build a church after his name and the boy (now a grown up man) “ built a church after St. Michael “ (*Dārsanā Mikael*, p-149).

3.1.18. Travel

Characters who borrowed money from those who can lend and from the church store travel for business purposes.

3.1.19. Notification

Characters who were not aware of the role of angels in their life time are made to know by the angels themselves. Rescued children are basically told about who protected them and about what happened to them throughout their life time at the end of the story. Other characters in *Dārsanā Mikael* (p.105) and in *Dārsanā Gäbräel* (p.251) are notified about who their helper was. In the latter, having saved Joseph and Nicodemus from the hands of Herod the king, St Gabriel told them that he was the angel who took the head of John the Baptist from Herod's wife and publicized it to the people of the world.

3.1.20. Naming

Adopted parents name the rescued children. The names directly or indirectly refer to the conditions in which they were found. Tālafinos and Bahāran mean one who is found from water whereas Tālasōn means pearl (*Dārsanā Mikael*, p 143, 401 and 431, respectively). The names are significant to the development of the story since they trigger another action. Alerted by the strange nature and meaning of their names, the merchants who threw them into the sea discover who the children are later.

3.1.21. Dispatch

When the characters who went for business fail to meet the deadline, they send the money borrowed, its interest, and the names of the lender, borrower and guarantor enclosed (*Dārsanā Mikael*, p.173 and 559). Locked in a metal box, the money and the accompanying message are thrown into a river.

እሎቱንም በጨረሰ ጊዜ ማጥኑን ከነመክራቻው ወደ ባሕር ወረወረው።

When he finished his prayer, he threw the box and its key into the sea (p.173).

3.1.22. Journey

This is a movement by merchants who threw children into the sea for business purposes. They meet the rescued children in the place where they pass an overnight due to their late arrival.

3.1.23. Arrival

The money sent by the borrower reaches the lenders on the deadline fixed. All of the lenders do not open the boxes or publicize but keep them in their stores. The message is transported to the lender's place in the belly of the fish.

የቤተክርስቲያኑ ጠባቂ ያን ዓሣ ተቀብሎ ወስዶ
ለኢጲስ ቆጆሱ ሰጠው። ሆኖን በቀደዱት ጊዜም
በዓሣው ሆድ ውስጥ የእርሳስ ሳፕን በውስጡም
ወርቁንና ደብዳቤውን አገኙ።

*The guard of the church had received the fish
and gave it to the bishop. When they cut the
fish's belly, they found gold and a letter within
the lead box (Dêrsanä Mikael, p.559).*

3.1.24. Discovery

Merchants discover who the children are from their names and prove it by counting the age of the child and/or by observing the box in which the child was locked.

This event is followed by the second deceitful act and again by villainy. The villainy is carried out through letters to be given to the killer (the subordinate of the merchant). It is avoided by the rescuing action of the angel who is revealed in the person of messenger of a king.

3.1.25. Return

The Christians who borrowed money and travelled for business return to their place.

3.1.26. Request

The lender requests the borrower to pay the loan back.

3.1.27. Reversal

As a result of the intervention of the angel, the prophecy is fulfilled. The rescued children (now grown up men) inherit the power and wealth and marry to the daughters of the merchants.

3.1.28. Denial

When the lenders request the borrowers to pay the loan back, two of them deny their borrowing and refuse to pay back.

በራዲዮስ ግን ምን የሰጠኝኝ ነገር አለ በማለት ካደው።

But Beradios denied saying, "what did you give me?" (Dârsanä Gäbräel, p.214).

This event is followed by a misfortune triggered by God. The angels avoid the misfortune after the borrowers repented.

3.1.29. Recognition

The lenders recognize the arrival of the money in the box they kept in their stores. The names of the lender, borrower and guarantor along with the money are basic evidence for the recognition.

3.1.30. Offer

Characters offer their gratitude and gifts to God and to the church they promised, respectively. In a Tă'ammōr, a woman offered her baby boy to the service of God. Moreover, in the Tă'ammōrat where borrowing is involved, half the lender's money, the interest and all the denied money are given to the church named after the guarantor angel.

3.1.31. Publicity

Characters tell the people around about the Tă'ammōr performed to them. Sometimes, angels carry out the Tă'ammōrat before the public so that the people glorify the angel and please God. So the publicity in such Tă'ammōrat will not be an event.

3.1.32. Conversion

Non-Christian characters (Muslim, Jew and pagan) are baptized and become Christians. In most cases, these characters are baptized

with their family (if they have). Before the baptism, preaching is given on the order of God and Christian ethics.

3.1.33. Service

Most of the characters give service to God until death.

ከዚህ በኋላ የቅዱስ ዑራኤልን ቤተክርስቲያን ባለ
ዘመናቸው ሁሉ በሰላም በደስታ ሲያገለግሉ ኖሩ።

*Then, they served the church of St. Uriel happily
and peacefully throughout their life time
(Dārsanä Urael, p. 126).*

3.1.34. Punishment

Capital punishment is passed on cruel merchants (*Dārsanä Mikael*, p 393 and 425), a pagan king (*Dārsanä Gäbräel*, p.283), and misleading preachers (*Dārsanä Mikael*, p.469).

እግዚአብሔርም ጽናቱንና ትዕግስቱን በተመለከተ
ጊዜ የመላእክት አለቃ ቅዱስ ገብርኤልን ላከለትና
ሹሙንም ገደለው።

*Having observed his patience and endurance,
God sent St. Gabriel the Archangel and the
latter killed the governor (Dārsanä Gäbräel,
p.265).*

Merchants are punished along with their wives. One of the merchants, however, is made to serve God being the guard of the plantation of the church of St. Michael in *Dārsanä Mikael* (p.139). The demons and Satan, too, are struck hard by angels for a number of times in different Tā'ammōrat.

ጋኔኑም ባየው ጊዜ ፈርቶ ደነገጠና በምድር ላይ
ወደቀ። ቅዱስ ዑራኤልም ጋኔኑን ይዞ በግልጥ
ገረፈው፤ ደበደበውም።

*The demon was terrified and fell onto the
ground when he saw St. Uriel. St. Uriel struck
and beat the demon in public (Dōrsanā Uriel,
p.258).*

3.1.35. Reward

Christians join the Garden of Eden or Heaven as the result of their service to God.

In this section, the identification and description of thirty five events has been carried out. All Tā'ammōrat do not comprise thirty five of them. But all of them involve the following four basic common events:

- Initiating event
- Departure /prayer (Repentance)
- Helper
- Fulfillment /Resolution

The sequence of these thirty five events is not always in the way it is presented above. Events like misfortune, deceit, villainy and rescue repeat themselves in the course of some Tā'ammōrat. Explanation has been given to each of them in the pages where they are described.

The number of events in each Tā'ammōr ranges from four to twenty one. The shortest Tā'ammōrat involve the basic common events presented above. An example can be taken from *Dārsanā Mikael*. Fasiledes desired to be a martyr and used to pray to God overnight for the fulfillment of his ambition. In his dream, St. Michael was revealed, told him that he would be one among martyrs and showed him his would be place in Heaven. He was also given the wisdom and spirit a martyr needs to have (p.521-529). In this Tā'ammōr, therefore, only four events are entailed; a desire to be a martyr, prayer to God to help him, the angel's intervention (helper) and the provision of wisdom and power of a martyr (fulfillment).

The longer Tā'ammōrat with twenty one functions include events like misfortune, prayer, helper, resolution, prophecy, deceit (twice), villainy (twice), rescue (twice), naming, Journey, reversal, punishment, notification, mission, accomplishment, service and reward. Most long Tā'ammōrat involve either a child or a character who travels for business. The former keeps the story going until the baby grows up and discovers who he was and how he was saved. The latter waits until the character shows his honesty or dishonesty after his return from business. In both cases the reason is thematic.

As can be seen from the structure of the Tā'ammōr with twenty one events, the story can be divided into two. The first four events

(misfortune, prayer, helper and resolution) can be taken as one story on their own and the next seventeen events together make another story. Of course the second story is a story from within the story since it needs the resolution of the first story as its initial situation.

3.2 Character Relationship

In the Tā'ammōrā Māla'ōkt under study, there are around nine very important characters. They include not only human beings and spiritual figurers, but also the behaviour of the characters. Characterization is accomplished based on the actantal model of A.J.Greimas. All of the characters are discussed below.

3.2.1 God

The role of God in all Tā'ammōrat is basically to send angels and help those who serve him, requested his intervention and would like to be baptized. God helps not only believers and those who prayed to him for help, but also non-Christians (Muslims, pagans, Jews) and those who do not pray and request any help.

God helps characters that perform the things (building church) which they think are good before God or struggle against their enemies (Satan, pagan kings, etc) to stay his servants. But they never pray while doing this. In such kinds of Tā'ammōrat, God plays the role of a subject. For example, St. Michael (*Dārsanā Mikael*, p. 115) or

St. Gabriel (*Dārsanā Gäbrēel* p. 161) saved the three young men while Nebuchadnezzar threw them into the fire furnace. But the texts never mention any request for help by these men before the rescue. So, God sent his angels due to his own will without the request of the characters. Another example is the decision of a certain king to burn, bury deep and build a house on St. George's dead body (*Dārsanā Gäbrēel*, p. 81). But Jesus Christ sent St. Gabriel to dig out the body and the angel accomplished it accordingly. The body of St. George did not request any help. God saved the body for His own sake. Consequently He becomes the subject in this Tā'ammār too.

For the reason that God loved His people (the world) to the extent of the crucifixion of His only Son (John 3:16) and it is said, "Even so it is not the will of your Father which is in heaven, that one of these little ones should perish" (Mt. 18: 14) He is always happy when his children are saved and when they join eternal world. He sent his only son to protect Adam and his people from destruction. If they are not destroyed and if they do not go to hell, He will be happy. Therefore, God is also a receiver.

Most of the characters are believers and know whom they are worshipping and the things expected of them. Non-Christian characters, too, have the knowledge about the power of God since they chose Him in preference to other gods or from the god they had before. All of them ultimately want to have God and get eternal life.

God by His nature is righteous.

Henceforth there is laid up for me a crown of righteousness, which the Lord, the righteous judge shall give me at that day and not to me only, but unto all them also that love, his appearing (2 Tim. 4: 8).

He also is holy. "Be holy, because I the Lord your God, am holy" (Levi. 19:2). Moreover, God is eternal, the beginning and the end (Rev.1: 8). On the other hand, Christians are advised to search for the righteous, "But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you "(Mt.6:33).

In accordance with this theological argument, the object of the characters in question is God. Therefore, God is the principal object in the Tā'ammārat under analysis. In short, God plays the role of a superhelper, subject, receiver and an object.

3.2.2. Angels

Angels are messengers of God and He sends them to help characters (believers). They are helpers. They do not only resolve misfortunes and fulfill desires, but also guide characters who would like to do something. Moreover, they are receivers since they are always happy when a soul joins heaven (Luck 15:10).

3.2.3 Main Characters

Basically main characters are subjects in their search for God, the holy, righteous and eternal creator. As it was argued above, their ultimate object is God Himself. Some, in fact, have temporary objects like bearing a child and getting something to live on. But these are the ways into achieving their ultimate object since they serve God more than ever when these necessities are fulfilled.

Since they are the main subjects who try to achieve their object, they are undoubtedly the chief receivers. They benefit from having God as their lord and by being his servants.

As mention has been made above, they are also objects of God when they are rescued or helped without their request. They become objects of God when:

- they are in temptation of worldliness, money, leaving God as their creator or as their object or they are refrained from their journey to God.
- they are non-Christians who want to get baptized, children who are not old enough to worship Him, and people in a group who cannot recognize the danger to come when it is meant for the people of a nation.
- He finds his earlier subjects failed to worship him, appeared inconsistent in their decisions and dishonest to Him and others.

- He wants to revenge the opponents of His people by using a powerful man (His object) as a tool.

So main characters are subjects, objects and receivers in the Tā'ammōrā Māla'ōkt.

3.2.4. Believers other than main characters

These people usually guide the main characters to the right place where they can find their objects. These people mostly take sick men to church. They also tell non-believers about the Tā'ammōrat of God and angels so that they become Christians. This group of people includes ordinary churchgoers and priests. Their role is helper but the action is labelled as guidance, for it does not resolve misfortune or fulfil desire.

3.2.5 Satan

Satan is the principal opponent of the spirit of God and his servants. It is manifested through disease and sometimes in the person of a holy angel and a monk. In fact, it is believed that Satan is there at the back of every evil act by any one.

3.2.6 Pagan kings

These kings, too, are opponents of the main characters who are devoted to their faith. They do not want to see Christians worshipping in the way they do. They rather want them to genuflect before their idols.

3.2.7 Cruel merchants

Cruel merchants basically hate their poor Christian neighbours. Their hatred is manifested through their attitude towards the peaceful life of Christians and their service to God in spite of their poverty. The hatred is aggravated due to the prophecy told by angels. After the prophecy, they further start their villainous acts. Hence, they are opponents of the main characters.

3.2.8 Weaknesses of main characters

The main characters' forgetfulness and satisfaction in the worldly benefits are also their opponents. These sorts of situations make characters dishonest to their God.

3.2.9 Nature

The drought triggered by nature is one of the opponents. Moreover, natural disease (blindness or paralysis, for instance) is also

another opponent. Thus, nature is considered as a character playing the role of an opponent.

Generally, from the above description of the role of characters, we can infer that:

- a character can play more than one role.
- a role can be acted out by more than one character.
- the relationship of characters is different from Greimas' actantal model, for the superhelper is an object in all Tā'ammōrat and the subject in some of them.

3.3 Classification of Tā'ammōrā Māla'ōkt

Although classifying such Tā'ammōrat of diversified nature is difficult, the researcher attempted to categorize them based on subject-object relationship and according to their initiating events.

3.3.1 Classification based on subject-object relationship

We have said that God is subject in some Tā'ammōrat even though He is an object, receiver and superhelper in all of them. If we see the relationship of the subject and the object in the texts, God is not always subject. So one of the classification is based on the nature of the intervention of God in the Tā'ammōrat. In other words, we need to answer whether God intervenes due to the request from the main character or simply out of his own will to do so.

Consequently, among fifty eight Tā'ammōrat thirty of them get the fulfillment of desires and the resolution of misfortunes without request for help, but through the intervention of God. The common basic structure of these Tā'ammōrat is, thus:

- Initiating event
- Departure
- Helper
- Fulfillment/Resolution

The rest twenty eight get the intervention of angels through their prayer to God or indirectly through angels. Their basic common structure is:

- Initiating event
- Prayer
- Helper
- Fulfillment / Resolution

3.3.2 Classification based on initiating events

This one is a classification according to the similarity of initiating events. The initiating events are desire, misfortune, mission and dishonesty.

3.3.2.1 Desire

There are seventeen Tā'ammōrat whose initiating event is desire. Characters themselves trigger most of the desires. Some like a desire to have a child are caused by nature. Among seventeen, ten of them involve service and nine include offer. Moreover, three of them consist of conversion as their main characters are non- Christians.

3.3.2.2 Misfortune

More than half of the total texts begins their story with misfortune. Out of thirty three, five of them involve punishment, eleven of them offer, nine of them service and six other Tā'ammōrat include reward. Among these misfortunes nine are caused by nature, nine by Satan, eleven by pagan kings and cruel men, and three by nations.

3.3.2.3 Mission

This initiating event is found in four Tā'ammōrat of which only one is given by St. Gabriel. The rest three are by pagan kings. These three have six events in common while one of them adds one more, punishment. The six common events are:

- Mission
- Refusal
- Misfortune

- Departure
- Helper
- Resolution

3.3.2.4 Dishonesty

These are found in three Tā'ammōrat and are triggered by the temporary worldly interests of the main characters themselves. All of them have six events in common whereas one of them has another one to add, i.e. reward. Therefore, their common events are:

- Dishonesty
- Misfortune
- Repentance
- Helper
- Resolution
- Service

CHAPTER FOUR

CONCLUSION

It is said in the earlier parts of the thesis that Tā'ammōrā Māla'ōkt are narratives dealing with the miraculous performances of angels. Angels perform Tā'ammōrat by the power and will of God for the main characters who are Christians.

In an attempt to analyze the narrative structure of Tā'ammōrā Māla'ōkt, the description of all texts has been made and thirty five functions have been found out. Each Tā'ammōr has an initiating event to start the story. This event may be one among desire, misfortune, mission or dishonesty. Thus, out of thirty-five functions, the first one involves one of the four. Moreover, functions like misfortune, deceit, villainy and rescue repeat themselves in the course of some Tā'ammōrat for thematic reasons.

Although the description of all Tā'ammōrā Māla'ōkt has been done, it does not mean that all of them entail thirty five of them. The number of events in the texts ranges from four to twenty one. But all of them consist of four basic functions. These are:

- Initiating event
- Departure /prayer/ Repentance
- Helper
- Fulfillment/ Resolution

The sequence of events described in chapter three cannot be taken as a set to all Tā'ammōrā Māla'ōkt due to events and different kind of succession. For example, the departure to fulfil a desire or to do away with misfortune usually follows the initiating event. But sometimes it appears after prayer.

The characters who carry out the thirty five functions are nine. They include human beings, celestial figures (God and angels), Satan, nature, and weaknesses of characters. They act out one or more of the actants developed by Greimas as superhelper, helper, subject, object, receiver and opponent.

God is the superhelper who sends angels to help main characters. He is also a subject because he saves the main characters without their request for his intervention. Moreover, God is the object of the main characters as they are striving to ultimately have Him as His servants and the receiver, for He naturally needs no one's doom.

Main characters, too, are subjects of God (their ultimate object), objects of God when He searches for them without their request, and receivers since they are the principal beneficiaries by having God as His servants.

Angels, ordinary churchgoers and priests are helpers of the main characters. They lend their hands when the main characters fail to do things on their own or when they do not know the way to accomplish the things they want to.

Besides, angels are receivers as they are always happy when a soul joins the eternal world, Heaven.

However, Satan, cruel merchants, pagan kings, nature and weaknesses of the main characters are opponents. They directly or indirectly attempt to distract the main characters endeavour to please and serve God.

Characters can perform more than one role and a role can be acted out by more than a character. For instance, God is superhelper, subject, object and receiver whereas both God and the main characters carry out the role of a subject. Added to this, God, angels and main characters are receivers.

Therefore, the relationship of characters developed by Greimas and that of Tā'ammōrā Māla'ōkt reveals disparities. Here, God is subject, object and receiver. Helpers, too, are receivers. The main characters are also subjects objects and receivers. Moreover, readers/hearers are subjects from outside the texts in Christian literature.

The process by which a saint and a hagiographic work came into existence required three subjects: God, the saint, and the people, who must recognize Alexis [the saint] and pray to him. Without our veneration of him, he has no legend-from legenda, "those things which are to be read" on the saint's feast day-no story, no existence (Vitz, 1986:404).

In the Tā'ammōrā Māla'ōkt, it is the angels (not the saints as in hagiographies) the readers look for. Because of the fact that we (the

people) recognize the angels and pray to them, we contribute to the existence of the angels as helpers and the texts as stories. Since we read/hear the Tā'ammōrat on the angel's feast days, we play an important role and are off text subjects. Therefore, Greimas' actantal model cannot be fully applied to texts of such type.

This relationship of characters helps to classify Tā'ammōrā Māla'ōkt into two broad categories. As it was mentioned above, the intervention of angels as helpers is triggered either by the main characters' request or simply by the will of God without their prayer. So the first group involves Tā'ammōrat that have no prayer as a function and show the following structure:

- Initiating event
- Departure
- Helper
- Fulfillment/Resolution

The second group of Tā'ammōrat get the intervention of the angel through prayer and reveal the structure below:

- Initiating event
- prayer
- Helper
- Fulfillment/Resolution

Classification has also been made based on initiating events. Consequently, they are divided into four as the initiating events are also four; desire, misfortune, mission and dishonesty.

This study has tried to describe *Tä'ammōrä Mäla'ōkt* and reveal their component parts. Apart from showing their narrative structure, the description can be used to analyze other features of same texts. For instance, ideological reading can be made following this description. Moreover, similar studies can be conducted on other *Tä'ammōrat*; *Tä'ammōrä Maryam*, *Tä'ammōrä Iyāsus*, *Tä'ammōrä kidusan*, and a number of other texts of the Ethiopian Orthodox Tewahedo church.

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I, the undersigned, declare that the thesis is my original work, has not been presented for a degree in any other university and that all sources of material used for the thesis have been duly acknowledged.

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