

**INTERDISCIPLINARITY
IN TSEGAYE G/MEDHIN'S
HAHU WEYEM PEPU**

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ABSTRACT

The purpose of this thesis is to show the spontaneously presented disciplines in *HaHu Weyem PePu*. In literature disciplinary subject matters are not presented in a systematic pattern. This is because literature does not have subject boundaries and it can address issues that are related to various disciplines. As one of the forms of literature, drama is not an exception in this regard. The argument is that through the analysis of literature, we can acquire interdisciplinary knowledge.

Besides, this thesis aims to explore questions that are related to the concept of interdisciplinarity through a study of the known Ethiopian playwright Tsegaye Gebre-Medhin's play *HaHu Weyem PePu*. This study sees interdisciplinarity in *HaHu Weyem PePu* as prominent aspects of contemporary drama, which have received little critical attention in drama studies. The basic reasons for the study of interdisciplinarity in drama or generally in literary works are that literature has an immense interdisciplinary potential that should be explored. In this thesis, descriptive method of analysis is analytically and systematically used. Moreover, the key terms and concepts are defined to give the study a conceptual and contextual framework. 'Interdisciplinarity' is seriously taken as a significant conceptual instrument for this study. 'Elements of interdisciplinarity' and the aspects of interdisciplinarity are investigated before and during analysis.

Focusing on the issues of interdisciplinary aspects, the analysis section examines the functional disciplinary materials in details. This section also looks at the relevance of the disciplinary issues to constitute the literary work under investigation and its aesthetic quality.

Therefore, among Ethiopian plays, this thesis finds out that *HaHu Weyem PePu* occupies a unique position because of the manner in which it presents legal, religious, social, economic, historical, political and anthropological decadences. Its distinct approach is most apparent in the way it evokes the interwoven disciplines together through interdisciplinary aspects. Then, the final chapter presents the conclusion of this thesis. Through a cross-disciplinary approach, this thesis has the double ambition of stimulating further debates both on the main objects of the study and in an understanding of the art of drama at the end of the twentieth century.

CHAPTER ONE: INTRODUCTION

1.1. Statement of the Problem

The act of literary criticism and writing poses a challenge to both critics and writers. At best it poses searching questions to the writer, and insists that s/he understands how literary works, the sciences and philosophic thoughts have different but coexisting (inter-related) concepts of truth and meaning. Literature in the end cannot be divorced from contemporary life, and other disciplines. (For instance, the art of drama writing cannot be necessarily isolated from disciplines like history, politics, public relations, economics, religion (theology), folklore, anthropology, psychology, sociology, moral and ethics (civics)). Due to this interdisciplinary nature of literature, various critics approach a certain literary work from different perspectives. Many readers generally guess about the interdisciplinary nature of literature. That's why many critics approach literature from different angles.

For the traditionalist critic, (sometimes is known as Edwardian in style), literature is essentially one of the approaches which try to broaden understanding and appreciation in general surveys of English literature. There is usually some information on the writer and his times, and a little illustration, but no close analysis of the individual work is its aims.

For the new criticism critic, a work of literature (the approach works best for poetry and especially the lyric) should be detached from its biographical or historical context and analyzed thoroughly: diction, imagery, meanings, particularly complexities of meaning. Some explanation of unfamiliar words and/or uses may be allowed, but the

literary work is otherwise expected to stand on its own feet, as though it were a contemporary production.

What is unique in *stylistic approach* towards literature is that it is about 'the how and the why' of the literary work in which it is presented. This approach concentrates on the peculiarities of diction and imagery employed, sometimes relating them to literary and social theory. In play analysis it focuses on the discourse and pragmatics of the text.

For *structuralism*, literature is a signifier signifying the signified through a binary opposition. The criticism is related to underlying patterns of symmetry which are held to be common to all societies. Evidence is drawn from sociology and anthropology, and the approach attempts to place the work in larger context rather than assess its quality.

In contrast to the New Critics approach, the *post-structuralism* school of thought stresses interdependence and organic unity. The Poststructuralist will point to the dissonances and the non sequiturs, and suggest how literature works by evading or confronting traditional expectations.

Psychoanalytic approach (it is also known as *Freudian criticism*) not only reveals the diction examined for sexual imagery, but also the whole work is seen through Freudian concepts: such as struggles of the *superego*, *the Oedipus complex*, with the repressed contents of consciousness, and so forth. The aim is illumination of psychic conflicts, not aesthetic ranking.

According to the *Marxist critic*, literature may be analyzed on its political correctness (i.e., on its support for workers against capitalist

exploitation), but most *Marxists* praise work that analyses or describes the injustices which *Marxist* societies aim to overcome.

In contrast to others, the cognitive scientific approach is generally possess humanities orientation, that of cognitive science attempts to relate literary works to patterns of brain functioning. This thought is in its infancy, but holds some promise in the fractal self-similarity exhibited by works of art (Elam, 1980).

One of these cognitive systematic approaches is interdisciplinarity. It tries to see about any kind of categorization of knowledge that destroyed the holistic view of knowledge more characteristic of the classical heritage in which all knowledge was related and classifying was convenient rather than categorical. Therefore, in this study, we expand our horizon beyond reductive views of the dramatic perspectives in which interdisciplinarity has basically been viewed in one of two ways: drama as literature and drama in literature. More to the point for our purposes is Barthes' contention (Interdisciplinarity means beyond a single discipline) that purportedly interdisciplinary research is not really additive but integrative (Barthes, 1977:155). The relation of the disciplines "may be interactive but not mutual and cumulative," for the participating disciplines are changed by their interaction. In the present study, we consider a diverse range of techniques such as showing, traditional literary criticism, and "reading" play texts as diverse as postmodernist analysis. The content of such studies ranges from script reading to proving interdisciplinary nature of literary works. During play writing the inclusion of a number of social issues is an essential aspect/point. For example, Shakespeare has practiced this technique in his plays and poems (Elam, 1980: 73).

Based on the above theoretical facts, to apply interdisciplinary in plays written by Ethiopian playwrights have not been tried so far. As Debebe Seifu (1980) indicates, drama may have been about ten decades even/since the practice began in its modernized form. As a consequence, there exist very few recognized playwrights in Amharic.

Tsegaye Gebre-Medhin is one of the writers known for his popular plays using interdisciplinary subject matters. Although he has written, translated and published many full-length plays, he has also produced plenty of poems in Amharic and in English. Few years ago, he wrote many poems entitle **Ethiopiawinet** (*Being an Ethiopian*) and **Yidres Leegna** (*Addressed To Us All*) that were published in **TOBIA** (the then monthly magazine in Amharic).

From all these numerous the poet-playwright's works, the text *HaHu Weyem PePu* (or literally *ABC or XYZ*), is selected for two basic reasons. First, this creative writing of Tsegaye has attracted the attention of many scholars and non-scholars from Ethiopia. Debebe notes on his "Dissertation" *Ethiopian Literature in English*, "Tsegaye commits the general defects of verbosity, superfluous and arbitrary use" of songs and folktales in his plays for the sake of localizing his plays (1980:139). For Debebe Tsegaye's English writings are suffered from scenic elements, such as body, image, space, time, sound and light integrating techniques. Second, Tsegaye is commented on as undisciplined/deviant playwright. This is because Tsegaye neither fully/basically follow Aristotle's **Poetics** nor Brechite's **Epic Theatre**. The famous stage actor and director Haimanot Alemu, in an interview with Fantahun Engida in 1994, strengthen this claim as a reality. He says, "Tsegaye is not a disciplined playwright. For me he is absolutely *undisciplined* playwright" (in Fantahun, 1994:112). Although there is *much ado* about Tsegaye's undisciplinedness of play writing "meddlesomeoneness", political animality and a "public" historian

of the Durg regime (Fantahun, 1994:111-3), studying his work (*HaHu Weyem PePu*) as interdisciplinary one is the basic issue in this project.

Tsegaye's works have so far received little attention in literary studies. The purpose in rectifying this oversight is to examine aspects of drama which seem to indicate a continuous transformation of his artistic language. So, this introduction aims to set the research questions for the investigation on the status of interdisciplinarity in Tsegaye's *HaHu Weyem PePu*.

In short, this thesis seeks to examine interdisciplinarity in *Ha Hu Weyem Pe Pu*. The analysis goes from defining the disciplines to describing them with the selected extracts. The play also comprised the constitutive features of artistic language developed by the author, *ye-Tseegayee-bet* (Tsegaye's rhythm) a term used both by the poet and his critics.

1.2. Objectives

The aim of this thesis is to discuss the “unsystematically” presented disciplines in *HaHu Weyem PePu*. The basic assumption is that interdisciplinarity is one of the features of *literature* in general and *drama* in particular. This is because; literature does not have subject boundaries and addresses issues that are related to various disciplines. As one of the forms of literature, drama is not an exception in this regard. The argument is that through the analysis of literature, we can acquire interdisciplinary knowledge. Thus, this thesis has the following specific objectives:

- To examine the notion of disciplinarity and interdisciplinarity;
- To help Tsegaye's readers about the additive and integrative nature of his knowledge in *HaHu Weyem PePu*;
- To introduce Tsegaye's readers' to different disciplinary knowledge that is interwoven together.

Based on the objectives enumerated above, this study will attempt to answer the following basic questions:

- What is *interdisciplinairty* in the broadest sense?
- What is *interdisciplinairty* in literature?
- What are the *interdisciplinairty* aspects of Tsegaye's *HaHu Weyem PePu*?
- How the playwright has shown the successful rape of the disciplines? Is it through characters discourse? Or is it through proximic and scenic features?
- We also respond to the question: 'How is the state of interdisciplinarity in literature'?

The focus of this thesis is the analysis of interdisciplinarity in Tsegaye's *HaHu Weyem PePu*.

1.3. Methodology

This is a descriptive study. According to the researcher's reading, relevant extracts will be taken and the analysis will be done with an equivalent translation from Amharic to English. The relevant data required for addressing the objectives of this research are the following:

- a) The conceptualization of interdisciplinarity theory in drama;
- b) The purpose of dramatic language and interdisciplinarity for play writing;
- c) The status of interdisciplinarity during Tsegaye's contemporary times; and
- d) The different domains of interdisciplinarity; such as the pluridisciplinarity, multidisciplinarity, and crossdisciplinarity.

So, this thesis is deliberately descriptive and eclectic (i.e., a wide range of people's beliefs and opinions are assessed) in its theoretical framework

and analytical approach. In the conventional sense, the term eclectic denotes the review of variety of opinions, discourses of theorists and critics, of different disciplines to enrich the reading of *HaHu Weyem PePu* in terms of its interdisciplinary features.

Therefore, the following data source has been used to gather the relevant information for this research. *Review of Articles and HaHu Weyem PePu*: this includes the exploration of available articles and the reading and analyzing of the script, which are relevant inputs to this study. In short, the analysis is made through taking extracts from Tsegaye's *HaHu Weyem PePu*. The data from this performance text is taken to determine and describe the 'disciplines' under analysis.

1.4. Delimitations

Poet Laureate Tsegaye has written many poems and plays. He has also translated works of Shakespeare and Moliere. The scope of this paper, however, is limited to the play *HaHu Weyem PePu*. One reason for this limitation is that a number of studies have already been done on Tsegaye's translations and others Amharic and English works.

There are two reasons for selecting this text- *HaHu Weyem PePu*. First, this text includes different disciplinary aspects and subject matters. Secondly, although significant investigations have been carried out by various researchers, none of them entirely takes 'interdisciplinarity' into consideration.

To translate Tsegaye's Amharic to English was a pains-taking job. Besides, Tsegaye's anthropological outlook was a great hindrance to analyze his discourse in the play. The other difficult task this researcher faced was transferring the playwright's socio-political context and his religious perspective for English readers. Anyway, an attempt is done to challenge all these barriers safely.

1.5. Significance of the Study

Interdisciplinarity in drama in particular and literature in general, has so far received little critical attention in Ethiopia. In other words, studying interdisciplinarity in literary works written by Ethiopian writers is a useful starting point for this endeavor due to several reasons. Firstly, examining the mechanism of interdisciplinarity in literature gives another perspective on how interdisciplinarity is explored in literary texts. Secondly, it is likely that an understanding of interdisciplinarity in literature will have wash-forward benefits for the analysis of interdisciplinarity in prose and non-literary works.

It is, therefore, assumed that to study interdisciplinarity in the already stated play can help us not only to find out the playwright's strength and weakness but also to identify his work's importance. Thus, the findings of this paper could be a good resource material for learners, critics, instructors and researchers who are interested in the area of interdisciplinarity. The researcher believes that this research enhances further studies on interdisciplinarity. In this regard, it would be a good contribution to the study of literature since the value of literature can be better appreciated by considering its interdisciplinary nature. A further reason for the importance of studying interdisciplinarity in plays can be found in Myrsiades's (1998) argument that there is no clear-cut division between holistic and specialist view of knowledge. Instead, according to Myrsiades,

Destroying the holistic view of knowledge more characteristic of the classical heritage in which all knowledge was related and classifying it safely was convenient rather than to discrete categories had become a law of being in the eighteenth century (1998:204).

There will, then, be some issue of holisticness to take into consideration in

specialized categories due to the nature of language's very essence. Studying interdisciplianrity in plays or dramatic works allows us insights into the working of disciplines in this text further towards the holistic end of the scale of the knowledge acquired, thereby contributing to our understanding of interdisciplinarity. The nature of interdisciplinarity is based on more than just one discipline-type should be more comprehensive than one based solely on the study of multidisciplinary, pluridisciplinary and/or crossdisciplinary.

The introductory section of this thesis has stated: hypothesis, objectives, methodology, limitation and significance of the study. The following section is going to briefly discuss the review of related literature.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1. Conceptual Review and Definition of Terms

In order to put the discussion in a proper perspective it would be appropriate to provide the general and the operational definitions of the key terms and concepts used in this thesis.

2.1.1 The Concepts of disciplinarity and interdisciplinarity

2.1.1.1. Disciplinarity

Drawing on Jean Piaget, Orthoff (1994:3) defines disciplines as specific bodies of knowledge with their own procedures, methods and contents. Disciplines are constituted by the conjunct of objects that they consider, the theoretical or practical integration of the fundamentals and concepts involved, the instruments of analysis the practical applicability the subjects and the historic contingencies. It is important to recall that disciplines are also constituted by their exchanges with other disciplines.

In using the word ‘disciplinarity’, Ronald Barthes stress the specialized scientific use and the work and development of a specific homogenous domain of study; a systematized and organized conjunct of knowledge which presents its own characteristics at the levels of teaching, formation, methodologies and subjects (1976:72). So, he added that “‘artistic disciplinarity’ emphasizes artistic operations at the plane of performing practice within the site of an artistic language and their multiple levels of creative and cognitive organization and dissemination.”

To the understanding of interdisciplinarity -‘discipline’, however, may be another draw back. The meaning of ‘discipline’ may imply self-control, order kept, punishment or the setting of rules, habits of obedience and limits. This is not the objective of this thesis in using the term ‘discipline’, as previously exposed; even though, these other meanings may promote the idea that an ‘artistic discipline’ might be considered

restrictive or contradictory if compared to the anarchic function of the arts in simultaneously evading and expanding categorization. However, interdisciplinarity nurtures and enlarges the same anarchic function.

Many theorists trigger to examine further both disciplinarity and interdisciplinarity. Marvin Carlson (1996:169) draws on the disciplinarity or interdisciplinarity of performance. He states that performance is an 'antidiscipline' for it should be understood as a response against formal disciplines or respective limitation. For Johannes Birringer(1996:35), "performance art is a radically undisciplined art process that cannot be easily contained by aesthetic or pedagogic theories that themselves depend on a disciplinary paradigm".

Therese Grisham sees linguistics as 'indiscipline' when transformed by Gilles Deleuz and Felix Glattari's pragmatics. She argues that through their political analysis of language, they "cross the boundaries of the discipline, not for the purposes of interdisciplinarity, but to go beyond the scope of disciplines altogether" (1991:53).

Girsham seems to understand that 'to go beyond the scope of disciplines altogether' is contrary to interdisciplinarity. However, drawing on Barthes, it is these researchers's understanding that it is this very process of going beyond disciplines that constitutes interdisciplinarity. The arts in performance have been amalgamated not only through an aim to renovate art forms, but also to go beyond the scope of the disciplines altogether. Thus, performance art is an example of interdiscipline. As such, performance art is a main concept for this thesis, and we must return to it after approaching the other interdisciplinary elements.

2.1.1.2. Interdisciplinarity

This section is going to discuss the major theoretical concepts of this thesis in detail. It tries to give how interdisciplinarity as: a theory, a method and an approach helped us in literary criticism.

To begin with, within the postmodern interplay of particularism and universalism, global and local, and self and other, different levels of interdisciplinarity and specialization do not seem to exclude but to constitute each other. This study does not opt for one side of specialization/interdisciplinarity binarism. The supposed dichotomy between specialization and interdisciplinarity, as with other binarisms, obscures the whole set of subtle interplays present in the potentials of disciplines. The choice of investigating drama through exchanges of the artistic language with other arts attempts a trade between specialization and interdisciplinarity, as happens in play practice. This study aligns with what George Gusdorf claims as ‘an epistemology of convergence’, or interdisciplinarity, substituting disconnected disciplines sharing similar efforts (1976:26). However, this thesis circulates amongst different disciplines to research interdisciplinary operations without forgetting its focus on drama.

Technological advances, minorities and plural performativities provoked general transformations which trigger other theories to accompany these changing times. As an example of these transformations, the patriarchal form is no longer the rule nor dominating model for families. In the same vein, national identity mutates into plural identities within globalization. Within this globalization of the 1980s and 1990s, it may be observed that definition of self, ethnicity, and nationhood and definitions of performance and esthetics may converge at the end of the twentieth century. Thus, citizens have been proposing and searching for new tools to re-read sexualities, races, identities, and worlds seeking to find inter-

disciplinarity in our times using terms like ‘*bi-curious*’, ‘*Wegadogu*’, and ‘*Ethiopee*’ should not be discarded as popular dilettantisms or futile slang, but examined. Slang may comprise much of a popular knowledge dealing with the need for other concepts for changing performativities. These terms also indicate revisions of disciplinary limits within the studies of our contemporaneity’s practices.

‘Bi-curious’ has turned into 1990s’ jargon to describe an interest in exploring one’s sexual identity both with men and women. There is no urge in defining this practice as a gay, lesbian or bi-sexual option. It questions the supposed impossibility of mutual penetrability and envelops rich, changing, sexual identitary diversities.

On a staged performance in July 1992, Tamagn Beyene defined his racial identity as ‘ethiopee’ (Amhara, Oromo, Tigre, and Sidama). According to the tape distributed in 2005, he admitted that his Oromo great-grand father married his Amhara great-grand mother; they bore a child who is Tamagn’s grand-mother. She was married with a Tigre Warrior-his grand father. They gave birth to his father, and his father married a lady from Sidama people. Then he fell in love with Gurage lady, and they decided to get married. ‘I am just who I am, I am an *Ethiopee*;’ (2005: CD- A).

Tamagn’s “Ethiopee’ provoked complaints from many anti-nationalist movements, concerned with the causes for independence and self-determination. However, the refusal of Tamagn to be pigeonholed into a single ethnic category points the way out of the dualistic rigidity and emotional hysteria that has led Ethiopia into an ethnic impasse.

The term ‘Wagadoga’ was coined in Ethiopia in the mid- 1990s to describe an emerging dialect created by/from Wolayta, Gedeo, Dorzie, and Gamo languages. ‘Wagadoga’ has several publications for elementary education. Many linguists claim that it was an Esperanto for political

resolution. This action seems equally applicable to other parts of the world.

The above three selected examples demand epistemological bridges between disciplines such as anthropology, sociology, the arts, psychology, history and linguistics which may consider the subjects raised by 'bi-curious' 'Ethiopee' and 'Wagadoga'. Within the 1990s, new information technology assumed a prominent importance for/within the progress of all different disciplines. Each one of these cannot dispense with this necessary interconnection beyond the equally sought after specialization of each specific field. The global simultaneity of references and realities confuses disciplinary strategies further. The authoritative apprehensions of distinct totalities are deconstructed, undone and refused (Clifford, 1988; Auge, 1999).

These critics assume their partiality in approaching such a complex issue. They stress the need for parallel, extra-disciplinary support. They distrust categorizations and share uncertainty. Nevertheless, for Clifford, "without doubt, education will have to be redesigned, which is the most important inversion of our time, and must graduate masters and teachers through pluridisciplinary projects". (2000:14).

Projects framed by interdisciplinarity have arrived at significant level of applicability. For Victor Turner "there are signs today that the amputated specialized genres are seeking to rejoin and to recover something of the numinosity lost in their sparagmos, their dismemberment" (1990:14). These critics suggest the impossibility of one single discipline's domination over some complex and vast phenomenon like human behavior. He opens his specialization and disciplines to exchange data and methods towards a mutual objective since human behavior is not reducible to any specific subject/discipline.

The arts have been confronting this interdisciplinary challenge. Susanne K. Langer assumes that “several arts may be distinguished as well as connected” (1953:24). For her, “art is a perceptible form that expresses the nature of human feeling” in an “objectification of subjective life, and so is very other work of art” (1957:6). Langer asks “if works of art are all alike in this fundamental respect, why have we several great domains of art, such as painting and music, poetry and dance? How does dancing, for instance, differ from music or architecture or drama?” S/he responds that dance “has relations with all of them. Yet it is none of them” (1957:9). For her, the distinction “lies in the stuff of which the virtual image, the expressive form, is made up of” (1957:10).

Although Langer respects the differences of each art and acknowledges the nexuses amongst the arts, “there are no happy marriages in art –only *successful rapes*” (1957:86). (Emphasis is mine). Langer’s employment of the word ‘rape’ implies negativity in approaching other practices which displayed hybridization between different arts. Marc Auge indicates a risk of mutilation in this interdisciplinary circulation that could reduce disciplines to micro-fields or micro-observation (1993:1-3). He might seem to echo in a sense Langer’s ‘*successful rape*’. Auge, nevertheless, acknowledges interdisciplinarity as constitutive element of the history of disciplines.

The nexuses among drama elements and either/or music, the visual arts or dance have been motivating and rejuvenating all these arts. This statement does not imply that interdisciplinarity is an essential way of assimilating the world or creating art, nor that the way in which we interact as humans should characterize our discourses as naturally interdisciplinary. Rather, what is called to attention is that excessive or exclusive compartmentalization does not seem to have answered the demand of artistic and/or scientific development before or within the

postmodern condition, and even less within the expanding information society?

For Mike Pearson (1996:5) this overview of a general, interconnected, ever-changing panorama of the 1990s witnesses and shapes a succession of webs re-articulating rhizomes and frontiers. Class, genre, national, artistic and identitary boundaries are crossed, transformed and hybridized new ones. 'Hybrid' is one of the terms which have been conspicuously used in different disciplines within 1980s and 1990s.

The demand for the use of the term may bring further light to this contemporary panorama. Drawing on the *Oxford English Dictionary's* sixth volume (Oxford: Oxford University Press, 2000), we find in the definition of 'hybrid' -'anything derived from heterogeneous source's or composed of different or incongruous elements' a pejorative sense enlarged by terms such as 'half-breed, cross-breed and mongrel. For Sally Shefrien-the editor, the hybrid is often viewed as infertile species as an aberrant combination of biological incompatibilities, as a sterile "one-off" (2000:638).

So, hybridism in arts does not mean an elimination of artistic species or languages, but a possible renovation and creation of others. Bert O.States employs Thomas Kuhn's studies on scientific paradigms to disclose that "the difference between art paradigms and scientific paradigms are that art rarely discards any previous achievement. We do not discard naturalism as we discard the concept of a Ptolemaic universe and replace it with the 'correct' Copernican view" (1985:88).

This possibility of discarding concepts is a practice of scientific closed systems within which rupture of paradigms occurs to characterize a new concept. Arts are also concepts in ever-changing transformations. However, as recalled by States, "naturalism does not become invalid, it simply leads to something else and then it quietly absorbs that

something else into its own practice” (1985:88-9).

Our drawing on the definition of ‘hybrid’ is to indicate further the reflexivity of times and the acknowledgement of multiple contingencies, contrasts and subjectivities of the need for a balance between specialization and interdisciplinarity. In its amalgamation of specializations, ‘intedisciplinarity’ means the abandonment of the isolation of disciplines. Gilbert Weiss and Ruth Vandeck remind us that the investigation of a delimited object of research or a specific problem must be searched through the multiple determinations and historic mediation which constitute it (2003:27). Weiss and Vandeck also stressed their refusal of interdisciplinarity as the possibility of a grand unified theory, suggesting, instead, that interdisciplinarity might be grasped as a historical imperative need (2003:27-30).

Both the multiple, rhizomatic determinations of an object of study and the historical mediations that compound this object indicate, nevertheless, a complexity. While Weiss identified the complexity as a problem, the advance of contemporary sciences is a difficult task. This task will not be reached through compartmentalized studies or isolated researches of distinct fields approaching similar problems. These problems call attention to the irony that if Aristotle, Plato, Descartes or Kant were resurrected, any university would accept them; nevertheless, the academic boards would have problems in defining in which department(s) or faculty(ies) they would belong to. This irony is doubled by the fact that Aristotle was one of the first responsible for the necessary separation of knowledge into smaller units to improve its reach and self-knowledge. Therefore, for Weiss, the interdisciplinary search amplifies the acknowledgment of the studied problem’s complexity.

Within interdisciplinary projects, different fields which had approached the same complexity through their specific perspectives and methods will present, contrast and cross their results and insights. Both the acknowledgement of the complexity and the dialogue of distinct fields may emphasize the recognition of the limit of both human beings and epistemological certainties before those same complexities. These limits comprise a problem for both interdisciplinary and disciplinary enterprises. Notwithstanding, the acknowledgement of both contemporaneous complexities and taxonomic limits is an initial move of interdisciplinary efforts towards other maps. It may then involve comparing and exchanging distinct discourses and practices to re-chart the interconnected realities and histories we are living through.

Acknowledged either as a need or a problem, interdisciplinarity is a neologism which is not understood or applied in a unique way. Orthoff mentions, however, that one point of agreement could be noticed through its different uses: the principle by which interdisciplinarity is characterized by the intensity of exchanges and various levels of interactions among disciplines (1976:74). Brining light into interdisciplinarity itself, 'disciplinarity', 'pluridisciplinarity', 'multidisciplinarity' and 'cross-disciplinarity' may also be elaborated further. An examination of the concept of 'discipline' begins the process of exploration with illustrations.

This crossing of boundaries amongst the artistic disciplines, the acknowledgement of uncertainty and doubt and its consequent distrust of definitive categorizations that could reduce the free plurality of manifestations are so-called postmodernist features (Herbert Moldering, 1984). Nevertheless, these characteristics can be found in other periods of history and in what has been recognized as a twentieth-century proclivity. Susan Sontag has named this tendency as an early Surrealist tradition, present in all the arts,

United by the idea of destroying conventional meanings, and creating new meanings or counter meanings through radical juxtaposition.....Art so understood is obviously animated by aggression, aggression toward the presumed conventionality of its audience and, above all, aggression towards the medium itself (1966:269)

She explained that this happened through the general challenging of accepted frontiers between the 'scientific' and 'literary-artistic' cultures, 'art' and 'non-art', form and content, 'high' and 'low' cultures. Sontag seems to be naming modern dichotomies being raided by new times. She also mentioned contributions from industrial technology, commercial processes and imagery, purely private and subjective fantasies and dreams. New art expressions were questioning those limits which would include/deny the particular versus universal, the global against local, 'pure' art juxtaposed to 'engaged' art, or originality versus reproductive values.

Youth movements expressed on expanding crisis of values, proposing and fighting for changes. Some of the main searches were pacifism, sexual liberation, feminism solidarity with the oppressed regions and classes, and changes in the higher education institutions, in the strict structures and in the field of arts of the contemporaneous societies. For instance Moldering, 'in the field of artistic work this meant that art became an integral part of political and social activities. Practiced as performance, art became ephemeral and fragmented like all the other activities of life to provoke a new awareness of social habits and to create interrelations between various patterns of cultural behavior' (1984:170).

The libertarian and utopian movements of the 1960s had a strong politicized drive in their desire for changes. According to Sontag, "painters no longer feel themselves confined to canvas and painting. Musicians have reached beyond the sounds of the traditional

instruments” (1966:296-7). RoseLee Goldberg indicates that the ‘avant-garde artists and musicians, not theatre directors, (as those) who would trigger a rethinking of the very nature of performance’ (1998:83). Nevertheless, playwrights of the 1960s no longer felt confined either to the literary and mimetic drama, or the proscenium-stalls relationship, with its characteristics related to linear plot and narrativity, characters, dialogues and naturalist settings.

Beyond disciplinary responsibilities, both Sontag and RoseLee may call our attention to the interdisciplinary exchange amongst arts assuming a strong position after the historic vanguards at the beginning of the century. According to Arthur Sainer in the 1960s and the 1970s,

Everything came into question: the place of the performer in the drama, the place of the audience; the function of the playwright and the usefulness of a written script, the structure of the playhouse, and later, the need for any kind of playhouse and finally, the continued existence of drama as a relevant force in a changing culture (1975:15).

Fantahun Engda indicates similar links between the sociopolitical events of the mid- and late eighties and nineties with the emergence of the radical drama in Ethiopia (1994: 42).

The shattering of modernist positions during those years still permeates postmodernist debates on the arts. Charles Jencks, who is considered to have coined the term ‘postmodern’ to describe an emergent tendency in architecture in the 1960s, situates that decade as the infancy of postmodernism (1987:9). If critics had to defend different arguments about modernism in the arts, it happened so because there was a meaningful amount of work created against a unique version of modernist art. Although there is an acknowledgement of the historical context and the diversity of modernism, it may be said that modernist art has been linked to a reductive disciplinary centering and objecthood. In contrast, postmodernist arts are associated with cross-disciplinary

perspectives and dramaticity (performantivity) opening up the limits of the art object, materiality, visibility, function and representation or presentation.

The emphasis during the 1960s and 1970s is referred to here because the period displays a series of transformations in the dramatic language which has continued until our time. The whole pivotal presence of interdisciplinarity within the arts will be approached in the third chapters of this thesis. This chapter attempts to set the scene for the investigation of interdisciplinarity in the play *HaHu Wyem PePe*.

What may be found in the artistic transformations throughout the twentieth century is an interdisciplinary drive which has been acting towards the exploration of other artistic objects and representations. Thus, the following definition of interdisciplinarity by Roland Barthes(1977:155) is taken as a basis for the present study. To quote Barthes:

Interdisciplinarity is not the claim of an easy security it begins effectively (as opposed to the mere expressions of a pious wish) when the solidarity of the old disciplines breaks down-perhaps even violently, via the jolts of fashions- in the interests of a new object and a new language, neither of which has a place in the field of the sciences that were to be brought peacefully together: it is precisely this uneasiness with classification which permits the diagnosis of a certain mutation.

Barthes' definition may be taken in conjunction with Geraldo Orthoff's (1994) open concept of discipline and Marc Auge's (1995) recall of the constitutive role that the exchange amongst disciplines represents to the disciplines. The opinion of these three authors is fundamental to the concept of interdisciplinarity considered in this study.

In a limited sense, 'disciplinarity' refers to a systematized and organized conjunct of knowledge which presents its own characteristics at the levels of teaching, formation, methodologies and subjects. On the other

hand 'interdisciplinarity' may be defined as 'to go beyond the scope of disciplines altogether'.

2.2. Elements of Interdisciplinarity

There are three elements of interdisciplinarity. They are mostly known as multidisciplinary, pluridisciplinarity and cross-disciplinarity.

'Multidisciplinary' is one of the interdisciplinary elements which is often employed to mean 'interdisciplinarity' itself. 'Multidisciplinary' is an assembly of the different disciplines without any interaction amongst them. A multidisciplinary project may focus on the same issue but the approaches will not be related: an exchange of contributions may appear but this is not stimulated or intentional. Many multimedia shows may be considered multidisciplinary examples when they present different disciplines bringing their works together into a same time-space, without any co-ordination to promote exchanges among the involved disciplines.

'Pluridisciplinarity' is the juxtaposition of various, disciplines which are considered close, such as mathematics and physics or French and Latin (Orthoff, 1994:5). They are brought together within the same plan with multiple objectives. It is an association of disciplines with a certain level of co-operation or relations among the disciplines but without a double co-ordination or interaction towards a mutual goal. Pluridisciplinarity differs from multidisciplinary at the level of a larger interest in investigating other discipline(s). One discipline benefits from contact with other discipline.

Kaye (1994) sees 'cross-disciplinarity', as a more refined form of pluridisciplinarity. The disciplines exchange information through a coordinator which is from one of the disciplines involved: s/he approaches her/his discipline through the perspective of another

discipline. The history of medicine and mathematics of music are cross-disciplinary examples. It still presents one discipline benefiting from other one.

This study draws on these previous definitions and sees pluridisciplinary and cross-disciplinary as both facades of coordinated projects. These coordinations go beyond the multidisciplinary gathering. It does not mean that multidisciplinary projects might not mean that multidisciplinary. However, pluri- and cross-disciplinary projects question the parameters of one discipline or art media and look at or search through another discipline(s) or art(s). The artistic field is thus expanded. These are necessary steps forward towards achieving the interdisciplinary stride which involves more than one discipline.

Interdisciplinarity may assume conceptual disguises and semantic nuances. Therefore the arts as an 'indiscipline', an 'antidiscipline' or an 'undiscipline' might be considered 'interdisciplines'. They operate within the objectives of crossing disciplinary frontiers and reaching other objects. Interdisciplinary procedures refuse compartmentalized isolations which obstruct the possibilities of exchanges and interactions amongst different arts and sciences. Gleick states that "a new science arises out of one that has reached a dead end. Often a revolution has an interdisciplinary characteristic. Its central discoveries come from people straying outside the normal bounds of their specialties" (1987:37).

The study of chaos brought different sciences into partnerships "that were inconceivable a few years before" (Gleick, 1987:79). Performance studies have been gathering scenic, visual and musical artists, anthropologists, neurologists, historians, linguists, sociologists, and psychoanalysts. This interaction does not block a possible friction amongst the different disciplines which try to channel towards positive results. These result are represented by the shared "interests of a new

object and a new language, neither of which has a place in the field of the sciences that were to be brought together” (Barthes, 1977:155). Engineering of the solid crystalline, performance studies, biochemistry, dance theatre, ecology and psychodrama are the results of interdisciplinary transactions.

The postmodern conditions of the arts seem to imply that interdisciplinarity has been enhanced by within supermodernity. Within these debates, interdisciplinarity has been pointed out as rapture between modernism and postmodernism (Feral, 1982:170). Thus, the second section of this chapter explores the presence of drama, performance art and performance in modernism and postmodernism to emphasize on interdisciplinary operations within these debates and practices.

2.2.1. The concept of Interdisciplinarity in Literature

The whole genres of literary works that drama may include performance art, dance drama, physical drama and musical drama, poem recitation (monologue recitation) and oral narrations are highly intermingled (Herbert Moldering, 1984:165-6). Dramatic performance, therefore, embraces those works which have been overlapping disciplinary contents and forms amongst the arts throughout their histories. There are many examples of exchanges within distinct disciplines in our contemporary literature.

A systematized study of contemporary drama involves facing conceptual crossroads and a series of methodological disguises. Such a genre has to deal not only with multiple readings about the diversity of this ancient art, but also with a net of interdependent factors and contingencies around each work of drama provided in modern times.

This interconnected net includes a crisis of certainties which may also be

termed a crisis of definition. According to Marc Auge, this is a crisis of social meaning, “that makes it more difficult to conceive and manage our relation to the other” (1999: ix). He seems to highlight James Clifford’s remark that, “within this crisis and interconnected web, social sciences and cultural studies ground thing, now, on a moving earth” (1986, 22).

The conceptual mappings and revisions or epistemological (in)decisions of our age have been attempted within a high degree of evasion and pluralism. Authoritative, exhaustive and/or definitive epistemologies are mistrusted within the reflexivity needed to approach this part of historical times that we are living through. The acceptance and the imposition of white, male, heterosexual and logocentric domination have been defiantly questioned by other discourses.

Binary structures still persist with their firm roots and rhizomes centered on prejudices, opposite interests and unresolved personal questions. Nevertheless, this is also a time of change in an apparently unmatched way. For Michio Kaku the unevenly distributed future is present in the 1990s when “more scientific knowledge has been created than in all of human history. Computer power is doubling every 18 months. The Net is doubling every year. The number of DNA sequences we can analyze is doubling every two years” (1998: 1-2). These are aspects of a contemporaneity which Auge names as ‘supermodernity’ that prolongs modernity as follows:

--- An excess of information gives us the feeling that history is speeding up at the very moment that an excess of images and the swiftness of communication makes us feel the planet’s smallness. The cosmologies, institutions, and organizations that constitute mediations between people, between individual existence and social life, seem to have been outstripped, and each of us is more or less left to our respective solitudes. The movement of planetarization and individualization is not making itself felt everywhere with equal force, but it is a general condition, and it is creating singular, particular resistance of various forms around the earth (1999: X).

Postmodernist investigations have been facing, shaping and re-revising similar issues. On the other hand, supermodernity detours from debates that are provoked by the prefix '*post*' indicating a trespassing of modernity. At the same time, supermodernity indicates changes prolonging and accelerating modernity; and these changes have to be negotiated within the simultaneous universalisation and particularization that drive and investigate different fields of knowledge at the border of a millennium.

It is not the objective of this thesis to elaborate further the debates concerning the end or continuation of modernity, the conceptual misleading or the terms 'postmodernism' and 'supermodernity' of our times, or the gap between modernist and postmodernist arts. The issues, nonetheless, permeate discussions around the arts at the end of the twentieth century, even though the plateau may remain confusing and evasive. According to Herbert Blau, "the datum would seem to be that no idea can be stable for very long, without contradiction, no less ideologically certified with an extended life expectancy. What remains to be done is still the major issue, ----" (1992:14). Ideological uncertainty and critical doubts have not blocked debates about our realities at the end of the twentieth century.

These debates seem useful tools in approaching the temporal context of the last two decades of the century as a way of grounding this research. This questioning demarcates postmodernism's constitutive paradoxical elements that defy the maintenance of conceptual and epistemological certainties. Hal Foster reassures that the concept of postmodernism in its indiscriminate use within the criticism of drama "was and still is a conflicted one. Its rupture with modernism is dubious, and yet clearly many modernist paradigms have eroded' (1984:201). For Brian Wallis,

“any understanding of contemporary art and criticism is necessarily bound up with a consideration of modernism, for modernism is the cultural standard which even today governs our perception of what art is” (1984:Xii).

For Mariza Veloso and Angelica Madeira (1999), modernity, as a historical condition for the culture of the Occident, was constituted in the dawn of a complex process that emerges in Europe at the end of the fifteenth century, being accentuated in the eighteenth century and accelerated from the nineteenth century to our time. Drawing on Max and Weber, Veloso and Madeira point out that this process is basically constituted by the generalization of the capitalist production system and the predominance of instrumental rationality (1993:31). Free from the traditional religious domination, the arts, sciences and morality became autonomous areas within which the normative codes and legitimating strategies of their own discourses are ordered (1999:32).

‘Postmodernism’ seems to remain as a desire of new times, the ironic nostalgia of the recent but non-existent future when we could have trespassed an ‘old’ modernity. Nevertheless, the term postmodernism is undoubtedly the one most used to gather the transformations that have been occurring within the cultural production of late capitalism and its new logic, as pointed out by Fredric Jameson (1991).

‘Late-Capitalism’, ‘globalization’, ‘second modernity’ is/are other terms that characterize our times. This coexistence of traditional, modern and postmodern values as well as numerous contradictory tendencies, has reached an intricate actuality. Therefore, the different attempts to approach this actuality cannot escape from a permanent and necessary critique. The failure of the totalizing aims of such attempts is provoked by the distinct manifestations of contemporary phenomena in different cultures and sites. This distinctiveness triggers plural reactions to the

same phenomena. The co-existence of difference, contradiction and variable contingencies demands the necessary exploration of any issue from complementary perspectives.

Postmodernism and/or supermodernity approach these and other aspects of our contemporaneity. These include the mass media's monopoly over the reality and the orientation of behaviors, globalization, multiculturalism, postindustrialisation, as the transaction, the transformation of capitalism, the demise of nation-state, micropolitics, performativity, new technological achievements which are still unevenly distributed, consumerism as a primary social parameter and value, hyperreality, virtual reality, simulacra and post colonialism, within an erosion of certainties canons, boundaries and essentialism, (Clifford and Marcus (1986); Clifford (1988); Jameson (1996); and Auge (1995, 1999)).

Auge (1995, 1999) points out other factors that give an impulse to the necessary conceptual revisions in different areas of knowledge within supermodernity. He mentions the apparent accelerations of history and shrinking of the planet, changing parameters of time and space as well as the crisis of otherness, instantaneity of information and image dissemination, and disenchantment. He also states that although these factors "intervene in the definition of contemporaneity as modern or postmodern, they must be understood as only a symptom of that contemporaneity, not global explanation of it" (1999:33).

He proposes anthropology connected to an acknowledgement of the contemporaneous worlds. This connection and acknowledgement aim to be able "to select, analyze, and understand the new modes of sociality and the new space in which, not without calamities and contradictions, these utterly new recompositions, a major aspect of our contemporaneity, manifest themselves" (1999:X).

These are gross generalizations but it is not possible to ignore views of this art as anachronistic within postindustrial societies (Marranca, 1984; Cohen 1989; Birringer, 1996). The anachronism attached to 'drama' implies another erroneous idea that this art stopped evolving aesthetically at the beginning of the twentieth century. As observed by Johannes Birringer, "contemporary criticism and theory of drama, in other words, often appear to cling to an aesthetic understanding of theatricality still based on the level of dramatic and cinematic illusion, acting techniques, narratives, and the representational mechanisms structured around language" (1996:38).

The existence of an equally increasing marginalisation or fragility of drama within the predominance of the mass media has also been approached by different artists and critics (Auslander, 1996, 1997; Schechner 1997). The mass media dominate both markets and orientation of behaviors. Nevertheless, these factors have not barred many drama works, artists and groups from achieving critical, artistic and public acclaim or visibility. The menace of being marginalized has also been seen as a specific feature to be faced and incorporated by artistic live coverage, which might offer a sought alternative to the dominating mainstream values in our media age (Lischka, 1992; Phelan, 1993).

All these cultural theorists celebrate a huge diversity in drama manifestations within and outside the ever-changing dramatic margins that is announced as such. All acknowledge the impossibility of encompassing such a variety under labels or categorization which cannot avoid quick dissipation (States, 1985, Carlson 1996). This variety and the consequence of various critical writings on this diversity in 1980s and 1990s are fuelled by evasion from disciplinary categories and restraining conventions. Thus, drama at the end of the century comes to be

understood as '*performance*' by some critics (Cohen, 1989, Listchka, 1992; Birringer, 1996; Auslander, 1997). These understandings co-exist with those which attach their studies to the proscenium-arch staging of written texts and conventional narrative methods.

Many of these critics have been using '*performance*' as the concept and methodology of criticism to avoid prejudices or aesthetic discrepancy in relation to the dramatic art and its continuous, disturbed, non-linear, ever-changing transformation. Thus, '*performance*' has been potentialising different approaches in drama and arts as well as in linguistics, social sciences and psychology. For Sue Jennings, performance "enters all domains of human existence in both secular and religious fields, 'dramas of everyday life' as well as the 'dramas set a part', i.e. drama and ritual" (1995:9).

Beyond these terms, 'performance art' has proved a necessary concept to encircle a plethora of movements in different arts and hemispheres. Its results privileged drama in the sense of live experience, and presence in the sense of demanding that the beholders' "take it into account" (Fried 1986: 146) in the simultaneous attendance of eyewitnesses and artists. The inclusive new medium allowed free circulation, recombination and exchanges amongst different disciplines, media, tools, instruments and methods in a direct liaison with the public. Critical questions were raised about the function of the arts and about commodification, market, creators, critics and audience's assumptions.

For Schimmel (1998:17), 'this new focus on the act' by artists 'ends with the generation that matured during the aftermath of Vietnam War and its legacy of global cynicism'. Nevertheless, the inheritance of performance art seems to persist. Blau (1992:11) acknowledges that '*performance*' represents a still progressing expansion of the "boundless artistic space that performance art conquered". RoseLee Goldberg professed that

“above all history will provide its own regenerating force for performance. Thus, it will be responding to an entirely new set of cultural and artistic concerns and because no matter how accepted, the definition of performance remains open-ended” (1984:93).

Therefore, performance as an instance, a reference, a field of study or an umbrella concept is not the property of any field. Performance as an art form, genre and function continues going against every exclusive appropriation, refusing to be categorized and slipping between the boundaries of different arts. The acceleration of information amongst different sites and practices seems to ease this continued transformation. Nevertheless, this concern of/in categorizing scenic works as either performance ‘or’ ‘plays’ seems to replicate epistemological limits, which refuse cross- fertilization. This appears to be an anti- interdisciplinary prejudice and it will be discussed in the following chapters. At this introductory moment, it may be said that this categorical concern is meaningless, at least in the case of the play *HaHu Weyem PePu*. In an unpublished interview with Fantahun Engda, the author Laureate Tesgayee G/Medhin stated:

.....For me, the art of drama or performance appeals not only to our ears but *also to our eyes*. *In addition to the words or the dialogues of the characters, so the description of the elongated settings and movements of the characters is important to the understanding of the play. It serves as a link between the director and the whole essence of the play. That is why Bernard Shaw insists that directors should direct plays as they are written. In my plays also, I explain the settings, questuers, actions, properties, and movements through the stage directions? This I think helps the director, even my works reader, to understand to perform my plays as I understand them (1994:99).*

For Edward L. Schiefin, “practices have an internal “logic” of their own, which provides the strategic rationality or purposive orderliness of ‘the ways things are done’ in most ordinary cultural activity” (1998:199). Drawing on Pierre Bourdiey, he says that situations and participants in them are always only equivalent to each other, always different: thus,

practices invariably spring as improvisations. Then, “the relation between performance and practice turns on this movement of improvisation: performance embodies *the expressive dimension of the strategic articulation of practice* (1998:199). The italicized expression here could stand as his and our definition of performativity itself.

‘Performance’ and ‘performativity’s flexible and almost ubiquitous reach seems to supersede the common use of ‘dramatic’ applied to the study of everyday life’s reflection of acts. This distinction could reserve dramatic for a conscious elaboration of options within the performance art. In this sense, performance may support this art in having acknowledged its technical and creative universe within a wider aesthetic frame, beyond a restrictive idea about play or drama.

The researcher’s comprehension of drama, therefore, does not exclude other prospects, nor does it terminate my attempt to grasp this art. Nevertheless, this researcher is trying to delimit understanding within such a plurality of possibilities. ‘Performance’ may support such an intention but its conceptual ubiquity does not provide any focus on the play which is the object of this study. Therefore, my final attempt at that signification will be to call attention to *play as a language*, rather than a practice defined either in terms of ‘dramatic literature’ or in exclusive, linguistic, naturalist and disciplinary terms.

In this context, ‘language’ is used in a broader sense, apart from or beyond the scope of spoken idiom. This use is ordinarily found in Amharic, but not so common in English. The spoken, sung, sculpted, photographed, painted, danced and written word, sentences, dialogue or idiom are only parts of the almost infinite options within artistic languages.

To sum up, interdisciplinarity in literature does not separate from modernists and postmodernists/supermodernists realization of it. Many scholars tried to substantiate the interrelated or intermingled effect of literature with performance art, religion, philosophy, law, anthropology, history, politics, economics, medicine, science and language. Therefore, conceptually, interdisciplinarity in literature means to investigate religious, philosophical, legal, anthropological, historical, political, economical, scientific and cultural aspects in literary works.

2.2.2 The concept of Interdisciplinarity in Drama

The concept of art as a language points to a Protean structure of specific universes of codes, systems, transformed or represented signs. As posited by Gilles Deleuze and Felix Guattari, “a language is never closed upon itself, except as a function of impotence” (1988:8). Antonin Artaud (1989:32) always insisted on a directly communicative language for plays, a physical and a plastic language of symbols, gestures, sounds and actions/mise-en-scene instead of a supremacy of words: not against speech but for the senses. In this sense, Tsegaye may not be a good example of those who searched for ‘an elementary language of sign and sounds’ -comprehensible beyond the semantic value of the word to a person who understands the language in which the play is performed.

Joseph Melancon, taking his lead from Greimas and Benveniste study of linguistic, points out that performance can dissociate “time and space, the semiotic from the semantic (and) syntactically call into play two levels of representation, the verbal and the scenic. This is a double articulation that makes possible all sorts of dissociations and tensions in language” (1982:18). He quotes Benveniste on the same page to remind us that ‘the artist creates his own semiotics, while Renato Cohen (1989:37) refers to Freud by asserting that the work of art is characterized by transgressions for not obeying grammar.

In short, for Eric Macdonald the function of drama is a useful concept which is 'to hide, to show' (1993:6). He further comments on the fact that perhaps Plato banished drama from his ideal Republic because the drama, in the final analysis, continually refuses to tell its own truth, which, logically, precludes it from deciding on its own margin (1993:7).

Drama may contradict margins or hide, or show them and instigate a culture, a society, a community or a person. As long ago as 1910 in George Fuchs' words in 1910, drama shows itself when a 'search for an intensification our existence' happens (1972:231). A search for the margins of dramatic language should perhaps consider those limits that renew both the search and its searcher, the human being.

In his *Camera Lucida* (1982), Roland Barthes describes this artistic search as the pursuit for a *punctum*. For him, the *punctum* is what elevates a photography above the stadium, 'a classical body of information' (1982, 25-6) or 'a certain training that is always coded' (1982:51). Although Barthes uses these terms for photography, they seem to befit the artistic search for a special value-for a work of art. Bert O. States uses *punctum* to define "a much rarer element" which is not present in all photographs or works of art and performance. He assumes the *punctum* constitutes, for Barthes, the personal value of the photograph and perhaps its value as a work of art, that is, a being simply what we expect" (1985:11).

Punctum is mentioned here as a critical tool to approach an invisible motivation for artists: it refers to an inexhaustible field within which artists develop their works. *Punctum* instigates the dramatic creator and the beholder to accomplish a level of the personal, subjective, and sublime or wish for expression and communication. *Punctum* is used in this thesis as a term to summarize the artists' search for renewed

margins which may help her/him to achieve a *rasa*.

Rasa is another conceptual tool used in this thesis this term seems to define an ultimate objective of artists in employing their *puncta*. While *puncta* is related to the artistic process and value, *rasa* is related to the achievement of this *punctum* by both the artist and the spectator, during or/and after the event or the reading. Takkar defines *rasa* as ‘*the overall effete of the spectacle*’ (1984:97). In Radha Vallabh Tripathi’s words,

rasa is the ultimate and from the point of view of the dramatist and the artist, the whole creative process of *Natya* (artistic practice) proceeds for its realization. From the point of view of the spectator *rase* is the state of consciousness in blissful enjoyment; not only immersed in aesthetic rapture through it, it also invests his conscience with *samskara* (belief, conviction), endowing a richer personality (1991:25).

However, for Susanne K. Langer, *rasa* is a state of emotional experience, which comes only to those who have studied and contemplated poetry. It is supposed to be one of supernatural origin, because it is not like mundane feeling and emotion. But it is more of pure and uplifting spirit (1953:323).

The Indian scholars above do not fully share the same ‘superhuman’ or intellectual preknowledge of poetry that Langer seems to stress. The Indian philosophy points out nine different kinds of *rasa*, including, human relationships. Langer sums it up as “indeed, that comprehension of the directly experienced or ‘in word’ life that all art conveys” (1953:323).

Punctum and *rasa* are prominent terms in defining dramatic language. In her dissertation Marranca confesses her uncertainty about the possibility of a specifically dramatic performance language because the human body, the actor, is always representational; s/he will always remain the critic, of the world, the stage” (1984:123). Marranca seems to locate presence in what might be absorbed as negativity. Therefore, she seems

to recall an anti-drama impulse as she observes:

Contemporary experiments in drama outline a history of displacements: the playwright superseded by the director/group, discursive language by the image, dialogue by the monologue, the ensemble by the solo performer. This constant throwing away of 'what is dramatic' is, in its own way, an anti-performance impulse (1984:136).

This 'throwing away' is opposed to a critical understanding of drama as a language or the artists' search for it, for *punctum* or for *rasa*. The fact is that the history of displacements indicated by Marranca can also reveal a game of binarisms that prevent drama being exercised to its full potential and reach. Stage manager/playwright, word/image, ensemble/solo, writer/ director, performance text/written text and visual predominance/rhetorical and oral predominance are binomials that should not obstruct the study of a wider totality of drama. Rather, they should unfold a richness of available materials, elements and possibilities of a dramatic language.

Human presence is an intrinsic characteristic of drama to be approached as an advantage: multiple, grounding and motivating. The presence in drama of the human sign may always remind the critic, the artist and the spectator not only of the world beyond the text, but hopefully beyond the text and/or the worlds inside the readers. For drama as a language acknowledges the wide scope of rhizomatic liaisons with other disciplines and methods.

"The semiotics of drama is nothing but an arithmetic sum of the semiotic analysis of other forms of communication" (Eco, 1977:108). This statement of Eco implies the complexity of the semiotic task in dealing with the play performance. Problematic also is the fact that the splitting of the drama from the semiotic or any other method of analysis will always dismember the dramatic whole; drama, i.e. visualized as such, during its actual reading.

While acknowledging the usefulness of a semiotic approach to drama, States suggested that “it is an incomplete discipline for its almost imperialistic confidence in its product; that is, the implicit belief that you have exhausted a thing’s interests when you explained how it works as sign” (198:7). Thus, drama may transform the same sign into distinct, changed signifiers and meanings. Besides that, the possible or opted contradiction between sign and referent in the varied articulations of expressive means, icons, indexes and symbols in the dramatic event-and its sensorial, cognitive, plastic, chorological and musical possibilities-problematises the analysis of a language that cannot be reduced either to naturalistic works or expanded by literary and linguistic methods. That is why semiotics approaches dramatic utterances as a system of codes, even though it necessarily dismembers its configuring totality.

The dismemberment of the dramatic *rasa* defaces the distinctiveness that characterizes drama. For States, this disfiguring of drama splits the perceptual impression there drama makes on the spectator. And as Maurice Merleau-Ponty has said, “It is impossible ... to decompose a perception to make it into a collection of sensations, because in it the whole is prior to the parts” (1987:7).

Although the studies developed in linguistics, drama semiotics have been recharting their limits and approaches, acknowledging a diversity of drama forms and significance and the mutual exchanges between literary and performance text. This view is based on the so-called performance text and not on the theological presence of the author. The predominance of exclusive works on staged written texts has been replaced by another idea of the dramatic text (script) from a sociological perspective which approaches different drama forms and slipping meanings, not “intimated any longer by the genre that is specifically drama but encompassing all types of performance” (Elam, 1980:77).

According to Elam, human beings manipulating human signs or creating their own semiotics in artistic performances elude analytical languages. Therefore, drama semiotics assumes impossible tasks and opens up the attempts to analyze performance language (Elam, 1980). Taking Elam's lead further, Barthes (1977, 1979) states that 'the drama text may be initially acknowledged and approached as a woven structure which is composed by an intertextual relationship between the written text, the conceived juxtaposition of ideas (if there is no written text) and the performance text.

This intertextuality occurs within dramatic language which combines kinetic, proxemic, sensorial, cognitive, semantic and intersemiotic articulations, games, tensions and dissociations. They may interfere in each other's domain depending on the creativity of the artists or participants involved in the manipulation of "this polyphonic density of signs" (Barthes, 1979:23-30).

Marranca has defended a specifically dramatic performance language which should not be anthropological, literary, filmic, psychoanalytic or philosophical (1984:132). Nevertheless, these areas should not be considered as clouding the specificity of the dramatic language. In our understanding, artistic languages, including theory and practice are permeated by interdisciplinary exchanges which materialise and analyze the arts' objects, texts and performances.

In particular circumstances, language is also an ever-expanding interdiscipline which nurtures and draws from other discipline that it traverses. 'Discipline' here is not to be understood as a reductive concept if compared to the 'undisciplined' or "antidisciplinary" core of the arts. Taking his lead from Piaget, Geraldo Orthoff describes discipline or a disciplinary field as a specific body of knowledge with its own methods, procedures and contents (1994:3).

Language associated with drama in this research also utilizes the idea of Deleuze and Guattari's 'abstract machine'. This abstract machine, that drama or language can be, goes beyond linguistic models which do not "connect a language to the semantic and pragmatic contents of statements, to collective assemblages of enunciation, to a whole micro-politics of the social field" (Deleuze and Guattari 1988:7).

Language is allied to the adjective 'dramatic' in order to attempt a synthesis of the expanding universe of options of expression and communication within dilating dramatically margins. "Drama as a language is a chemistry amongst the *punctum* and *rasa* of agents and beholders dealing with the interplay of this art's proxemic, kinetic, sensorial and cognitive potentials" (Deleuze and Guattari, 1988).

Giving to the dictatorship of image as pointed out as a 'new' path, it incurs the same exclusive mistakes. Within the eclecticism of the 1980s and 1990s, several art groups and artists in different parts of the world have been crossing languages and achieving different balances of the physical, visual, sonic and choreographic aspects of drama. There is a huge diversity of artistic manifestations in front of beholders. There are as many dramas as the possibility of human thought and investigation (Elam, 1980).

Distinct features may be listed which underline the drama of 1980s and 1990s; improvisation, autobiographies, collective devising and authorship (Kaye, 1996). They place parallel stress on process, play, parody, fun, freedom, chance, spontaneity and interdisciplinarity. These characteristics and others may be re-combined through the use or juxtaposition of distinct methods or in infinite composition with artistic and non-artistic media and structures of organization for composing artistic works-in-progress. The legacy of the 1960s still operates within these dramas which also connect themselves to the historic pioneers of

the beginning of the century. Mick Kaye stresses that the task to categorize the arts within the postmodern condition is to characterize that which is disruptive of categories and categorizations and which finds its identity through an evasion of disruption of conventions', acknowledging that the 'postmodern' occurs unstable, 'dramatic' and, in certain senses, 'interdisciplinary' evading definition and foundation' (1994:3).

'Interdisciplinarity' may be outlined as the process of exchange amongst different disciplines. Auge reminds us that "such exchanges and grafts are common in-indeed constitutive of the history of disciplines", composing "an insurmountable intellectual tension, of which we find numerous manifestations in the history of exchanges between the disciplines, in the history of 'history' itself, and in the history of the social sciences in general" (199:2). Therefore 'interdisciplinarity' comprises and focuses on the negotiation amongst different disciplines.

The present study will investigate this interdisciplinary feature as present in drama. Drama's confines have been enlarged through exchanges with other disciplines. These amplified margins challenge restrictive and reductive analyses of drama. Therefore, it is believed that interdisciplinarity has been a ground for transformations and it should be acknowledged in contemporary critical analyses of this literary form.

2.3. Interdisciplinary Drama in Modernism and Post-modernism

In his attack against the Western Civilization, logic and reason, Artaud (1989) despised drama 'from the totality of art, and thus, from the totality of life and its resources of signification: dance, music, volume, depth of plasticity, visible images, sonority, phonicity, etc, as articulated by Jacques Derrida (1978:244). It is not irrelevant within this

intermingling of disciplinarity, interdisciplinarity, modernism and postmodernism, which this section explores, that Derrida seems to have found in Artaud an ally in his personal intentions. Whilst Artaud undoes existing practice on half of another western drama he envisaged. Derrida doubles the artist's deconstruction of a Western culture which is also transformed.

The transformed rapture between modernism and postmodernism assumes other perspective within drama but it remains equally problematic. Richard Drain lists sanctioned peculiarities linked to the postmodernist arts. Besides Drain cites "the play of styles, pastiche, the celebration of artifice; the disclosure of fictional happening as factitive; the abandonment of artistic unity; the cross- over with popular modes" (1995:8).

Drain's two last features seem to approach cross-disciplinarity. Furthermore, other so-called postmodernist characteristics would also be noted in the play of the historical vanguards' scenic diversity such as simulation, appropriation, repetition, site-specificity, the raid on a contingent and arbitrary categorization of the arts, intertextuality, the questioning of the author-god or the director's theology, and interdisciplinairty.

The accepted rupture between modernist and postmodernist arts may again be questioned through the same primacy of the act or the play that has been located as indicative of the rupture within so-called fine arts. These indications are accentuated in the theoretical approach to art history used by Clement Greenberg (1961). Greenberg begins his theory through a non- postmodernist characteristic whiles he points out a supposed 'essence of modernism'. For him, it "lies, as I see it, in the use of the characteristic methods of a discipline to criticize the discipline itself-not in order to subvert it, but to entrench it more firmly in its area

of competence” (1961:48). Against the interdisciplinary subversion which dramatic or literary contamination represented, he defended flatness, colour, edge and scale as the innate qualifying characteristics of painting. He privileged objecthood and exclusive disciplinarity.

Assuming an anti-Greenbergian position, Douglas Crimp states that “performance becomes one of a number of ways ‘staging’ a picture” (1984:177). Crimp exemplifies the alternate use of ‘performance’ and ‘performance art’ to refer mainly to performance of artists in the early 1980s. Craig Owens also criticizes Greenberg to state that postmodern art trespasses aesthetic frontiers and art mediums in a ‘confusion of genres’ (1984:209).

On the other hand, there is a proclivity that would not dissociate performance art from the play. This tendency established an opposite but equally fixed hierarchy, within which performance art is “a new form of play, but certainly not a total new concept in art” (Cee S. Brown, 1983:119). Fischer-Lichte’s sees performance art as a redefinition of all the arts, which changed “into performative art-*paraexcellence*” (1997:25).

What it is fundamental to understand is that the tendency converges in echoing disciplinary reading of an interdisciplinary art. Langer opposes the ranking down of performance art as a dramatic sub-category. Besides ranking down, she distrusts artistic marriages because she thinks that “the distinctions commonly made between painting and music or poetry and music, or sculpture are not false, artificial divisions due to a modern passion for pigeonholes, but are founded on empirical and important facts” (1957:82). For her it implies that “there can be no hybrid works, belonging as much to one art as to another” (1957:82). What might be questioned is her distrust of artistic interdisciplinarity which is highlighted by her employment and understanding of ‘hybrid’. Musical drama is not an art form which belongs as much to music or

drama. They may have departed from the *pluri-* or *cross-*disciplinary between drama and dance but they are relatively new disciplines or domains of art, founded on other ‘empirical and important facts’, parameters, methods and objects.

Elinor Fuchs appears to be one of the first published attempts to delineate and name some of the early 1980s drama as ‘postmodern drama. She describes it as “a stage turned curiously in upon it, blurring the old distinctions between self and world, being and thing; and doing so not through a representation of the outside world but through the development of performance art ‘*about*’ performance itself” (1983:2). Her statement is based on the so-called postmodern drama which has been characterized by exchanges between drama and other arts.

After a year of Fuch’s publication, Abigail Solomon-Godeau indicates that scenic interdisciplinarity in artistic works happens not only “in adjustments and accommodations that will permit their work to be more readily accepted by the market; a condition, after all, of simple survival” (1984:81). There are also interdisciplinary efforts to express the artists’ own desires and apprehension of the world, through the available conditions and according to their creative, cognitive, sensitive, ethical and aesthetic decisions. These decisions are taken within an expanding concept of art soaked with interdisciplinary elements.

Valentini named these elements as a tradition of new tendencies in drama at the same time, acknowledging the complex task to map this tradition through three questions. The first one is whether it can be assumed that a tradition of new tendencies has been consolidated in drama. This seems to be answered in a constructive way. Valentini’s second question wonders how this tradition is manifested. Finally, she asks whether we could anticipated that the historic vanguards have anticipated and been practiced within the new vanguards’ laboratories

(1991:11-2).

This study, selects these questions for several reasons. Firstly, Valentini's questions seem to match the objectives of this research whilst she also inquires about discontinuous and commutative transformation of dramatic language through the twentieth century. Secondly, the questions connect distinct moments within which interdisciplinarity is a pivotal presence and stimulus, enhancing the conceptual framework of this thesis. Finally, this thesis believes that *HaHu Weyem PePe* may be able to provide a response to Valentini's questions.

Therefore, *HaHu Weyem PePu* developed a visible manifestation of interdisciplinarity. This interdisciplinary play is woven within and reacts to an ever-changing web which alters and re-alter artistic, scientific and everyday performatives in a mutual exchange. The crisis of categorization in both scientific and artistic works has forced a rethinking of limits for artists, theorists and scientists. The next section attempts to present a review of literature that is related to the play *HaHu Weyem PePu*.

2.4. Review of Local Studies

Going through the extensive volume of press files and academic articles in Ethiopia, one may find different opinions, ideas, definitions and labels attached to the author in general and the play *HaHu Weyem PePu* in particular. Drawing on ' እፎጆታ:: IFOITA (the then monthly bulletin) issued on Meskerem (1985), in an interview entitle 'ውዝግብ በብሔራዊ ትያትር' (*Controversy at the National Theatre*), Manyazewal Endashaw pointed out that the play has no relevance at all, and it is a *hochy-pochy*" (1985, No.7: 16-19). For Fantahun Engda (1994), *HaHu Weyem PePu* is an extension of *HaHu Besadast War* which was illustrative of the Brechtian-notion of 'alienation' principles. Likewise, Michael Shiferaw in his book ግሪምቶሪያው ባለቅኔ እና ኢትዮጵያ (*The Secretive Poet and Ethiopia:*

Based on HaHu Weyem PePu) tried to appreciate the play for its conscious reflections on that turbulent transitional period of 1991 to 1993 (2004:124).

Some of the critics of *HaHu Weyem PePu* have recognized the difficulty in approaching or commenting on this drama because of its interdisciplinary nature. For instance, Haimanot Alemu expressed his doubts; saying **ይህ አይነት ተውኔት የእርጎ ዝንብ አይነት ነው!** (This kind of play is meddlesome). Abate Mekuria claims that the author is a “political animal” (in Fantahun, 1994: 110-11). on **እፎይታ:: IFOITA (1985, no.9: 34-36)**, Tesfaye Gessesse tried to compare Tsegaye’s two works entitle **ሁለት ሰዓት ወር እና ሁሉ ወይም ፕፑ** (The Alphabets in Six Months and ABC or XYZ) dramatic language and rhyming system. Besides, in the above article Tessfaye says that *HaHu Weyem PePu* is a kind of ‘Musical drama’.

Mesfin Wolde-Mariam in his political book entitled **ኢትዮጵያ ከየት ወደት** or literally “Ethiopia: From Where to Where” described the play as a ‘national-orientated performance art’ (1986:6). Another critic, namely, **ተስፋሁን ፀጋዬ**, (Tesfahun Tsegaye) commented on *RU’UH* (The other monthly bulletin) inferred that **ሁሉ ወይም ፕፑ** the work was a troupe of Ethiopian dictators ‘Half an ordeal and half a game’ (**ሩህ, 1985 E.C**). And another critic concluded that ‘this may well inspire a new generation of drama and performance art’.

None of them are closely related to the present thesis. Their purpose was to forward their opinions and views to the public. Especially, Tesfaye Gessesse and Tesfahun Tsegaye tried to popularize Tsegaye’s perspective in a bird’s-eye-view. Because, the play and the playwright were defamed by *Manyazewal Endashaw* and *Radio Ethiopia*, these two article contributors tried to show the positive side of the play. However, none of

them are academic researches. These articles are inputs for tabloids. Another academic work that directly throws some light on *HaHu Weyem PePu* is Zewdu's (2005) M.A. thesis entitled "Satirical Elements in *HaHu Weyem PePu*." This study revealed that, Tsegaye's satirical language is symbolic, self-explanatory and bitter than his previous works (2005:57). To sum up, this section has briefly discussed and defined the conceptual and operation terms and phrases in the study. Besides, it tries to review the local studies in relation to *HaHu Weyem PePu* and the author. Thus, the next section will give the analysis in detail.

CHAPTER THREE: ANALYSIS OF INTERDISCIPLINARY ASPECTS IN *HAHU WEYEM PEPU*:

3.1 Introduction

The aim of this chapter is to demonstrate the major disciplinary aspects that are interwoven together. According to this paper's researcher, the following are the major interdisciplinary aspects in *HaHu Weyem PePu*. The disciplinary aspects are discussed randomly according to this thesis writers' convenience. In each case, relevant texts are quoted from the play to strengthen the arguments developed in the paper. The most prominent aspects of interdisciplinary in this play are legal, religious, political, economical, anthropological and historical. The following sections will be devoted to the discussion of these areas of interdisciplinarity.

3.2 Reference to Law:

One of the interdisciplinary aspects of *HaHu Weyem PePu* is that it reflects legal issues. This section, therefore, deals with the interface between literature and law. This aspect of interdisciplinarity is reflected in this literary work properly.

To begin with, what is *law*? For some people *law* is the majorities' interest and the minorities' right. For others it is like political and economic concerns that might not be clearly distinguished from other aspect of life. Yet Leopod Pospisil (1972) has succeeded in identifying four characteristics of law that apply to all societies: legal authority, universal application, legal rights, and sanction.

These four points are the issues of academic confrontations for many legal personnel. These scholars and practitioners believe that the essence of law is based on the following four characteristics. The first one 'legal authority' refers to the fact that, in all societies, one or more persons must have the right and duty to exercise authority over others. Those

involved in a dispute must recognize and accept the judgment of such an individual, and there must be a means to carry out the decision. In many communities this authority rests with a father, the head of a lineage or clan, a chief, or a council. Such persons may have the capacity to see to it that their judgments are carried out, or other individuals, such as the members of a particular association, may take charge of the enforcement.

'Universal application' means that for law to exist, a legal authority must apply the same general rules in a uniform manner to similar general rules in a uniform manner to similar or almost identical cases. Decisions usually are based on precedent, which is derived from existing norms, rules, or tradition and provides continuity with past judgments. Precedent cannot always be followed, however, since novel situations may arise or new rules in each case calls for an empirical rendering of these ideals.

Not all decisions are made with careful attention to universal application of the law, however; some are influenced by personal or political considerations. In our society an influential person accused of assault and clearly guilty may be brought before a judge who, because he is a personal friend, dismisses the case. Likewise a village chief may ignore efforts by the thief is his brother. Pospisil notes that not all decisions of authorities are truly legal ones.

The third characteristic of law, legal rights and duties, applies in all societies to situations involving contracts or relationships between individuals. This concept relates to the rights to compensation of any person suffering a loss at the hands of another and to the duties of the person causing the loss to see that compensation is made by an authority. This decision takes into account both the sociological relationship between the two parties involved and the wrong that

produced the conflict.

Sanction, the fourth characteristic of all legal systems, is the means of resolving a wrong act and rectifying the situation. A sanction is an action taken following the violation of a law as a means of enforcement of that law. Sanctions can be negative, in which case rewards that would have been given if the law had been upheld are withdrawn, or positive, in which case breaking the law brings physical or psychological punishment. In our court system the sanction is the sentence that follows a guilty verdict, and it may involve a separate legal proceeding. The coercive aspect of a legal sanction involving physical punishment ranges from imprisonment to death of the wrongdoer. Some scholars maintain that the threat of physical punishment is a universal basis for law, but Pospisil hold that physical force or its threat, while important, is not the only means used to enforce compliance with the law. A sanction that involves psychological rather than physical punishment may be a highly effective means of social control. Examples include ostracism, banishment, ridicule, fines, or seizure of property; these measures have no physical violence to the offender and are most often identified with civil law.

The legal interdisciplinarity in *HaHu Weyem PePu* refers to the legal authority, the criminal procedures application, the legal rights, and the sanction. One of the major focuses in *HaHu Weyem PePu* is the brutal punishment and oppression of the intellectuals behind the bars. It is said by the characters that the crime they committed is because of their consciousness. Throughout the play (even the title of the play) is related with the search for the beginning and the ending of a peaceful, democratic, legal and civilized nation. However, Nega remembers the militaristic regime as a prison state. This is reflected in the words of Nega in the play:

ነጋ:- ያንን ጨርማታ ያባቴን ፊደል ከቅፋቸው መካከል በጠመንጃ ነጠቁት። ሁለተኛ አንድም ወጣት እሥረ ኛ፣ እንኳን በብርሃን በእኩል ለሊት ወህኒ መቀመቅ ፅልመት ውስጥም ተቀብሮ ፣ ሀሁ እንዳይቆጥ ሩበት ፣ ሀ እንዳይሉት ሁ እንዳይሉት፣ እስከ ወዲያኛው ለመቀጣጫ ብለው፣ ዓይኖቹ እያዩ ያባቴን ፊደል ከወጣቶቹ ቆሽት አንጀት መሀል በጭቀው ነጥቀው፣ በረጅም ገመድ ሽቅብ ጣራው ጫፍ አናት ፣ እንደሰው ልጅ ሰቀሉት ፊደሉን። እንደሰው ልጅ አንጠለጠሉት። ለካስ ፊደልም እንደሰው ይሰቀላል። ወህኒ ጣራ ላይ ይንጠለጠላል። እኩል ሌሊት። ጨለማ በነገሠበት ጊዜ። /ገፅ፣ 5/

Nega: The armed guards snatched my father's deformed alphabet from the youth-prisoners. They warned all the youths not to say A, not to say B, forever, let alone in the day light even in the mid-night. After they had ripped off the alphabet from the youth, they hanged my father's alphabet with a long rope, as if it is a human being, on the top of the ceiling while my father's eyes' were watching. They did it because they wanted for exemplary punishment. They hanged it like a human being. It is surprising to look at an alphabet hanged like a human being. To watch it hanged on a ceiling. It is in the mid-night while the darkness is reign. (Page-5)

Nega, satirically explains the mass - exemplary punishment saying as “It is surprising to look at an alphabet hanged like a human being.” Besides, he concludes that while the alphabets are executed the darkness takes the kingdom. Symbolically, *HaHu Weyem PePu* represents alphabet as knowledge and the death of it as a total blindness.

After few pages, B.Aragw is seen again searching for justice from the then Kebele judges. As his name implies Beyanka Aragaw is a half - cast. He is Ethiopian by his mother's side and an Italian from his father's side. Now the argument is on the inherited house from Sagin Tassie Ayansa. The later one is a typical Ethiopian and from Oromo - tribe. Sagin Tassie is a grandfather to the fighter Nega and a stepfather to B.Aragaw. According to the then family code of Ethiopia, B.Aragaw has got no share unless Sagin Tassie promised/confessed to him. However, when the husband died, B.Aragaw's mother, Giene, registered the house as her lonely son's inheritance. Therefore, the fighter Nega was denied his legal right since his father Semu Nigus Tassie was jailed and died there. When

B.Aragaw heard the conviction through telephone, he says as follow:

ቢ. አራጋው:- ሀሎ?አቤት?...ክስህ ውሳኔ አግኝቷል? ተፈርዶልሃል?! አትለኝም /አትለኝም/... /መሬት ይስማል/...ሀሎ! የቤቱ ካርታ ባንተ ስም በውርስ የተመዘገበ ነውና ነጋ ወንድምነቱን ማረጋገጫ አንዳችም ሰነድ ሊያቀርብ ስላልቻለ ለፈቃድህ ሊዳበልህ አይችልም፤ ተብሎልሃል አልከኝ፤... በል እስቲ አሁንም ደጋግመህ በለኝ...../ገፅ፣ 8/

B.Aragaw: Hello? Yes?... What! Your accusation has got decision?! It's judged to you?!... You don't mean that!... You don't mean that! (He kisses the ground)... Hello! Have you said that since the plan of the house which is already registered in your name as of your in heritance is yours. Have you said that because, Nega, has not been able to proof his fraternity with any credential, he can't be your roommate without your consent. Have you said like that?!... Would you say that again and again to me please!... (Page-8)

If a critical reader analysis the quotation, the house or the property under disagreement represents Ethiopia as a home. The discourse seems to say, while the true owners or heirs were fighting for justice, democracy, freedom and human rights, the mixed - blooded sons and daughters of Ethiopia already took the lions - share. Thus, it says also, the half - cast (the B.Aragaw's) tried to constitute/reshaped their artificial and superficial truth by cheating.

Preceding the ownership intrigue of the symbolic house, Ethiopia, Nega and B.Aragaw exchange the following dialogues to testify their out most truth and treachery respectively in the play as follows:

ነጋ:- በደም! በውልደት! በቧልት ሳይሆን በደም ምስክርነት !
ቢ. አራጋው:- እሱም ቢሆን ገና ተመረምሮ ነው። የደምም ፋይዳነቱ በአዋቂ ሀኪም ገና በጥንቃቄ ተመርምሮ ነው። በቀጭን ረጅም ሲሪንጋ መርፌ ፣ደምህ ተመ ጥጦ ሽቅብ ቁልቁል ተቀድቶ ፣ልዩ ላብራቶር ምርመራ ገብቶ፣የአማራ ደምህ ከትግራይ ደምህ የአሮሞ ደምህ ከአማራ ደምህ ተፈልፍሎ ገና

ተመራ

ርምር ነው። /ገፅ፣ 12/

Nega: By blood! By birth! It is not by fake, but by bloods testimony?

B.Aragaw: Still the value of blood would be carefully scrutinized by a professional medical doctor. That will be proved after your blood had sucked by a long syringe; even after it is hauled up and down repeatedly, then after it is examined in a special laboratory; it is after your Amhara blood, your Tigrian blood, from your Oromo blood in the, and your Amhara blood was separately checked.
(Page-12)

When the rural - origin Nega tries to show his blood - line, who his father and his grandfather is by his birth, the other one asks for blood scrutiny, probably for DNA. On his ambiguous words B.Aragaw tries to make angry his opponent - Nega by his around - the - bush explanation of blood testing. Moreover, the broker B.Aragaw has been seen to substantiate his treacherous act by his politically/economically motivated/corrupted election fraud as indicated on page 60 of this thesis.

To sum up, *HaHu Weyem PePu* tries to explore the quest for fair and balanced justice or legal act. It seems to say that the people like B.Aragaw are trying to destroy the balanced and equal opportunity of justice through their malicious and corrupted methods. *HaHu Weyem PePu*, as a social play, attempts to reveal this back - firing move of the legal system through its burning issues of the time questions.

3.3 Reference to Religion:

Another interdisciplinary aspect of *HaHu Weyem PePu* is religion. When we try to define *religion* we must do our best not to impose our own view about it on the followers of other religions'. The religion of any particular society, ours included represents and emic viewpoint. Religion is thus defined as a knowledge system involving culturally patterned interactions

with culturally postulated spirit beings or forces. This definition, based on one proposed by Melford E. Spiro (1966), accommodates animism as well as animates; more importantly, it recognizes the cultural basis for religious concepts. Since it defines religion in general, it does not specify some of the key elements Ethiopians expect of religion. The definition makes no mention of the supremacy of one god, since this concept is comparatively uncommon in the religions of the world. Some do not include a clearly formulated set of principles nor did a body of tenets (dogma) proclaim as formal statements by its founders or leaders. Neither is it necessary for religious activities to take place in a special structure nor to be charted out by specialists who devote most of their energies to such matters. Finally, not all religions are concerned directly with the day-to-day activities of the membership: some religions stand apart from the routine of daily living.

A belief is a conviction of the truth of a statement accepted by the members of a group. What distinguishes religious beliefs is that they relate to spirit beings or forces in which people have faith. One believes in a god, the devil, saints, witches, fairies, and superstitions, another one does not. Religious beliefs can have a highly personal interpretation, but they are based on values shared by members of a group and often related to the group's particular theory of the universe, their cosmology (Oswalt, 1998:356-358).

Since the characters in HaHu Weyem PePu are from a Christian community in the nineteen eighties (as their name implies), most of the discourses are from the New Testament. Besides, *Christ* is represented by Mickey Leland and mentioned twice. Nega, in his lengthy monologue, seems to compare Mickey Leland, the late U.S. Congressman who died around the mountainous area - Fugnudo in Gambella, with Jesus Christ. Nega remembers/quotes the congressman's saying as follows:

ነጋ:- «አንድ ሕይወት እኮ ማዳን ዓለምን ሁሉ ማዳን ነው» ብሎ ከሞት አፋፍ ላይ የነጠቃትን ሕፃን ልጅ በክንዱ አቅጥሮ ለእንደኔ በወንድ ድኩም መዳፍ ጨቅላዋን አዝሎኛው ከባድ ብቸ ኛ ሽክም ልጄን በጥርሷ ይዛ ቀየዋ ተቃጥሎባት መጽጸፍባት ጡቶቿ እንደደረቁ ከርታታ ወላድ ድመት፤ ያቺ አንድ ሕፃን ሕይወት ሚኪ ሌላንድ እቅፍ ውስጥ በቅጽበት ሞተችበት::..... እንዲህም አርጎ ምፀት ፍልስፍና የለ አቦ ፣አንድ ሕይወት ማዳን ዓለምን ሁሉ ማዳን ነው::» ብሎ!....ዋ! እንኳን ዓለምን ሁሉ ሊያድን የአንዷንም ሕፃን ሕይወት አጣት! /ገፅ፣ 23/

Nega: Saying "Saving one life is saving the whole world" Mickey Leland, cradling the baby that he snatched from the edge of death, he carried the baby in his arms like a roamer-fecund-cat, who has carried her baby in her teeth when her village is burning; the kitten was dead in Mickey Leland's cradle within a fraction of a second..... What an ironic-philosophy is it! Saying, "Saving one life is saving the whole world."... Oh, Mickey! Let alone to save the whole world, he lost/missed even the life of a single baby! (Page-23)

In this quotation, 'saving/to save the whole world' is repeated three times. The notion is metaphorically explained by the roamer - fecund - cat. The representation seems to be religious because the St. Mary is also known as a fecund mother by most Ethiopian Orthodox religion followers. To clearly state, the fecund - cat is allowed to enter the Ethiopian Orthodox Churches Sanctuary, to kill the mouse and to keep the fine vestment, and above all the 'tabot' (the holly table). Mickey Leland also comes to save the child because/perhaps he felt Ethiopia is nothing without the growing citizens and /or the future/ would be tabots. (Of course, in traditional Ethiopia old - persons are considered as tabots for the sake of respect and moral values.)

In addition to this, HaHu Weyem PePu seems to illustrate or portrait Mickey as Jesus Christ. It is found through the following words of Nega as:

ነጋ:-ያም ይሁን እንጂ ሁለት እጆቹን ዘርግቶ አሜሪካ ኮንግሮስ መካከል

ገብቶ እንደ ክርስቶስ በቃለ-ኃይሉ የውበት ልሣን ብቻ ከዐለት ልቦና ቅቤ እያወጣ ሚኪ ሚካኤል የዓለምን ሁሉ ለማኝ ዘር ሕፃን ዳቦ መገባ። የራሱን ሕይወት ጭምር በፉኚዶ ኮረቱ መስዋዕት ዳቦ ሰጠ። «የራሱን ሕይወት ለሌሎች አሳልፎ ከመስጠት የበለጠ ፍቅር የለም» እውነትም። እኔም ከዚያች ዕለት ቀን ወዲህ ነው እንደዚህ እንዳሁኑ የሙት ዓመቱን በአባቶች ሥርዓት ፍትህት ላይፈ ስሙን ላስጠራ ለሀሊናዬ መሃላ የገባሁት። /ገፅ፣ 23/

Nega: ... Though that was happened, stretching out his two hands among the American congressmen members, like the beautified powerful words of Christ, mining butter from a rocky heart's of the congressmen and women, as Christ did only though his words Mickey-Leland fed bread to all this world's beggar race. Even he gave his life at Fugnudo hill as sacrifice bread. Truthfully speaking, "There is no love greater than like sacrificing ones own life!"... And, I promised to my consciousness to celebrate his annual anniversary with a prayer for the dead the way our forefathers do in our custom. (Page-23)

According to Nega, Mickey- Leland did at least two actions: first, he fed bread to the hungry Ethiopians; and secondly, he also sacrificed even his life at the top of the Fugnudo hill for Ethiopians. These Nega's words remind us Jesus Christ's feeding bread and fish to the people and sacrificing his life at the top of the hill of Golgotah. Both Christ and the Congressman paid their life for the love of the people. Nega tries to ask an annual anniversary/Zikir/ even for Mickey Leland. The irony is quite clear. Nega is saying that if Christians celebrate Good Friday /Siklet/ why we (mostly the grateful ones of Mickey Leland) don't celebrate his anniversary too for his loveable deeds. At the same time he compare the congressmen with stone-desiccated of emotions. Whenever they provide, they provide not out of passion but because of one man's lobby.

On the other hand, Nega recollects what Jesus does in Jerusalem at the sanctuary (Lucas, 19:45). He comments the chat addicts and the druggists around/from the public stages or the holly sanctuary in the following quote in the play as:

ካጋ:-ክርስቶስ ሸቃዮችን በጅራፍ ገርፎ ካባቱ መቀደስንዳባረረ እ ኛም

መርሮናልና ከሕዝባዊ ደጃችን መድረክ መቅደሳችን የጫተና ዘመናይ የሀሺሽ ሸቃዮችን በጅራፍ ገርፈን እናስወጣለን ብለን፤ የቁጣ እጆቻችንን ቃጥተንባቸው ነበር።..../ገፅ፣ 19/

Nega:We pretended our angry hands, against those who are toilers of chat and drugs, in our public areas and stage-sanctuary, like Christ did on the toilers to lash them by whip from his father's sanctuary.... (Page-19)

For Nega, according to the text, the stage is represented as a holly place. There is a high probability that the chat chewers (addicts) and the druggists are also portrayed as Pharisees and the tax collectors. Nega seems to say that, the addicts and druggists don't care for art and public service, as the toilers don't bother for God's service. He is clearly saying that both are materialists.

Besides, Nega seems to insist on public freedom of appropriate social values with out the toilers' intervention. In the totalitarian regime not only the political institutions but also the religious centers are under scrutiny. They may be spied by the so-called toilers or the cadres. Here the *toilers* represent that the wrong doers in the blessed place.

To conclude our religious interdisciplinary aspect, it is clearly observed that Christ is symbolized by Mickey - Leland and by the pronoun "we" in the third example. Nega's concern about his idol seems to be, therefore, that since Jesus is a savior and against any trade, any generation can grow up such a prophet/superman. Mandela, Gandhi and Cheguvera are among these supermen.

In contrast, it is surprising that in *HaHu Weyem PePu*, B.Aragaw is revealed mostly as a secular and sometimes as a Muslim - like the one from his non - verbal actions. (He wore Jalabiya and a Muslim's hat and chew chat too.) To be safe, this is not a usual custom or tradition with Ethiopian Christians. So Tsegaye wants to embrace any religion but think and believe in equality of all Ethiopians by rising above the narrow

domains of one group of people's belief. Because both the physical presence of Jalabiya wearer and the consistent reference to Christ directly or in the person of Micky Leland show his argument that we should rise above religion.

3.4 Reference to politics:

The third interdisciplinary aspect of *HaHu Weyem PePu* is its reference to politics. As many scholars have examined politics cross-culturally, it is the study of the processes involved in determining and implementing *public goals* and in differential achievement and use of power by *the members of the group* concerned with *these goals* (Swartz, Turner, and Tuden 1966:7). This definition points out the public nature of politics (the emphasis on the public aspect sets aside the narrower use of the term, as in office or family politics). Another stress is on the goals of the group, such as whether to emphasize the greater common good or reinforce the position of a small group of select persons. A third aspect of politics is power, defined as “the ability to influence the behavior of others or influence the control over valued action” (Cohen 1970:491).

In *HaHu Weyem PePu*, Nega pessimistically forecasts the public goals, members of the group and the power controlled by few timely over shining elites who preach diversity instead of unity. He states this; it seems intentionally, that those in power wanted to disintegrate society in his prophetic words in the next quote as follows:

ገጋ:- ገና አቋም ለአቋም፣ አላማ ለአላማ፣ ክልል ለክልል፣ ቋንቋ ለቋንቋ እንፋሎማለን /ገፅ፣ 7/

Nega: Still we will duel stance against stance, ideology against ideology, region against region; and language against language. (Page-7)

In the performance text, the stance, the ideology, the region, and the

language of Nega and B.Aragaw are extremely in different axes. Nega fought for liberty, democracy and for the equality of nations and nationalities: in terms of their culture and their language. This, firm stance of Nega is a comic creature or more probably a source of income generation for B.Aragaw. In this case, therefore, the two brothers are dueling. The former to keep the aims he fought for, the later to maximize his personal pocket's income from the relatively secured peace and stability they are living in and peace that is enforced upon his brother without his will and conviction. The forum for discussion seems narrower and the fight seems inevitable.

Strengthening his position, Nega the fighter defines people as power - love - and peace. In his own words, 'people' mean:

ነጋ:- ተንቀሳቃሽ ኃይል። እሳታዊ ፍቅር። ውቅያኖሳዊ ሰላም። ኃይል-ፍቅር-ሰላም። የግንባሩን ላብ አጠንፍፎ የሚያድር ተፈቃቅዶ ተከባብሮ ተግባብቶ እርስ በርስ ተጠቃቅሞ በእኩልነት አብሮ የመኖርን ጥበብ የተቀዳጀ ሕዝብ ማለት ሰላም ነው። ገፅ፣ 11/

Nega: The moving power. Firefly love. Pertaining to oceanic peace. Power-love-peace. The one who sifted his forehead's sweat and passes the night. The one who loved each other, respected each other, mutually benefited, and the one who crowed to the wisdom of living of together equally; people means peace. (Page-11)

Even though the fighters and the media at that chaotic time propagate about the power of the mass, immediately there were some symptoms that indicate the divide - and - rule against the will of this powerful - lovely - and - peaceful people. While the political elects were advocating about the miracle of the masses, the parties and their followers were pointing their fingers towards the Amharas' /Neftegnas'/ and the Dergu - EPP members. So, the masses (the people) were categorized under un-peaceful, full of hate and avenging classes/groups.

It seems to be, in this situation that B.Aragaw, the former Dergu-EPP

member/broker elicit the next quotations:

ቢ.አራጋው:- /በተመጣጣኝ ቁጣ ልሳን፡፡/ የአንድ ግለሰብ መብት በማንም ቡድን መብት አይረገጥም፡፡ /ገፅ፣ 21/

B.Aragaw: /With equivalent angry tone./ A single individual right must not be trodden by any groups right. (Page-21)

His splintered/farsighted idea is the pillar for Liberal democracy theory. However, it is not regulated or constituted as B.Aragaw insisted yet. For *EPRDF*-government oppressing individual rights looks like a normal phenomenon. There is no doubt that the people in the nations and nationalities are considered as group. Therefore, it can be possible to say that FDRE is a totalitarian government in the name of "Democratic Republic."

The other most prominent discourse in *HaHu Weyem PePu* is about colonial rhetoric. Nega and B.Aragaw converse in with their hot ideological difference. They pronounce it as follows:

ነጋ:- ይልቅስ እኛ የዓለም ዕዳ ነን፡፡
ቢ.አራጋው:- የዓለም ታላላቅ ከተሞች ሎንዶን ኒውዮርክ ወይንም ፓሪስ የተገነቡት በኛ በአፍሪካውያን ላቦት፣ ደምና አጥንት ነው፡፡
ነጋ:- ላቦታችን ደማችን አጥንትና ሥጋችን የኛን ከተሞች እንዲገነቡ ደግሞ መታገል ያለብን እኛው እራሳችን ነን፡፡ ሌላ ማንም አይታገልልንም፡፡ ሌላ ማንም አይገነባልንም፡፡ /ገፅ፣ 20/

Nega: Rather we are this world's debt.
B.Aragaw: The World's biggest cities such as London, New York and Paris are constructed by Africans' sweat, blood and bone.
Nega: Our sweat, our blood, our bone and our flesh to construct our cities, we ourselves must have struggle. No one struggles for us. No one builds our cities. (Page-20)

Both of them admitted that Africa is a backward continent. However, they have different outlooks on the post - colonial Africans' problem. B.Aragaw blames the colonizers. On the other hand Nega believes that the whole mess must be corrected by the Africans' utmost struggle.

Continuing the burning issue (the researcher used to call it ' The Politics of Aid'), they still confront each other.

ነጋ:- ዘለዓለም ከችግር እማንወጣ የምናስለች ተመጽዋቾች እኮ ሆነናል።

ቢ.አራጋው:- ታድያን በረሀብ ጭጭ ብለን እንለቅ?!

ነጋ:- ለምኖ ብቻ መበላት ሳንሰራ ብቻ መበላት አላገፍረን አለ! ይሉኝታ አጣን። የዓለምን ዓይን አወጣን። /ገፅ፣ 20/

Nega: We become boring beggars who are needy.

B.Aragaw: Then, shall we exterminate remaining dumb by hunger.

Nega: We are not ashamed of our beggeology, our eating without working! We became unscrupulous. We scarified the world's eyes. (Page-20)

Nega seems fade-up of the Western's Aid. However, B.Aragaw refuses to accept/look for/ the other side of the river. He looks like a one who depends on the donations and emergency assistances. Probably, he has got a commission for his brokerage of the donated items/staff in the black market.

For the researcher of this thesis to write such striking and high-sounding comments are not bluffs. If we see the next discourse of B.Aragaw, we observe how a cheating and malicious politician he is. He says on a telephone (here, it is surprising also, B. Aragaw uses a cell phone and moves on the stage freely-even though there was no mobile telephone at that time) conversation the following dialogue:

ቢ.አራጋው:- -/ስልክ ይዟል። ጉርድ በርኖስ ለብሏል።/-ባፍንጫዬ ይውጣ! ያንተ ምርጫ ባፍንጫዬ ይውጣ! ገንዘቤን ብቻ! ገንዘቤን ቶሎ! ደሞ አስመርጥሀለሁ ብለህ ገንዘቤን በልተህ ልትቀር! ያንተ ምርጫ ባፍንጫዬ ይውጣ! ያንተ ዲሞክራሲ፣ ያንተ ቻርተር፣ ያንተ ጭቁን ሕዝብ፣ ያንተ ምንትስ፣ ባፍንጫዬ ይውጣ! ገንዘቤን ብቻ! አንጡራ ላቤን! ገንዘቤን ቶሎ!...ሀሎ! /ገፅ፣ 26/

B.Aragaw: /He is holding on a telephone. He wore a short hand made sheep woolen cloak./ Let it went out through my nose! Your election, let it went out through my nose! Only my money! I need my money soon! Would you want to eat my money by saying I make you to be elected! I said let your election went out through my nose! Your democracy, your charter, your

oppressed people, your worthless, let it went out through my nose! Only my money! I need only my refined sweat! I need my money immediately!... Hello! (Page-26)

Perhaps, in the above dialogue, B.Aragaw is talking either with the Election Board member or the district election board agent. It doesn't matter, whom he is dealing with. Then, he seems to be, angry because, the person on the other corner of the telephone, the one who receives the bribery failed to keep his trade. Therefore, B.Aragaw is insulting or undermines all the values of the then Transitional Government's political values: such as democracy, charter and the oppressed people. From his discourse, it seems that these values are worthless and like a fluid/flowing from his nose.

In contrary to his expectation, B.Aragaw is elected. It is not mentioned with whom B. Aragaw was computed. He boasts to Nega in the following way with great excitement;

ቢ. አራጋው:- ተመረጥኩ እኮ! መረጠኝ እኮ! ወረዳ ሕዝቤ የልቤን የሚያውቅልኝ የልቤ ሥር ትርታው መረጠኝ እኮ! ሕዝቤ ደግሞ ደጋግሞ ምርጥ አረገኝ እኮ! ሀሎ! ምሥር ብላ! - /በምሥጋና መሬት ይሰማል:: ይነሳል/- ምሥር ብላ! ሀሎ!..... ገንዘብክንሳ?! አሁን ገንዘብን ምን ያስነሳሁል?! እሺ ይቆይ አንተ ጋ! ትንሽ ይቆይ አንተው ጋ! /ገፅ፣ 38/

B.Aragaw: ... I became elected! My districts people elected me! My people who knows my bottom heart's beat has elected me! The people have repeatedly chosen me as the best one! Hello! Thank you for your congratulation! _ (He kisses the ground with gratitude. He stand up./ Thank you! Hello!... What about your money?! Why do you mention about money right now?! Ok let it stays with you for a while! (Page-38)

From B.Aragaw's prior action or words through the telephone, one can guess that the District Election Board member has committed election fraud. Here, B.Aragaw is presented as a typical example of ballot-thief. The election is rigged off by both the corrupted member of the Election Board member and the assigned election observer in that district.

However, Nega as the mouse-piece of the cheated district peoples undermines B.Aragaw's legitimacy. He accuses B.Aragaw in clear terms

as quoted below:

ነጋ:- /በመራር ቁጣ ይገነፍላል/- አንተ ትንክ ነህ! ከድንክም ቡኑች በመንፈስ የደነከይክ እኩይ ትንክ ነህ! ካልጠፋ ወገን የወረዳው ሕዝብ፤ አንተን አንድ ትንክ፤ እንዴት መረጠህ? ! ሕዝብን ማቀጨጭ እንጂ ማሳደግ የት ታውቀለህ? ! አሳድደህ መቅጨት እንጂ ማሳደግ ልግሥና መቼ ተሠረፀህ? እክል የሕዝብ እክል የሰላም እክል! ሀሳዊ መሲህ ግንፍል፤ ከምድር ማህፀን ድንገት የፈላህ የምፅአት ፍል፤ በሰው ቅርፅ የምትሰብ በላዔ- ሰብ ትል! ትንክ ራስህ መንፈስ ቀጫጭ፤ ሀሳብ ቁማጭ፤ ሂደተ ቁጫጭ፤...../ /ገፅ፣ 38-9/

Nega: /He outbursts with a great anger./ - You are a parasite! You are a cruel spiritually dwarfed below a dwarf parasite. How the district's people from the abundant number of party (candidates) elect/choose a parasite like you?! Do you know how making the people to become wealthy instead of you making them thin? Like a wed you first make the people grow finally to waste them. You don't internalize the grace of developing people. What a barrier you are to the people! What a barrier you are for peace! An out bursting falsified-Messiah; you are like a doomsday warm which comes out from the earth's womb. You are who moves in a human body. A parasite! Your personal spirit is skinny, Your idea is amputated, your process is tiny!.(Page-38-9)

Nega seems totally desperate and against what B.Aragaw claims on his election success. For Nega the elected member of the district, namely B.Aragaw, is an unfit, dwarf parasite. Nega's repetition of '*parasite*' about four times unveils that the illegitimate elected B.Aragaw is going to be a dangerous one for the well-fare of the people. Obviously, Nega clearly exclaimed that B.Aragaw is a hinderance for peace. According to Nega, any person who has no social representation of the people is the barrier of the people's peace and even she/he is doomsdays warm.

To wind up our political interdisciplinary aspects, *HaHu Weyem PePu* tried to predict the unsolved issues of Ethiopian Politics. Still, the quest for gender equality of the female is treated in one scene (The title of scene 12 is even set or women). This scene tries to depict that the women are not given equal opportunity with their male mates in the traditional/modern Ethiopia. Among the dancers and/or witches, *Lensa*

reflects here gender-mates painful social mistreatment as follows:

ሌንሳ:- ያበሻ ወንዶች እኮ በኛ በሴቶች ዘለዓለም ዓለም ታውቁብናላችሁ በስተቀር ከቶም አታውቁልንም። እኛ በናንተ መፈቀድ ወይም መመረጥ በቀር የኛ ምርጫ የት ይጠየቃል። እኛ ምኞታችንን፣ እኛ ዕድላችንን፣ እኛ ፈቃዳችንን፣ እኛ ስሜታችንን በውስጣችን ፍግም አድርገን ቀጭተን፣ ለሚጠቀምብን ወንድ እንደዕቃ መቅረቡን ነው፣ ከኛ አልፈን ተርፈን ለሌሎች ለማስተማር የፈረዳችሁብን ባህል። -/ፋታ። ተረት ልሣን /-የነፍስ አባቷ በግድ እናቴን አንቀው ደፈሯትና፣ እሷ በየዋህነት ጉዲን ላባቴ ብትናገር፣ አባቴ እሷን ደበደበና ፈነከተና፣ ፈታት። ከቤቷ አባረራት።.....ይኸ ብቻ ነው፣ የኛ ያበሻ እናቶች፣የሕይወት ታሪክ።..... /ገፅ፣ 33/

Lensa: ...You Habesha Males realize about we females-, but do not know for us. Unless we are chosen or selected by you, our election/preference is not considered. Restricting our wish, our chances, our will, our feeling internally; you males tried to teach others how you used us as a supplies for males' service. /Pause./ In a story-telling tone./_ After my mother was raped by her Gad-father forcefully if she told her shame innocently to my father, he hit and broking open her, he divorced with her. He chased her from her home. ... This is all about, we Habesha females' biography.... (Page-33)

As in any patriarchal society, Ethiopian women are not empowered for social, political, and economical decision makings. As Lensa stated the women's right to marry even her lover (or her husband by her choice) is unthinkable. Even in some cases, the wife can be missed after she is raped by her religious father. /This issue is also a religious one. However our primary motive is politics now. / Even though a number of media outlets have propagated for the fair and equal rights of women, this is the history of Ethiopian women. Even for the last fifteen years, the socio-political situation of the nation is like a bottle-naked one for the majority of women. Thus,

Furthermore Tsegaye seems denying the old saying that ‘any provocation by the cause of a wife and a country is the cause of life and death.’ It is mostly said by many people that “በሚስትና በሀገር የለም ቀልድ”. However, Lensa’s father acted against this national convention/courage probably because of fear and respect for religion as well as for due respect of religious fathers. Nothing is stated clearly and further.

3.5 Reference to Economy:

Another interdisciplinary issue in *HaHu Weyem PePu* is an economy. According to this paper's writer economy is defined as follows:

People interact with others to a greater or lesser degree in productive work to meet material wants and needs. This is the essence of economic behavior. The making of goods, called production, is based on the availability of technology and resources and the creative capacities of the people. The way a society organizes its efforts to accomplish work is called its mode of production, and people cooperating with one another to carry out such efforts represent units of production. An economy is a people's system of production, distribution, and consumption of material goods and services; economics is the study of the systems involved. With these definitions out of the way, we can now examine important elements of economic organization: economic systems, work, property, and exchange.

We have already discussed under section 3.2 (legal interdisciplinary) that B. Aragaw has committed an indirect forgery many years ago by his practical shadow/mother genie Amberbir then, he seems to persuade Nega about the true ownership of the house and the right to rent it in an incredible contract. What B. Aragaw wants to complain is on Nega's refusal/denial on the houses renting right. In *HaHu Weyem PePu* the unstable economical situation of the urban people is describes in the real terms of B. Aragaw follows:

ቢ. አራጋው:- /በአጋጭ/ ካደኛ!? ይኼንንም ካደኛ! የቤቴን ሳሎን ቀን ቀን ለዳንኪረኛ? ማታ ለማታ ክብብ ሞያ ጭፈራ መለማመጃ መድረክ፣ ግን ከአንድ ሰዓት ጀምሮ፣ ለኔ ብጤ ከርታታ ሰማሌ ዘመድ ማከራየቴን፣ ቀን ለዳንኪረኛ፣ ማታ ለስደተኛ ማከራየቴን አልነገርከኝም በለኛ ካደኛ?!.../ገፅ፣ 9/

B.Aragaw:- /in exclamation/ Deny me! Hah, deny me this one too! Renting my home's salon for dancers during the day time, in the evening for the night club dancing partialness, and starting from 7:00 P.M. I have rented it for a poor roamer Somali-relative. Don't deny me about

my telling of renting the house for the dancers during the day, and for immigrants in the night. / Page. 9/

B. Aragaw has probably given the contract or promised to rent the house for three different customers. But, Nega never wants to accept B. Aragaw's offer. For this reason, he shouts with exclamation/ anger against Nega's rejection.

On his search for income generation or financial freedom, B.Aragaw looks on three possibilities. Firstly he deals with renting the salon for Kebele dancers probably for the credit what the Keble's Judge corrupted. Secondly he talks about renting the house/room for nightclub dancing practitioners under his directing /choreography and lastly, he tries to sympathize for the Somali refugees at poor roam red relative. Thus, he also wants to rent the legally controversial house for the Somali refugees as a bed room.

From the above three B. Aragaw actions, we can uses that he may commit any crime or illegal act for his economical benefits. To substantiate this argument, Nega blames B, Aragaw clearly in the next quotations saying:

ነጋ:-ቁም ሲኦል ማለት ምን እንድሆን ታውቁያለሽ? ቁም ሲኦል ማለት አየሽ፣ፊደል ገበታ ልሣን በሣር ጠቁመሽ መግበሽ፣በኩራት ጭምር በሌሊት ሀሁ አስቆጥረሽ ፣ጣር አሣር አይተሽ ያላደግሻቸው እምባቅሎች፣ እጆችሽ ላይ በድንገት፣ ኡኡ ራብን እያሉ ኡኡ ጠማን እያሉ እንደቅጠል ሲረግፉ ሲረፈረፉበሽ ነው፣ የስደተኛ መምህር ቁም ሲኦል ማለት!...../ፋታ-ሽኩሽኩታ ምራት/... ያባቴ ተማሪዎች፣ ወጣቶች ሕፃናቱ፣እፊት ለፊቱ ዓይኖቹ እያዩ በቸነፈር ተረፈረፉ። ምድር እንደቧጠጡ፣ አፈር እንደነከሱ፣ ዓይነቹ ፊት ፈረሱ።.../ገፅ፣ 14/

Nega:-Do you know what a living hell means? A living hell means, you see, feeding the meal of alphabet pointing by a piece of grass, even teaching them in the early morning, those kids whom you brought up with temptation and tribulation saying” Oh, we are hungry; Oh, we are thirsty,” suddenly when they cried, when they remain dead, on your hand፣ This is what an immigrant teacher's luring hells means!.../Pause-with an angry gossip/... My father's students፣ the youth and the babies, when his eyes were watching, they died in front of him by a plague. His students were collapsed clawing the ground, biting the soil while his eyes were collapsed clawing the ground, biting the soil while his eyes were watching. (P.14)

In his bitter words, Nega comments on the insufficient working trend of the people that has brought misfortune. The misfortune was befalling on the people psychology way of life and social situation including the teacher himself. Even he says the modern like people are ideal creatures. However, the industrious predecessors of this generation were economically self-sufficient ones. It seems that misfortune is a rarely occurrence for them. Besides, they used to repay their debtors' favor with gratitude on the contrary; the new generation seems to be economically dependent on the donations particularly on the 'alms' according to Nega. Here, Nega reclaims the politics of aid (as in section 3.4-on page 60 of this thesis) from economical point of view.

Extending his socio-economic criticism, Nega defines 'poverty' as a living-hell! He tells to one of the dancers-Gidey in vivid terms as:

ነጋ :- *ዕድሜ ላንተ ብጤ ሥራ-ጠል ስግብግብ ሳይሠራ ለሚበላ ዛሬ ያገራችን ስም ኢትዮጵያ መባሉ ቀርቶ ለማኝ ተብሏል። በአዲሱ መዝገበ ቃል ተመፅዋች ተሰኝቷል። ያለባህላችን። ያለስማችን። ያለአዳኝን። -/ፋታ/-አባቶቻችንም በረዥም ዘመናቸው አገራችንን የአፍሪካ ዳቦ ቅርጫት አስደርገዋት ነበር። አልፎ አልፎ ቢቸገሩም አባቶቻችን የውለታ ወሮታ ከፋይ ነበሩ። በችግራቸው ሲደርሱላቸው እግዚአብሔር ይስጥልኝን ያውቃሉ። እንዲያው ውጦ ቁልጭ አይሉም። ብድርም ይከፍላሉ። ያመሰግናሉ። ያንተ ብጤ ግን ከቶም መስገብገብ በቀር ምሥጋና አይሰጥም።/ገፅ፣ 22/*

Nega:- Thanks to the people like you who dislikes working and who are greedy and eats without working today our countries name Ethiopian is replaced by the beggar one. In the new dictionary editions Ethiopia is defiled as alms taker. This is against our custom. This in against our name, this is against our ancestors. /Pause/. In their long history, our fathers made her the basketful resource for Africa. Although they were rarely needy, they were repaying for the favor they received. They were

thankful for those not ungrateful ones. They return their debt. They were not ungrateful ones. They return their debt. They were grateful. Those who are like you don't say thank you; you are totally greedy. /P.22/

Let alone for the majority illiterate rural/urban people in 1960's (E.C) Ethiopians, the famine was extremely devastating one for the intellectual groups represented by Nega's father-Semu-Nigus Tassie. Therefore, Nega reminds the completely unmanageable drought and/or plague as "clawing the ground and biting the soil" in the day light. This section and section 3.5- on page... seems to share the same issue as local and global respectively.

Here what Nega said in section 3.4 on page 61 of this thesis looks like almost the same to the above extract. In both situations Nega is observed as a faded up local activist and poverty fighter too. He is upset not only because B. Aragaw and his followers depend on aid and donations but also our country Ethiopia's name is said a beggar and a land of famine/drought.

3.6. Reference to Anthropology:

Anthropology is a bold intellectual enterprise based on the conviction that people can view themselves and others with thoughtful objectivity. As the most comprehensive or holistic study of humankind, anthropology concerns all living peoples and their immediate or remote ancestors. The word anthropology is derived from the Greek words 'anthropos' meaning 'man or human', and logia, meaning study. Anthropology is the study of humans in all their biological and behavioral diversity; it compiles and coordinates information about peoples as they live today and as they have lived in the past. Human bones and garbage, customs and habits, taboos and gods, fun and folly, law and government, words and gestures represent a small sampling of the subject matter. Since anthropology is

exceedingly broad in scope, it is divided into separate disciplines such as law, psychology, linguistics, sociology and others.

If we have agreed with the definition of anthropology, we would have discussed three quotations and analyze them based of the definition. To begin with, B. Aragaw focuses on the immediate ancestors and relatives of Nega. He says that:

ቢ. አራጋው እሱንም ! ሰምተናል ቤናትህ ግማሽ ውሎዬ ከሰሜን ወሎባረንጎስከ ደሴ
ዙሪያኩርጌህ ክልል በግልጥ ቻወክ! በወንድ አያትህ በአምሳ አለቃ ጣሴ
አያንም! ደቡብ ሲዳሞ ኦሮሞ ነገሌ ክልል በግልጥ ቻወቅክ ! በሴት አያትህ
በገዛ እናቴ በጌኔ አምበርብር የሸዋ አማራ በሰላ ድንጋይ ክልል በግልጥ
የታወቅክ ! ምን አንተ ያጽወቅክበት የገሱ ክልል አንድም እኮ ያለ !
እሱንም ሰምተናል! /ገፅ፣ 12/

B.Aragaw:- We have already heard! You are known as by a half-born from Northern Wollo-Boren to the surrounding region of Dessie particularly from Urgessa. You are officially known by your grandfather Sagin Tassie Ayanssa side form Southern Sidamo-around Negellie region as an Oroma. You are also officially known by your grandmother’s side-my mother Genie Amberbiris side-from Shewa, particularly from Selladingay area as an Amhara. There is no tribal-region that you are not recognized! We have already heard all about you! (P. 12)

Although Genie Amberbir is Nega’s father step-mother, B.Aragaw related Naga with her for the following reasons: firstly, because he knows that there is a Gudifecha trend in Oromo culture; secondly, since Sagin Tassie Ayanssa adopted B.Aragaw as a son and B.Aragaw share cultural his step-father’s property; thirdly, because the period was a period of tribalism, and finally, because B.Aragaw knows Nega’s nationalist sentiment. To be honest, Nega’s origin is not from a certain politically delimited region. Anthropologically speaking, Nega is a multi-cultured, a multi-social and multi-psychological families and grand parent’s origin.

B.Aragaw seems the same, but he doesn't internalize it as Nega does in the next quotation.

ነጋ:- የዘር ነገር ነው ዛሬ ዓለምን የሚያናግር የስምና የጎሣ ነገር። የሰላምና የፍቅር ብቻ አይደለም። አየሽው እቴ ግደይ። እና፣ እኛም ወሎዬ ዋሮ የአባወራ ዘር ሁሉ፣ መላው የኢትዮጵያ ጎሣ የሌለብን ደም የለም። የዘር ሀብታም ነን። የጎሣ ሁሉ። አዳዩ እናቴ በእናቷ አያት ትግራይ ሰቆጣ፣ በአባቷ ደም ከራያ ቆቦ ዋልዲአ ኦሮሞ ተወላጅ ናት። አዳዩ። አበሻ፣ ዘረ ብዙ ማለት እኛ ነን።...ወሎዬ።.../ገፅ፣ 27/

Nega:- It is about race-affair that the world is talking. It is not only peace and love but also it is about name and race the world is discussing. Have seen my sister Gidey, we the people from Wollo-the whole husbandry race of Waro, we have a blood relation with all Ethiopian clans. We are wealthy in race. Even wealthy of all clans. My mother-Adoye mother's grandmother/grandfather is from Tigrays particularly sekota, and her father is born from Raya-Kobo-Waldaa-as an Oromo. ... Habesha the multi-race means, we people from Wollo.../P.27/.

As we stated in the review of related literature, what Tamagn said on a stage performance and what Nega says here are similar in their essence. The only difference what they named their identity. For Tamagn to be born from a mixed Ethiopian tribes is being an Ethiopee, however, for Nega this kind of identity is to be wealthy in race. Nega seems much anthropological. Because in the concept or races there are many shared values, beliefs, customs, taboos and so on. So to be a wealthy of races' is to be a wealthy of the above stated culturally incorporated essences. On the other hand, Tamagn's definition of Ethiopee seems a more generic term. But, for Nega that his multi-race people has got a popular name called 'Habesha' this name is given for those people who are Semitic in their origin.

On slightly contrary and disgusting manner, the Ethio-Italian blooded B.Aragaw seems to criticize the Habesha sons as an envious. He explains the quality of the race-Habesha in the following words.

ቢ. አራጋው:- ምቀኛ እኮ ነው ከማረጋገጥ ከሚገቡ አባልነቱ ያፈናቀለኝ። ከታጋይ ወንድሜ ጋር ያቀያየመኝ። ምቀኛ እኮ ነው ያጠላለፈኝ! መቼም በምቅኝነት ረቂቅ መሠሪ ባህል፣ በዓለም ደረጃ እንደአበሻ ልጅ፣ የላቀበት የተራቀቀበት የተካካበት የለም። ገና የዓለም ገበያ አላገኘንለትም እንጂ፣ ከማንም አገርና ሕዝብ በይበልጥ እንደፋብሪካ ምቀኝነትን እንፈብርከዋለን።.... /ገፅ፣ 40/

B.Aragaw:- That is an envious person who displaced me from the peace security committee membership. That is an envious person who grudged me with my fighter brother that is an envious person who grudged me with my fighter brother; that is an envious person who made me entangled tripped with of course, in an abstract a malicious spite culture, among the world races, there is no one like the Habesha's son who is excelled, subtle and ordained or became an expert in this field. Even if we doesn't got a world market to sell it, we fabricate spit more than any /nation and people...../P.40/

In the above extract B.Aragaw seems admiring the habitat's son as excelled in a subtle intrigue and ordained one. But, his satire is a bitter and biting one. Whether he has got ethnographic observation or not, he is complaining and severely criticizing the culture as malicious and envious one. B.Aragaw never asked why he is dismissed from the peace-security committee. Even he doesn't say anything about the root cause for his firing, but, he generalize that the culture has an excess fabricated spit that is to be exported when the world market is found.

Anthropologically speaking, culture can be defined of the learned and shared behavior patterns characteristic of a group of people is straight forward. It includes all aspects of group behavior, which differs in some ways from the personal behavior that is unique to an individual, or idiosyncratic. Besides, as a generic concept, culture refers to the life-style common to all people as members of human society. On the other hand, as a specific concept, culture refers to any distinct and particular life –

style such as Quemant, French, Irish or Agnuak culture.

This vehement generalization by B, Aragaw depicts his position on the people of Habesha. Since he is the son of Signor Byanka from Italy, he uses his Ethiopian identity for opportunistic purpose. If he loses all the benefits and opportunities, being an Ethiopian, Habesha (or an African) is nothing for him.

At this point, therefore, the reader clearly observes that the people in *HaHu Weyem PeHu*, in order to maintain their stance, identity, race, culture, and belief, are directing and depicting the interdisciplinary aspects. On the one hand, this intention is to preserve the social values, and the other one is to enlighten the people/ readers about their where about, and where to go. Their beginning and their ending directions artistically stated as in the title *ABC or XYZ* (literally).

3.7 Reference to History:

Reference to history is another element of interdisciplinary in *HaHu Weyem PePu*. History is the study of events in time, in relation to humanity. Although the broad discipline of history has often been classified under either the humanities or the social sciences, it can be seen as a bridge between them, incorporating methodologies from both fields of study. Traditionally, historians have attempted to answer historical questions through the study of written documents, although historical research is not limited merely to these sources. In general, the sources of historical knowledge can be separated into three categories: what is written, what is said, and what is physically preserved, and historians often consult all three. Historians frequently emphasize the importance of written records, which universally date to the development of recording it. This emphasis has led to the term prehistory, referring to a time before written sources are available. Since writing emerged at different times throughout the world, the distinction between prehistory

and history is often dependent on the topic.

The scope of the human past has naturally led scholars to divide that time into manageable pieces for study. There are a variety of ways in which the past can be divided, including chronologically, culturally and topically. In this thesis, we are going to analyze the historical events in HaHu Weyem PePu topically.

HaHu Weyem PePu recollects the lost chances in building democracy in Ethiopian History. The play criticizes the prominent challenges of Ethiopia has faced since the rise of Emperor Tewodros. It depicts firstly, the missed chances in the long history of building democracy in Ethiopia that is symbolized as *a baby*; and secondly, the struggle between the force of democracy and tyranny tradition of the country. Regarding the historical obstacles of democracy, for example, in HaHu weyem PePu the reader observes the following vivid explanation.

ነጋ:- እናታችን ኢትዮጵያ በህላዌ ሾተላይ ናት መሰለች። ዲሞክራሲን በስድሳ ስድስት ወልዳ በላች። አስቀድሞም በሃምሳ ሶስት አስጨንግቷል። ብትወልደውም ብትገላገለውም በዘለቂታ አያድግላትም። የማሕፀን መርገምት አለባት። በስድሳ ስድስትማ ወዲያውኑ ማግስቱን «አብዩት ልጄን ትበላለች» ብሎ ሲጮርላት የዲሞክራሲ ሾተላይ እናት፣ በላዬ-ሰውነቷን መላው የዓለም ሕዝብ አስጠንቅሮ አወቀላት። - /ፋታ/ /ገፅ፣ 16/

Nega: I think that our mother Ethiopia is a traditional Shotellay (traditionally known as a killer mother with her evil eyes). She ate Democracy in nineteen sixty-six after she had borne it. Even before that she aborted it in nineteen fifty-three. Even if she gave birth, even if relieved from danger; her babies never grow forever. Her womb is cursed. Immediately in the aftermath of sixty-six revolution, when "Revolution eats her own children" is bragged; this Shotellay mother of democracy is known by all the people thought out the world, she killed democracy as if it is her embezzler nature. /Pause/. (Page-16)

This explanation, besides unveiling the essence of 'Shotellay' or scientifically the Rh-factor, unfolds the historical facts that the readers are familiar with the common date through which they heard so many times from the media. The play metaphorically expresses Ethiopia as a

'Shotellay' mother/ perhaps mother with Rh- factor./ scientists say that if a mother with a negative racieus blood gives birth for a positive racieus blood, the new baby will die immediately.

Similarly, the pun says, similarly, Ethiopia as mother of negative thinkers, tyrants' traditionalists and resistant, kills the new born democratic, modernist, and progressive thoughts. In *HaHu Weyem PePu*, the nineteen sixty- six revolution is mentioned twice and in the aftermath of that time Ethiopia even became not only a shotellay (killer) but also she became an eater (carnivores) of her children. This is the pessimistic point of view of Nega.

Moreover, as shown below, B.Aragaw presents how the Ethiopian Jews left their mother land and became servants. He also gives the reader a glimpse of the torment and famine during oppression Mussie in 1977E.C when the Ethiopian Jews (Fellashas) were taken to Israel. In the text quoted below, for example, B. Aragaw expresses his bitter disagreement with oppression, and the amount of money and the political lies in these words.

ቢ.አራጋው፦ ፈላጾች ወገኖቹን ትላንት በቀውጧ ሰዓት፣ ከኢትዮጵያ አካላት እንደትርፍ አንጀት ባሰሉት ሤራ በጭቀው ቆርጠው፣ በክርስቶስ እንደለመዱት በሠላሳ አምስት ሚሊዩን ዶላር መላውን ጎሣ ሸጠው አሸሸጠው፣ በረሀቡ ተጠቅመው ባዕድ አርቲፊሴል አካል ላይ ወስደው በዘፈቀደ ተቀጥላ ቀጥለው አንድ ነን ብለው እኩል ነን ብለው የእሥራኤል ቡርኻ አሸከርና ገረዶች አደረገቸው። /ገፅ፣ 21/

B.Aragaw: Yesterday, in that bad time /hard time, taking my Ethiopian Jew sides, like an appendix by their sharpened plot; just like they accustomed with Christ, selling and reselling the whole clan with thirty five million dollars; they did it using the famine. They settle them my sides connecting them with artificial relationship spontaneously like a parasite; saying 'we are one' we are equal and made them servants and maids for the Israelite's rich. (Page-21)

The text shows that B.Aragaw is totally in fierce dissatisfaction about the two exoduses in the name of unity and equality. When we say unity, the

former politicians allowed the operation Solomon in Ginbot 1983 as a family reunion and the clan Jews were told to have equal opportunity. However, according to B.Aragaw they become slaves and maids for the Israelite masters. Although B. Aragaw is an Italian from his father's side and an Ethiopian from his Amhara Mother's side, he claims they are his relatives.

The main purposes of B.Aragaw's words are to speak the reality and his groups. While the first operation in 1977 E.C took place, the Ethiopian Jews left through Sudan to Israel. Nega was probably twelve years old; however, B. Aragaw wants to comment on Nega's group betrayal. This is may be during the second operation that B. Aragaw took part. He never mentioned the civil war tormented period in 1983 E.C

But, Nega displays a strong sense of foreign influence, on Ethiopian leaders' advisors. He mentioned all of them name by name. B.Aragaw, similarly, hurls at Nega his difficult and pinching exclamation,

ነጋ:- አንተ አንጉል ለሆሳስ፣ እንደ ጣልያኑ አባ ማስያስ፣ ከሽሪንካ የባስክ የምኒልክን መንግሥት ዓይን እንደጠፋው፣ እውር ፈረንጅ ቁስ ነህ። ያበሻ አንጉል አናዘኻር የአእምሮው ገናኻር የአፍሪካ መሪዎችን ህልምና ህሊና በዝባኻር። ለቴዎድሮስም ሊቀመኝስ ጆን ቤል፣ ለዮሃንስም ራሳም፣ ለተፈሪም ማሰተር ዲስፔንሰር ነው፣ ለመንግሥቱም እነኪቫን ቭላዲሚር።

ቢ. አራጋው:- እኮ እንደነጋል ሄንዚ?! ዘመናዊ የኢትዮጵያ ሽሪንክ? «ኢትዮጵያን ማራት! የለም አትማራት! ኢትዮጵያን እርዷት! የለም አትርዷት! ማራት! አትማራት ሲል እንደሚወተውተው /ገፅ፣ 21/

Nega: You luckewarmed brain, like that Italian Father Macias, more than that blind priest-partner who destroyed Menilik kingdom's eye. You! Who takes ones will, who shroud ones mind, the one who exploit the dream and consciousness of African leader. For Tewodros there was Lekemequas (messenger) John Bell, for Yohanes there was Rasam, for Teferi there was Master Dispenser and for Mengistu there were Evan Vladimir and others.

B.Aragaw: Oh, just like Paul Heinz! Like the modern Ethiopia's partner? Just like the one who lobbies for saying ' Forgive Ethiopia! No, don't do it! Donate to Ethiopia! No, no, don't assist her! Forgive her! Oh, no, don't forgive her! "(Page 21)

This partial agreement of B.Aragaw seems that he admitted that he is with a luckewarmed brain. B.Aragaws primary target is to expose the existing government's partners. Mr. Paul Heinz, the then *Director of African Affairs* in the *U.S, Department of States*, was the person in charge to allow *EPRDF* force to enter in Addis Ababa in may 1992. He ordered the Guerrilla fighters, they were highly disciplined, to control the capital and to topple down the military reign. The Ex-President *Bush* and Herman Cohen are also mentioned in the chores twice in the play as interventionists'.

This is also a political comparison between the past and the present rulers. Lack of firm stand and commitment for national interest seems a usual scenario for most African leaders as well as for the modern Ethiopian leaders. Both the past and the present governors are said to be warm for foreigners and thorn for their own citizens.

To conclude, all the foreign influence that the last five governments/leaders passed through and even including *EPRDF'S* system, both Nega and B.Aragaw believe that they are dependant on foreign advisors. In *HaHu Weym PePu*, these advisors are described as dream-stealers and African minds' shredders. However, this stance is not yet investigated by any scholar in relation to the case of Ethiopia. Perhaps, that's the reason why Nega wants to use African leaders in general rather than Ethiopian counterparts. May be, while the fighter was struggling for self-determination, it is probably due to the jungle's propaganda which tries to undermine the past Ethiopian leaders were guided by foreign decision-makers; but, nothing is stated clearly. However, it seems to this researcher that both of them are exchanging satirical discourses.

In the proceeding chapter, we will clearly state this paper's concluding remarks and recommendations. Almost all the major points are

recapitulated to strengthen this thesis finding. The findings of this thesis are explored as much as the researcher's capacity.

CHAPTER FOUR: CONCLUSION

In chapter one, we have seen the basic statement of the problem and the Method of the study. In addition to this we have stated the major objectives of the study and the questions to be researched. The delimitation of the study and the significances are treated well.

In the second chapter an attempt has been made to defend.....

In the analysis section we have seen how Tsegaye G/Medhin has treated the interdisciplinary.....

HaHu Weyem PePu presented dramatic productions which promoted/transformed the artistically cross-disciplinary interests to an interdisciplinary level beyond the involved disciplines. The play diagnosed mutations in artistic certainties, unfolded epistemological slides within dramatic language and influenced other practices. The methodological, the spatial, the relational and the cross-disciplinary features of the play *HaHu Weyem PePu* entwined into a fivefold interdisciplinary aspects of drama.

In this thesis, therefore, interdisciplinarity means to go beyond the involved disciplines and *HaHu Weyem PePu* has been attempting to supplant art by legal, religious, historical, economical, political and anthropological aspects/perspectives. This is deliberately done by the playwright due to achieve the socio-political, socio-economical, anthropological and legal systems to be deserved. The epistemological slide may still be there in this work, for many spectators and critics.

The acknowledgement of an interdisciplinary level is also decided by the

experience and interests of each spectator/reader being exposed to these interdisciplinary intensities. The spectator decides if the performance goes beyond the familiar limits of the involved arts and if it indicates mutations in her or his understanding of drama. These facts also recall that neither interdisciplinary nor written drama will guarantee a richer or more meaningful performance than improvised performance which deals with cross-disciplinary exchanges with literature.

When the researcher of this thesis employs interdisciplinary, therefore, does not aim at inducing the acceptance of one sort of drama. Ecologist Rogerio Parentoni, director of an interdisciplinary group of studies at Federal University of Gerais, Brazil, sees '*the beauty of theory*' in helping scholars to acknowledge not only the fact that each difference is the singular expression of a great diversity of forms and states (2000:9) For him, theory has aesthetic functions which allows the acknowledgement of these singularities of differences as well as the consciousness of a necessity to co-exist with oppositions without attempting to uniform them (2000:9). Interdisciplinarity may help the acknowledgement of the particularities and perspectives involved in practicing and analyzing drama.

HaHu Weyem PePu is one of the scenic manifestations of interdisciplinarity, which has been dealing with an exciting interdisciplinary idea of drama. The relevance of this may be recognized that the demand for open and interdisciplinarity is not a new phenomenon for either theatre theories or practices,. Nevertheless, interdisciplinary still assaults passionately protected specialisms and comfortable zones of criticism. The conspicuous presence of interdisciplinary in the arts enlarges the scope of specialization required to analyze any art at the cost of the whole disciplines.

As posited by Alan Read (1993), that "to 'think drama or theatre in

general' is to transgress boundaries in the name of a more relevant drama" (1993:53). Similarly, Marvin Carlson states that "the most intense and productive life of culture takes place not the boundaries" (1996:191). This democratic crossing of boundaries, however, clashes with maintenance of known frontiers and art forms. In an earlier interview with Nick Key, the theatre director, choreographer, video, performance and installation artists affirm that "the problem of being someone who does not fit in one or the other form is that you got trashed from both sides" (1996:148). This double trashing is not exclusive to the arts fields as "Wogadugu", "bi-curious" and "ethiopee". Hence, this refusal of hybridism and interdisciplinary negotiations may even give birth to new paradigms.

Less psychotic or radical clinging to supposedly fixed class, racial, sexual, identitary or epistemological limits also comprise the co-existence of paradoxes within postmodernism. We are, however, living a revision of disciplinary immobilities in several arts and sciences, which may even question untouchable scientific paradigms like Albert Einstein's relatively. Since, 1996, cosmologists Andy Albert and Joao Magueijo have been working with the hypothesis that the speed of light can change, this means that Einstein's principles which revolutionized physics and our understanding of our 15 Billion year old universe are being revisited. Furthermore, it implies that the Big Bang which has been considered the birth of our universe was just one in a series of endless Big Bangs ([www. euclid.tp.ph.ic.ac.uk/magueijo](http://www.euclid.tp.ph.ic.ac.uk/magueijo)).

The above two cosmologists may be considered to threaten to demolish the '*foundation*' of twentieth century theatre only if this understood as an art which has to defend disciplinary limits and certainties. Until the next Big Bang hits our Universe, the arts will probably keep on changing their languages and anarchic functions. This constant transformation may

make desperate those who base their practices either on fixed limits or on the fear of taking risks. This is not the case of either scenic interdisciplinarity or *HaHu Weyem PePu*.

This thesis is one partial reading on both interdisciplinary and the play *HaHu Weyem PePu*. As pointed out by Roland Barthes, this assumption "is not simply the result of the failing of the person here presenting them (who in many respects has anyway done no more than pick up what is being developed round about him) "(1977:164). While this thesis diminishes the absence of critical studies on Tsegaye's play *HaHu Weyem PePu*, scenic interdisciplinarity remains as a territory to be further explored. The central objective of this thesis was to contribute to similar efforts in remapping an ever-changing dramatic language. It is hoped that this study may help other studies and practices which seek to investigate possible exchanges and mutually enriching scenic modes, respecting singularities and celebrating differences.