

**ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES**

**A CRITICAL ANALYSIS of CHILDREN'S STORY
BOOKS of ALEM ESHETU and TESFAYE
GEBREMARIAM**



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A Critical Analysis Of Children's Story Books of Alem Eshetu and Tesfaye Gebremariam

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By
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Table of Contents

	Page
Acknowledgments	i
Table of Contents	ii
Abstract	iv
CHAPTER ONE	1
INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2. Objective of the Study	3
1.3. Significance of the Study	4
1.4. Dclimitation of the Study	4
1.5. Research Method	5
1.6. Organization of the Study.....	5
CHAPTER TWO	6
LITERATURE REVIEW AND THEORETICAL FRAMEWORK.....	6
2.1 Literature Review	6
2.1.1 The Case of Children's Literature in Ethiopia: General Background...6	
2.1.2 An Overview of Children's Literature	9
2.1.3 A Review of Related Works	13
2.2. A Theoretical Framework.....	16
2.2.1 Evaluating Children's Fiction	16
2.2.1.1 Setting.....	17
2.2.1.2 Plot	18
2.2.1.3 Point of View	19
2.2.1.4 Theme.....	20
2.2.1.5 Characterization	21
2.2.1.6. Style	23
2.2.2 Types of Children Literature and their Criteria of Evaluation	23
2.2.2.1. Picture Books.....	24
2.2.2.2 Modern Fantasy	25

2.2.2.3 Realistic Fiction	26
CHAPTER THREE	28
ANALYSIS OF THE SELECTED WORKS	28
3.1 Analysis of the Works of Alem Eshetu	28
3.1.1 “Kebetwa Wero” (Naive Wero).....	28
3.1.2. “Techawachewa Buchi” (The Playful Puppy).....	32
3.1.3 “Bilihu Tekwarit” (The Wise Tekwarit).....	36
3.1.4 “Shergnawa Totit” (The Shrewd Ape).....	39
3.1.5 “Tenkolegna Dudu” (The Wicked Dudu)	43
3.2 Analysis of the Works of Tesfaye G/Mariam	45
3.2.1 “Tikisha”	45
3.2.2 “Aye Jibo” (Foolish Hyena).....	49
3.2.3 “Sibita ena Barude” (Sibita and Barude)	53
3.2.4 “Tusi ena Chuki” (Tusi and Chuki)	58
3.2.5 “TibTib”	63
CHAPTER FOUR	67
A COMPARATIVE ANALYSIS	67
4.1 Subject Matter Emphasis	67
4.3 Themes	68
4.3 Technical Patterns and Construction of the Literary Elements.....	68
4.4 Illustrations Harmony with the Texts	69
CHAPTER FIVE	71
CONCLUSION AND RECOMENDATION	71
5.1 Conclusion.....	71
5.2 Recommendation	73
ACKNOWLEDGMENTS.....	76
BIBILOGRAPHY	77
BIBILOGRAPHY	

ABSTRACT

There are some studies at both the undergraduate and graduate levels of study of Addis Ababa University that are conducted in the area of children's literature in Ethiopia. Most of them studied children's literature as a historical footnote or as bibliographical curiosities and others attempted a psychological analysis of children's books basing on a psychology of a child reader and types analysis categorizing children's literature under Humor, fantasy and adventure but none of them dealt with a matter of literary values in Ethiopian children's literature.

The major goal of this study is to examine the literary qualities of the fictional works of children. To achieve this goal, an attempt was made to critically analyze ten works of Alem Eshetu and Tesfaye G/Mariam.

The study has five chapters. The first chapter intends to show why and how the study is conducted. The second chapter illuminates the case of children literature in Ethiopia giving a general background and this chapter is also concerned with reviewing of literature and critical works conducted in the area of children's literature in Ethiopia. Chapter three is wholly devoted to analytical discussion of the selected works with reference to the literary elements and types of children's literature. The fourth chapter is a comparative analysis of the findings. The conclusion part provides a summary by way of recommendation.

The study shows that the books have no recognizable literary quality, they are not written in an engaging both in content and style, their imaginative quality is poor, they gave first hand to instruction not for the aesthetic pleasures the child is supposed to get from the books.



CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

In recent years, children's literature has become an increasingly important area of literary scholarship. By children's literature, is meant literature written for children in format and style ranging from the picture book to the young adult novel. Peter Hunt Quoting Crago 1974 defines children's literature as follows: "Literature children's is a maverick in two ways: it is generally defined in terms of its audience, and the concept of that audience shifts with time and place; and it is written for a subservient audience, which hastened to a good deal of definition by use is generally to serve the dominant culture." (1992:6)

Historical study, the subject matter emphasis, psychological approach, types approach, the application emphasis were widely applied to children's literature criticism but all fail to examine children's literature as literature based on the literary qualities. Children's literature criticism comprises both generalists' discussions of the relationship between children's literature and literary theory as well as a literary analysis of specific work or works of literature. Children literature has to be studied from the literary point of view; it has to be acknowledged by the literary establishment like adult literature. Regarding this Peter Hunt said:

All of this has some radical implications for the study of children's books/literature. The first is that children's books should be removed from the literary hierarchy, and that they should be treated as separate group of texts, without reference (at least in principle) to 'literature' as it is known and misunderstood. That is, I want to look at it as an important 'system' of its own, not as a lesser or peripheral part of 'high' culture. Of course, it does not exist separately, nor, even with the best deconstructive will in the world, can I write about it without using at least some of the tools and implicit values which the dominant literary culture imposes.(1994:7)

Literature for children should be theorized and has to be studied by developing distinct features. It is not fair to treat children's literature as unworthy of serious theoretical attention. The question of style and aesthetics is worth answering as adult literature. Children like adults have their own preferences and test for literature. About children's needs Sutherland Zena commented "Aesthetic satisfaction comes to small children as well as to adults, and the development of their taste depends not only on their initial capacities but also on the material they encounter and the way in which it is presented." (1997:21).

Through literature, authors dedicate their voices and visions to bring art and language to readers but it seems they have forgotten the children's literature. They reduced children's literature far too often to content.

Works on children's literature in Ethiopia also did not specifically look at the literary values; they studied children's literature as historical footnotes or as bibliographical curiosities. Except for few historical and didactic approaches there is no book or research that is concerned specifically about matter of literary values in children's literature.

Children's literature in Ethiopia is not much explored and it is a new genre. There are few studies done by Addis Ababa universit, ILS students. Two MA theses and about nine undergraduate papers. The MA level Includes Derege Melakus' "the state of children's Literature in Ethiopia and Lensie Bekeles' "Children's Literature: Its Impact on the Mind of the Child Reader".

These theses's emphasized on evaluating the content, surveying children's literature and approaching the stories from psychological perspectives neither the papers at the undergraduate levels are different. They studied the state of children literature in Ethiopia at different years and some of the papers try to assess the treatment of humor adventure and fantasy in Ethiopian children literature. Thus children's literature is not examined as a legitimate genre of literature in the Ethiopian Context.

In Ethiopia historically most books for children were published as part of school curriculum. From the 1950s to the 1980s books were directly prepared, or sponsored by the Ministry of Education. Often these books had dual purposes. They were educational and entertaining at the same time. They also conveyed traditional ethical and cultural values. In the past 15 years, private businesses have flourished in cities including private printers and now a growing number of private schools. This has encouraged a small band of independent writers to print and promote their own books.

Ethiopian authors who have had books published have written as a hobby. Often the writers have been teachers and the majority are men. However this seems to be changing, currently up to a third of Ethiopian authors for children are women. And the rate of production has increased but there is no single research on such books. Gross production with a shelf filled books with mediocre titles does not develop the literary qualities in children's literature. The books have to be investigated and thoroughly dealt literarily.

Besides, the question how literary quality is treated in Ethiopian children's literature motivated the researcher to carry out the study in Tesfaye Gebremariam's and Alem Eshetu's children's stories.

1.2. Objective of the Study

The major objective of this research is to evaluate the literary quality: quality of content, suitability of style and subject matter of the books by Alem Eshetu and Tesfaye Gebremariam. The evaluation is based on the aesthetic of children literature. Aesthetics suggest the focus on the intrinsic working of the subjects under discussion and this study analyses the intrinsic matters of the story books:

1. Analyze plot structures, characterization, setting, point of view and theme of the story books.
2. Evaluate the author's style with regard to their language use and assess notified literary devices and how style is related with the reality of child readers.

3. Categorize the books under picture books, realistic fiction, and fantasy and analyze the stories applying the criteria which suit the book groups they fall in.

1.3. Significance of the Study

Criticism is useful in the assumption that it will influence the production of quality literary works and children's literature will also benefit from this professional assessment. Regarding this Peter Hunt said, "We must certainly do so if we wish to understand excellence in children's fiction, for traditional interpretation of children's novel can do little more than uncover the expected and the obvious. Until we develop a new approach, we will not understand how children's literature is unique even though its characters, its story, its 'simple' language, and even its central core of patterns and ideas are not." (1992:5)

So, the researcher believes that this study will have the following contributions:

1. It will benefit children's book authors from a better understanding of children literary theory. May be Given that authors are practitioners of narratives, if they become too self conscious about the theory, they will take matters of literary values in children's literature seriously.
2. This research will benefit children's literary criticism by developing defined theoretical models.
3. According to my investigation no study is conducted on evaluating the literary qualities of children's literature so as the research is the first of its kind it will be a ground for other researchers.

1.4. Delimitation of the Study

It will be more appropriate to include all the books written by Alem Eshetu and Tesfaye Gebremariam however it would be time taking and more extensive. So to make it manageable and to assess in detail, the study is delimited to cover only ten books, five of Alems' and five of Tesfayes'.

1.5. Research Method

The research is totally library based. A critical reading of texts under study is made throughout the course of the study. The research method that is applied to this study is descriptive in nature.

The focus of the study is analyzing the literary qualities of 10 books written by Alem Eshetu and Tesfaye G/Mariam. The books are only chosen for analysis because of their periodical appearance. There is no suggestion that the books chosen are the only ones which repay appreciative study and analysis. Both the authors have written more than 10 books and from these books the original stories are selected and from the original story books five from Alem Eshetu and five from Tesfaye G/Mariam are selected randomly.

In the analysis, the books are categorized under the different genres of children's literature such as picture books, realistic fiction, fanciful fiction books and the intrinsic matters of narratives, (Plot, Point of view, character, theme, setting, literary devices) are analyzed based on their suitability for the categories.

1.6. Organization of the Study

The study has five chapters. The first chapter intends to show why and how the study is conducted. The second chapter illuminates the case of children literature in Ethiopia giving a general background and this chapter is also concerned with reviewing of literature and critical works conducted in the area of children's literature in Ethiopia. Chapter three is wholly devoted to analytical discussion of the selected works with reference to the literary elements and types of children's literature. The fourth chapter is comparative analysis of the findings. The conclusion part provides a summary by way of recommendation.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Literature Review

2.1.1 The Case of Children's Literature in Ethiopia: General Background

An overview of writings of children's literature in Ethiopia is the concern of this topic and the years given in the text are in Ethiopian calendar.

Relative to some African countries, very few children's books have been published in Ethiopia. Ethiopian authors who have had books published have written as a hobby. Often the writers have been teachers and predominantly were men. However, this seems to be changing. Currently up to a third of Ethiopian authors for children are women, and their number is said to be growing. Not only do the writers write the books but they also publish and distribute their own materials themselves almost exclusively in Addis Ababa, the Federal Capital.

Historically, most books were published as part of school curriculum. From the 1940's to the 1970's, books were directly prepared, or sponsored, by the Ministry of Education. Often such books had dual purposes. They were educational and entertaining at the same time. They also reflect traditional, ethical and cultural values.

የፍቅር መላእክት ለህፃናት “Yafeqer malakt le Hesanat (message of Affection) published in 1916 by Belata Baqala W/Michael and ትምህርት ለህፃናት “Timiherte lehisnat” (Lesson for children) in 1917 by Marsee Hazan W/qirqos are believed to be the seminal works published for children in Ethiopia. After six years another book by Heruy W/sellase was published entitled ስኳርና ወተት

የልጆች ማሳደጊያ “Sukar ena wetet yelejoch masadagiya” (Sugar and Milk for nurturing children (1922). This book is composed of moralistic and religious texts translated from different books. This can be taken as the first translated book for children in Amharic.

Then three volumes of ታሪክና ምሳሌ “Tarikena Misalie” (Stories and Proverbs) by kebede Michael Were published in 1932/33. The books consists of tales, fables and other didactic and moralistic sayings adapted or retold in prose and verse, these served as school texts for decades. እንቅልፍ ለምኔ “Enqlif lemne”(Why should I Sleep) was also another book published by the Ministry of Education in 1951/52 to be used as instructional material written by Balanbaras latter Blatien Geta Mahteme Selassie Wolde Meskel. Such school books are often illustrated, though they are sketchy pencil drawings by unnamed artists.

From the end of 1940's to the 1960's the development of children's literature flourished in Ethiopia as a result of translation. Books like የአሪዮች ተረቶች “Ye Aezop Teretoch “ (Aesop tales) by kabede Mengasha (1947), አንድ ሺ አንድ ለሊት “Aned Shi Aned Lelit” (A thousand one nights) by Lama Belayeneh (1950), አፍንጮ “Afencho” (pinociho) by Lamma Fayssa (1952) etc... were translated from different languages in to Amharic. Original story book like ለማና ዘመዶች “Lamma ena Zemedochu” by Gebre wodajo (1948) ልጅነት ተመልሶ አይመጣም “Lejinet Temelso Ayemetam” by Beminat G/Amlak in the same year, አጫጭር ልብ ወለድ ታሪኮች “Achacher Libwored Tarikoch” by Takla Mariam in 1958 etc... were also published.

However, until the end of the 1960s and the beginning of 1970's publication of books became scare except for few books coming from the former soviet union. After 1977 many children's books were published. According to Dereje(1986) from 1977 to 1983 71 books were published by Kuraz, EMPDA (Educational Materials Production Agency) and Raduga Publishing House (Russian Institute). From these 34 were original works while the remaining 37

were translated. Books like አንቁጠራቸው “Ene Qutarachew” (let us count them), ተረት በፊደላት “Tarat Bafidalat” (Tales With Alphabets), ጥንቸሉ ጴጥሮስ “Tenchalu petros” (Peter the Rabbit), ትንሹ ዮናስ “Tineshu Yonas” (Jonas the smallest) were among the original works.

Most authors of children’s stories publish their own works. This was mainly due to lack of publishers of children’s books. Prior to 1983 publishing was controlled by the state. The former state publisher “Kuraz” is now nominally independent. However, it has done little to promote children’s literature. This means that the burden of storage and distribution also rests on the authors. They have very few networks to publicize or distribute their works abroad.

More recently a group of writers for children published four volumes of collected stories in Amharic and English. The founding members of this group are Alula Pankhurst(Dr), Firmaye Alemu, Yewoinshet Masresha, Samuel Lijalem, Michael Daniel, Renate Ahrens, Natasha Selinger, Tesfaye G/Mariam, Macha Chamargachew and Tesfaye Gesesse. The first book was entitled ኮኮሱ “coocooloo” (Cock-Crow). This is the first of the four books by writers for Ethiopian children. It was published in Addis Ababa, 1996 E.C by ten Ethiopian and European authors whose creative modern stories and fantasies are produced in English and Amharic. The books in the series are exemplary for collaborative efforts, commendable illustrations, and organization of bilingual publication. The second volume አሊኮይ “Alihoy” and the third አላሊኮይ “Alalihoy”, by writers for Ethiopian children came out in 1997. The fourth volume አልነጋም “Alnegam” also got published in 2000.

Few foreign authors have written Ethiopian children's stories. Notable among them are: Elizabeth Laird, Jane Kurtz, Frances Somers-cocks, and Christina Kessler.

Nowadays, children’s literature in Ethiopia is flourishing. There are several Ethiopian writers in the country who have already established themselves as

writers and dozens more who are striving to get in to the field. However focus on the increased production, promotion and consumption of the books is not enough. Scholarly studies have to be improved on the published works. More and more effort should be exerted to promote children's literature in Ethiopia.

2.1.2 An Overview of Children's Literature

As odd it may seem children literature is dominated by different questions. From these what exactly defines children's literature? What marks a work specifically for children and what makes a book for children count as literature? What critical methods are appropriate? Are the persistent questions posed by scholars of children's literature.

The puzzlement starts on what constitutes children's literature. Children's literature can be applied to books that are selected and read by children as well as it is applied to books selected by different authorities for children (authors, reviewers, critics librarians etc...). While most children's literature is specifically written for children, many classic book that were originally intended for adults are now commonly thought of as works for children. Regarding this Margaret maintains:

There are numerous examples of books that are read and enjoyed by adults and children alike, such as Alice in wonderland, Winnie the pooh, the Narnia series of C.S. Lewis, Richard Adams's water ship down and Antoine de saint-exupery's the little prince-The illustrated books which straddle any line include Raymond Brigg's Fungus the Bogey man and when The wind Blows, while cartoon books such as Jean Jacques Loup's The Architect and Mordillo's football can not be contained within an age group (1982:63).

This tells that a problem prevails in defining a class of books as "Children's literature" because some books are read and enjoyed by both adults and children. Many authors specialize in books for children. Other authors are better known for their writing for adults, but have also written books for

children. In some cases, books intended for adults have been edited some what, to make them more appropriate for children. Children also wrote books for readership. So there is no boundary for who writers for children and thus form a category. Sharing this view Sutherland stated the following:

There are no rigid or absolute definitions, and there are differences of opinions among the experts. Some maintain that any thing children read and enjoy is part of their literature. Most authorities in the field, however, hold that children's literature consists of books that are not only read and enjoyed, but also that have been written for children and that meet high literary and artistic standards (1997:6).

However, in view of the above mentioned ideas it would only be appropriate to give a definition and Peter Hunts definition of the genre will be appropriate for this study

children's literature is a remarkable area of writing; it is one of the roots of western culture, it is enjoyed passionately by adults as well as by children, and it has exercised huge talents over hundreds of years. It involves and integrates words and pictures; it overlaps into other modes video, orals stage telling and other art forms. For both adult and children it serves the purpose that 'literature' is frequently claimed to serve; it absorbs, it possess, and is possessed; its demands are very immediate, involving, and powerful (1994:1).

The other challenge in children's literature is that it falls into two categories: the literature and the educational. Due to this it is mostly assessed on its didactic function rather than as a legitimate genre of literature. Thus, while attempting literary analysis we need to differentiate the literature from the educational. About this Darton said "By "children's books" I mean printed works produced Ostensibly to give children spontaneous pleasure and not primarily to teach them, nor solely to make them good, nor to keep them profitably quiet" (1982:1).

Scholars often find their effort to detect stylistic patterns or perform aesthetic critique side tracked by the necessity for under taking a sort of apologetics for the capacity of children to be proficient readers. Due to this most literary critics leave the study of children's books to the social sciences of education figuring that the literary value of such simplistic fare is substandard and unworthy of serious theoretical attention. Lillian smith commented on this as such.

Children's books do not exit in a vacuum, unrelated to literature as a whole. They are portion of universal literature and must be subjected to the same standards of criticism as any other form of literature. This basic principle should underlie all good book selection whatever kind of literature is being judged. So, in evaluating books for children, conviction that this is a literature of value and significance is an essential approach. Such conviction is gained only from sound knowledge of the materials and critical analysis of each book in relation to the fundamental principals of good writing as found in literary critics. (1953:7).

Thus, the question of style and aesthetic are worth answering like adult literature because children are in the process of developing their sense of style and notions of aesthetic value. Literature for children must fulfill the personal value of children like enjoyment, Imagination and inspiration, understanding and empathy, literary and artistic preference. Concerning this Margaret Marshall suggested that good literature for children is a book which collectively embrace the content, characters, setting, style of writing and language use from which fits the child's preference. (1982:71). Arbuthnot also said:

Certainly, children need books to widen their horizons, deepen their understandings, and give them broader social insights. They also need books that minister to their merriment or deepen their appreciation of beauty. They need heroism, fantasy, and down-to- earth realism. And they need books that, in the course of a good story, help to develop clear standards of right and wrong. Finally, children's books should have those qualities of good writing that distinguish literature for any age or group of people. (1964:17).

Children's books have to be taken out from the hierarchy that they are lower levels of writing. Writers must not impose books what they thought are appropriate for children. They must consider the children's need for beauty and pleasure like adults. It is important to feed children with books of realities within their horizon of experience and books with high literary qualities not with books that reflect adult interests. About this Lillian Smith suggested

The impact of even one good book on a child's mind is surely an end in itself, a valid experience which helps him to form standards of judgment and taste at the time when his mind is most sensitive to impressions of every kind. The reading in childhood of *Treasure Island*, or any good book, may well be a prelude to further reading carried in to adult life.(1953:5)

Thus, children have a weight for life. It is unfair to produce books which are simple and their by treat experience of childhood innocent and unimportant. Subject matter must not conform adult interest, the literature have to be able to present simple beauty capable of being perceived by children immediately. Stories must give respect to universal life. Paul Hazard also says " Grownups want to suppress that happy interval of years in which we live without dragging the weight of life about with us, rich years in which our being is not only shaping itself, but receiving in advance its best share of happiness."(1944:4)

An acquaintance with and understanding of literary characters is one of the first ways a child has of making sense of the world. We all come to know more clearly who and what we are while reaching out, imaginatively for what we might become. As the child dwells in and wonders at the lives lived in the story, it comes to know both itself and the world and begins to see that world as something over which it as a character in life, might exercise some control. Children's literature is as important as adult literature and has to be approached like the mainstream literature. This is what this study is going to do; critically analyze the children books against the theoretical framework.

2.1.3 A Review of Related Works

There is no much compiled organized work done on Ethiopian Children's literature except for few undergraduate and graduate theses.

The student's papers include two MA thesis and more than 10 undergraduate papers. The MA. Thesis which are done in English are Dereje melakus'. The state of children Literature in Amharic (1994) and Lensie Bekeles' children's Literature, its impact on the mind of the child reader (2005).

Dereje's thesis introduced the history and status of children's literature in Amharic. His study shows when and how children's books in Amharic began to be published. He disproved Masfins' conclusion in a senior essay entitled የልጆች ስነ ፅሁፍ በኢትዮጵያ "Yelejoch Sine Sihuf Be Ethiopia" (State of children's literature in Ethiopia)(1986) that the first children book in Ethiopia is not ትምህርት ለህፃናት "Timheret le hisanat" (lesson for children) 1917 E.C but it is የፍቅር መላክት ለሕፃናት "Yefequer malakt le hisanat" (message of Affection) which was published in 1916E.c.

Lensies' study focuses on assessing why children's literature, children's cartoons, children Drama etc are appealing to children whether this has to do with their mental process or cognitive development. She conducted an experiment with groups of children and concluded that children's literature can have a positive or a negative impact on the mind of the intended readers and cognizant of this fact, she commented that one should be able to select such literature that has a positive impact by relating the literature of children to the cognitive development of their mental make up at various stages of their lives.

In Masfins' thesis we find a survey of the historical background of children's literature in Ethiopia. Among the thirty seven books he collected he concentrated his analysis only on three of them. He showed the development of

children literature Ethiopia. He suggested that the base of children's literature in Ethiopia is folklore and its content is influenced by religious and moralistic values.

There are three papers on children's story books with reference to the major characteristics of children literature. Humor, Adventure and Fantasy. Kebkabe Asfaws' ሂሮመር፣ አድቪንቸርና ፋንታዚ በተመረጡ የህፃናት ስነ ፅሁፍ ደራሲያን ሰራዎች ውስጥ “Humor , Adventure ena Fantasy Betemeretu Ye Hisanat Derasiyan Serawoche” Humor, Adventure and Fantasy in a Selected. Authors story books)(2004), Melkamu Birhanus' በአዲስ ዘመን ጋዜጣ ሰንበት ለልጆች አምድ ላይ የወጡ ታሪኮች ትንተና “ Be Adis Zemen Gazeta Senbete lelijoch Amede lay Yewetu Tarikoch Tintena” (Analysis of Stories published in Adis Zemen Magazine in Senbet lelejoch Section based on major characteristics of children's literature)(1999) and Daniel Negashs' የልጆች ልብ ወለድ አሃዳዊ በታተሙ የሁለት ደራሲያን የልጆች ልብወለዶች ምሳሌነት “Ye Lejoch lebwelede Assaf Betatemu Yehulet Derasiyan Yelejoch Lebweledoch Misalenet” (Ways of Children Fiction Writing with a reference of two Authors Published Books)(2004).

These works reveal out that the characteristics of the children's literature exist in the literatures they selected. In some books the studies found out that characteristics of children's literature (Humor, Adventure, Fantasy) coexist in single stories.

Abiye Belachews' በተስፋዬ ሳህሉ ተከታታይ የተረቅ መጻህፍት የይዘትና የቋንቋ ትንተና “Be Tesfaye Sahelu Teketataye Yeteret Mesaheft Ye Yezetna Quanqua Tintena” (Content and Language Analysis of Tesfaye Sahlus' children's Books Series)(2005), Beyene Asfaws' በህፃናትና ወጣቶች ትያትር ቤት በ 1992 እና 1993 ለህፃናት የተፃፉ ሶስት ትያትሮች ከህፃናት ተውኔት እሳቤ አንፃር “ Be Hisanat Ena Wetatoch Tiyatere Bet Be 1992 Ena 1993 Le Hisanat Yetesafu sost Tiyateroch Kehisanat Tewnet Esabe Ansar” (Analysis of there children's theatre written for children based on theories of children theatre)(2003) and Asnakech

Tekabe's በዘመነ አብዮት በ«ክልጆች ዓለም» የሬዲዮ ኘሮግራም በሀገሪቱ የቀረበ ግጥሞች የይዘትና የቅርፅ ትንተና» be zemene Abiyot be" Kelejoch Alem" Ye radio program be Hisanatu Yeqerebu Getimoch Yeyezet Ena Yeqres Tintena" (Content and form analysis of poems presented in a children radio program by the children) (1987) worth mentioning.

Meselu mezgebus' ከ1978-1995 ዓ.ም ታትመው የወጡ የልጆች መጻህፍት መዝርዝርና አጫጭር መግለጫዎቻቸው "Ke 1978-1995 Tatemew Yewetu Yelejoch Mesaheft Mezerzer Ena Achachere meglechawochachew" (bibliography and review of the books published from 1978-1995 E.C)(2004), Woineshet Zewdies' ከመስከረም 1996-የካቲት 1998 ዓ.ም በአዲስ ዘመን ጋዜጣ «ሰንበት ለልጆች» አምድ ላይ የወጡ ተረቶች መዝርዝር አጫጭር መግለጫዎቻቸው ጋር "Ke Meskereme 1996-Yekatit 1998 Be Adis Zemen Gazeta Senbete lelejoch Amed lay Yewetu Teretoch Mezerzer ke Achacher Meglechawochachew Gar" (bibliography of stories published in Adis Zemen Magazine in Senbet Lelejoch Section from Meskerem 1996-Yekatit 1998 in E.C and their review)(2006) also have great contribution for the field of children's literature in Ethiopia.

When we see the papers by the students they fall into four categories: papers done on surveying the state of children's literature in Ethiopia, studies done on the analysis of language and content of story books published and put in the air in Radio and Television, papers done on collecting bibliographies and giving short reviews at different periods and papers done on studying the major characteristics of children literature (Human, fantasy, adventure) in story books. All the works are related with this study because they raise children's literature as an issue but are different because none of them study literary values in children's literature. They do not directly involve the actual critical analysis of children's books that is examination of books as a book, as a creative literary work. This study however tries to investigate selected children's books as a body of literature with a special emphasis on the literary elements.

2.2. A Theoretical Framework

2.2.1 Evaluating Children's Fiction

Children's books come in many forms and are vital forces in the life of the reader. Like the main stream literature, they can be influenced by various aspects of the world around us. Like any other literature children's literature offers a diversity of style, content and form to satisfy a variety of tastes, interests and abilities of readers. The literary qualities that are sought in children's literature are similar with that of adults except they are juggled against their appeal to children.

Children's literature is the only type of literature that is defined by its audience. Ethiopian literature is not literature written for Ethiopians but by Ethiopians; women's literature is not literature written for women but by women. However, children's literature is literature written for children. So while attempting analysis of children books we need to keep in mind the notion of childhood. Regarding this Huck and et al said "The only limitations, then, that seem binding on literature for children are those that appropriately reflect the emotions and experience of children today. Children's books are books that have the child's eye at the center."(1997:7). While interweaving the elements in the stories the writer have to be careful that the theme, style, plot, characters point of view and setting are confined with the children's experience and understanding.

Children may tell how they feel about different books, what they like and what they do not. However their responses will not pledge the books quality because children's are not born critics. Children's must be helped to discover what practiced readers look for in a well written book. But one can say how it could be possible to attempt an evaluation since children literature is dominated by a wide variety of genres. Considering this Smith Steel said.

We will look at many forms of children's literature and at books with similar form but wholly different emphases, and in looking at this tremendous variety of children's books, we may at first feel we are fragmenting children's literature and making it impossible for us ever to find any useful common denominators of literary value. But gradually, as we look at many pieces of children's literature in terms of specific questions, we will see that in effective writing for children the language, the other patterns (plotting, character making, illustration, rhythms, etc), and the selection of content all combine to create a sense of wonder, specialness, intensity-call it what one will. (1967:7).

This tells that even if children's book differ according to genre, it is possible to consider general critical points like setting, plot, style etc to determine the literary quality of a book and thus add some specific points too look in to the specific qualities of the genres. Supporting this Huck and et al said " The traditional criteria by which we evaluate a work of fiction look at such elements as plot, setting, theme, characterization, style, point to view and format. Special criteria need to be applied to different types of literature, such as picture story books, biographies, and informational books." (1997:18).

Though the literary elements are basic to good works of fiction it is crucial for the critics to identify the kind of book they are approaching in order to apply the appropriate criteria for evaluation.

2.2.1.1 Setting

A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs is the setting. While writing for children authors must consider the limited experience of children and reveal the setting accordingly. Regarding this Sutherland said.

The limitations of young children's understanding of time and distance, a sense that expands as they grow older, must be taken in to consideration in evaluating books meant for them. There are exceptions but books for younger children are most comprehensive when their setting are familiar and within the child's limited experience (1997: 27).



However while approaching setting in children's books we need to ask general questions like where does the story take place? How does the author indicate the time? How does the setting affect the actions, character or theme? And does the story transcend the setting and have universal implications?

Authors have to be careful in choosing setting for children books because setting is more than a mere geographical place; it carries the story's power.

2.2.1.2 Plot

A plot is a causal sequence of events, the "why" for the things that happen in the story. The plot draws the reader into the character's lives and helps the reader understand the choices that the character makes. In any work of children fiction plot is primary because children always ask first, "what happens?" Concerning the importance of plot Huck and et al stated the following:

A well- constructed plot is organic and interrelated. It grows logically and naturally from the action and the decisions of the characters in given situations. The plot should be credible and ring true rather than depend on coincidence and contrivance. It should be original and fresh rather than trite, tired, and predictable. (1997:18).

Thus the writer must be careful in constructing the plot structure. If the plot is not original or fresh, if it is not plausible and credible, if there are no basis of cause and effect in the happenings, if there are no actions and the story does not move, it won't be a good story for children.

According to Horning (1997:152-160) there are elements to be considered while attempting plot analysis in children's literature. The first is narrative structure which deals with the patterns of happenings in stories. The author may take a linear pattern, tell events in a chronological order to make the progression of time clear to young readers or choose a complex narrative by letting events from the point of view of more than one character. Since it is a little more

difficult for children to follow these authors can make it easier by shifting the view point between, rather than within, chapters and by using the characters names as chapter headings. Conflict is another element in plot and we need to ask how it is resolved in the story and its' credibility. In general we need to ask questions like what type of plot structure is used, its appropriateness for the intended audience and if the plot structure is more complex, how does the author clarify the ordering of events for young readers? Are there clear instances of suspense and foreshadowing? Are questions worth considering.

2.2.1.3 Point of View

In children's literature who tells the story and how it is told are critical issues for an author to decide. The atmosphere of the story and even its meaning can change radically depending on who is telling the story. Someone is always between the reader and the action of the story and that someone is telling the story from his or her own point of view. This angle of vision, the point of view from which the people, events and details of a story are viewed, is important to consider when writing a story for children.

There are three points of views when telling a story. **First person point of view**, the author becomes the character who tells the story, the narrator "I". **Omniscient point of view**; the story is told from the viewpoint of someone who can be in several places at the same time and can see into the hearts and mind of the characters. **Limited point of view**; here the author limits what he tells the reader to what a single character could observe or know. Other characters thoughts and feelings are strictly in relation to him.

A writer of children's books is free to choose any point of view to deliver the story but the point of view has to be appropriate to the purpose of the narrative. Regarding point of view Horning stated the following:

Which ever point of view an author chooses, he should remain consistent through out. If he chooses to tell a story in first person

from the point of view of an eleven Year old main character, he must stay with it. He can not enter the mind of the character's mother or best friend or tell us things that the character hasn't experienced. When you evaluate point of view, keep the following questions in mind who is the narrator of the story, and what is this narrator likely to know? (19997:167).

So the writer of children's books must make sure that the point of view doesn't change in his story.

2.2.1.4 Theme

The theme of a piece of fiction is its view about life and how people behave. In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. This is a fact for children's fiction too. Children must extract the theme from the characters, action and setting that make up the story. They must figure out the theme themselves.

Upon writing for children the writer's task is to communicate on a common ground with the reader. Although the particulars of their experience may be different from the details of the story, the general underlying truths behind the story may be just the connection that both the child and the writer are seeking.

The theme of a book reveals the author's purpose in writing the story. However, the writers have to be careful not to confirm adult interest or adult problems or experience. Regarding this Huck and et al stated:

Theme provides a dimension to the story that goes beyond the action of the plot. The theme of a book might be the acceptance of self or others, growing up, the over coming of fear or prejudice. This them should be worth imparting to young people and be based on justice and integrity. (1997:21).

Theme in children's fiction has to emerge naturally from the story. writers must be alert not to make a theme too obvious and thus avoid moralizing. Lillian Smith commented on this as follows:

A theme should be woven in to the structure of the book naturally and consistently and should develop with the story- not hammered in, an obvious way, in isolated incidents. It should be developed through the action of events of the book and through the characters and conversation. To take a simple example. If the theme is " the cunning of the fox". Children do not want to be told in a story that the fox is a cunning animal. They want to see him showing craft and cunning in the things that happen in the story and so build up their picture of the nature of the fox. (1953:40).

Children's writers must not preach by an overriding theme. They have to let children imagine the event of the stories from one point to another until the point of climax and find out by themselves the purposes of the story.

While approaching theme for analysis in children's fiction, we need to ask questions like does the story have a theme? Is the theme worth imparting to children? Does the theme emerge naturally from the story, or is it stated explicitly, Does the theme overpower the story? Does it avoid moralizing? How does the author use motifs or symbols to intensify the meaning?

2.2.1.5 Characterization

Characters are imaginative beings that perform actions like real people in the world of fictions. Authors have to be careful while engaging them in actions, carefully choose what they say and how they say it, and carefully relate them to other characters and how other characters respond to them.

In children's fictional works authors are free to involve animate as well as inanimate objects as characters; like little children, adults animals and dolls however they have to be cautious in portraying the characters so that children will be able to identify themselves with them. Regarding this Huck et al said "True characterization is another hallmark of fine writing. The people portrayed in children's books should be as convincingly real and life like as our next-door neighbors. Many of the animal characters in modern fantasy also have human personalities." (1997:21)



It is obvious that children's fictions portray a child character as a protagonist. Nevertheless only an inclusion of child characters do not make of good children's fiction. A child must be able to identify himself with the characters. About this Wallace Hildick said:

Some have a situation in which it is almost essential to have child characters if one wishes to write good fiction for children about "real life". In the natural way of things, children are relatively uncomplicated and in presenting them fictionally no great distortion or suppression no artistic dishonesty is required they needn't of course, play leading roles in action. They can be presented, with or without irony, as observers of adults. But they need to be there in some capacity, as media through which the child reader is able comfortably and fruitfully to participate in the action and setting portrayed. (1970:4).

This tells that it is essential to have a child character with which a child will be able to identify itself and such portrayal of characters will bring in a Childs' enjoyment of a story and give refreshment and sustenance. A mix of boys and girls should be used in stories, and if it is a contemporary story a multi cultural groups of characters to reflect the reality of today's world. Probably some adult characters may be needed may be the main character be living at home with his family. Children can identify with adult characters but only if they are sympathetically drawn and simple enough.

In character analysis of children's fiction, we need to ask questions like how does the author reveal characters? Is the child able to identify itself with the characters? Are the characters convincing and credible? Do we see their strengths and their weakness? Does the author avoid stereotyping? Is the behavior of the characters consistent with their ages and background? Is there any character development or growth? Has the author shown the causes of character behavior development?

2.2.1.6. Style

Style is the use of language to produce a particular effect for a particular purpose in a particular context. Style is a special use of language features which usually make an important contribution to the way the story is told. Style is created by features like choice of vocabulary, imagery, metaphors, figures of speech, hyperbole, etc.

Good writing style is appropriate to the plot, theme, and characters. According to Huck and et al most children do not enjoy a story that is too descriptive. They prefer stories with figurative language when comparisons are within their background of understanding (1997:23)

Authors have a range of choices in writing for children and can write with any style that is suitable for their story. Regarding this Margaret said

There is no one style of writing, language or range of vocabulary that indicates a book for children. However, within the numerous styles throughout the whole range of children's books, the writers who use language not only to convey literal meaning but also to stimulate a wealth of potential child perception, responses and insight, are recognized as creators of characteristically good children's literature (1982:69).

This tells that there are no particular sets of language patterns appropriate than others in writing children's fiction. However, children prefer action over description and authors must handle this with a special skill.

2.2.2 Types of Children Literature and their Criteria of Evaluation

Children's literature incorporates fiction, non-fiction and traditional literature. For the sake of this study we will only look in to children's fiction which is categorized by age level and genre. In the area of fiction, specific forms have been created to meet the unique needs and interests of children at various ages like picture books modern fantasy and realistic fiction.

2.2.2.1. Picture Books

These are story books which convey messages through two Medias, illustration and writing. Traditionally picture books are 32 page books, for ages 4-8. Manuscripts are up to 1500 words, plots are simple with one main character that embodies the child's emotions, concerns and view points. Regarding picture books Horning said "picture books have been especially developed as an art form with young children in mind. These thirty two page creations ingeniously combine words and pictures to tell stories preschoolers want to hear again and again." (1997:20).

Illustration in picture books plays a great role as the text in telling the story. To critically evaluate a picture book it is important to break the book in its component parts, the text and the illustration. According to Huck and et al (1997) and Horning (1997) to determine the strength of a picture book it is important to ask questions about the content, illustrations, medium and style of illustration, and format.

Content

- How appropriate is the content of the book for its intended age level?
- Is this a book that will appeal to children or is it really written for adults?
- When and where does it take place? How has the artist portrayed this?
- Are the characters well delineated and developed?
- What is the quality of the language of the text?
- How is the theme developed through text and illustrations?

Illustrations (Medium and Style)

- What medium has the illustration chosen to use? Is it appropriate for the mood of the story?
- How has the illustration used line, shape and color to extend the meaning of the story?

- How has the illustration varied the style and technique? What techniques seem to create rhythm and movement?
- How has the illustrator created balance in composition?

Illustrations Relationship to Text

- In what ways do the illustrations help create the meaning of the text?
- How are the pictures made an integral part of the text?
- Do the illustrations extend the text in any way? Do they provide clues to the action of the story?
- Are the pictures accurate and consistent with the text?

Format

- Does the size of the book seem appropriate to the content?
- Does the outer design express the theme of the book?
- Do the cover design and end papers convey the spirit of the book?
- In what way does the title page anticipate the story to come?
- Is the type design well chosen for the theme and purpose of the book?

In addition in evaluating picture books it is essential to remember that the story should be told quickly because the actions have to be contained within few pages. All the general evaluation criteria (literary elements) have to be applied as well.

2.2.2.2 Modern Fantasy

Fantasy is the imaginative process of objects that are not actually present. According to the oxford dictionary of English it is the mental apprehension of an object of perception. This tells that fantasy exists by the creative imagination of people's mind that goes beyond objects that are present to our senses.

Modern fantasy books help children develop a taste for fantasy. If they are well written they will have a timeless quality. On this Lillian smith commented the following:

Fantasy, like other books of fiction, must first of all tell a story. It must arouse our interest and concern for the imagined characters whose story the author tells, whether they be human. Supernatural beings, animals or toys. It must show the characters in relation to each other and to the things that happen to them in a way to arouse our curiosity. The rising scale of suspense must ascend to the climax and the story round itself out with a satisfying inevitability. A book of fantasy must also conform to the standards of good writing which we apply to all fiction. But fantasy lives in a different climate from other fiction in an atmosphere of reality in unreality, of credibility in incredibility. (1953:152).

This tells that a well written fantasy may have well constructed literary elements, like other fictions. Nevertheless, additional considerations must be taken to the evaluation of fantasy. Fantasies have to be believable, the story has to be consistent and should have a logical frame work and plots of fantasy must be ingenious and creative. According to Huck and et al (1997: 346-48) while evaluating fantasy we need to ask questions like:

- What are the fantasy elements of the story?
- How has the author made the story believable?
- Is the story logical and consistent within the frame work established by the author?
- Is the plot original and ingenious?
- Is there a universal truth underlying the metaphor of the fantasy?

2.2.2.3 Realistic Fiction

Realistic fiction is an imaginative work written about the life that we closely know. Huck and et al defined realistic fiction as such:

Realistic fiction may be defined as imaginative writing that accurately reflects life as it was lived in the past or could be lived to day. Every thing in such a story can conceivably happen to real

people living in our natural physical world, in contrast to fantasy, where impossible happenings are made to appear quite plausible even though they are not possible. (1997:454).

Realistic fiction for children may include issues like growing up, family, and interaction with peers and coping with aspect of human problem. We can also include humorous animal stories. The stories may range from issues which are within the child's world of experience to stories which give children new experiences.

While approaching realistic fiction we need to check the treatment of the literary elements as well as how reality is reflected in the book. Regarding the reflection of reality Huck and et al suggested that realistic fictions must reflect real things, they must not cover things by treating a children's books as innocent pieces, it is possible to be realistic without being overly graphic. (1997:458).

Literary elements in children's writings should receive equal approbation like adults. There is a distinct aesthetic flavor of children literature and children have to be able to test this. Like adults children do have a need for beauty and pleasure. Thus children's books have to abide to these elements in harmony with the type of children's books that are being produced and the experience of the readers.

out, (P.3-4) can be understood by children but does not arouse their interest. As children first realize rhythm and beat in language the author should have brought freshness by using musical words and expressions in the story. He could have at least included wero's voice when she was in different emotional states and there by make the readers conscious of her existence.

The theme of the story does appeal to children. It reveals the authors' purpose of telling that children must differentiate between what they eat and what they play with. However, the theme is not presented imaginatively because the author neglected the story and characterization. He just tells what wero wanted, what she got, what she did and how she lost the rat. The moments are not presented in detail and thus engage the children. This made the book didactic.

The illustrator Senait Werku has drawn the pictures in blue water and white colors, which does not very well contrast with the background white and made the pictures blurred. She used a realistic drawing so the pictures of the cat, rat and crow are like as we see them in real life. However, the illustrators interpretation of the story is weak and some times in conflict with the text. At the beginning of the story the author described wero as “ወሮ የምታምር ድመት ናት። የሰውነቷ ቀለም ቀይና ነጭ ነው።” Wero is a beautiful cat. The color of her skin is red and white. (p.1). However the color of wero in the picture is blue and white and she looks furious than beautiful.

There is also a moment described in the text “ወሮ፣ አይጡ በጭልፊት መወሰዱን ስትመለከት በጣም አዘነች።” wero became so disappointed when she saw the crow had taken the rat. (p.16). But in the picture the cat is seen walking without a tiny look of disappointment.

Omission of drawings for certain pieces of texts is also observed. The text “ወሮ አይጡን ስትይዝ በጣም ደስ አላት። ወዲያው ደግሞ ሜዳ ላይ ፀሐይ እየሞቀች ልትበላው

አሰበች፡፡ አይጠጉ በጥንቃቄ በአፍዋ እንደያዘች ወደሜዳ ሄደች፡፡» Wero become so happy when she catch the rat. She thought it will be nice to eat the rat in the field while warming with a sun. She goes to the field holding the rat carefully with her teeth (p.10-11). This text supported by a single picture which shows the cat holding the rat. This create a disappointment for children because they will be confused to relate the picture to which text.

The size of the book is not right if the author had well developed the story and the characters and gave a single picture for single events he should have added some pages. The outer cover of the book is colorful and it better appeal than the pictures inside and to same extent revel the theme. It shows a cat begging the crow. The print is large and there is adequate space between words and lines, there is no much text on the pages so the print does not seem heavy.

3.1.2. “Techawachewa Buchi” (The Playful Puppy)

The ‘playful puppy’ is a tale of a dog who looks for mates to play with. The puppy likes playing. After she feeds she always plays with her mom. The puppy gets bored playing with her mom and asked her that she needs other friends to play with. Her mom told her that she can play with the chicks near by but the chicks mom scared her away because she thought that the puppy is going to eat her babies. She told what happened to her mom crying. Then her mom told her to play with the lambs in the field. The same happened and she tells her mom crying. At last her mom told her to play with the kids around. The kids liked the dog and she became friends with them.

This story tries to show the affection of children for animals. Children are fascinated with animals, thus they can identify with the animal characters in the story. However, except their talking the animal characters (puppy and her mom) behave like animals this made the story offer less opportunity for diversity of behavior or for humor. The main character puppy behaves almost entirely, like a real puppy except she wanted other friends. The story is placid even in a point where action is needed. For example.

ቡቺ ጨዋታ በጣም ትወዳለች፡፡ በተለይ ጡት ጠብታ ከጠገቦች በኋላ መጫወት ትፈልጋለች፡፡ ስለዚህም ሁልጊዜ ከጠገቦች በኋላ ከእናቷ ጋር እየተላፋች ትጫወታለች፡፡

Buchi likes to play very much. She specially wants to play after breast feeding. So she always plays with her mom after she is full (p.3).

At this point the author must have engaged the puppy into action, how does she plays with her mom? What behavior is observed while she is playing? This could have contributed for raising the interest of the reader.

The story is set in the present but the place is undefined. In the picture it looks that it happened in a field near a jungle and a mountain. However, this mere scene painting is not able to give the tale depth and subtlety. It does not have any pervasive influence on the climate or mood of the story. The picture is drawn in a brown flat color which could not catch and hold the readers eye and contribute for visualizing the setting of the story. Where the story happened interest children as much as to whom and what happens. So the author must have given emphasis for the construction of the setting.

The plot revolves around a puppy who is tired of playing with her mom and who is unable to form a friendship with chicks and lambs but got along with kids. The plot is simple however the quick overcoming of obstructs decreased the substance of the story. There must have been some struggle of the puppy and her mom to build the friendship. They won't have to just accept their isolation. The kid's choice also must not be clear-cut. There should have been credible reason than contrivance.

Character development of the story is weak. The characters in the story are revealed through narration. As they are presented only in one way they lack depth. Even the main character puppy is not fully described. The author just gave a prose comment of the character saying.

ቡቺ ትንሽ ቡችላ ናት። ከተወለደች ሁለት ወር እንኳን አልሞላትም። የቡቺ እናት ቡናማ መልክ አላት። ቡቺ ግን እናቷን አትመስልም። ጥቁርና ነጭ ቀለም የተቀላቀለበት መልክ አላት። ቡቺ ጨዋታ በጣም ትወዳለች።

Buchi is a little puppy. She is less than two months old. Buchis' mother has brown skin. However, buchi does not look like her mother. She has a black and white skin. Buchi likes playing (p. 1-3).

The main character, puppy, is not defined through the conversation of other characters, she neither is expressed through action. The character can not live in memories of children because there is nothing to imagine about her. Even her ordinary puppy behavior is not presented well.

The story is presented from a consistent third persons' point of view. So the children won't face any confusion to tackle the progression of the story. Nevertheless the narrator didn't present the story imaginatively, he doesn't create a mood which holds the child reader sensitively making him feel what the cat felt loneliness, disappointment and at last warmth.

The author followed a style of clarity and simplicity which can be appreciated. But the expressions are filled only with simple words and sentences not with imaginative simple words and structures that appeal to a child's sense. Instead of action the author presented almost every moment though description. Like

ቡቺ ወደ ጫጮቶች ስትጠጋ የጫጮቶች እናት በጣም ተቆጣች። ልጆቿን ልትበላበት የመጣች መስሎ አታል። ቡቺ ገና እንደደረሰች እያባረረች በከንፍዋ ደበደበችት። በጥፍሯም የጫጮረቻት። ቡቺ ያላሰበችው ነገር ስለገጠማት በጣም ደነገጠች። ከዚያም ሮጣ አመለጠችና እያለቀሰች ወደ እናቷ ዘንድ ተመለሰች።

While buchi approaches the chicks their mother becomes upset. She thought buchi had come to eat her babies. When buchi reaches she immediately scared her away hitting her with her wings. She also scratched her with her nails. Buchi was shocked because she doesn't thought this will happen. She runs away back to her mom. (p. 6-7).

Here instead of describing the event the author should have involved the puppy and the hen lively in the action and thus actively involve the reader.

The theme is simple kindness to animals. However, it is not naturally fitted in the story. It is hammered in a separate incident at the end of the story. The hen's and sheep's scaring of the puppy doesn't show their unkindness rather it reflects their care and protection they have for their off springs. This action of the animals can't be contrasted with the kindness of the kids. Thus the theme is not interwoven with the story and this made the book to be burdened with an adult's concern.

In this picture story book the illustrator Senait also followed a realistic trend. The picture of the animals is like in the real world she used a brown color in the white background. Everything in the picture is brown the animals, the trees, the mountain etc. In some pages the drawings are not clear and the portrayal is inconsistent.

In some pages for instance the puppy is drawn having a dark brown skin and in other pages a light brown and a brown and white color. This observed in the appearance of the mother too.

The harmony between the text and the picture is also incomplete. Sometimes what the text says and what is drawn is in conflict. For example in the text (p.2) the author tells that the color of buchi is black and white but in the picture she is brown and white. In page 11 too, in the text the author tells that when the sheep hit puppy with her horn, the puppy fall down but in the picture the sheep does not look like that she is attacking and the puppy looks like sitting than falling.

Drawings are omitted for some incidents in the book and facial expression of the illustrator is poor. Topography of the book is good. The print is large and can be easily read by children. The space between the lines is sufficient, so the text is clear. The front cover of the book reflects the theme that it shows puppy playing with children. It is also in color so it better catches the eyes of children

The plot doesn't follow a normal story line it is episodic. The author presented the donkey's encounter with the animals at different places and saving his day wisely. However all the episodes don't involve much physical activity, much doing, which will amuse children. They do not suggest danger and the need for courage. They just presented the plain wisdom of the donkey and the nonsense foolishness of the animals as such.

ጠቋሪትም ፣ «ከሳምንት በፊት እዚህ አካባቢ ለአደን መጥቼ ነበር። በዱር ውስጥ ስዘዋወር ሶስት ተኩላዎች አጋጠሙኝ። ተራ አህያ መስያቸው ሊበለኝ በማለት እየተጣደፋ ቀረቡኝ። እኔም ፈጠን ብዬ በአንድ ምት ሶስቱንም ፀጥ አደረኳቸው። ከዚያም ቆዳቸውን በጨቤዬ ገፍሬ ወሰድኩ። ቤቴ ወስጄም በደንብ አለፋሁት። ይኸው አሁን እንደምታዩት ቆዳቸውን ለመኝታ እየተጠቀምኩበት ነው » ሲል መለሰላቸው።
ተኩላዎቹ ይህንን ሲሰሙ በጣም ደነገጡ። ከድንጋጤያቸው የተነሳም ሲንቀጠቀጡ ይታይ ነበር።

“Before a week I have been here hunting. While wandering in the wild I come across three foxes, they thought I am a simple donkey and approached to attack me but I kill all three with a single shot. The I skinned them with my knife. I processed the skin to make it comfortable and as you can see it now I am using it for sleep” replied the donkey. When the foxes hear this they become shocked and began trembling (p.25).

ጠቋሪትም መኝታ ስለሰጡት እያመሰገነ ለመተኛት ያነጣጥፍ ጀመር። ከተሸከመው ስልቻ ውስጥ አወጥቶ መሬት ላይ ያነጠፈው ደግሞ ሌላ የጅብ ቆዳ ሲሆን በላዩ ላይ የተኩላና የአንበሳ ቆዳ ደርቦበት ጋደም አለ። ጅቦቹ ሌላ ተጨማሪ የጅብ ቆዳ ከአንበሳ ቆዳ ጋር ተነጥፎ ሲመለከቱ ጠቋሪት ፊት መቆም አቅቷቸው ይንቀጠቀጡ ጀመር።

Thanking for they have given him a place Tekwarit began preparing his bed. He take out another hyena skin from his bag and put a fox and lion skins over it and lied down.

When the hyenas so another skin of a hyena along with the skin of a lion they began trembling loosing the gut to stand in front of the hyena. (p.31)

The characters presented in the story are one dimensional. The protagonist donkey is similar to the stereotyped heroes of the folk where by the main character encounter problems and over come all without a challenge or

obstacle. Children's will not be able to identify with such characters because they will not be able to identify themselves with them.

Tekwarit except given a name doesn't have any distinct feature that will develop him as an individual. The author doesn't even given a clue why he is called Tekwarit, which mean black. The author should have developed the characters fully. The donkey is the central character who is portrayed as intelligent and very much concerned with surviving, but he is not presented to show the courage and the endurance needed of his characterization.

The story is presented from a third persons' point of view consistently. The narrator describes the characters thoughts and gives their action by direct exposition as such.

ጠቋራት ዘመዶቹ በጣም ይናፍቁታል። ምነው ዘመዶቹን አይቹ በማግስቱ በሞትክ» ይላል። በዚህ ላይ ደግሞ ከአለት ወደ አለት የብቸኝነት ኑሮ አጅግ አያስመረረው መጣ። በዚህም ምክንያት ብዙ ሲያወጣና ሲያወርድ ሰንብቶ ከአለታት በአንድ ቀን ዘመዶቹ ወደ ሚገኙበት ቦታ ለመሄድ ቆርጦ ተነሳ።

Tekwarit misses his family very much. He says “ I will not regret if I immediately die after seeing my family.” In addition to this he got tired of his lonely life: After spending days thinking over he decided to go to the place where his families are found. (p.6).

However such expression doesn't give the child an attractive feeling of strangeness of far lands, remoteness from home living and other matters of the tale.

The theme speaks of a value of family life however it is shadowed by the adventure of the donkey. The author failed to involve the mood of these theme in the episodes. He just implied it at the beginning by telling that Tekwarit has missed his families.

As for the style of the author, it is a directed talk that a young reader can understand. The word order is regular, the vocabulary is simple. However, the

style is journalistic it doesn't give the reader access to the action and mood of the story. The donkeys confrontation with the animals and his emotions are described in unoriginal clichés and generalities. The dialogue of the donkey with the animals is empty. There are no difficult questions implied in or that grows out of the conversations. However, the author presentation of the donkeys adventure in episodes is appreciable it give a breathing space for the reader.

The story is complemented by Senait Workus' pencil and ink pictures which are blurred and undertailed. The content of the book should have been developed if the author had given emphasis to a full character development and dramatization of the donkeys adventure. The title of the book "Belihu Tekwarit" (The Wise donkey) reflects the moral of the story which is wisdom, how ever, it doesn't reveal the theme of the story which is family values.

3.1.4 "Shergnawa Totit" (The Shrewd Ape)

This is a tale of a shrewd ape who terrorizes the animal world and enjoys the grief of others. The ape steals the belongings, even the kids of the animals, spoil their friendship and even put their life in danger. The animals were unable to catch her because all her movements are calculated. But one day she got caught by her own deed, she accidentally spill a paint over her which belongs to a gorilla and burnt her skin because of the kerosene she used to wipe it off. when the animals saw her they laughed and teased her and from that time on she stopped her bad deeds and began living on shame.

The story is fanciful because it is composed of unscientific talking animals who takes on a human behavior. All the animal characters included in the story are familiar so the content will appeal for the child reader.

The author totally ignored to build a setting which will make the story substantial and more amazing. The plot of the story developed because of the apes escape. She escapes because of her choice of trees and places to retreat

however the places are not described. So it make the apes escape more of a contrivance rather than logical. The description of the environment should have contributed for dramatizing the events but it is not there.

The plot is weak because it is a quiet character study. It presented the trick of the ape in order. She tricks the monkey, then the hyena, the lion, the gorilla, the grathing animals. The ape is portrayed as wise and the animals as fool and illogical. But children need stories that have plot elements full of actions, conflicts and obstacles. They need substantial openings, amusing climaxes and a satisfying ends. Not stories of characters with no obstacles, who do not get involved in rigorous actions. In the story the ape always defeat the animals by coincidence. For example when the ape decided to fool the monkey by stealing her baby the author brought a dead rabbit from no where and made the adventure of the ape successful.

The characters in the story especially the protagonist ape is presented objectively. She is the stereotype image of the bad. The author doesn't give her blood and flesh that will make her unique and memorable as an individual. The author divided the story in six part and he devoted the first part for introducing the ape giving it a title "sheregnawa Totit" (The Shrewd Ape) However the content doesn't tell anything subjective about the ape. It says:

ጦጢት እንጣጥ፣ እንጣጥ እያለች ከዛፍ ዛፍ ስትዘል ትውላለች። ከዛፍ ዛፍ መዝለል ሲለለቻት ደግሞ ያንን የለመደችውን ተንኮል ለመፈፀም ትነሳለች። ጦጢት ተንኮል የምትሰራው ደግሞ ጎረቤቶቿ በሆኑት የዱር እንስሳት ላይ ነው። ጎረቤቶቿ እሷ በፈጠረችው ችግር ሲሰቃዩ ማየት እጅግ ያስደስታታል፤ ያዝናናታል።

The ape spends the whole day jumping from free to tree when she gets bored she rise to begin her violence. She perform her violence on the wild animals who are her neighbors. She enjoys when her neighbors suffer the grief she brought. (p.1).

The ape is not a multidimensional character whose actions and feelings grow out of the story. There is nothing to discover about the character in the story.

Her feeling and action is labeled by the author at the beginning. The ape is characterized as she is in the folk a proto type of shrewdness.

The minor characters are also stereotypes, for example the monkey fool, the lion fierce and illogical. The authors characterization also lacks consistence. The stolen monkey's kid is portrayed in the story as a new born but we find him taking and telling his relatives that it is the ape who stole him. How can a new born speak?.

The story is presented from an omniscient point of view where the author crawl inside each characters. He knows the thoughts of the animals. He gives the thought of the protagonist as such.

ጦጦት አያዝኛሮ ልጁን ሲያጣ የሚሆነው እያታሰባት ገና ካሁኑ መሳቅ ጀምራለች።

The ape began laughing picturing how the monkey will act when he couldn't find his baby (p.6).

He also gave the thought of the lion in the story saying

አያ አንበሶ ያስቀመጠውን ስጋ ማንም እንደማይነካበት ስለሚያወቅ ከእንቅልፉ ሲነቃ የተረፈውን ለመብላት በማሰብ ተዘናንቶ ተጋድሟል።

The lion knows that no one touches his meat so he falls a sleep with out a doubt deciding to eat his left over when he wakes. (p.25).

So that the readers will tend to emphasize with the characters.

The theme of the book is over coming violence as it is not explicitly presented it is memorable. The ape disturbed the whole animal community, extended her terror till she faced the danger herself. But, she could have stopped when she saw the animals affected. This is what is expected of the child reader to grasp through the progression of the story.

The author presented the apes' story dividing it in to six sections. Such style should have to be appreciated because the brief episodes do stand out for the

The book is illustrated, the text is complemented with fifteen pictures. The illustrator Senait worku used pen and ink however the pictures are not clear and lacks detail. The content of the book is not that small but lacks imaginative treatment. The title of the book “sheregawa Totit” reveal the theme of the story.

3.1.5 “Tenkolegna Dudu” (The Wicked Dudu)

This is a story of a bad monkey who steals people’s belongings. He makes fun of the angry people who are attacked by him. One day he get unlucky and steal a bag of hot pepper powder and trying to untie it he spill it over his face and got burnt. All the people who were upset by his wrong doings in their turn made fun of him. From that day on the monkey is never seen in the village and the story ends.

The story withholds a familiar creature a monkey and a familiar setting of a village community. Nevertheless the story is not given a fresh and sensory touch to provide a fresh scope of imagination. The elements of the story (plot, characters, theme) are trite they are even almost a copy of the other same tale of the author “ Sheregnawa, Totit” (The Shrewd Ape).

The story is set in the present in a community of village people. The real setting of the story is an emotional angry atmosphere of the village community. However, the author fail to reflect this mood. He just stated the following:

ዱዱ ተንኮለኛ ዝንጀሮ ነው። መኖሪያው የሚገኘው ከሰዎች መኖሪያ ራቅ ባለ ጫካ ውስጥ ነው። ይህን እንጂ ዱዱ ወደ ሰዎች መኖሪያም በተደጋጋሚ እየመጣ የተለያዩ ተንኮሎችን ይፈፅም ነበር። ስለዚህም የአካባቢው ሰው በሙሉ የዱዱን ተንኮለኝነት ያውቅ ነበር።

Dudu is a wicked monkey. He lives in a jungle a bit far from the people’s village. But Dudu comes to the village and steal different items. So the people of the village know the violent behavior of Dudu. (p.14).

This expression will not create a sufficient setting of the story. The author should have shown the chaos and the insecurity of the village.

The plot of the story is built on tiny episodes than a story line. It presented, a separate adventure of the monkey, its confrontation with different people but the plot is trite. It presented a stereotypic action of a monkey which has no exciting actions, amusing climaxes and fresh denouement.

The characters of the story are not subjectively presented. Especially the main character monkey has no individual traits except given a personal name "Dudu" The reader can't learn about him through the progression of the story. He is given a stereotyped image as such at the beginning. "ዱዱ ተንኮለኛ ዝንጀሮ ነው።" Dudu is a violent monkey (p.1). Only a one dimensional presentation in which a reader won't be able to identify with.

The story is presented from a third persons' point of view where the narrator reports every thing without any detail. The narrative doesn't have any power to create a rich sensory world it just informs happenings in expressions as such:

ነጋዴው ዛፉ ወዳለበት ሲቃረብ ዱዱ ዘፉ ላይ ተዘጋጅቶ ጠበቀው። ዛፉ አጠገብ ሲደርስ ዱዱ ዛፉ ላይ እንደተንጠለጠለ ቀስ ብሎ ጎንበስ አለና አንድ ትልቅ ዘለላ ሙዝ ከቅርጫቱ ውስጥ አነሳ።

When the merchant approaches the tree Dudu make himself ready. When he reach he took a big bunch of banana from the basket (p.16-17).

The theme is over coming a violent behavior. The readers will explore this through reading the story. It is not explicitly stated however it can't involve the reader, they will feel that they are receiving a lecture because it doesn't naturally emerge through characters and the events. The story is presented as a homily, short events designed to tell someone how to behave.

Regarding the style of the story the author used direct simple style which children understand easily but his writing is not imaginative. The readers know about what Dudu did but will not picture him in their minds. There are no figurative languages which will complement the readers to imagine the moment disturbed by the monkey.

The story is illustrated by Melaku Mesfin. But the pictures are tiny, invisible sketchy pencil drawings. The story is too short; it is presented with eight pages which only tell what Dudu did instead of showing what happened. The authors should have increased the volume of the story by creating a rich sensory world of each and every confrontation of Dudu with the people.

3.2 Analysis of the Works of Tesfaye G/Mariam

3.2.1 "Tikisha"

This picture book tells about the affection of a little boy to animals. This boy loves animals very much and enjoys watching birds, crows, dogs and the like. The boy's name is Biruk. Biruke always asks his dad to buy him a bird with whom he plays with. But his dad tells him that he will buy him another animal and buys him a tortoise. Biruke becomes very happy and named the tortoise "Tikisha". Biruke tells his friends in school about Tikisha and they come to visit her and here the story ends.

The story is about a new creature so it gives the young child a broader background of experience, helps children gain understanding of a tortoise. The story is genuinely true to the nature and ability of a tortoise but this simple story doesn't have exciting events. It is dominated by a lame introduction of a behavior of a tortoise. What makes stories of animals as objectively recorded as human beings see them special is that children do not guess right about them and this blunder a surprise in children. They develop a great interest of the activities of the animal and enjoy the unfamiliar events. But in this story the

unfamiliar things that the tortoise does and the reaction of Biruke is not well narrated except presented as a comment. Like

አንዳንዴም ከሚበላው ዳቦ ላይ ትንሽ ቆርሶ ይሠጣታል። ጢቂሻ ግን ዳቦውን አትበላም። አየት አድርጋ ትተወዋለች። እሷ የምትበላው ሳፋን ብቻ ነው።

Some times he gives her a piece from a bread he is eating. But Tikisha doesn't eat the bread. She looks at it and leaves it. She only eats the grass. (p.4).

At this point the author should have shown the curiosity of the boy his sympathy and the strangeness of the tortoise that the boy was not able to predict about. This should have brought an engrossing entertainment for the child and involves him activity.

The story is set in the present however expect the tiny sketch in the drawing the place is undefined. The author should have raised the interest of the reader by giving adscription of Birukes' home and school because when reading new books children are very much interested in where the story happens.

The plot of the story is weak. The story does not have any action or suspense. Rather the story is of a character study. Children want characters to have obstacles and different challenges. It is the vigorous action in pursuit of the needs that holds children's attention. But, in this story there is no action that the main character Biruke or the tortoise gets into. The author at least have crated some action and suspense at the moment Biruke asked his father to take Tikisha to school.

አንድ ቀን ብሩኬ አባቱን፣ «አባዬ፣ ዛሬ ከጢቂሻ ጋር ትምህርት ቤት እንሂድ?» ብሎ ጠየቃቸው። አባቱም «እንዴት አድርገህ ትወስዳታለህ» አሉት። «በቦርሳዬ ውስጥ እይዛታለሁ፣ ምንም አትከብድም እኮ እሺ? እሺ በለኛ አባዬ» አላቸው። «እንደሰማ አይሆንም ብሩኬ። በጣም ትፈራለች። ልጆች ትፈራና፣ ሲንጫጩበት ትጨነቃለች። ስለዚህ ባትወስዳት ይሻላል፣ ይቅርባት፣ አተውስዳት» አሉት።

One day Biruke asked his father "Dad can I go to school with Tikisha?" his father said" how could you take her ?" " I will put her

in my bag, she is not heavy , yes? Say yes dad.” He said. “ This can not be Biruke . She will be so frightened. She will fear the children; will become stressed when they shout. So it is better not to take her, leave her? Said his dad (P.5-6).

At this moment the author should have let Biruke take the tortoise to school, make the tortoise frightened then hide her and raise the action by challenging Biruke and his friends. Events as such may have developed the story and gave a definitive ending. Instead of finishing the story while Birukes’ friends watch the tortoise in the field near Birukes’ home.

The story is presented in a third person point of view where the narrator gives the characters thoughts and actions by direct exposition like

ብሩኬ ጢቂሻን በጣም ወደዳት። ቀስ ብላ ስትራመድ እየተከተለ ይመለከታታል።
አንዳንዴም ዓይን ዓኗን እየተመለከተ ያነጋግራታል። ይርባታል እያለ ያስባል።
ስለዚህ ሳር እየቆረጠ ይሰጣታል።

Biruke loved Tikisha so much. He follows her while she walks slowly. Sometimes he talks to her looking into her eyes. He thinks she will become hungry, so he gives her grass. (p. 3).

However the narrators' insight is shallow. Biruke is presented quite objectively and readers won't be able to identify with him.

Character development of the story is poor. The narrative centers on a boys' relationship with a tortoise who is not sufficiently appealing. He is not portrayed to display the very qualities that children admire like courage in the face of danger, loyalty to a pet, etc. Biruke is just objectively described as:

ብሩኬ ትንሽ ልጅ ነው። አምስት ዓመቱ ነው። እንስሳትን በጣም ይወዳል።
ወፍ፣ አሞራ፣ ውሻ እንዲሁም ሌሎች እንስሳትን ማየት ያስደስተዋል።

Biruke is a small kid. He is five years old. He loves animals very much. He enjoys watching birds, crows, dogs and other animals.

Biruke is not alive in the story. He is one of the characters in children's books who appear fashioned from standardized patterns. He is a character who is too



good and responsible which is too much for a five year old. He doesn't act and speak in accordance with his age. His speech is perfect and his actions are not much of a child.

The authors' style of writing is clear and simple but his expression is not rich. Children tend to want action in their stories and prefer a style which has movement than contemplation. In stead of describing every activity of Biruke it will be better if the author has engaged him in to action with the other personalities and of course with the tortoise. The words used in the story are easily understandable by children however, their imaginative quality is poor.

The story has a purpose of telling how shy the wild creatures are and how quiet have to be the approach of human beings. However the theme does not naturally go along with the story it override the plot. Before Biruke and his friends find out by themselves that the tortoise fear human beings, we find Birukes' father telling.

«አንደሰማ አይሆንም ብሩኬ። በጣም ትፈራለች። ልጆች ትፈራና፣ ሲንጫጩባት ትጨነቃለች ስለዚህ ባትወስዳት ይሻላል። ይቅርባት፣ አትውሰዳት» አሉት።

"This can not be Biruke. She will be so frightened she will get scared of the children, will become stressed when they shout. So it is better not to take her, leave her," said his dad (p.6).

It will be better if the moment of the tortoises hiding exceed the children's awareness of that people disturb wild creatures. The illustrator of the story Atlabachew Rada, used a realistic drawings, however these sketchy pencil drawings lack details and are not clear. The illustrators' interpretation of the story is also in some pages incorrect. For instance in page 11 in the text the author says that Biruke thought Tikisha had disappeared and began crying and his father come hearing his cry and asked him what happened but in the picture we see Biruke and his father pointing to something. In page12 also the text says that Birukes father asked where the house of Tikisha is however his father is not in view in the picture. Some incidents in the text are also not supported by pictures.

The size of the book is not enough. The author presented the story in 14 pages; this is too small for a picture book. The story is not fully told, this deficiency is caused by the authors talking down instead of involving the characters in to action.

The print is large and there is an adequate space between words and lines so it is easy for children to read. Unlike the pictures inside the outer cover of the book is colorful and clear however the title of the book "Tikisha" doesn't that much reveal the team.

3.2.2 "Aye Jibo" (Foolish Hyena)

"Aye Jibo" is a humorous story of the unlikely competition between a frog and a hyena. The frogs always shout with unknown reasons and this upsets the hyena who lives near by. Due to this, one day the hyena quarrels with the member of the frog's family and both decided to solve their disagreement by a race. Fooling the hyena the team of the frogs family win wisely and the story ends while the frogs make fun of the hyena.

The tale will appeal for children because the author blends fantasy and realism that presents some sport ideas with a fictional context of familiar but humanized talking animal athletes. The charm of the book lies in the humorous reversal of talents of the hyena and the frog and of course in the conversations. However, the authors' effort to make the fantasy engaging is insufficient. All the dialogues of the animals are humanlike, he doesn't let the frog speak frogfish and the hyena like a hyena. Due to this the reader will be forced to picture the animals as human beings and take the humorous dialogues as ordinary insults of people.

The author set the story in the present and the place is a normal environment. However the setting is not presented in detail it is just introduced as such:

አያጅቦና አያ እንቁራሪት በአንድ አካባቢ ይኖሩ ነበር። አያ እንቁራሪት ከቤተሰቦቹ ጋር ትንሹ ሐይቅ ውስጥ ይኖራል። የአያጅቦም መኖሪያ ጉድጓድ ከሐይቁ ፊት ለፊት ካለው ጫካ ውስጥ ነበር።

A hyena and a frog once lived near by. The frog and his family live in a small lake and the home of the hyena is a hole in the jungle in front of the lake(p.1).

This description will not be enough for the reader to develop a mind picture of the setting. The author should have introduced the setting in detail with equal beauty and strangeness and through create a rich sensory world which will hold the interests of children. If the graphic description of the place was well developed it may enable the readers to visualize the wild but familiar background and feel what would be like to be a neighbor of a noisy family and believe the story more readily.

The plot of the story revolves around a frogs determination to secure a place to live in freely? Which in the story is endangered by a neighboring hyena. The story is built on a never fail formula of a beginning, a middle and an end. The frog shouts, the hyena become angry because he was unable to rest with such a noise and warn the frogs that he will force them to leave the neighborhood, the frog asks to solve this with a competition like civilized people then they race and the frogs win. There were no challenges and ups and downs in the story which will put the readers in suspense and feel for the frogs. The end of the story will not satisfy the children because the author failed to show the frogs sense of peace and security restored.

The characters involved in the story are stereotypes of bravery , and foolishness not real individuals that are unique and memorable. We may think that children may chuckle over the funny characters that the author tried to portray however the characters are not funny, they just speak funny things which are more humanized and adult like. Such as:

«ነው እንዴ? ለካ ያሁሉ ጫጫታ በእርስዎ ቤት እየተዘፈነ መሆኑ ነሯል? ጉድ ነው?» አለ አያጅቦ «ኪ ኪ ኪ ኪ ኪ ኪ ኪ ኪ » ብሎ እየሳቀ። ቀጠለና «በሉይበቃችኋል፣ ከዛሬ ጀምሮ ድምፃችሁን እንዳልሰማ ዋ እንዳንጣለ» አለ አሁንም በንዴት።

“ Is that? Oh! All that noise was singing? He he he he he he he he he amazing.” said the hyena still laughing Then he said angrily “It is enough, I don’t want to hear you anymore! Take care! Otherwise we will quarrel.” (p.8).

The characters are not a live we find the frogs and the hyena talking but not adventuring. The writer tried to popularize the frogs but he only presented them objectively. The true heroine of the story is not magnified except described as such:

አያ እንቁራሪት ግን ሌሊት ይሁን ቀን በፈለገበት ሰዓት ከሐይቁ ወጣ ይላል። ጥቂት ፀሐይ ከሞቀ በኋላ ተመልሶ ይገባል። እንደፈለገው መዞር፣ እንደፈለገው መናገር ይሻል። ነፃ መሆን ይፈልጋል። አካባቢውንም በድምፁ ይሞላዋል።

Whether it is day or night the frog gets out of the lake whenever he likes. After warming in the sun he gets back to the lake. He likes to move around, talk a loud. He want to be free. He fills the air with his noise. (p.4).

The hyena is also no better presented;

አያጅቦ ቀን ቀን አይታይም። ለሊት ለሊት የሚበላ ነገር ፍለጋ ሲዞር ያድራል። ሊነጋጋ ሲል ወደ ጉድጓድ ይመለሳል። ከዚያም ቀኑን በሙሉ ይተኛል። ለማንም አይታይም። ለሊት ካልሆነ በቀን ድምፁ አይሰማም።

The hyena is never seen at day. He wonders all the evening looking for food and gets back to his hole at dawn. He spend all the day sleeping. He is never seen by any one neither is he heard except in the evening.

It will be better if the author gave the characters personal traits with which they will be remembered, like names. There by make the fantasy more believable.

The story is presented from a third persons’ point of view, who knows the thoughts and actions of all the characters. However, the way the story is told doesn’t provide a closer identification with a single character. The Narrator

sees all the characters with the same eye and presented them with the same language. This will make the reader feel that the narrator is telling the story not showing, they will be conscious of the existence of an external body.

As the story is a humorous fantasy it is supposed that children will respond to the book with a simile. However the authors' style of writing is insufficient to do so. In some of the conversations the author tries to create a little fun but wasn't successful to create enough comedy like in

«የእኛ ነበር ብሎ ነገር የለም። ውጥር ውጥርጥር ካላረፍሽ እያንዳንድሽን ረግጬ እንዳለፈርጥሽ። ደግሞም ጠራርጌ ነው የማባርራችሁ።» አለ በንቀት ዓይን እየተመለከተ።

"There is nothing called ours". You swollen skin bag, if you won't stop I will crush and sweep you all from this place:" said the hyena seeing the frogs in a belittling look (p.10).

The dialogue is easy but not natural. The children will know that it grew from a written not from an oral composition. The author does not adapted the ideas of the animals to their language. The hyenas' ridiculous conceit, the scrapes he gets into and the shame he experiences also lack a detailed imaginative description.

The theme speaks of bravery, what qualities help a frog to survive. But the story does not give a heartening sense of wisdom, it does not take upon the heart and imagination of children. It also speaks of family values, even if at the stage of insecurity no one rejects a family and unity always win. Nevertheless adult concerns are also observed in the story like this:

«ይህንን የጡንቻ እርምጃማ የሰለጠነ እንስሳ አያደርገውም። ጌታው ጅቦ የጉልበት መፍትሄ ነገር ጊዜ እያለፈበት ነው። ጉልበት ለስራና ለልማት ብቻ ይዋል እየተባለ ነው። በጡንቻህ ብቻ አትተማመን እንጂ። ትልቅ ነኝ ብለህ አትናቀን። ዋናው ጭንቅላት ነው።» አለ አያ እንቁራረተ ወደ ጎሳው እያፈገፈገ።

"A civilized animal can not take this power decision? Mr. Hyena: a physical solution is outdated. It has been said that physical power should only be used for work and development. Do not lean



on your power. Do not underestimate us because you are big. What count is a brain.” Said the frog moving backward. (p.10-11).

This is an adult frustration presented from adults’ point of view. This does not very much worry a child and will not be substantial for the very young reader of the story. This theme also does not grow naturally along with the plot it is hammered in almost at the beginning of the story.

The story is supported by a drawing in every page however this won’t make it a picture book because the text is heavy. we can categorize it under an illustrated book. The illustrator Abeyalew Assefa drawn a realistic figures, but the drawing is sketchy and is not clear. The illustrators efforts to create humorous human expressions for the animals have to be appreciated even if it lack an exquisite detail and complete clarity. For instance the story is of a remarkable band of frogs and this band is composed of the protagonist frog, the wise old frog and other family members. However in their picture one will not be able to identify who is who because all the frogs have the same appearance and expression. When we see the size of the book it is better from the previous however it should have been more appealing if the imaginative content was given an equal emphasis as that of the subject matter.

3.2.3 “Sibita ena Barude” (Sibita and Barude)

The story is about a boy called “Sibita” who is a newcomer to a village. Sibta wasn’t able to build a friendship with the boys in the village because they always make fun of his appearance and he scares them off using his fierce dog ‘Barude’. Some boys were beaten by the dog and other get injured while attempting to escape. His mother tells Sibita to stop frightening the boys and tie the dog but he could not listen and one day he quarrels with the boys and call ‘Barude’ for help but instead of the boy the dog mistakenly bite sibita and he ended in a hospital.

The story is a realistic one everything happened could a happen to any child. Children need stories that are factual and personal as their body parts however such stories have to be given a fresh direction. In the story of Sibita and Barude nothing exciting or imaginative is included. The story lack an interweaving pattern, variety and color that absorbs the reader's interest. The texts are informative than imaginative. For instance the author reports the attacks made by the dog as such:

ታዲያ በዚህ ዓይነት ብዙ የሰፈር ልጆች በባሩድ ተባረዋል፣ ተነክሰዋል፣ ወይም ሲሸሹ ወድቀው ተላልጠዋል። በርካታ ወላጆች ወደ እና ሲቢጣ ቤት እየመጡ ወይዘሮ መናዩን «እባካችሁን ውሻችሁን እሠሩልን ፣ ልጆቻችን በመንገድ መተላለፍ አልቻሉም፣ ተሳቀቁ፣ ይኸው ተነክሶ ወይም ቆሰሉ» እያሉ እንዲያስታግሱላቸው ይለምኗቸዋል።

Thus many children of the village were chased and beaten by Barude. Some had fallen and injured while they attempt to escape. Many parents come to W/ro Munaye and say "please tie you dog, our children are not able to wonder around, they are frightened, beaten and injured." And beg her to keep the dog away. (p. 8-9).

Instead of reporting the author could have shown the moments in action. The children have to be given a chance to see the frightened characters running for their life, falling, sweating and the fierce dog terrifying the children barking and biting with his sharp teeth. This will engage the children better with the story.

The setting of the story is not well developed. It is the place of the story that affected the action of the characters but the author failed to show the influence of the place on the story. Sibita come to a new community of village boys who doesn't care much about the new boy. Sibita is not happy by his isolation and the hardship of the new place so he gets in conflict with the boys supported by his mate "the dog". But the setting of the story doesn't show the reliance of the characters and the theme on the place, it is just a mere geographical comment expressed as such:

ከሾላ ላምበረት ጥቂት ከፍ ብሎ ካለው መንደር ውስጥ ሲቢጣ የተባለ አንድ ልጅ ይኖር ነበር። ቤታቸው ከጅፋራ በር ወይም ከአንቆርጫ ተራራ ዝቅ ብሎ ከዛፎቹ ውስጥ ይገኛል። የእነ ሲቢጣ ቤተሰብ አሁን የሚኖሩበትን ቤት ሠርተው ወደዚህ መንደር ከገቡ ሁለት ዓመት ሁኖአቸዋል። ቀደም ሲል የኖሩት ፍል ውሃ አካባቢ ነበር።

In a village a little far from sholla Lamberet lives a boy called Sibita. Their house is found in the jungle below Jefara Ber or Ankorch mountain. It has been two years since sibitas' family moved to this village building their current home. Previously they used to live in a place around filwoha. (p.1).

If it was presented in the necessary detail, it could have let the readers feel and respond to the climate of the story, the lonely and frustrating atmosphere.

The plot of the story is constructed on the action of Sibita who is a new comer to the village. Sibita comes to the new village- unable to build a friendship- began attacking the village boys who insults him using his dog- his mother tells him to tie the dog and keep him away from the boys- he refuses and at last he got beaten by his own dog. However the plot fails its purpose of arousing interest and creating suspense. The conflict the boys get into lacks action and can not hold the readers attention because everything is reported with out a detail. There is no logical progression from a beginning to climax because the conflict in the story is not magnified. The author gave first hand to the reflection of moralistic ideas.

Character development of the story is weak. The individuality of the main as well as minor characters of the story doesn't grow in children's mind. The author presented Sibita only physically like.

ሲቢጣ ቁመቱ አጭር ነው። ሰውነቱም ቅጭጭ ያለ ። ቅጥነቱን በማየት ነበር ሲቢጣ የሚለው የቅፅል ስም የወጣለትና ፀድቆለት የቀረው። ሲቢጣ ብዙ ጊዜ ቁምጣ ይለብሳል። ሽራ ጫማውን ያደርጋል።... ሲቢጣ መልኩ ጣይም ሆኖ ፀጉሩ ሎጫ ነው። ታዲያ ፀጉሩን ለሁለት ይከፍልና ወደ ጎንና ጎን ያበጥረዋል። እንደሰ የሚያበጥሩ አንድ አስተማሪ ካየ በጎላ ነበር እንደዚያ ማድረግ የጀመረው። ሲቢጣ አንድ የፊት ጥርሱ ወላቃ ነው።

Sibita is short and skinny. The name sibita is given to him because he is too thin. Mostly sibita wears shorts and sneaker

and some times sandals. ... He has a fair skin and fine hair. He combs his hair side ways, he followed this style after seeing a teacher who wears his hair as such. Sibita has lost one of his front teeth.)p.4

Even if the authors description of Sibita can arouse reader's curiosity initially, it doesn't give the soul that children will be attached with and memorize. This description doesn't make the character subjective, the presentation is only one dimensional which doesn't give life to the character.

The author tries to add depth and humor to the character of sibita by presenting him through the comments of the other characters as such:

«በክለኛው ሲቢጣ ደረት ገልብጦ መጣ፤ መንገድ ልቀቁለት ደግሞ እንደይቆጣ»
እያሉ ያፊዙበታል።

They make fun of him saying "Sibita the boxer had come showing off his chest, don't upset him, leave the way for him". (p.4).

በቀለም ቀበል አደረገና «ከመቼ ወዲህ ነው እኔ ሠላማዊ ሆነህ ከእኛ ጋር መጫወት ያማረህ?» ይለዋል።

And Bekele continued "oh! When did you become peaceful and wanted to play with us?"

This comments however do not go along with the characters, they are the authors thoughts, these ideas are more adult like and beyond the characters age and wisdom and make the story unbelievable.

It will be better if the author developed the character of sibita from his own actions, speech and from a child like comments of the other character. The minor characters of the story are just names used by the author to build a regional story.

In the story the author reports the comings and goings, the conversations and the thoughts of the characters. The book is presented from a view point of an all knowing omniscient narrator. This point of view allows the narrator to

speak directly to the reader, however the author must carefully choose what the narrator speaks not to detract the reader from enjoying the story. In this story we find the narrator in the middle of the story preaching the reader and there by spoil the story like this

የሰፈር ልጆችን ሁኔታ ሲያስብ ስለሚፈራ ባሩድ እንዲያስጥለው ይፈልጋል።
 ከልጆቹ ጋር ተቀራርቦ ጓደኛ ቢሆን ግን ይህ ሁሉ ጭንቀት ባልደረሰበትም ነበር።

When he thinks about the village boys, he frightens, so he wants Barude to guard him. However all this tension will be over if he becomes a friend of the boys (p.9).

As this stage the readers will be forced to detect the patronizing air of the author and will be distracted from their sensitive engagement with the story.

The theme of this realistic story is the acceptance of self and others and the importance of building a friendship. However, the theme override the plot and made the story more didactic. For instance we find the author conveying the theme of the story almost exclusively at the beginning as such:

የሰፈር ልጆችን ሁኔታ ሲያስብ ስለሚፈራ ባሩድ እንዲያስጥለው ይፈልጋል።
 ከልጆቹ ጋር ተቀራርቦ ጓደኛ ቢሆን ግን ይህ ሁሉ ጭንቀት ባልደረሰበትም ነበር።

When he thinks about the village boys, he gets frightened, so he wants Barude to guard him. However all this tension would have been over if he becomes a friend of the boys. (p. 9).

Readers have to be let to find the theme of the story by themselves along with the progression of the tale.

The writer doesn't treated the imaginative content of the story like the subject matter. His writing style is not appropriate for the plot, theme and the characters of the story , it neither create and reflect the mood. In stead of telling every thing it will better to engage the readers by showing the characters involved in action at the different levels of the plot. For example the author wrote.

ቱሲ ግን እዘያች ትንሿ ክፍል ውስጥ ታፍኖ መዋል ይጨንቀዋል። በተለይ እናቱ ከሌሎች ብቻውን መሆን ይፈራል። ስለዚህ እንደምንም ብሎ ወደ ውጪ ለመውጣት ይሞክራል። ጉድጓዱ አፍ ላይ ተጠግቶ ወዲያ ወዲህ ተንጠራርቶ መመልከት ደስ ይለዋል። ነገር ግን የሚመለከተው ነገር አንዱም አይገባውም።

Staying all the day in that small class tensions Tusi. He frightens to stay inside without his mom. He tries to get out. He enjoys watching out approaching the gate of the hole, however he doesn't understand what he sees. (p. 3-5).

In the narrative as such the reader will feel that he is being told and won't be able to follow the mouse to the top of the hole and wander around experiencing along with the character.

The theme is simple it tells that one will suffer from his manner of ignorance. The theme goes along with the plot and the reader has a chance to get it with the progression of the story. Tusi ignored his mothers' warning that he is not mature enough to face the outside world and goes out, meet a cock being frightened runs for his life then he get caught by an eagle and by the end of the story he is saved by his mother.

The author used simple words and structures but they are not imaginative. They just tell the events doesn't show them. The author also introduced dialogues which are unnatural and has a synthetic characters of science brochure. For example we find such expressions in the following dialogues

« እንጂ» አለግራ ገብቶት። ጥቂት አስበና « እኔ፣ እኔ ቱሲነኛ። ምነው አንች እራስሽ ቱሲ እያልሽ አይደል የምትጠራኝ? ረሳሺው እንዴ?» አለ እናቱን።

" I don't know:" Said looking lost." Me, I am Tusi you also call me Tusi right" Did you forget it?" He said after thinking for awhile.

« ቱሲ እኮ የአንተ የግል መጠሪያህ ነው። በጥቅሉ ግን ሁላችንም ዓይጥ ነው የምንባል። ስለዚህ አንተም ዓይጥ ነህ፣ ዘር ያልከህም ሁላችንም ያይጥ ዘር ሆነን ግን እንደየአካባቢያችን የጓዳ ዓይጥ፣ የጓሮ አይጥ፣ የዱር ዓይጥ... እየተባልን እንጠራ ነበር።» ...» አለች ቼኪ

"Tusi is your personal name. But, in general we all are called mice. So you are a species of mouse, I said species, because being a species of a mice we can be called a kitchen mouse, a backyard mouse, wild mouse etc ...," Said Chuki)p.7).

In dialogues as such the reader will feel that he is being instructed. We also find dialogues which can't go along with the experience of the main character. Tusi is portrayed as a small child who doesn't understand things around and who is so eager to explore. But a dialogue as such will falsify the ability of the character:

ደንገት ሳላስበው ቀን አለና ኮራ ብሎ ደረቱን ገልብጦ የሆነ ነገር አማትቶ «ከ-ከ-ሰ-ከ-ከ» ብሎ ድብልቅልቅ ሲያደርገው ደንግጩ ወደቅሁ:: ከዚያ እንደምንም ተነስቼ ነፍሴን ስላውቅ ከጉድጓድ ገባሁ.....፤» አለቱሲ::

"Suddenly he raised his head up, showing off his chest with pride and roared "ku=ku-lu-kuku" I got frightened and fall down. Then I unconsciously ran back to the hole and gets in...," said Tusi.

The speech is more mature, and shows the understanding of the character that can't be explained by a kid like being unconscious, pride etc. The writer also tried to make the story fanciful but it is over shadowed by heavy the doses of instructions.

The story is complemented with the illustration of Abyalew Assefa. We find six pictures which are sketchy pencil drawing in black and white. The pictures are not vastly informative, individual appearances are not presented in detail. For instance Tusi and chuki have the same appearance. The illustrator took a full page for the pictures but the drawings are so tiny that they couldn't catch an interest.

The title of the book "Tusi and chuki" doesn't very much reveal the theme neither the content is successful in showing the attachment of the mother and the kid. The author should have increased the size of the story by including sensitive moments as such.

3.2.5 “TibTib”

The story is about a boy named Getshe who wishes to have every thing. And one new year morning the boy goes to his aunts home to give her a gift of drawing and in return hoping to get some money. However, when he plays with his aunt's son Getcho he saw an egg at the back yard and tells his aunt he wanted to have the egg. He wanted the egg because after hatching he thought he can make a better money and there by buy a ball. But at the end of the story in his way back home day dreaming of the ball he is going to buy shot the egg and break it substituting it for a ball.

The content of the story is within the range of children's understanding because it presented a familiar holiday actions and culture of the Ethiopia family.

The setting of the story is a rain holiday morning of a new year; however, it is not presented in detail and thus made as an integral part of the story. The writer just gave the setting as such:

ቀኑ የእንቁጣጣሽ ዕለት ነው። ከንጋቱ አሥራ ሁለት ሰዓት ሆኗል። ሁሉም ተኝተዋል። የነቃ ቢኖር እንኳን ከአልጋው ውስጥ ይገላበጣል። ሌሊቱን ሲዝንብ ያደረው ከባድ ዝናብ ይቀንስ እንጂ አላቆመም። አሁንም ያካፋል።

The day is “Enkutatash” it is 12:30 in the morning. Every body is asleep. The ones who are awake are stills in their bed. Even if the heavy rain decreased its' content it didn't stop. It is still showering (p.1).

However this presentation will not bring the real setting of the story. The setting is a holiday morning where every child longed to see and gets gifts. It is a holiday morning where by children put their hope to get what they wish. But in the setting no holiday atmosphere is felt. The setting of the story is believable but not imaginative.

The plot of the story is constructed over the wishes of the protagonist Getshe. Getshe wishes to have everything he sees. The author introduced the beginning by telling the wish of Getshe to get some money from his aunt without telling what he wishes the money for. Then the writer takes Getshe to his aunts' home and let him wish to have a bike like the man in the picture. The wish of Getshe doesn't stop he wishes to have a ball like the son of his aunt, then he wishes to have an egg hoping it will hatch and gives him more money. In the denouement Getshe daydreams of the ball and breaks the egg shooting it substituting for a ball.

However, the elements of the plot are not interrelated and organic. Wish for money and bike can't be contrasted and show the unstable wish of the boy. The wish for the bike also can't be compared with the ball because the boy wished for the bike attracted by the appearance and the fitness of the athletes, this is more of an admiration than a wish. The author should have brought in other logical plot elements which could have contributed to showing the pick of the unstable wishes of the boy and thus make the end satisfying.

The characterization of the author has some deficits. The main character is revealed through what the narrator tells what he does and say. However what the protagonist speaks doesn't go with his age and experience for instance it is difficult to believe expressions like:

«.... ብርድ የለም፣ ፖ፣ ፖ፣ ሲጥቅ አባይ»

".... It is not cold now, oh, ho it is warm dad" (p.,4)

«ፋዘር ታንክዩ ባዶ እጄን ብሮጥ ጉድ ሆኜ ተመልሼ ነበር፣» አላቸው።

" Thank you ! Dad if I was gone bare handed I would have been disappointed," he said. (p.5).

« ታዲያስ ዳኒ አክሱቴ አለች?»

" Hello Dani is my aunt available ?...." (p.6).

Come out from a little boy they are more of a teenagers'. Thus children will not be able to identify themselves with a character whose he is and what he says are

not harmonious. The author presented at least two traits of the characters, lack of patience and non stop wish; so to some extent the character is given a little depth. However, the non stop wish that the author tried to build as a negative trait is not presented right, it gave the boy a behavior of an admiring boy than a nonsense fool boy.

The story is presented from a consistent third person point of view and this helps children to follow the story with out confusion. The narrator described and gave the characters thoughts and actions directly. Like;

...በሠፈሩ የዚህ ዓይነት ጫማ ያደረገ ልጅ አይቶ አያውቅም። ትምህርት ቤት እስኪከፈት ንፁህ እንደሆነ አስቀ ምጦ ለክፍል ጓደኞቹ ሊያሳያቸው አስቧል። ዛሬ ብቻ ለእንቁጣጣሽ ያደርግና ከዚያ አውልቆ ሊያስቀምጥ ነው። አዲስ የውስጥ ሱሪ ተገዝቶለታል። ማታ ሲተኛ ከአልጋው አጠገብ አስቀምጦት ነበር። ገና ከእንቅልፋ ሲነቃ ሱሪውን አንስቶ ለበሰው።

....He had never seen a boy in the village with such shoe. He decided to keep it clean and shows his friends when school opens. He thought he will only wear it to day for “Enkutatash” and puts it off. When he woke up he immediately put on his new under wear which he left on the side of the bed last night. (p.1).

The writing style of the author is not appropriate to the character especially for the protagonist little boy. The boy doesn't speak childish his speech is more of a teenager. There are no figurative languages which will bring joy to the readers and the only figurative language the author used in the story is not within chider's backgrou.d of understanding. Here it is:

የጥዱ ተክል በየጊዜው የሚከረከም ስለሆነ በደንብ የተበጠረ አረንጓዴ አፍሮ ፀጉር ይመስላል።

The conifer tree is always well cut so it looks like a well combed green kinky hair (p.5).

How can children of this age compare a hair style with a gardening technique.

The story has multiple themes expressed explicitly and implicitly. The theme which is explicitly stated at the end of the story read like this.

አክሱቱ «በጥንቃቄ ያዘው፣ በመንገድ እንዳትሰበር፣» ብለው ያስጠነቀቁት ትዝ
አለው። በእራሱ ሞኝነትና በምኞት የተነሳ ማድረግ ያለበትን ጥንቁቄ እንደረሳ
በማሰብ ንድድ አለው። ግን እንዴ ሆኗል። መጠንቀቅ ቀደም ብሎ ነበር።

He remembered his aunt saying, "carry it carefully, don't break it in your way home. He become angry of his carelessness which resulted from his foolness and nonsense wish. But, it happened once he should have been careful before hand.(p.15).

How ever this theme is not well supported by the progression of the story. In the story the boy is portrayed as impatient and seen committing mistakes while hurrying. He is not shown being fool and having a nonsense wish. All his wishes are as real and moral as a wish of a real kid so these theme is hammered in, it doesn't naturally grow out of the story.

Nevertheless the implicitly reveled theme which is patience is good and it is effective and memorable. This theme naturally emerges through the protagonists actions and the events in the story. For example we find Getshe forgetting to wear his trouser over his under wear while he hurries to his aunts' home. we also catch him leave his drawing which is the reasons of his visiting of his aunt.

The book is illustrated by Abeyalew Assefa with six drawings. The illustrator followed a cartoon style creating a movement and humor and tried to make the boy appear silly. However, the drawing are not detailed and they are sketchy. The size of the book is not enough, the author presented the story of the boy within 15 pages minus space taken by the six illustrations. He should have increased the content by developing the plot of the story sufficiently.

CHAPTER FOUR

A COMPARATIVE ANALYSIS

The present Chapter tries to show the authors' choices of subject matter, technical patterns, thematic presentations comparatively and illustrations interpretive power or harmony with the texts. It tries to show the problems and strengths that are observed in the authors' works.

4.1 Subject Matter Emphasis

The major openings observed in both the authors' books are that they restricted themselves in animal stories or fables.. This may reflect the author's interest in all kinds of life both at home and in the wild but the stories do not break away from the familiar patterns. They should have showed these fanciful and realistic animal stories giving them a new flavor.

The authors wrote about the domestic and familiar creatures however both their efforts to individualize and set them apart have openings. Regardless of this Tesfaye G/Mariam's works have better individuality than Alem Eshetu's.

The spirit, the tone and flavor of the books of Alem Eshetu are similar. For instance *The Shrewd Ape* and *The Wicked Dudu* are similar. They have a similar theme, plot and protagonists. Even *The Wise Tekwarit* resembles *The Shrewd Ape* in style and characterization. The individual works do not have color and depth that will identify one from the other. Basic devices are used over and over again. After reading *Naive Wero* the readers will not be excited by *Playful Puppy* because the expressions are almost similar and they even have like opening paragraphs. Nevertheless the different conceptions seen in Tesfaye G/Mariam are not accompanied by unique power of style after reading the stories children will not be able to keep the memories of the story longer

4.3 Themes

On the subject of the themes incorporated by the authors most of their works reveal a moralizing tone like a sense of good and evil in Alem's shrewd Ape and wicked Dudu, reflection of wisdom in Tesfaye's Tib Tib and Foolish Hyena, kindness to animals in Alem's Playful puppy and Tesfaye's Tikisha.

However these themes are not threaded artistically in to the fabrics of the story. Especially Tesfaye Gebremariam's stories had suffered a lot from this. From the five books analyzed it is only in Tusi and Chuki that the reader will be able to find the theme along with the progression of the story. In Tikisha and Sibitana Barude the themes override the plot Especially in Sibitana Barude the reader will be exposed to the patronizing tone of the author because the narrator directly tell the theme to the reader. In Tib Tib the theme is explicitly stated at the end of the story. However except the theme of Playful Puppy which is hammered in separately at the end of the story the themes of the stories of Alem Eshetu goes along with the plot.

4.3 Technical Patterns and Construction of the Literary Elements

When we see all the books whether the two picture story books of Alem Eshetu or the remaining eight illustrated books they are written for the very young however the style of writing lacks musical quality, variety children enjoy, the variety of subject matter mood that continually surprises.

The authors tried to bring in humor to the stories like what Tesfaye did in Foolish Hyena and Alem in The Shrewd Ape. In Tesfayes' story the hyena and the frog are not portrayed as funny and as fascinating they should be. They do not behave with the most convincing oddity. In The Shrewd Ape also the author failed to create enough comedy that will make children laugh at the ape along the animal community.

Regarding unique styles Alem Eshetu has incorporated two recognizable techniques in his two books *The Shrewd Ape* and *The Wise Tekwarit*. He presented his stories in episodes that will give the child reader a break for a breath. He also employed lyrics in *The Shrewd Ape* which will to some extent develop the interests of the children because it has rhythm. But in the works of Tesfaye there are no such identifiable techniques.

In character portrayal Alem Eshetu suffered more than Tesfaye. Except the *Playful Puppy* all the protagonists are stereotypes. Like in *Shrewd Ape* and *Wicked Dudu* the protagonists are stereotypes of bad. In *The Wise Tekwarit* the protagonist is a stereotype of wise who always wins also in the cat story the kitten is a stereotype of the wicked. However, even if most of the protagonists are objectively described and not memorable in Tesfaye's stories they are not stereotypes.

In the construction of plot and setting of the stories both the authors have failed. The success of their stories should have laid on the realistic settings they incorporated and the plot but they were not presented in detail. The plots lack to arouse the interest of the child reader and create suspense. Both the authors' fail to incorporate interesting openings, exciting events and satisfying endings which are filled with action and suspense. There are no good deals of pleasurable excitements in the books.

Except in *Sibita* and *Barude* of Tesfaye's story all the settings are not presented in detail. They should have used various settings to give scope for the active and plucky characters to show their mettle.

4.4 Illustrations Harmony with the Texts

There are recognized problems of illustrations in both authors' works. The pictures interpretative of texts is incomplete and some times in conflict. Especially as Alem had two picture story books which will very much depend on

the pictures as well as the texts he should have checked the harmony of the text with the drawings because almost in all pages of the two books this problem is observed. When we can also see the picture story books of Alem are thin in content. They should have been detailed and through caught the child's attention longer

Regarding Tesfaye except in Sibita and Barude the pictures do not conflict with the text and as the pictures are not the integral parts of his books there appearance along every incident is not that much necessary.

Unlike in books of Alem Eshetu humorous appearances of the characters and animal characters with human expressions are observed in Tesfayes' stories. If these drawings were more detailed and individual characters were given recognizable personal features they would have a better contribution to the stories.

CHAPTER FIVE

CONCLUSION AND RECOMENDATION

5.1 Conclusion

Analyzing these ten books it is observed that they have a number of things in common. The imaginative quality of the idea of each is not fresh and original. They all have a theme but the theme is not developed through the action and do not conform, though in simple form, to the requirements of any good children story.

There is a plot which in most books has a beginning, middle and an end. However it is not recognizable because it is not full of action, defined climax and satisfying denouement. Each story is about one character, the hero, but a child can not identify himself with the character because all the characters are one dimensional and perfect for the roles they have been given whether the protagonist is an animal or a child.

The characters are seen objectively and the authors tried to picture their lives in their natural surroundings. The domestic animals like the cat and the dogs which are friends of children make an appearance in the books. The wild creatures like monkey, ape and hyena which are not much strange do appeal to children.

There is nothing wrong in the realistic presentation of the story. But, the animals are merely dogs and cats with nothing more than canine powers, they and the others like them come in to the books with providing lessons in morality or making them agents of good or evil. In the stories the animals began to act more like animals although they are given mental powers of human beings. Like in the Tusi and Chuki story the animals are given some very superior feelings, but they do live like animals.

The settings and situations of the stories are realistic but the plots and characterizations are not so well integrated with the setting they do not grow naturally out of their backgrounds.

The subject matter whether it's fantastic in the story like Shrewd Ape or realistic like in Sibita and Barude or a mingle of both in Tusi and Chuki it is not presented imaginatively. It is not given a fresh touch which will give a rich sensory world to every case related to the familiar. The creatures are personified, the authors tried to depict the harshness of the life of the wild, the praying of one creature over the other and the approaches of children towards pets. However their presentation doesn't rejoice little children. Their presentation or the experiences reflected in the stories does not give a sense of extension beyond his familiar environment and lifts his horizon.

Children will not be able to develop unique imagination with the books because the style of the books is not uniquely reconstructed to accompany the independent plot, theme and characters of the stories. It is observed that they use simple vocabulary and sentence structures however they did not employ an informal intimate approach to actively involve the child reader. Both used a direct and simple style which is not imaginative.

They depended on telling the happenings rather than relying on expressions that give a visual detail and color which will enable the child to draw a picture in his mind. They did not use figures of speech like simile which are suitable for children.

Concerning the illustrations, most of the pictures followed a realistic trend except in Tib Tib of Tesfaye where a cartoon style is observed. The stories are not told with the complete integration of pictures and text. Drawings are omitted for incidents in the picture story books.

The pictures lack exquisite detail and complete clarity. Except in the two picture story books of Alem all the drawings are in black and white. There is no problem with the pictures being in black and white but the books lack lightness and gaiety. Most of them are blurred sketchy pencil drawings.

5.2 Recommendation

The author's dedication almost exclusively to the service of children is inspiring however they have to give emphasis to the aesthetic values as well as the subject matters of the stories. Almost all the story books are made for a lesson or a moral. They are not purely made for enjoyment. The authors should have to write basing on reasons like the authors of adult fictions. They have to have a good reason for writing their goal does not have to be instructing.

The artists should also give a credit for the drawings and let children enjoy varied techniques and originality of the illustrations. The illustrations lack power as a medium of expression. Artists had to experiment in different and original techniques and methods like incorporating an Ethiopian style of drawing because such trends will help to fully develop regional stories.

We have now reached in a stage where children books are beginning to appear in every shelf of book shops but providing stories of quality and abundance is scarce. We need children's book of real quality which are pleasurable reading at old age like in childhood. The old didacticism which threaten the literary quality of children books have to be stopped. Strong books written with liveliness and honesty both in content and style must be encouraged rather than books designed to teach different lessons.

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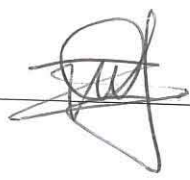
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DECLARATION

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

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