

CHAPTER ONE

Introduction

1.1 Background

Indigenous people make various traditional arts and artifacts or crafts, by processing different types of authentic materials and the output of animals available in their surroundings. Such arts are comprised in the major genres of material culture and it describes a wide range of objects that reflect the craft traditions and traditional social values of various social groups (Dorson 1972, Barbara & Doris, 1992).

The two terms; ‘art’ and ‘artifact’ denote or express the material culture which is processed or equipped in a given culture by human hands to perform certain activity in a given culture of the making community. The raw and authentic materials used to prepare such material culture can be identified as thatch, wool or thick thread, bronze, metal and skins of some domestics and wild animals, (Bauman 1992 and Sirgew 1981).

One of the materials culture processed by indigenous people, from the skin of domestic and wild animals is skin parchment. It has huge place in the history of writing media, and had/has a big attachment to the writing system of various documents those available in traditional time, in order to pass information to generations, (Reed, 1972, Sirgew, 1981, Tamirat, 2000 E.C.) It also has been processed in various places and cultures around the world in different period of time.

Parchment making is the process of preparation or transformation of the skin of animals for the purpose of writing documents, regularly in traditional time, in various places in various cultures around the world. It also still processed in limited places for definite purposes.

Parchment or Vellum has been prepared in Ethiopia, from any domesticated animals, such as, ox, cow, calf, sheep, goat, horse, and wild animals, such as, lion, tiger, etc., based on the animal

resource available in the country by the then time, as Sirgew (1981:9) stated in his book under the title “Book making in Ethiopia”.

This writing material was traditionally made from various animal skins and processed by human hands, was developed in the early civilizations through tension. It is distinct from leather which is tanned or processed in tannery, where animal skins and hides are tanned, (Reed, 1973, 1975). And, the way of its production keeps this material culture in the compass of artifact or handicraft.

The process of parchment making has been doing great favor to generations in passing various information to the community for centuries. Parchment has been playing notable role in Ethiopia in passing the history of traditional religious community. it also imprint for classical language Geez, religion, culture, social and psychological issues to the existing and the future generation, (Fekadeslasie, 2002).

Though the context of writing items was religion and parchment mostly used for writing religious books and other religious commentaries, there are also other materials or historical and educational documents which have been written on skin parchment based on the researcher’s observation. Therefore any interested person may observe and read it in the National libraries and museums.

In facilitating such situations or in order to motivate the readers, generation has to be informed with the way of its preparation and the cultural environs it has been processed in traditionally. Thence, one can have access to read traditional letters, which have been written on parchment to communicate regional officials and people who had lived at distance by the then time (as the researcher observed and read letters in Ethiopian National museum and IES).

The content of such letters can be categorized into various issues such as; social (especially how to nurture children), economic, religious, management principle etc. issues. These written documents have been reserved and preserved, as some of them microfilmed in national museums for the purpose of tourism and to researchers for further investigation. And then, it can be visited

by interested local persons for research purpose, tourists who come from various corner of the world and become source of income for the local population.

However, it has invented by indigenous community, Parchment making process can be observed recently in Northern and middle part of Ethiopia. It has been practiced in southern Gonder, at አሰጉል 'estie' district, for the purpose of copying religious materials that have been written traditionally and processed and used in the middle of the country for similar purpose. But the practice is declining steadily.

It also practiced sometimes when the scribe initiated by their own interest to donate written religious items to churches in rural places and to persons those in needs of manuscript (Tamirat 2000E.C). And, skin parchment is still produced by human hands to serve two main purposes: coping of the previously written materials for churches and for sell in order to support the economic capacity of the scribes.

Nowadays, the process of parchment making and its knowhow is highly endangered as it required revitalization in some ways. Moreover, parchment makers are inclined to other works and perform the work of parchment besides farming or trade activities, as (Tamirat, 2000) stated in his abstract. He also recommended that such a situation indicates the endangerment of the material culture.

Thus, as the intention of this researcher (the one writing this paper), not only the material culture but also its entire process such as calligraphy training, writing and the related language expressions or the entire culture are endangered. Besides, it's making cultural values, the authentic materials have been used to prepare paints and paper for calligraphy writing, the language use in its working environment are not used as the way it has been used before around the working culture. In this circumstance, parchment making and its working environs become endangered, with its enormous cultural facets, (Asefa, 1958, Reed, 1972 & 1975, Sirgew 1981, Glassie, 1999, Abebaw, 1999E.C, Tamirat, 2000E.C, Fekadesilasie, 2002E.C).

Since culture and language express each other, in addition to the endangerment of the material culture, naming in the process of parchment making, the required societal norms and language expressions has been used in parallel with the material, left endangered.

As the result, the generation are very far from the knowledge of parchment making process and the culture which it has been processed in, as far as the researcher realized from literatures' and the own experience. Because of these situations, the researcher was motivated in doing the documentation of this valuable cultural asset as to be able to identify aspects of parchment making which required revitalization.

Therefore, this documentation work concerned about the process of parchment making and its entire cultural environs, which incorporate huge indigenous cultural values the generations can be benefited from if interested in.

Additionally, the cultural values observed in the environs, during the process of PM require description and interpretation, based on the then context. And, the surrounding of making is rich in authentic materials those have been used by the makers; the natural setting which was the factor for traditional inspiration in the community, shall be documented and preserved.

This can help for the purpose of the attraction of people and farther findings. It also can provide huge cultural interpretation and serve as imprint of the past and role model for the recent and coming generations.

Thence, the intention of the work would also concern about documenting of the entire culture of parchment making process and doing of its description in some way. By the entire culture of parchment making process, the researcher means that the work is not only about the process of paper making from animal skins for the purpose of writing, but also as stated above, it includes other issues available in its surrounding.

Thus, in the documentation work the then life style of the scribe as learners, material things have used during the process and other nonmaterial aspects which observed during making process;

such as observable behavior in the life of the learner as to be scribe, calligraphy training and writing, language expressions in the culture, the environs of the maker, naming around the process and some other available situations in its surrounding, i.e. cultural facets are incorporated.

1.2. Statement of the Problem

Parchment making process is a part of the history of traditional writing system in the world in general and in Ethiopia in particular. As already mentioned, this traditional handcraft is still practiced in some parts of Ethiopia including አስቴ 'istie' district.

However parchment making is practiced in different parts of Ethiopia, it also available at endangered level with its cultural environs. Therefore, the end result of the process of parchment making (some of the written manuscripts) has been gathered to museums and kept for the purpose of attraction of researchers and tourists.

But these reserved manuscripts may not fully demonstrate the observed behavioral norms in which the process has been passed in, and cultural assets of the environs of traditional parchment making culture. However, the process of parchment making required revitalization, the aspect of the material required revitalization is not yet identified and stated. Therefore, the intended documentation work can fill this gap, by demonstrating the entire environs of parchment making as cultural asset.

Moreover, as stated in (Reed, 1972, Ayalew, 1999, Abebaw, 1999) due attention has not been given to the study of this material culture. And unless its entire process is documented, reserved, revitalized and mainstreamed to other sectors in some ways, it can be extinct.

Nevertheless great attention has been given to the recently available product of this culture; **(manuscript)**, the processing cultural environment of the material and its accompanying situations, seems neglected. As a result, the researcher believes due attention shall be given to the process of the material culture.

To do this, it has to be started with the documentation of the recent situation of the material. Then the researcher interested in documenting the entire process of parchment making process and the culture. Additionally, the situations, the **what?**, **why?**, and **how?** of social practices observed in the environs of parchment making required attention and has to be documented, and some of its aspects analyzed and described in the context of the culture.

However various authors stated the endangerment of parchment making process in their work, some of its aspect or the cultural facets which can be endangered and become extinct whenever left undocumented, were left untouched and not categorized. And, there interpretation concerning the above mentioned questions was not described in previous works as indigenous knowledge, which associated with the material culture in passing it to generation.

As the result, not only the process of making parchment paper is endangered aspect but also its entire cultural environs such as: the authentic materials required for the process, the technique of selecting and processing them, techniques of making, their names, poetries, proverbs and sayings about parchment making process can be endangered. Such situation can lead to the endangerment of the entire culture and the language use around the process.

Therefore, 'Brana Aserar' or parchment making and its full components shall be documented and preserved with its intensive cultural interpretation it has, in the religious community, for farther research and innovation. Thus, the researcher thought that, the documentation of the entire process of the skills and knowledge of parchment making and training of calligraphy concerned about the following research themes.

- ❖ Demonstrate the endangerment level of parchment making by the time of this documentation concerning its recipes.
- ❖ Besides this computerized world, suggest the strategies, to pass the skill, knowledge or techniques of making this traditional material culture to future generations.

- ❖ Describe the intended solution that proposed to pass the technique to the coming generation.
- ❖ State the criterion to be a calligrapher and parchment maker, based on the observation and interviews have been done during field work.
- ❖ Analyzed the value of poetries, folktales, proverbs has been told by the community and its interpretation about making parchment, calligraphy training & writing.
- ❖ State how parchment making and its entire process can be revitalized and benefited the coming generations.

1.3. Objectives of the documentation

1.3.1. General objective

This documentation work has major and specific objectives. The general objective is making the documentation and description of the entire parchment making cultural environs; its recipes, calligraphy training, calligraphy writing, the working environs based on what has been recently observed in Southern ‘Gonder’, ‘አሰጽ ሰብዳ’ district. And the related poetry, proverbs; its analysis and interpretation, naming around the materials in order to validate what aspects of the material culture required revitalization.

1.3.2. Specific objectives of the Documentation

In order to fulfill this general objective of the research, emphasis has given to the following specific objectives:

- ❖ Describe activities in each and every phase of the process of parchment making, calligraphy training, calligraphy writing, and various types of design those have done on the written manuscripts (the end product of parchment making process), with its

interpretations.

- ❖ Describe and analyze the poetry and proverbs associated with the material, which related to the working situation and the life of the scribes are documented, interpreted and described in the context of parchment making culture.
- ❖ Describe the possible solutions, based on observation has done, the way of passing these techniques and procedures of making to coming generation and how the scribes can be initiate for the purpose of revitalization of the skills of making the handcraft.
- ❖ Documenting the process of calligraphy writing and training has done by calligraphers.
- ❖ Documenting the natural settings of parchment making and its entire culture and interpret some aspects of the material culture as symbolic expressions.
- ❖ Highlight cultural and religious meaning and interpretation it has in EOTCh (Ethiopian Orthodox Tewahido church)
- ❖ Describe the way the scribes find solution to compute to the modern market in order to improve their living standard based on interviews.
- ❖ Demonstrate parchment recipes that can be used in the context of revitalization, in the future time.

1.4. Importance of the Documentation

The documentation of parchment making, calligraphy writing and its entire cultural environs, intended to have the following advantages:

- ❖ To document and show the current situation and the level of the endangerment of the entire process of parchment making by the time of this research.
- ❖ It can provide additional information or indicates some way to heritage conservation and archiving centers, about this indigenous cultural activity as far as required attention can be given to it.
- ❖ It can provide the future generation, the chance to appreciate his/her antecedents' skills and knowledge in transforming the nature for the benefit of generations. And also, the coming generation can be encouraged more and more in order to be creative person, by using naturally available or authentic materials in their surrounding environments.
- ❖ Documenting the steps of training calligraphy can serve as a model, to curriculum designers and educators, in designing the writing skills (that of hand writing) of the language based on skills acquired nationally.
- ❖ Documentation of proverbial expression can reveal the advantage of proverbs in time of interaction of the working group with each other around working place.
- ❖ It can invite interested researchers from different fields of studies (social or Natural scientists), for further investigation of the subject and its related circumstances.
- ❖ The documentation enables to acquainted the material culture to educational activity, as it can be inherited and implemented for various purposes by this and the coming generations

1.5. Scope of the Study

Since there are some constraints and the culture of parchment is very huge culture, the researcher cannot cover all sides of the documentation of the issues. This documentation work is intended to be conducted on the entire parchment making process, calligraphy training and writing, design making, and some other related issues such as, the life style of the learner, proverbs, and sayings in the culture.

But it cannot cover every aspect of these arts. For example, it doesn't include the already written manuscripts on parchment and the writing style of calligraphy throughout the centuries, as investigated and stated by Uhlhg (1990).

It means concerning calligraphy writing, paleography or the study of the evolution of handwriting in connection with the time they have written is not incorporated in this documentation work. Rather, the process of calligraphy training and writing, that was observed at Estie district during fieldwork were documented and interpreted, were as, PM process can be documented from different places in the country.

The place of the documentation, the process of parchment making, calligraphy training and writing is limited on Southern 'Gonder', 'አሱቱ 'istie'' district, in two rural localities (Kebeles); 'Zeguara' and 'Zegebo ', while it can be documented from other places in the country. The researcher selected these two places because of the availability of traditional school and availability of natural resource or authentic materials implemented for the preparation of skin paper or manuscript

CHAPTER TWO

2.1. Theoretical Consideration and Conceptual Framework

This chapter provides various issues related to ancient parchment making and the ways it can be attached to the cultural documentation. In doing this, each section of the chapter will discuss three main issues concerning the subject of the study. In the first section, the concept of parchment making and related issues; the history of parchment, various aspects of parchment: as material culture, as endangered culture, as traditional artifact or handcraft to respond to urgent problem, as both intangible and tangible heritage were explained.

In the second section, related studies were reviewed and the secondary data that already exists in relation to parchment making process were assessed, described and stated. In third part, concept of culture and documentary linguistics in relation to the documentation of parchment making culture is explained in brief.

2.2. Subject of the study

The subject of the documentation work is parchment making process, calligraphy training, calligraphy writing and its entire process, as recently observed in southern Gonder: እስቴ [ISTIE] district. The researcher has added to the title as “the entire process” because the art of parchment making is surrounded by other original things or (art work) that can be perceived in its setting; For example, paint preparation, language expressions, pattern making, etc. And, some poetry and proverbs has been uttered around the process which express something about aspects related with the material culture and the life situation of the scribe are also documented and interpreted as its part.

2.2.1. Definition of two terms; Parchment and Vellum ብራና ‘branna’

There is no comprehensive definition agreed upon by scholar of the term parchment or vellum. Rather, the definition has been given to the term based on the quality and types of animal used

for the purpose of paper making. Accordingly, there are three concepts which have been stated by various authors. Therefore, vellum has been defined as; only calf skin, while all other animals form **parchment**, as stated by (Wheelock, 1928:5). And vellum is the type of skin processed from unborn animal and the term refers only to the high quality as stated by (Rudin, 1990:10).

However the term ‘parchment’ and ‘vellum’ have been interchangeably used in some contexts as stated by Reed, (1975:79). According to Reed, both terms seem equally valid, to reduce the dilemma or confusion around the definition of these terms. This researcher also agreed to Reed’s idea, and in this paper, I have used the terms to express parchment which is prepared from the skin of any animal. The name parchment came from the city of Pergamum, where it is said the process was originally invented (ibid, 1972). Also, Parchment making is a preparation of thin material made from calfskin, sheep skin or goat skin; identified as ‘Branna Aserar’ in Amharic, (Fekadeslase, 2002E.C).

This documentation work encompasses the process of the preparation of the skin of animals for writing, calligraphy training and calligraphy writing, pattern making or design making at the edge of the boarder of completed hand written book (codec), proverbs and its interpretation. It also includes the cultural environment of the makers and their living situations at the living and working site.

However, in Ethiopian context, traditional PM is also under processes and exists in the middle and the Northern part. In the middle of the country it is processed and used at patriarchate office of the EOTCh, for the purpose of copying previously written documents. As the researcher’s first observation which has done before fieldwork trip, the kind of paint used by the scribes of patriarchate office for the purpose of calligraphy writing or painting is the one which is prepared in factory.

This ensures that, the scribe stopped using naturally available plants, because of the scarcity and endangerment of the plants earlier has been used in traditional time, during the process of calligraphy writing. In this situation, the endangerment of parchment making also can facilitate the endangerment of plants has been used for paint preparation and pattern making. Concerning

language expression, the naming for these plants, things implemented in the process and other materials around its making culture also endangered.

In southern Gonder, at 'ıstie' district in some rural localities 'kebeles', it is processed and used for the purpose of both: selling and preserving the previously written religious documents in similar way of that of traditional.

In contrast, the type of paint used for the purpose of calligraphy writing and pattern making can be processed manually at Este district in some rural localities 'kebeles'. It means that, the authentic materials which are used to prepare paints can be available from surrounding environment, through processing of various plants and earth or soil. In both cases; in materials has been used for the process and places of parchment making, there is no innovation, in the way of processing. However, the handcraft on process in the district at endangered level.

Accordingly, as material things get endangered, the subjective things or none material cultural values are extinct, without getting the chance to be documented; especially, in relation to its cultural context. These subjective things can be defined as intangible heritage of the environment of the skin parchment processing, such as the behavior, the acts and pacts of the makers, proverbs and poetry with various contents, interactions and the way the makers interact to each other, to outsiders and other observers and poetry accompanying the entire process.

Thus, in preserving religious documents, parchment or ብራና 'branna' is one of the cultural identities of EOTCh, (Kafyalew 1999), in that documenting and preserving religious issues, traditional culture, the philosophy of life of the then community, traditional language (Geez) is a part of the history of writing in the country. Hence, almost all parchment makers are trained and titled ደብተራ 'dəbtəra' 'high preist', መሪጌታ 'mərigəta' 'the leader of the learner of hymnals', ሊቀጠብብት 'lik'ət'əbəbt' 'the leader of church philosophers', ሊቀትጉሃን 'lik'ətguhan' 'the leader of normative and hardworking', ሊቀመምህራን 'lik'məməhıran' the leader of educators etc. under the rule and regulation of the church, based on the role someone has been played during his devotional service. Therefore, some aspects of the documentation are interpreted in the religion culture of EOTCh for the purpose of thesis writing.

There are also Folktales about making it as indicated in (Sirgew, 1981), proverbs and sayings or other related issues can be available in the surrounding of the makers, which shall be documented as well. Such language expressions observed in the surrounding of parchment making and calligraphy writing culture; enable to explicit the huge and deep indigenous culture of parchment making environment and its surroundings. This in turn reveals the environmental situations in which parchment has been produced traditionally.

As the researcher intended, in such a way, the documentation of this aspect of parchment making is multifaceted. It also, can be pave the way to other researchers for further investigations and attract the required attention to this material culture and its contents.

2.2.2. The Concept of Parchment and Related Issues

In this section, the concept of parchment, the feature of parchment and its entire situation and related issues is described. These are: what parchment is, parchment as material culture, as endangered culture, as traditional artifact, as tangible and intangible heritage are elucidated. In addition, the history of parchment around the world, types of parchment with its naming and various aspects of parchment making culture also, stated.

2.2.3. The Concept of Parchment

The term ‘parchment’ has been explained and defined by various authors: (Kenyon 1932, Assefa 1958, Sergew 1981, Tamirat 2000E.C, Silver 1999, Kane 1990, Reed 1972 &1975, and Brown 2015) and as stated in Wikipedia the free encyclopedia that retrieved in different period of time. Based on the definition stated by these authors, and as recently retrieved, the word parchment is derived from the name of the city in ancient Greek called pergamon or pergamum; the city where it was highly invented and has been used. It also constructed from Latin ‘pergamenum’ and the French ‘parchemin’. Thus, the name parchment derived from the name of the city of ‘Pergamum’ which is recently called turkey; where it is said the process was originally invented in, and distributed around the world.

It has various names: vellum, parchment manuscript, and ብረት ‘βranna:’, Kane (1990). This name has been given based on the quality of the skin used for the production and the purpose that parchment paper has been served. Vellum is made from Calf skin rather than sheep or goat skin. It is also believed that, as vellum is a much finer quality product than parchment. It is named ‘βranna’ meaning ‘**be the light**’ in the context of Ethiopian makers and users. Traditionally, the word ‘parchment’ has been reliant on paper made of skins, for the purpose of writing various issues. Nowadays, the word parchment sometimes used to denote other sheet material which is not the product of animal skin, and implemented as baking material, (Brown, 2015).

Likewise, based on the earlier concept it has, Parchment is a thin material traditionally made from various animal skins with the hair removed in both sides, to produce a hard, durable, white material of even opacity and uniform thickness which will take pigments, inks and dyes in a suitable manner for writing (Kenyon, 1932, 87).

Skin Parchment is a special; because of its way of processing was/is with great care, starting from the selection of animals. It became durable and preferable for the purpose of the writing of various issues than other its predated products, which had been implemented for the purpose of writing various issues.

Further, skin PM has been serving for writing next to papyrus, which its name is used as a base for the recent thin papers of duplication, i.e., the term “paper”, which the name is derived from traditional papyrus, which had been used for the purpose of writing various issues to communicate horizontally, might be vertically; from generations to generations. Its most common use of parchment was/is a material for writing on; documents, letters, notes and others.

It is a category of artifacts that has been addressed the scarcity of writing materials of the indigenous community, where there were no digital materials to write and disseminate enormous information locally and globally, as we do have today. In this sense, it was a kind of solution and response to a problem that had faced the then community; shortage of paper for writing documents. It has been prepared and used for writing documents for thousands years back.

Since it is processed in human hands, it can be said artifacts or handcrafts. In the process of preparing parchment, the skin of animal has to be wet, covered in a lime solution, the hair has to be removed, the skins again placed back in the lime, the lime then washed and washed off until the liquor would cleaned and the wet skin stretched and dried. While drying, a number of different pretreatments such as pumice and chalk were sometimes rubbed into the surface of the wet skin in order to get smooth, white and the quality paper for writing (Hunter, 1943:14).

Skin Paper or parchment making is still on the process in limited places of the world, in the middle part and northern part of Ethiopia. For example: in some places of the world, in United Kingdom, in the university of United State, skin parchment is processed and implemented for graduation diplomas. The main Universities; such as: University of Glasgow and Heriot-Watt university in Scotland, In United States; University of Notre Dame, at Indiana in the middle west of US, are still using animal parchment for the diplomas for graduation of special graduate students. These Universities used goat skin parchment paper for their degrees, since goat skin is preferable and very expensive in its every aspect, it awarded only for special learners.

In this universities, the word parchment is still used to refer to the certificate (scroll) presented at graduation ceremonies which is prepared from skins of goats, even though the modern documents is printed on paper or thin card. For example, as already mentioned in the introduction section, the University of Notre Dame, at Indiana in the south west of US, still use animal parchment for its Diplomas. Also use goat skin parchment paper for their degrees. Similarly, the University of Glasgow and Heriot-watt in Scotland, in UK, recently used goat skin parchment for their Certificate and Diplomas. (From Wikipedia, Org/wiki/parchment, and the website of each university as retrieved April 2013).

These universities having been used skin parchment not because of lack of paper, as traditionally has been done. Rather skin parchment used today for the sake of interest, and to build the bridge of innovation between traditional creativity and the recent technological development. But in Ethiopian context, skin parchment is/ has been used mostly for the purpose of writing religious contents. And also, the technique of the production of skin parchment remains as it has been

done traditionally. In other words, the techniques of skin paper production remain constant or no innovation has observed in relation to others experience.

Therefore, the term ብረት ‘branna’ or parchment is referred to the skin of animal used for writing purpose and the concept remains with the attachment it had with the religion. But it can have more other additional things to be attached with, in order to appreciate the ancestral creativity; the indigenous way of adapting new ideas to national culture, without rejection of self-ideas or self-skill, the patience the Ethiopian scribes had to prepare such hardy business, and the way of finding immediate such durable solution to the argent problems that the generation could face.

2.2.4. Mode of Parchment Existence

Starting from earlier time, in the history of human, various media have been used as writing surface, stated in, (Reed 1972 & Brown 2015:14). Such ancient writing surfaces have been designated as; **Inscriptions:** which encompasses any written documents on stone, clay or metal, **Ostraca:** includes pottery fragments used as writing material, and **Papyrus:** reed plants that have been used for ancient writing, **Leather** and **parchments** those which have been processed from the skin of various animals. Hence, among these surfaces, leather and parchment came respectively through innovation, prepared from the skin of various animals, but the way of processing are different.

Accordingly, these different writing materials have been used for the purpose of writing various documents. These written documents have included different types of stones: small and big, walls of caves and natural cliffs, clay tablets and cylinders, tiles, wood, palm-leaves and papyrus, metal ivory and bone, hide and parchment produced from animal skin (Reed, 1975).

Moreover, they came to being through innovation for the purpose of documenting and communicating the history and life experiences of generations to generations. Upon these writing materials, parchment was the latest and preferable writing material next to papyrus. It is preferable writing materials; because it can easily portable; enable to document huge information on it; both sides can be exploited, in addition to its durability. Thus, the intention of the searching

and processing of durable and easily portable writing materials existed as the knowledge of the community /people/ about their surrounding situation was developed whenever the history of the writing media evaluated based on the above statement.

In this aspect, parchment making is the production of papers from animal skins for writing various purposes, in order to communicate on various issues. It has been processed and used traditionally, were there were no papers produced by factories, as we have seen and make use of it today. It is believed that, it was the chief writing material, animal skin product, which was developed by early Christian civilization. It also encompasses various huge documents those written on religion, philosophy, social and economic issues. As already mentioned above, recently it is produced in some places of Ethiopia, at endangered level.

As the result, there are huge documents, indigenous knowledge and experiences have been written and available as manuscripts in different museums for generations to be exploited by and shared.

2.2.5. The History of Skin Parchment in the World

There are various assumptions those have been stated by various authors about the starting time and the use of animal skins for writing documents and sharing information. Since these assumptions are vary in spaces and time, the exact time of the use of skin of animals for writing remains unknown. But all scholars agreed on that, it is the major writing material, animal skin products, around the world which has/ had been processed from animal skins. It was developed by the early civilizations of Egypt, Assyria and Babylonia. In these places, it has been used together with papyrus and other media in the work of the scribes.

Reed, (1972), stated that the production and the use of animal skin for writing was started, as early as the late Assyrian period 8th Century BC when the inhabitants of Mesopotamia preferred animal hides to clay. Based on these assumptions, there are also, various other authors who state that, the use of animal skin for writing or the process of parchment tablets for writing, and according to Herodotus, wrote on unhaired sheep and goat skins started in this century.

Around the mentioned century, the skin parchment had been used with the hair at its back side; only the flash side of the skin, was processed and used for the purpose of writing documents and sharing information. As a recent literature indicates, such writing materials considered as leather rather than parchments.

As the demand for skin parchment paper increased, the de haring process and the writing of documents in both side of the paper was started. By the 3rd BC, parchment became the preferred writing medium for all purposes; also a number of specialized parchment types came into being. Reed (1972), also elucidated that, the first mention of documents has been written on skin occurs in the IVth Dynasty in Egypt (2700 – 2500 BC). Similarly, he added that, towards the end of the first century BC, parchment began to increase in popularity.

Based on the above information, some writers assumed that using parchment for writing documents was started in 8th century BC, and others assume that it starts about first century BC. These situations ensure that the exact century, when parchment paper used around the world for the first time, remain unknown. But most of the writers believed that, skin parchment gain acceptance over papyrus around 1st BC.

However the time of using parchment for writing remains unknown, it has been more valuable and preferable for centuries, for the purpose of writing and preserving various documents and various issues. Since the starting time of its process, parchment paper has been used for so many purposes around the world, for almost about twenty centuries. However its production attached with the context of religion, in addition to biblical, liturgical, religious commentary genres, it also incorporates; law, philosophy and other social and economic issues.

Accordingly, the 1st century BC can be assumed as the time when parchment gets more acceptances over papyrus and other possible writing materials. The preference of Skin parchment was /is because of its advantages: the availability of off cuts to be used for ephemera such as tags and labels, its flexibility and the fact that both sides of the parchment could be written on, and the writing was easier to read and easier to make corrections, able to pass huge information,

vertically and horizontally to generations. It also durable than other writing materials has been existed before its time of invention, Reed (1972, 1975). Accordingly, parchment gradually supplanted papyrus because of its durability and also, began to replace leather in the 3rd AD.

As literatures provided, as in other part of the world, it also, controversial issue that when PM process implemented in Ethiopia. But as some of the authors elucidated, it was introduced around 4th century AD, with the coming of nine saints to the country.

In such a way, up to 16th AD parchment remained popular and the trade guilds supplied sufficient quantities for book producers. Furthermore, this time was the time when the production of parchment compute as art works. By the time not only skin paper was produced, but also windows or glasses, and transparent paper has been produced, (Reed, 1971:116). The basic recipes, that has been taken as guide line for the process or for the preparation of skin parchment also stated in the book.

Through time and when the need for writing on quality paper developed, the quality of parchment paper is improved and various types of the paper with various recipes and color have been produced in different countries of the world, (Reed, 1972,)

2.2.6. Parchment Production in Ethiopia

The art of producing parchment and written books is a very significant attribute of Ethiopian cultural heritage. Even it is long ago, since it has been used in the country, as explained above, it is difficult to trace the exact time, when the skin parchment producing was introduced to Ethiopia. Although, there is no exact time when the production and the use of parchment for writing purpose started in Ethiopia, there are assumptions stated by some authors. These authors provide their estimation. They stated that the process of making it and use of parchment as a writing media was started in relation to the coming of Christianity, (Sergew, 1981, Silver, 1999), Assefa, 1958). Nonetheless, based on the writing history of the country, one can determine that the exact time of processing of parchment for writing was directly related to Axumite kingdom, although the exact year and place remain controversial. Recently, there also archaeological

finding available by examining the remains of tools had used in PM process, which indicates Parchment production was started about 800 BC in highlands of northern Ethiopia in the pre-Aksumite period as (Phillipson, 2013: 285-303).

In the history of the country, documents and notes had been written on stone and clay rather than processed skin paper at the early stage of Axumite kingdom in Ethiopia. This in turn enables to estimate the exact century when the process of parchment making started. As some of the writers were stated, it is attached to the coming of nine monks to Ethiopia around 4th century A.D. Starting from that time to recent age, parchment making is processed and used for the purpose of writing various information in order to communicate, horizontally and vertically.

As the result, in Ethiopia, based on the literature, there are two main types of manuscript: codec and scrolls, with huge information incorporated. Most of the contents of manuscripts are religious, philosophy and law based as some of them stated below (the content of both type of manuscript will be stated here.)

- a. **Codecs:** is the ancient text with various contents, which is prepared in the form of a book. The contents of such kinds of books can be religious, social; culture, philosophy and law like issues, as researchers can have access and read them as it is available in national and in IES libraries. The sample of the book is shown below;



Figure 1. A book prepared from skin parchment or sample for Codec (has taken during observation from field in December, 2011)

After each colophon get written and the required process completed, each pieces of parchment paper, bounded together with the threadlike skin, which is made from the small intestine of the slaughtered animals, and after binding, prepared and displayed in the form of a book as follows:



Figure 2. a bound book after calligraphy Writing and binding; written on the animal skin or parchment, (figure has taken from zegebo site, April, 2013)

For example; religious contents, parts of the Bible has been written and presented in such forms, as available and any interested person can be observe it in museums and churches recently.

- b. **Scroll:** is a kind of roll of parchment, which has been used for the purpose of writing documents; such as funeral prayer, magic prayer, etc. Such documents have held so many concepts on it. The written concepts have the ability to express implicitly the ideology of the writers and the then community. Example, of one of the scroll ለፋፋ ጽድቅ 'Ifafəts'edk' or the content that hold the way of the righteous. Since they are thin, some scrolls can be prepared between one to two meters length. But it gets rolled as can be portable in pocket or hand.

Sometimes, funeral prayers traditionally stretched and buried with the dead body of a person, when it has prepared with the content of prayer for a person who died. The content of such prayers included christened name of a person and the names of angels, that believed to be a servant of God, and sent by God to deliver a message or perform task as the keeper of a person while s/he alive, and after death take back the soul to the creator. (Based on the pact of the

believers and as the researcher has read in national museum some written scrolls, as of January 2012).

2.2.7. Parchment as Material Culture

According to sociologists' and anthropologists' expressions, society's culture divided in to two interrelated aspects: material and nonmaterial culture. Material culture refers to the physical objects, environs, cities, schools, churches, synagogues, temples, mosques, offices, factories and plants, tools, means of production, goods and products, stores and the like. Moreover, these physical aspects of a culture help to define its members', how the community in that culture acts and their behavior and perceptions of the universe. In other words, it also depicts the culture of their makers and the technological level of the time when the material has made. For example manuscripts and the places of making parchment is a fundamental aspect of material culture in traditional community.

For some other theorists, such as, (Prown, 1982 p-19) some of the above explained objects are not material culture. For example, Plants are not comprised to material culture, unless it is processed by human being to serve for additional purposes. Thus, flowers and necessary plants have been used in the surrounding of scribes (parchmenters) for additional purposes are not material culture at the beginning. But after it implemented to prepare paints for writing and pattern making, for the preparation of cultural medicine, to prevent insects and flies, they are on the process to be changed to some other thing. In such cases, plants can be considered as an example of material culture, since it is processed for the purpose of preparation of paint and other things available for writing on parchment skins.

The other aspect of society's culture is non-material culture. It refers to the non- physical ideas that people have about their culture, including beliefs, values, rules, norms, morals language, social organizations, and institutions. For instance, cultural concept of religion consists of a set of ideas and beliefs about God, worship, morals and ethics. In addition, these beliefs then determine how the culture responds to its religious topics, issues, and other events. These can be

included several processes those a culture uses, to shape its members' thought, feelings, and behaviors in order to perform some kind of the required activity and to act accordingly. Material culture is a culturally made material.

In addition, as stated by Glassie (1999), material culture is the conventional name for the tangible yield of human conduct. Based on the expression, material culture is a material made in a given culture; culture made material, and he suggested that art is a better word to express material culture. Based on the idea of this author, some of the authors call it 'artifact' to denote material culture. Material culture is the inner wit at work in the world. Any material culture is beginning necessary with things, but not ending with them, the study of material culture uses objects as a sign to approach human thought and action.

Moreover, in the social sciences, material culture is a term that refers to the relationship between artifacts and social relations. Therefore, studying a culture's relationship to materiality is a lens through which social and cultural attitudes can be discussed. It is also a term used by historians, sometimes described under the variant term material history, where it means the study of ancient objects in order to understand how a particular culture was organized and functioned over time, (The definition of material culture as: (<http://en.wikipedia>, the free encyclopedia as retrieved on April, 18,2012). Thus, the process of PM can be incorporated to the category of material culture, which is begins with the production of skin paper. And also, it is accompanied by subjective culture since it processed in religious culture.

2.2.8. Approaches to Material Culture

As mentioned in the above section, Culture is both subjective and material. Thus, People who study in a given culture, study both aspects of the culture; subjective and objective. In subjective culture, some one study peoples' shared ideas, values, and customs. Those who study material culture, study the everyday material objects used in the culture; the product and what they communicate in the community. In other words, a person who study Material culture, studying, how people use material goods as carriers of meanings or as symbolic expressions in the culture,

and how the makers of that material communicate its value to the member of that culture, (McCracken, 1990).

Therefore, the process of skin parchment has cultural value, that the scribes communicate to the member of the community those living in the culture. As the result, the study of this material culture has been done in order to reveal various behavioral acts. It can be studied in search of aspects of mind and values those implicitly attached to an object. Based on the stated ideas, a material culture study is an interdisciplinary field that examines the relationship between people and their things which they have prepared. During the investigation of material culture, the behavior or acts of the makers, the making recipes, the history, its preservation and interpretation of the object in the context of a given culture, has to be considered and taken as issues required for the purpose of investigation.

In addition, material culture tells us about; a place and a time, about the people who created or used the artifacts/ handcrafts, the then technological level in which the materials produced and about changes happen overtime. Such changes can be progressive or the opposite or endangered. It often reveals much about a past events and the behavior of the people. Such material culture study in a given culture incorporate; anything from building and architectural elements to books, jewelry, tooth brushes, or bubbles, and other interpretable implements which can be considered as the object material culture. Since the study of material culture is multifaceted, it is also investigated in various fields through implementing different approaches, i.e. in the field of anthropologists, historians, archeologists etc. in linguistic aspect, the study of material culture concerned about how that material communicate in the community.

Thus, skin parchment as material culture, can be readable as it enables someone to understand a place and a time, the behavior of the people who created or has been used it. Also, the changes happen overtime, concerning the production of the material or its recipes, can be exhibited in this documentation.

Additionally, material cultures created in the past, can contain survived historical events that can continue in some kind of knowledge; historical background of that material and information

available by the time it invented or produced, (Prown, 1982). Such material cultures can provide valuable input for generations, in order to introduce the ancestral heritage, as past previous skills and knowledge.

Based on the purpose of the study, there are suggested approaches to material culture. As far as elucidated above, to some extent, material culture has relation to social history and social Anthropology. The main purpose of the study of material culture is the search for cultural belief systems, the patterns of belief of a particular group of people in a certain time and place. Therefore, the methodology is structuralism in its premise that the design or properties of an artifact correspond to patterns in the mind of the individual producer and of the society of which he/she was a part.

In addition, the methodology of material culture is also concerned with semiotics in its conviction that artifacts transmit signals which clarify mental patterns or structures. As stated in Prown, (1982:2-3) and suggested, to identify and organize these material culture in some ways, it requires some systems of classification.

This kind of classification also has to be based on their function. As already mentioned in the above section, the range of objects that fall within the compass of material culture is so broad. Therefore, it requires some system of classification, which is based on their function. The sequence also, has to be arranged from the more aesthetic to the more utilitarian and the following lists of the category would help to easily classify and analyze material culture based on the already suggested approaches of material culture.

- ❖ In this first arrangement of material culture, works of art are categorized and analyzed as such as (paintings, drawings, prints, sculpture, and photography).
- ❖ Diversions like books, toys, cultural games, theatrical performances.
- ❖ Adornment or decorations like jewelry, clothing, hairstyles, cosmetics, tattooing and other alternations of the body.
- ❖ Modifications of the landscape modified by human such as architecture, town planning, agricultural, mining.

- ❖ Applied arts such as furniture, equipment, and receptacles are included in this category.
- ❖ Devices like machines, vehicles, scientific instruments, musical instruments, and implements. Prown's categories not only restricted on these but also live the room for farther modification and refining of the classification, in order to adapt some kind of model, based on the objective of the researcher.

Thus, parchment making process has variety of material culture in itself which can be fall in the above elucidated categories. Therefore such as recipes of its preparation, materials used for the purpose, the edge design or pattern that designed on the top, bottom and sometimes in four directions of a page in the book or manuscript etc. are included in 'A', 'C', and 'E' categories.

Based on the data available by reading related materials and informal conversation has done with some parchment maker or the scribes in patriarchate office in (November, 2010) before field work durations, For example, there are some levels where the process of parchment making is categorized as work of art and where is not.

In other words, materials that incorporated to parchment making process can be categorized as explained above, starting from the artistic aspect to functional aspect. For example; at the level of transforming or processing animal skin to the writing paper, at every stages of the work, to get paper for the purpose of writing documents, it remains at utilitarian level or it depicted extrinsic cultural behavior.

But at the level of starting painting and calligraphy writing on the processed paper or on parchment; state various genres on paper made of skin, it became to the level of artistic work or changed to aesthetic aspect. At this level of the process, it depicts intrinsic cultural behavior of the doers. As mentioned earlier, at utilitarian level this material provides only limited cultural insight or its depiction is extrinsic; rather it depicts creativity or simply can be taken as formal paper work.

On the other hand, the materials have been implemented and observed, starting from the process of parchment making (skin preparation) up to calligraphy writing, or making traditional manuscript, can be classified in to material culture and non-material culture based on the concept that the term ‘material culture’ encompasses.

Accordingly, the raw materials those naturally available; plants and natural soil are not material culture, before they are incorporated and implemented to the process of parchment making. But the natural plants and red soil that has been processed to prepare paint for the purpose of writing calligraphy could be taken as material culture. This is because; it is processed into the production of material culture the “**paint**”. In the prepared paint, the culture or the skills and the knowledge of the scribes included devising the manually prepared paint; then it became material culture.

2.3. Parchment as an Art and Artifact

As stated in the previous chapter, the process of parchment making can be called the process of art or artifact making. And also, the preparation of skin paper and its process incorporates various cultural values that observed in the making environs. In this situation, parchment making process can be said art and artifacts making process. Since the term ‘artifact’ denotes an object manufactured or modified by human hands, (Bauman, 1992). Such an artifact has been studied and documented because of the religious, cultural, social, historical and philosophical value it has, for the community. And as such, works of art are valued because of various reasons.

As stated by Adams (1994), people do study Artistic works because by doing so, they learn about their own creative expressions and know more about the past experience and culture. Additionally, the arts bridge the gap between past and present and link the creative work of humanities to that of technology, (Reed 1975).

Furthermore, works of art valued by entire cultures, and have material value, intrinsic value, religious value, patriotic value and symbolic values. However, this is depend on the situation or the context they have been produced.

2.3.1. Material value of the work of art

Works of art may be valuable and treated simply because they are made of precious material, Gold for example, used in Ethiopian Orthodox religion (Biblically) to represent the kingdom of God or divinity. It also has been taken as a symbol for ‘**strong**’ and ‘**able**’, since Gold liquefies by means of fire and became solid after the process, in order to ensure its quality. Then after, it comes with considerable cost and it is given as a present for selective and special persons in the community.

Upon various valuable resources available in the soil, Gold is available at limited places, it is precious, requires a lot of effort to find it through mining, too much expensive and it’s tested by fire for its quality. In addition, based on such value it has, taken as sign for well tested, competent, and prized behavior and concepts. Therefore, connoted and interpreted as symbol for such things, explained above. In the end, in religious education, it has taken as a symbol for martyrs.

2.3.2. Intrinsic value of the work of art:

in addition to its material value, the work of art also valued, based on the value judged or an opinion the community has, for the actors or the makers of an art. Such a value is depending on the belief of the community, during the time of the production of material culture or artifacts. As such, the intrinsic value of a material culture or artifact, varied from time to time, society to society. Thus, the intrinsic value of skin parchment, also, varies from ancient to the modern time and from indigenous to modern society.

2.3.3. Religious value of the work of art

art is one of the most effective ways to express religious beliefs. In such a situation, ancient skin parchment also has religious value, which can be reflected in the process of making, such as the behavior of the makers and the process, since it is manually processed that requires: much patience, great effort and tolerance.

It also believed that, such behavior and manner of conduct, more expected of religious persons in the religious culture. For example; as stated by Adams (1994), one of the traditional ways in which art has been valued in western world is because of its religious significance. He also explain the situation as follows:

“From pre-history to the sixteenth-century Reformation, art was one of the most effective ways to express religious beliefs, paintings and sculptures depicted gods and goddesses and thereby made their image accessible. Temples, churches, and mosques were symbolic dwelling places and served to relate worshipers to their deity. .. During the middle ages in Western Europe, art often served an educational function. one of important way of communicating Bible stories and legends of the saints to a largely illiterate population was through the sculptures, paintings, and stained glass windows in churches and cathedrals.” pp. 14

Accordingly, the behavior exhibited during skin parchment making process can be taken as the skill and knowledge to be acquired by the generation. By doing this, the process also, has educational value in addition to other values it has.

2.3.4. Symbolic values of the work of art

Artistic work is valued for its ability to convey meaning with which we identify. This identification also leads people to endow art with symbolic power and to create legends about the origins of art. In other words, the knowledge, ability and the skill of the worker in earlier time of the art depicted from such an art. This depiction in turn symbolizes the expected value of the makers, or what the makers incorporated to a given art as valuable thing or situation, as it can be depicted and acquired by generation.

Due to the above mentioned value of arts, parchment mostly can be studied and valued because of its religious, material and symbolic values, since it is the bearer of the huge culture, ancient language ‘Geez’, the knowledge, skills and the creativity of indigenous community.

In addition to cultural and linguistic values it has, most commonly parchment has been used for the purpose of writing on documents, notes or the pages of a book, codex or manuscript. In

Ethiopia as literatures stated and can be observed in monasteries, some of museums and libraries, traditionally written manuscripts available as can be exploited for the purpose of researching indigenous cultural assets written on parchment papers.

2.4. Parchment as Cultural Heritage

Cultural heritage is the properties of indigenous culture that produced or created in past and passed down from preceding generation and can be inherited if it is valued by the coming generations, (Morris, 1982:607).

Besides, Heritage is riches of past and historical events those have been performed in indigenous culture and to be interest and value to present generation. Thereafter, parchment making is a traditional culture that has been passed from one generation to the next as can be said cultural heritage. And also, Parchment and its entire making process is a kind of cultural heritage in Ethiopia. This cultural heritage can be divides into two main categories: tangible and intangible cultural heritage.

Tangible heritage aspects of parchment making culture are; the place of making this craft and its surroundings, manuscripts has been written in various times and on various issues.

The intangible aspect includes the knowledge and the skills for searching of the available material from the surrounding environs; creativity or how to use these materials in the process of parchment skin preparation. And also, sayings or various language expressions stated and none linguistic acts performed during the process to shape the behavior of the maker, in order to get effective results, poetry about the life of the scribes and related linguistic expressions are taken as part of the intangible heritages.

This cultural heritage with its entire process requires documentation and preservation, in order to pass it and value the next generation. Therefore, reading and assessing of this documentation work help to enable generations to appreciate their ancestry's creativity. it also, enables someone in the culture, to know self and to mold the own life, paved the way to change the world they are living in, into the way it become better and possible as to be improved. And also, discovers the

traditional way of doing materials, changing the natural environment for the purpose of betterment of the life of the then community and the world. In doing these, the knowledge and the skills fetched from the past can be used as a base for the recent innovation.

If it can be the will of the new generation, the traditional way of molding the required behavior in the community referred, and may be taken as the experience from the past which could benefit for the modern life or the new generation.

In addition, it could help to compare the indigenous behavior or personality of the doer and the modern behavioral acts in the surrounding of such working culture. It also helps to identify, evaluate and suggest the better way of working culture and the more valuable way of working environs, for the benefit of the community. Interested people can compare and contrast the past and the present in order to select the finest way of life.

Furthermore, preservation of Ethiopian's cultural heritage resources is very important to the development of the various cultures and to support sustainable development of the country in one way or other. Since the search of human being for the betterment of the living and working condition is sustainable and stand-in the traditional way, this documentation of traditional handcraft in some way, could benefit the modern cultural behavior of the doers or the working group.

Additionally, Indigenous culture and its material product is a witness of where people have come from and where the people are, as was rightly stated by Williams (2001), "preservation of cultural heritage resources is essential to sustainable development. It recognizes the importance of cultural continuity and of human history in nourishing social consistency, a sense of self, of belonging, and of place in a context within which to understand the past and to contemplate the future".

This documentation task also, highlights the required capacity building in preservation techniques and commitment of researchers to preserve the various cultural heritage resources in

their research work. Thus, based on what has been documented and reserved, researcher can be motivated for farther investigation, concerning the issue of the documentation.

In addition, the work of traditional paper making or the art of book making in Ethiopia is multifaceted by itself. This means that, it has great relation to other various works of art or handicrafts have been made in the country. This will be elaborated in the analysis and description section.

Hence, before this documentation work, there are some other works have been done by some authors, which are taken as related work. The aspects of each authors' stated about parchment making and the differences between this documentation and the one has been written will stated in the following section.

2.5. Calligraphy writing የቁምጽህፈት 'jək'um ts'ifət

የቁምጽህፈት 'jək'umtsifət' 'calligraphy' is defined as traditional beautiful handwriting that has been written on skin of animals or parchment. In older time, even today, in some places where people are interested to do so, and wherever the process of parchment making calligraphy writing is on process. After the required issues has been written on skin parchment, the product of the process called manuscript. The manuscript also divided into two main parts: codec and scroll, based on the content it covers and the size. In this documentation work, not only paper making process, the process of calligraphy training and writing also documented in the place where it has been processed and some of its part analyzed and documented in the thesis.

2.6. Review of Related Works

As stated by some authors, several writers and researchers have been writing and conducting their research on the subject from various aspects; such as etymological, historical, chemical analysis that attached to its preservation, issues related with the life standard of makers and the parchment repair. But in the works previously done did not touch upon the endangerment of the technique of parchment making with its entire making culture. And also, suggested possible

solution for its revitalization at its own site of preparation was not considered and recommended. Among these written documents on the title ‘parchment’, some of them are stated and discussed below.

2.6.1. Previous Studies on Parchment making

Researchers do not provide due attention to this handcrafts because of unknown reasons, as stated by (Reed, 1972, Sirgew, 1981, Gerster, 1970). Some other writers also express the forgettable aspect of this handcraft or artifact situation by stating Amharic language proverb “ከእጅ ያለ ወርቅ ስለመዳብ ይቆጠራል፡፡” *kəij yale work’ sıləmədab jik’ot’ərall’* it means “Gold in one’s hand is taken as bronz”.

But there are some seminar papers which have been presented on the issue. For example, Assefa (1958) presented a seminar under the title “preparation of parchment manuscripts”, recipes of parchment preparing, to Ethnological Society Bulletin. He has stated the art of producing parchment and hand-written books as a significant feature of Ethiopian cultural heritage.

Moreover, he indicated that there are proverbs and sayings around this product. He also listed the names of some ‘debteras’ and priests that taken up this profession and stated that the art is in an endangered situation. In one hand, Assefa (1958), ensure that the makers of skin parchment in Ethiopia are from Ethiopian Orthodox Tewahido Church (EOTC). And, the process of parchment making and its culture has been performed by priests and ‘debtras’ from EOTC. He also mentioned that the content of parchment paper or manuscripts encompasses various Religious, philosophical, Social, Economic, which has been written by church scholars. The gap of the study is that it did not show the level of endangerment of parchment in Ethiopia by the then time. and, the reason was not stated in the study.

The second notable exploration, done on parchment making is that of Sergew (1981), which was written at the University of Leiden, in the Netherlands, under the title of “Bookmaking in Ethiopia”. In this research work; the process of making skin parchment, preparation of ink,

calligraphy writing are introduced, and some of the sayings accompanied this heritage are indicated but analyzed. The research gap of the work is the environs of skin papermaking or the site of PM, from which it is documented, was not incorporated. The data was gathered through means of questioner that has disseminated to some of the scribal community.

He has clearly specifies that this field of study is virgin field for in-depth study. But these studies were not indicated the means and ways the handicraft can be inherited, researched, enhanced by the next generation and how it can be innovative creativity as the makers can meet the recent market and improve their creativity and the life situation. The investigation was done by implementing the secondary data and not through observation of the environs of the scribes. The study also states what was there by the then time.

Work of Sergew, (1981), has contributed to this study and able to guide the researcher in the way of indicating that there are various field of study around the process in the way what to document and attention shall be given. By doing this, the research work indicates the documentation work, that there are cultural poetries in the surrounding of parchment making place and culture. Such poetry hands down the next generation about the life style and living norms of the then community. Based on the knowledge acquired through reading of such norms of behavior, this, and the coming generation could have access to know more about his/ her ancestors. And, could have the chance to compare and contrast the working behavior of his/her ancestral creativity.

The third investigation has done on this art is ጥንታዊ የብራና መጽሐፍት አዘገጃጀት በእስቴ 'tintawi jəberana məʔaf azəgəjəjət bæste' /traditional bookmaking in istie/, south Gonder, (Tamirat 2000E.C). He was submitted the thesis for the partial fulfillment of MA degree in folklore to the Ethiopian Language and literature Department, in the Institute of Language studies. He has investigated parchment making processes as endangered material culture in እስቴ 'istie' district, at Amhara regional state, in South East Gonder.

The purpose of the researcher was to assess and show the endangerment of this heritage as traditional material culture and the investigation show that the shifting of the scribes to other fields of work rather than parchment making. Therefore, the main attention of the research was

on craftsmen aspect, i.e. about the life of parchment makers and their future fate and of this material culture. Tamirat found and stated that parchmenters or scribes are shifting to other jobs, like farming and trade rather than parchment making, because of the availability of recent technology in duplicating excess writing paper. As the result, he concluded that, this handcraft is at endangered level and the life of scribes in getting income from an activity or the processes of the handicraft also deteriorated. But the way the scribes can generate income in the own environment left untouched in the study.

He also explained that, this situation was happened because of less attention has been given to parchment making techniques by stakeholders; users or the church, whom, training scribes, the source to parchment makers and the handcraft itself. In addition to recent technology, he has stated that, the expensiveness of the raw material for parchment making, and the cheap cost of the product or manuscript as one of the main reasons of the endangerment of parchment making. However, the cost of skin of goat which is more preferable for the process was very expensive. As the intention of the researcher who did this documentation, there may be other reason of endangerment of the handcraft, in addition to the above mentioned. And also, there can be others means or ways to re-innovate this material culture and the life standard of the scribes.

As the result, in the view of this researcher, the reason for the endangerment of this handcraft is not only the stated ones, but also the luck of knowledge and skills and additional training of the scribes to transform the handcraft in order to be computing to the modern market. Therefore, in this documentation the means to solve such a problem is analyzed and suggested.

In contrast, as he recommended, the prices of manuscripts are very cheaper than the raw materials needed by parchment makers to produce books, notes and necessary documents to their customers. But in the study, the way this ancient craft are rooted in to modern technology in order to appreciate the earlier skills and knowledge was not recommended.

Besides, as stated in the investigation, parchment-makers and calligraphers have no access for proper market to sell their product (manuscripts). In general, the research was not indicated what

expected of the parchmener or scribes, to upgrade their activities concerning this cultural heritage.

Although, how calligraphers can update their product and attracted market by self-motivation activities were not recommended. This work of documentation (the one recently on the process), expected that it recommended the way based on the observed situation around parchment making environs.

Thence, the idea not suggested in the study and the research gap was how parchmenters can be innovative in their own environ, and how the makers can be advertising their products to attract much more stakeholders, in addition to processing for the church or religious purpose as they do have. And also, how they can compute the modern market, was left untouched and can be taken as research gap.

This study was suggested that, the ways of improving the life of calligraphers or scribes. These ways can lead the calligraphers to think how they initiate their productivity and innovation across the skills. It also suggests the means of revitalization of parchment making process in order to be appreciated, as the product or manuscript can be referred by generations for further investigations. And also, they can advertise the product at working place and their living environment. Advertising their product enable the calligraphers to create and invite or attract the stockholders in the modern market to their product.

In the end, Tamirat also has concluded that this handcraft requires much attention in the eyes of stakeholders: institutions like colleges and universities, the church and patriarchate office. In this, he recommended that if colleges and universities invited the scribes to prepare graduation diplomas for their graduates, the working situation of the scribes can be improved. Of course, this can be one way of revitalizing the craft, but before doing such business, scribes have to be well organized and upgrade their skills and knowledge at the level of their surroundings in some way. Additionally, some kind of training that enables them to upgrade their product has to be provided by high professionals to the scribes. Based on previous skills and additional knowledge they acquired through such training, the scribes able to upgrade the product and can

communicate the demand of the modern market in order to generate income in managing their life situation.

As the result, things and situations that can be observed around the environs of parchmenter /scribes/ has to be able to invite market by itself. In turn, they could have the chance to think about the situations around their working environs, and can improve the skills and knowledge accompanied the product. Based on the field observation and interviews has been done, this documentation work is come up with scribes suggestions, about the ways of improving this handcraft. These suggestions would be based on the current situations and world experiences.

Consequently, this documentation and that of Tamirat (2000E.C) are similar in place of the research but differ in localities. The two works are different in the theme of documentation, the intention of the researchers, objectives, the methods and the questions answered in the research. Both works are also differing in time, the contents of documentation.

There also a work available which depended on the educational life of the scribes as learners and related to this documentation (Meseret, 2012).

Moreover, Meseret (2012) has conducted a research under the title “The Change and Survival in the Oral poetry of the təmarī (the learner)”. In this research work, she has documented some of the poetry around the life of ‘kolo təmarī’, and has done content analysis on the poetries; those magnify the challenges around ቆሎ ትምህርት ቤት ‘Kolo timirt bet’./indigenous learners’ school/ Here the researcher’s intention of ቆሎ ተማሪ ‘k’olo təmar’, /indigenous learners’/ has the sense of improving of the life situation of ‘k’olo təmarī’, /indigenous learners’/ but parchment making process.

Meseret, (2012), in her documentation of the poetry that generated by ‘Kolotemari’, she implemented content analysis about how ቆሎ ተማሪ ‘k’olo təmarī’ /indigenous learners’/ uttered about what has been happened in their surrounding world. These poetries are related to personal life, the economic level, the social situations, the challenges ቆሎ ተማሪ ‘k’olo təmarī’ /indigenous

learners’/ has been faced and religious aspect of the learners. And she states the meaning and interpretation of the poetries in relation to these aspects of life.

The differences between Meseret’s work and this documentation are: In this documentation, not only poetries’ performed by ቆሎ ተማሪ ‘k’olo tāmari’, but also the activity of ቆሎ ተማሪ ‘k’olo tāmari’ has been collected and documented, with its selective analysis. Therefore, the poetry of /indigenous learners’/ collected and activities has been documented during field work, through observation, is analyzed by implementing semiotic approach to the analysis. These two documentation works differing in their methods of analysis. When some aspects of this documentation analyzed semiotic ally, it means that, the life of ቆሎ ተማሪ ‘k’olo tāmari’ would have taken as a sign that stand for some kind of behavior rather than what explicitly observed. In other words, what it is signifies and signified, denoted and connoted, based on the pact of the scribal community.

In her work, only the utterance of ቆሎ ተማሪ ‘k’olo tāmari’ was documented and content analyses has done. While in this documentation (in the one I’am doing), both material and the accompanied spiritual culture are documented and partially analyzed based on the predictable acts of the scribe or ቆሎ ተማሪ ‘k’olo tāmari’ /indigenous learners’/.

The other difference is, Meseret’s work is focus only on economical aspect of the life of ቆሎ ተማሪ [k’olo tāmari], which is named in her paper as ኦብነት ተማሪ ‘abnət tāmari’, as this documentation work touch upon and interpret both; the entire process of parchment making i.e. preparation of skin paper, calligraphy writing that performed by ቆሎ ተማሪ ‘k’olo tāmari’, the working environment and the life of የተማሪ ‘tāmari’s’ in their living and working place (cultural context) and religious context.

In addition, Meseret states that the life of ቆሎ ተማሪ ‘k’olo tāmari’ was not comfortable, because of lack of access, but in this documentation, based on the written literature, suggested that ቆሎ ተማሪ ‘k’olo tāmari’ was intentionally and willingly prefer and decide to live such life depend on the objective stated, the pact and religious culture they trained in.

Moreover, this work of documentation (the one this researcher doing), is intended to suggest the means and the places of revitalization of parchment making process. It also indicates the means or the way of improving the lifestyle of the scribes in their own working environs. It also indicates the what, how and why of the fate, to revitalize this handcraft. Finally, some selected data which related to the life, the working culture, and the norms of ‘qolo temari’ would critically decoded, analyzed and interpreted contextually.

In addition to works stated above, there are also other materials, have been written concerning parchment making process, which are included in some other written items not as main issues but as subtitles.

2.6.2. Written Materials on ‘Parchment’ Making Process

Some of the written materials, those on parchment making, are very small in size; from one to two pages. For example, Kefyalem (1999E.C), wrote Amharic notes about the endangerment of this heritage. He stated that regretfully, the endangerment of this artifact in about one page, which included the main issues like ‘Saint Yared’s’ chant; Degua, Tsome Degua, Mewasit and zimare, those has been written on skin parchment and became endangered recently.

He suggested that, the reservation of manuscript is very essential to preserve the issues, those previously written on skin parchment. In the written item, Kefyalew was devoted on the preservation of the already written and available manuscripts, but the process and the culture of parchment making, which is the concern of this research paper.

The other paper, which has written in Amharic on ‘parchment making and calligraphy writing’, is that of Abebaw (1999E.C). It is different in size from the above explained; about 85 pages. This book was written under the title “የጽህፈት ሙያ በኢትዮጵያ” ‘jəts’fət muja bətijopɪɑ’ when he was in London.

He also wrote about parchment making skills regretfully, based on his own Experience, the memory of the life time he had been in during the time of his living and learning at ጉባኤ ቤት [guba'ee bet'], by stating the then naming of the place በጌምድር አውራጃ ('Begemider Awuraja') in Gonder. The objective of the book and the intention of the writer is to initiate and encourage this generation in conducting research, reserving and preserving their antecedents' creativity.

According to Abebaw (1999), the history of calligraphy writing and its entire culture has to be remembered and passed to generation. He has prepared the item about paper making or skin parchment and calligraphy writing as to be remembered, as one of the creative work in the years of Ethiopian Millennium. In the book, Abebaw has provided highlights on; the history of calligraphy writing as a base for literature, progress and reshaping of letters for writing (paleography) and calligraphy writing as a base for Ethiopian literature.

In addition, he supports these ideas in various figures which are related with this handcraft. He has written some of the steps of parchment making: preparation of skin for writing, preparation of colour paint ጥቁር 't'iqur' , ቀይ 'k'əji' paint material made up of animal horn የቀለም ቀንድ 'jəqələmk'ənd' preparation of ink/pen ብዕር 'bir' or ብርዕ 'brī, binding of books ጥረዛ't'rəza', and design making የሐረግ ሥራ 'jəharəgsira' Abebaw (1999), concluded that all these arts are endangered material culture, as it requires great attention. And also, he stated that, the makers (parchmenters and calligraphers) were respected in the past as artists, since they were religious materials producers.

Nowadays, because of the accessibility of printed religious materials no due attention has given to them. But still, they are making practice to pass this art to the generation. In the end, he has express this endangerment situation by the following of the part of his own poem:

“በቆመ አራአዩን ያላነገራጎረ፤

'bəqomə araraajun jalangoragorə'

/one who never emitted hymn 'araray'/'

ቤተልሄም ድገን ያላስመሰከረ፤

‘betəlhəm dıguan jalasməskərə’

/one who did not present ‘dıgua’ in Betelehem/ (Betelehem is the name of the place in Gonder where traditional learners present what they write for the completion of their learning.)

ዙር አምባ ዝማሬን ያላንጎራጎረ፤

‘zuramba zımareñ jalangorəggore’

/ who never emits chant in ‘zuramba’/

ባንዳቤት ቁምጽኸራት መካን ያልሞከረ፤

‘bandabet k’umsihuf məkan jalmokərə’

/who never be professional in calligraphy at ‘andabet’/

ሀረግ ሥዕል ነድፎ ያላኸጎረጎረ፤

‘harəg sıl nədfə jalazgorəggore’

/who never make paint and make patterns on manuscript/

ጎንደር ባንቺ ሙያ ያልተወዳደረ፤

‘gondər bəantsts muja jaltəwədädərə’

/you, Gonder! Who never compete by yours profession /

መች እንደተማረ ይቆጠር ነበረ።

‘mətsts indətəmarə jik’ot’ər nəbərə’

/never ever was considered as educated person/

The poem created by Abebaw (1999), reveals that the situations in the places, where the entire process of PM and calligraphy writing were learnt and practiced. The poem also described the then respect that provided to traditional church education.

Thus, the places such as ቁም ’k’omə’ and ዙርአምባ ‘zuramba’ are the places of chant or hymn, while ቤተልሄም ‘bətəlhəm’ was the place of graduation or ceremonial demonstration of one’s

ability; ማስመስከሪያ ‘masməskərija:’ where a written item such as books for chant, written and presented as demonstration of one’s ability concerning what has been trained and get confirmation. And አንዳቤት ‘andabet’ is stated as the place that is known in both calligraphy writing and the completion place for various church educations.

Moreover, the above poem clearly stated the endangerment of calligraphy writing culture at ‘Guba’e bet’ in southern Gonder, Andabet district. Abebaw express the situation by using verb ነበር [nəbər] or something which is of past experience whose practice ceased to exist in order to show that the skill, handcraft and related manner of the makers also endangered.

Based on what he has stated in the creative poem not only the handcraft but also the expected behavior and the knowledge to be a calligrapher also endangered. As much as other writers have been stating, he also, recommended that due attention has to be provided to the material and the makers by patriarchate office and ministry of culture and tourism.

Nonetheless, in these written items the way of reserving, preserving and revitalizing was not included. This in turn, indicates that the way of providing attention to the material culture is not suggested by the writer, as in similar way with other writers those has been writing on the issue of “skin parchment”.

Additionally, Abebaw in his paper, also, specified that the requirement expected of the trainees, by their trainers or the then community, in order to be scribes. And also, he has described the then way of the evaluation criterion of the church scholars, and this in turn reflects the feature of national education by the then time. The written poetry also indicates that the then evaluation strategies of church educators.

Thus, as the above indicated gap and information about parchment making and calligraphy writing process, the purpose of this documentation work is, to document parchment making and its entire process as endangered cultural domain: traditional skills, knowledge and cultural heritage. The documentation exhibits the recent trait of parchment making situation at አስቱ

‘istie’. It also expected to suggest the ways of providing attention to this material culture and the life of the scribes, and the means of revitalization of the handcraft and related language ‘Ge’eez’.

Besides, since the documentation of parchment making is multifaceted, in this documentation work the following issues are incorporated;

- ❖ The process of parchment making, the materials used, for the purpose, of calligraphy writing and training as can be observed today in southern Gonder, Eiste district, one of the places of parchment making. Southern Gonder; እስቴ ‘istie’ district is selected by the researcher for the purpose of documentation, because, the graduation ማስመስከሪያ ‘masmæskərja’ for high professionals was at ቤተልሐም ‘betəlhem’ in Gonder, based on the note have taken by the researcher from diverse sources, before field work. And also, as indicated by means of poetry has written above and from written documents.
- ❖ In addition, works of painting: preparation of paints from authentic materials, seeds and plants have been used in this preparation, are incorporated at least by their name.
- ❖ Comments and metaphoric expressions have been used to correct the incorrect actions in the surrounding of the making, also incorporated. And some of them selected and interpreted, based on the intention of the expressed ideas in relation to cultural convention, around the place where parchment has been produced.
- ❖ Expressions of blessing or appreciations for good doers, metaphoric expression have been held to correct the mistaken ideas peacefully and politely, with expressions that can create smile upon the makers, rather than offensive have interpreted.

In such expressions, a person who makes an error, implicitly understand what was happen mistakenly. Then, s/he admits an error and thinks about how to correct or would be done or seek for solutions, following the indirect comments provided by commentators, in order to correct self. As stated earlier, such comments lead and enable the mistaken person, to evaluate self and

to identify the mistaken part of the work has done. Such expressions or comments about the work of scribes, lead the mistaken person to evaluate self-reliance concerning the expected skills and knowledge.

Accordingly, such expressions never indicate the subject or object. I.e. pronouns like “you”, “s/he”, are not included in the sentences to personify an error, that take place by the time of communication. Ideas well communicated without touching the name or the title of the person whom made an error. It also imperfective aspects mostly used in the expressions. For example;

ሰነፍ ተማሪ ከሙሴ ይገድፋል። ‘sənəf təmari kəmusə jīgədfal’

/lazy learner miss from ሙሴ /‘music’/ (see analysis part for meaning.)

This proverb has the ability to lead the hearer, to assess self and make correction wherever the mistake in written language or calligraphy writing happens. And also, there is some other proverbial expressions which recited to appreciate a Scribe who has been skilled person, and to whom lost his/her life and apart from the partner (poetry for dead persons) is included. The poetry is analyzed based on the stated methodology and research approaches in the analysis section.

Moreover, the above expressions and the other which are not stated in the given examples are indicated that the endangerment of the product of skin or manuscripts and the then and the now respect has been provided to parchments.

furthermore, not only such valuable expressions and written manuscripts in the process of parchment making is endangered, but also the knowledge of making, the ability of the selection of the authentic materials available in the surrounding environment can be extinct.

Upon the authentic material which has been used by the scribes, for the purpose of paint preparation and calligraphy writing, and also various plants which implemented for the purpose have huge place. Some of these are becoming endangered and some are totally eliminated. Such

plants also, require documentation and reservation at least by their name, for farther investigations.

Therefore, the Name of the plants has been used for the purpose of entire parchment making process, and for what purpose they have been valued and how of it will be elucidated in the analysis section of this thesis. This aspect of the documentation is also one of the differences of the documentation in relation to the previous works done on traditional parchment making.

The other book, which, written in Amharic language, and related to this title is documented by Fekade Selassie (2002 year of grace or E.C), under the title ጥንታዊ የብራና መጽሐፍ አዘገጃጀት ‘t’ntaawi jebranna mət’af azəgəjəjət’ (traditional book making process).

The documentation work is very huge; because of its content coverage, the theme concerned, and can be taken as the base for so many aspects of investigations in various fields of study that could be done around the field, (eg. Anthropology, Archeology, palaeography, etc.),

The book has about 320 pages, and consists of various issues, titles and subtitles. It is structured in fifteen chapters. The first six chapters have discussed lettering arts (the progress of ግእዝ ‘Ge’ez’ letters; chapter one and two are provide highlights about ancient handwritten materials, the early ግእዝ ‘Ge’ez’ and Greek inscription existed before the implementation of skin parchments, from the first century to fourth century A.D.

Fekade Selassie’s work, also discusses the starting time of using skin parchment and its importance in the history of Ethiopian literature. Chapter 3, 4, 5 and 6 discuss the progress of the ግእዝ [Ge’ez] letters for writing calligraphy from time to time (paleographic aspect). Chapter 7, 8 and 9 describe the preparation of skin parchment, from various animal skins; like goat, horses, sheep etc. and materials has been used for production and treatment of manuscripts.

Furthermore, in the work of FekadeSilasie, recipes of parchment making, steps or the ways of preparation is included, and the production and traditional uses of skin parchment for various

purposes also indicated. Parchment recipes introduced by the person, clarified in other chapter in this documentation.

In Chapter 10 and 11 of this material Fekade Sillasié states the preparation of paints ቀይ ቀለም ‘k’əj k’ələm’ (red pen) and ጥቁር ቀለም ‘t’qur k’ələm’ (black pen), and the raw materials for paints. Chapter 12 discusses about the work of design የሐረግ ሥራ ‘jəhəreg sirā’ (design making), which has been drawn round the already written materials, (manuscript). Chapter 13 and 14 provide highlights about binding of books, covering, and overall treatment of manuscripts, and the life history of some of the calligraphers included at the end of the chapter.

Fekade Selassie (2002 E.C.) stated that, the product of this artifact (manuscript) is endangered. Because, manuscripts has been written in the past were not well reserved; they were injured by some of the dominant factors. Additionally, he clarified that, this work not given due attention, even if it did/do a lot of favour in passing; the history, religion, culture and the language ግእዝ ‘Ge’ez’ and overall culture of the past generation throughout the century. According to Fekade Selassie, parchment making and its entire process has to be known and initiated by this and the future generation.

In this context, this researcher (one whom recently work on documentation), has used the idea of Fekadeselase as a leading document for further investigation. In other words, the work encouraged the researcher for the documentation of the entire parchment making process in order to pave the way for further studies to interested persons .

Thence, the intention of this work is to document the entire process of this handcraft digitally. This digital documentation in turn, enables researchers to think of further research work based on the material available.

Additionally, making its cultural interpretation reveals the situation around this material culture, enables the generation to be informed about the past working culture and the behavioral acts around working place. Hereafter, the documentation, expected to suggest comments about the

way of passing it to generations, as a base for further creativity, which can be exercised by implementing authentic things available in their surroundings.

It also, enables the researchers who are interested on traditional manuscripts, to understand the historical base of the written manuscripts. Besides, these written manuscripts have various issues, which can invite various researchers those interested in the issues. Hence, as stated in various times, traditionally written manuscripts, those are on skin paper contains different issues and contents. As far as the researcher has observed, in the national library, from microfilmed manuscripts, much of the texts are depend on religious issues.

There are also, additional texts those can be valuable in social, economic and cultural life of the community. If such valuable texts used in educational sector, it enables the generations, to appreciate indigenous skills and knowledge that passed down to them. It also enables interested person to compare and contrast the indigenous working culture and the conventions or pacts of the community, those have been guiding the then working community, for the betterment of the recent life situations that observed in the real world.

2.7. The contents of manuscript

Starting from the earlier time, with the coming of Christianity, various issues have been written on parchment in Ethiopia. Among these issues, some of the most common were religious books: four gospels and other religious commentaries and philosophy, law and government texts were examples of among widely known scripture.

2.7.1. The Bible

The Bible was the most studied book of the middle age and it was the center of medieval religious life, (Reed, 1972:115). Along with the Bible, came scores of commentaries. Based on the observations and reading of the manuscripts, that the researcher has done in national library, more than other parts of the bible, the four gospels and the book of psalm are repeatedly and frequently written by the scribes than other parts of the Bible. These Biblical texts have been

written as devotional texts for the purposes of church service and gifts for special persons. Book of hours is one of the contents has been in written manuscripts.

2.7.2. The Book of Hours

The book of hours was a devotional book that was popular in the middle Ages. It is the most common type of surviving medieval illuminated manuscript. Like every manuscript, each book of hours is unique in one way or another, but most contains a similar collection of texts, prayers and psalms, often with appropriate decorations, for Christian devotion. By then, such written religious documents were sacred materials that were given as a gift for various professionals, persons, government authorities, organization and the church. Thus, their reproduction is part of religious duty and literary expertise.

In many of manuscripts, those have been given as a gift for the second body, the name of the provider is written but the name of the producer, on such manuscripts. This situation also, hindered the reader, to easily identify and understand a person whom wrote the manuscripts. In other words, because of such reason, the authors of various manuscripts remain unknown.

As the result, this condition hindered the reader and researchers in academic to specify and understand that, who wrote the content of a given manuscript. And also, who's' handwriting was beautiful and preferable, then copied by other calligraphers through time, since scribes have been copied their ancestral group in calligraphy writing, eg. (Calligraphy style; that of Gonder, Gojam, Showa and Tigrai were known).

2.7.3. Liturgical Books and Calendars

Along with Bibles, large numbers of manuscripts with various religious issues revive in Church. Liturgical books and calendars were the most common important books and frequently used for liturgical purpose. Liturgical books usually came in two varieties: Those used during Mass and those for Divine Office. Most liturgical books came with a calendar in the front. This served as a quick reference point for important dates and to tell Church officials which Saints were to be

honored and on what day. Nowadays, such books have copied into paper and duplicated, accessed everywhere when they are needed with relatively cheap price.

2.7.4. Prayers

There were also, various prayers books, those have been written on skin parchment traditionally. Some of this prayers also, microfilmed and available in national library and Addis Ababa University in IES library. Among these prayers, scrolls are there. Scrolls are encompasses, various types of prayers. For example; prayers those has done for dead persons, during his/ her funeral ceremony, by calling his/her Christian name or the name given to a person when christened. This type of prayer usually written, on thin and long parchments, which has been prepared having equal length with a person, and stayed with throughout a person's life. it is named ለፋፈጽድቅ 'lifafəjdq' or ክታብ 'kitab'. When a person died, such prayers would get stretched and buried with the dead body during his/her funeral ceremony.

2.7.5. Various types of Letters

It can be observed that, there are various types of letters available in museum and Ethiopian studies, which has been written on parchment paper. some of the contents of these letters includes; messages from the central government, legal issues, documents related with possession, and which approved by the governors can be observed in the museums. For example; the document or the letter which was written for the purpose of land possession that was denoted from Emperor Hailesilassie to Addis Alem St. Mary church is available in IES at AAU. This indigenous document has been serving the community as todays plan for a person or an organization as the document for resource possession, for example; land. And the document has the signature of three persons that has signed on the document as witness for the legal document that provided to the concerned body from the then governors.

Most of the above explained contents have been written in religious Language and culture. And as such, these documents has been serve the community in various ways for various purposes;

religiously, socially, and economically. It also symbolizes the working and the life situations of the then religious community.

2.8. The Relation of Language and Culture

Language and culture are highly related, since the culture of any community is expressed by the language that society speaks and communicate. Besides, culture also, the main structural context that the community contributed a lot for it has to be structured, and the culture in turn reflect what the communities sum total of day to day activities look like. In this context, society's culture also can be understood and interpreted as one of the communicative aspect, in similar way of human language, since the information that cultural activities encoded can be decoded based on the code or agreement can exist, (Jackobsen 1974, Eller 2013, Sebeok 2001).

Thence, in every situation of day to day activities, there are various ideas, concepts, words and symbolic expressions available as signs. These signs also signify various things, in order to communicate in the required way and can be observed in the culture of a given community.

Accordingly, the endangerment of a given culture also, has contribution to the endangerment of the language, thus, the endangerment of PM culture also facilitate the endangerment of the language, since the naming around the handcraft are words which are the main body of the language.

Moreover, in order to understand the community efficiently, the culture that the community organized in can be readable as a text in its context, (Geertz, 1973). Reading (decoding) their culture (what has been encoded) can mean that, understand the people living in a given culture

2.9. The Concept of Culture and Documentary Linguistics

In this subsection, concepts such as culture and documentary linguistics are defined and discussed. In relation to documentation of parchment making culture each of them is elucidated. Since parchment making is come to existence in the communities working culture, the term will

be described in such context in the following section, based on the definition of some of the authors.

2.9.1. Culture

There are various definitions of culture, as there are cultural Anthropologists. These definitions are given by different scholars, depending on their school of thought and the objective intended by each writer. And also, based on the concerned domain, which is the term culture conceptualized. Consequently, there are different approaches to the definition.

One of the approaches understands culture as primarily ideas or beliefs, that is, as essentially 'in peoples' heads'. In this context, culture, cannot be seen but it can be inferred from the behaviors that people engaged in and various materials they produced in a specified context.

The other approach to define culture, perceives culture as a set of real facts or social facts regarding observable behavior and the products of that behavior. This includes: the rules, groups and institutions that shape peoples living situations and their personal lives. According to this approach, culture also, can refer to material objects such as tools and houses. This definition of the term culture, concerned about either the non-material or spiritual and material or tangible aspect of culture. The approach also encompasses extended meaning of culture.

Moreover, Anthropologists, states that culture encompasses all three components; the ideology of the people, the structural organization of the community and various tools has been produced in the community. Thus, in the study of cultural aspects of the community, these components can be observed as signs that signified something rather than simply observable activities. The following diagram can show what is described above. Analysis of a given culture also enables someone to make reveal, the ideology of the community, (Duranti 1997:33).

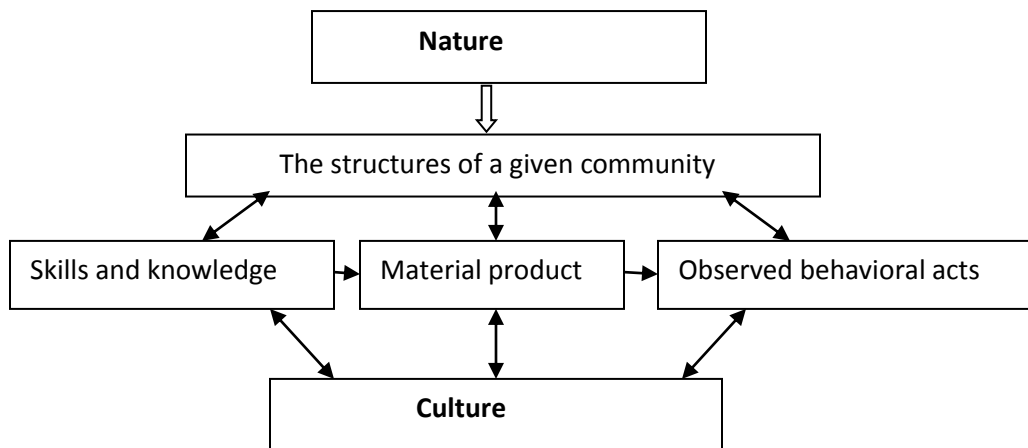


Figure 3. Diagram developed to show the concept of culture (developed based on own observation & reading)

The diagram shows that a given community produces material products, and in parallel there also kinds of activities and observed behavior of the people, who produce the materials. These all together, in turn, are the system of signs which expressed or defined the culture, in which the material culture produced.

For some of the Anthropologists, the term culture is the single most central concept, which has complex history. But which its Anthropological usage is only one small part i.e. to understand the life of the people more, in a given place, time and life situation. Some of the Anthropologists also, explained culture as follows:

As pioneer English anthropologist Edward B. Tyler (1871) culture is that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of a society. This meaning of culture has relation with humanistic sense of culture, which is singular and evaluative: culture is what a person ought to acquire in order to become a fully worthwhile moral agent, (Barnard & Spencer, 2002).

Furthermore, as the recent views of social scientists, culture is comprised primarily of the symbolic, ideational, and intangible aspects of human societies. For scientists in the explained

category, the essence of a culture is not only its artifacts, tools, or other tangible cultural elements, but also, how the members of the group produced and processed, interpret, use, and perceive them. Additionally, the behavioral acts observed in the environs of making of tangible cultural elements also, considered as communities culture.

Such observed behavioral acts are the values, symbols, interpretations, and perspectives that distinguish one people from another in indigenous or modernized societies; it is not naturally available material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artifacts, and behaviors in the same or in similar ways. According to this definition of culture, the concept of the term is extended to cover various activities and various life styles of the people (Duranti, 1997).

Additionally, Cavallaro (2001:16) describe that culture can be regarded as systems of sign: verbal and none verbal or visual languages (communicative aspects used to represent language), movements, postures & gestures, buildings & furniture, clothes etc. such aspects of a given culture are open to semiotic decoding.

Thus, understanding a culture means detecting and interpreting its sign system, the sign which gives clues only to lead to meanings through interpretation. Therefore signs become meaningful when they are decoded according to cultural conventions and rules which people employ both consciously and unconsciously.

Consequently, people in a parchment making culture or the scribal community (religious culture), interpret the meaning of symbols, artifacts and behaviors around the making of the material, in similar ways of people in that culture.

But other people outside the culture may not interpret it in the same way with the scribal community. For Example, this generation and the coming may not interpret the culture of parchment making in similar way to the indigenous (traditional) community, unless they are introduced with the culture concerning **what**, **why** and **how** of the materials they have been produced and the life situations of the makers. In this context, people whom are outsider to

2.9.1.1. Religious Culture

However scholars define religion and religious culture in various source in various ways, there is no definition that all agreed on. Some of them describe religion as an organized collection of beliefs, cultural systems, and world views that relate humanity to an order of existence. Such collections can be interpreted and their encoded meanings can be decoded and understood in various contexts. Moreover, religion has narratives, symbols and sacred histories that are intended to explain the meaning of life and/or to explain the origin of life or the universe.

Additionally, religion has organized behaviors, clergy, a definition of what constitutes adherence or membership, holy places and scriptures express the historical background of a given religion. And also performed at the required in some kind of context has taken as ceremonial situations that has relation with the foundation of the religion. The practice of a religion also include rituals, sermons, commemoration or veneration of a deity, prayers, music, art, dance, public service or other aspects of human culture. (From: Wiki, the free encyclopedia as retrieved December 28, 2013). Such acts and activities those could happen in certain religion can be considered as religious culture. The other various types of work that performed upon such believing community, also accomplished based on the social norm, pacts and value of the religious community. These pacts and behaviors observed in the community also can be deciphered from the process of making and the material product of that culture.

Thus, as some of the literature reviewed and stated earlier confirmed, the process of skin parchment attached to religious culture, since it has been produced in religious community, for the purpose of writing and disseminating the necessary materials in performing various activities in the system.(Reed, 1972:115). Skin parchment traditionally produced in both religions: Christian and Muslim, but the concern of this paper is about skin parchment has been produced in Christian culture.

However parchment production and calligraphy writing has been processed in religious community, various issues concerning the living situation of the then community has been written and well documented in manuscript for centuries.

2.9.1.2. Parchment Making Culture

As mentioned earlier, parchment paper has been processed and produced in religious sector (Abebaw, 1999E.C, Kefalew, 1999, Fekadesilasi, 2002 E.C, Reed, 1972, 1975). Therefore; work of parchment making has its own cultural background that has been exhibited at its own making environment. Its making process also has visible cultural environs that can be observed and interpreted based on the religious convention observed when processed.

In addition, It passes different stages of making process such as, selecting of quality animals at the market, in order to have good quality skins, slaughter animal with great care, detaching of flash and the skin in a very careful manner, stretching it on wooden frame material, get dry the skin in the sun, and after some other processes writing on or painting religious and other required issues. It has starting and ending stages which encompasses various act and behavior of the makers during the making situation, (Glassie, 1999). All such activities we can call it that the part of the culture. The behavior observed during the process of PM also, inherited from the community that the scribes were living in and their religious believes.

Based on the above concept of culture, parchment making process encompasses knowledge of the material to select for the processes, art, and moral of parchment making that have been observed in the traditional community. During making process, there is also law like pacts and regulations about parchment making, which can be reflected on today's making process.

There are also norms and principles that each member of the culture expected to respect and behave. For example, during parchment paper preparation, it is processed in 'silent mode'. In other words, as can be observed in doing other handcrafts, while parchment making is in process, the makers silently processed it or no singing which is accompanied the handcraft. It is processed in such manner since the process required great care and attention as far as producing quality skin paper.

Moreover, based on various reviewed literature and observation the researcher has been made, the cultural background of parchment making was religion. However the content of manuscripts

encompasses various social, economic and other issues, it was written in religious culture. Therefore, religious activities like praying together, helping each other's, depiction of the interest, believe and wearing of the makers, coding and decoding process of the encoded message are based on the pact or code upon them, can be reflected during the process of the material culture on both raw and finished materials.

Depiction in the raw materials, for example; using plants and grain for the purpose of paint preparation reflect that, the scribes are from the rural and farming community. Also, in finished materials, for example; things have written in the skin parchment, symbols and various figures available on parchment paper, and the cover of the books depicted something concerning the culture of the scribes. Therefore, the data analysis approach, take as its context, the religious culture that the scribes participated in.

2.9.2. Documentary Linguistics and Culture

Documentary linguistic is a contemporary discipline raised to provide attention to endangered language and culture. It is a new area within linguistics that has emerged as response to the growing crisis of language endangerment as the result of the endangerment of culture. It concerned with the making and keeping of records of the world's language. It also, emphasizes on data collection or recording, transcribing, and translating of primary data that have been gathered through observation and interviewing.

But in the cause of Addis Ababa University, it is termed as 'Documentary Linguistics and culture', so as to incorporate the documentation of endangered culture and the language use in that culture. In such a context, cultural documentation can be the part of documentary linguistics, in order to document, analyze, interpret and described cultural issues and communicative aspects of a given environs which are collected from field work through observation.

Furthermore, since human culture expressed through language, endangerment of a given culture can be its concern. Likewise, endangered culture tends to open the door to language endangerment since signifiers in a given culture are part of linguistic terms those signified

something available in that culture. In other words, culture endangerment is the starting place of the endangerment of linguistic expressions, which has impact on endangerment of a given language, (Hoffmann, 2009). Thus, it entails the process of documentation, description, interpretation and preservation of Linguistics and cultural data. Some extraction of these data is the subject of analysis for the purpose of writing the thesis. This contains, endangered terms around parchment making, such as naming of the people, naming in the process, naming of the materials.

Therefore, in the entire parchment making culture; parchment making recipes, as has been observed, the life style of scribes, the cultural environment of parchment making as currently observed, the training of calligraphy, the naming in such environs and the expected behaviors of the scribes, in order to be a calligrapher has documented and some selected aspects are under analysis. In such an analysis, methods and techniques that fit to the description of language and culture is implemented, based on the previous and related theories.

2.9.3. Documentation of Parchment Making Culture

The preparation of skin parchment is a kind of skills, shared knowledge and indigenous culture, which can be the leading bridge to communicate with proceeding. Therefore, with every loss of this part of indigenous culture, one also loss, the scope of the ability to learn about own world. With every loss of traditional creativity, one also loss the scope of the ability to learn about how ancestors grasped things and change their world also shrinks. If they are well documented and preserved at their making environs, before they die and changed into vantages, endangered crafts can be served as a great sources of information for further investigations, regarding what had been done by ancestral, and what has and will be done by the future generations.

Furthermore, Language and culture documentation is concerned with the methods, tools and theoretical underpinnings for compiling a lasting multipurpose record of a natural language and culture (Himmelmann, 2006). In this concept, Documentation is said to be multipurpose or multifunctional, because the primary data that are compiled and preserved can be useful in the fields of theoretical and applied studies, which is language description, linguistic enquiring,

cognitive linguistics, pedagogical linguistic, comparative linguistics and sociolinguistic surveys etc.

Therefore, in the documentation of parchment making and calligraphy writing process, there are language data those require investigation in various aspects. For example, the then language use around working environs and the recent language use of working environs can be studied in related fields of study, based on the linguistic politeness theory, since the aim of linguistic politeness is to facilitate communication, in the way of the necessary objective of the communicative events.

On one hand, For example; the indigenous language use around working place and the modern language use can be studied comparatively. On the other hand, recipes for the process of parchment making could be valuable in educational instructions at Elementary school levels. This in turn, introduces the children with their ancestral creativity. Additionally, the process of calligraphy writing can help the learners, to improve their handwriting in particular and writing skills in general.

Additionally, to provide the necessary response to the impact of endangerment, and to preserve metaphorical expressions, poetry around the process and proverbs related with the life of the makers and their activities, has to be documented not to be lost. Also, these metaphorical expressions and proverbs required documentation, even if, it may not easily translate to other languages with their entire social construct.

Besides, metaphorical expressions are mostly with connotative meaning that requires the hearer to think and assess the communicative code, s/he shared with the utterer. As a result, it can take some moment to interpret and understand when it compared with the recent computerized and fast communicative events. This situation in turn, can lead such language use to the campus of endangerment. Such situations lead the researcher, to document the entire process of parchment making and calligraphy writing, with some interpretation of the cultural aspect of the handcraft. Therefore, the methods of the documentation and description will be elaborated in the next chapter.

CHAPTER THREE

METHODS OF THE DOCUMENTATION

3.1. Introduction

In the first place in this chapter, the information about the place of the documentation will be introduced. Following the description of the place, the approaches of data collection and data analyses and method of the documentation work are elucidated, with their theoretical statements.

Of the two major research methods (qualitative and quantitative); qualitative is applied to this research, in order to collect and analyze the data. In doing so, it grounded the theory of structuralism and anthropological approaches were applied as explanatory tools. In other words, since parchment making process is an activity of the scribal community, an Anthropological approach was adopted in the collection and analysis of the data.

Consequently, Ethnographic method and field work are implemented in gathering data and throughout documentation process. Ethnography is one of approaches in the documentation of the material culture. Thence, Ethnography requires field work, and field work has done with observation of the site or environs of PM and the work of the scribes that available in the selected district (Estie).

There are also, methods of data analysis; those would under consideration in this chapter. As there are various approaches can be encompasses in qualitative method, contextual analysis and semiotic approaches has applied in the analysis of some selected data.

3.2. The place of the documentation

In the field of Documentary linguistics and culture, fieldwork is the main strategy to collect data and necessary documents and it requires selected cultural place. Thus, the main place of this documentation is Northern Ethiopia, south Gonder ‘እስቴ’ ‘istie’ district. As mentioned earlier, Ethnography requires field work, and field work was done with observation of the site or

environs of PM and the work site of the scribes which are available in the selected district (Estie). Therefore, the researcher has done an observation and field work activities in south east Gonder, at ‘እስቴ’ ‘istie’ district in two selected farmer kebeles ዝጓራ ‘ziguara’ and ዝገቦ ፅዮን ‘zəgəbosion’

The reason beyond the selection of this place is, it has been said that, the historical place for graduation of priest and scribes, in different field of study where around እስቴ ‘istie’, in the place named ‘አንዳቤት’ ‘andabəte’, which is considered as the place for a defense of church education, (Abebaw,1999).



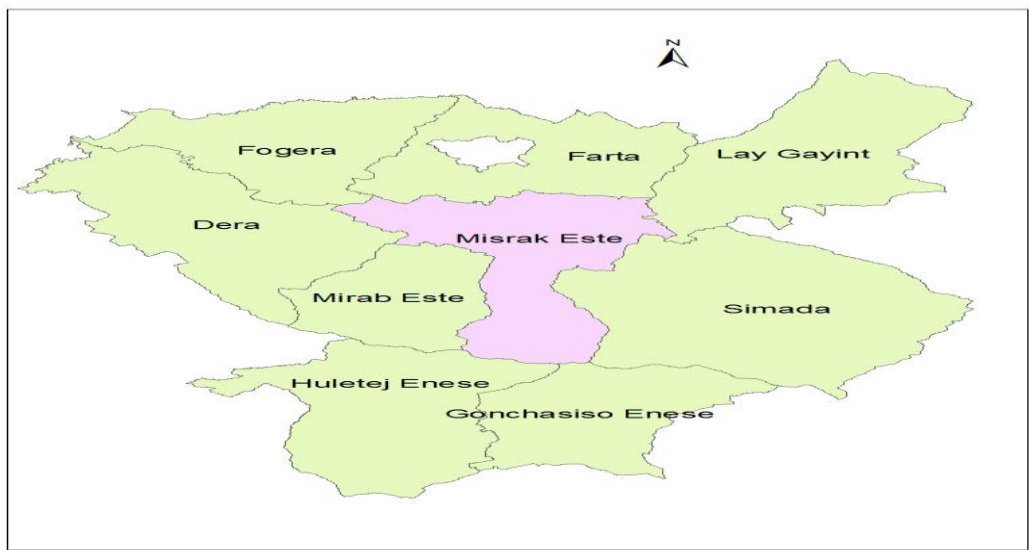
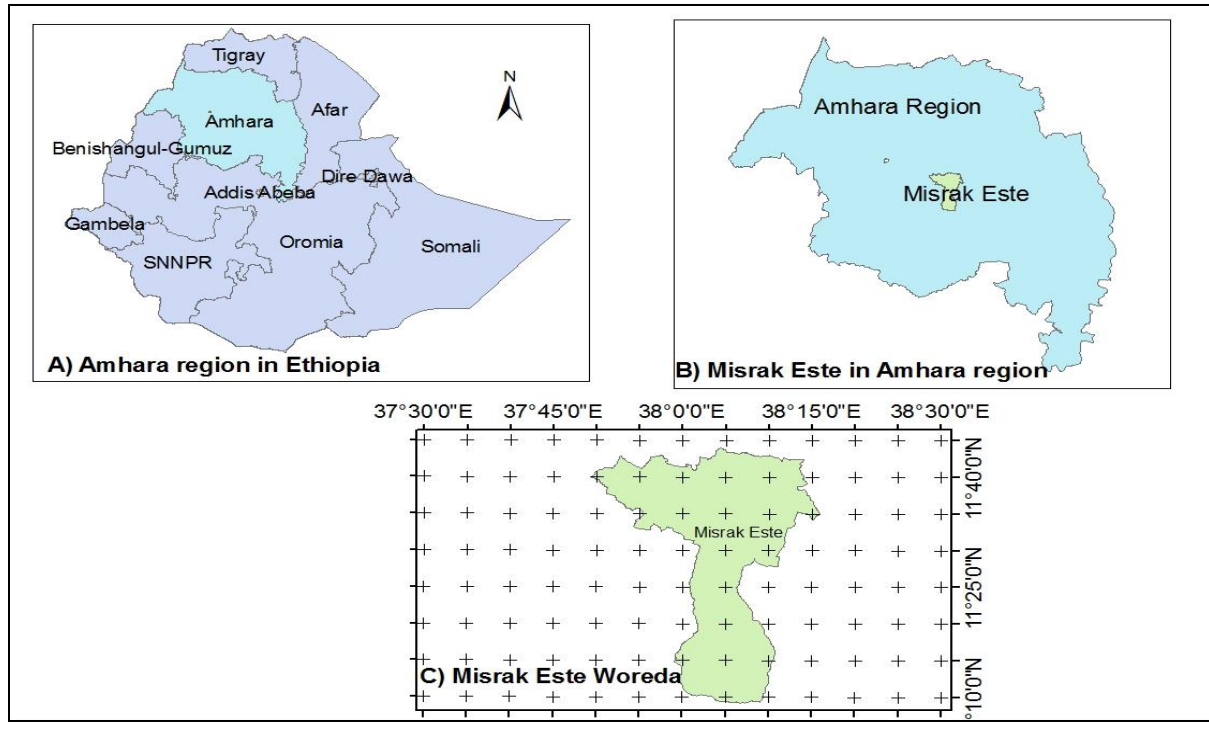
Figure 4 . እስቴ ‘istie’ town at southern Gonder when seen east to west position
(Has taken December, 2011)

3.2.1. Geographical landscape of ‘እስቴ’ ‘istie’

እስቴ ‘istie’ is one of the districts available in አማራ ‘amhara’ regional state, southern Gonder, bordered on north by ፋርጣ’fart’α’ district, the south by east Gojam, the east by ስማዳ ‘smada’ and ላይጋጋጎት ‘Iajgajnt’, the west by ደራ’dəra’ and ፎገራ ‘fogəra’ districts. The town is situated next to beautiful mountains as can be seen in the above figure.

There are proverbs and folktales for the neighbor districts and the town እስቴ 'istie' which attached to the beautifulness of the Flora and Fiona of the district. In addition to the buildings, natural forests and the beautiful mountains that seen above the town in the figure, its geographical map also stated as below:

Since the town እስቴ 'istie' is available in Amhara Regional state in the country, the Geographical map of Amhara Region and እስቴ 'istie' district respectively shown below, (next page).



Geographical map of አስቴ 'istie' source: generated from CSA (2007),Ethio GIS data set

As shown in the map, the exact place of this documentation is “Misrak አስቴ 'istie' ”, which is situated in the middle, as observed in the map.

Traditionally, when someone falls in love with the opposite sex of his met, she/he afraid for that matter, since the traditionally existing cultural norms was not permitted to express love explicitly

everywhere, especially in forward-facing of the elderly persons. But to have fiancée or የከንፈር ወዳጅ ‘jə kənfər wədād’ is frankly could happen, and the two lovers meet each other under the control of the parent; were thoroughly obvious. He/she expresses the affections indirectly or covertly to each other.

Therefore, each young people express his/her love by implementing symbols or signs ሎሚ ውርወራ ‘lomī wurwəra’ by throwing a lemon to lover). In the result, different types of signs and linguistic expressions stated as if it was token done by other parties, such as, animals or performed by things available in their surrounding environs. Such lovers may not have the chance to be married; because of the norm of the community, i.e fiancée expected to be as waiter of a girl in the culture of the community. For a girl to be abstinence, the responsibility was given to her lover ‘የከንፈር ወዳጅ jəkənfər wədādʒ’, since both can kiss each other on the cheeks but nothing else. Otherwise, if such persons violet the rules, s/he ever, never has acceptance in the face of the community. Both express their feelings to each other through poetry and especially used metaphorical expressions or ቅኔ ‘kine’ a verse that hide such expressions and put various ideas in short terms of the language Ge’eez or Amharic.

However, if that girl may be married to another person under the consultation of her parents, the fiancée stayed behind regretfully. A person in regretful mood or the fiancée, states so many poetries those he believes that it can express his/ her internal fillings or intention about his/ her met.

For example; the poem that related to and uttered about a lover in hide through means of the name of one of the neighborhood districts of ‘Estie’; ስማዳ ‘smada’, which expressed and connoted love, has stated as an example below in order to express the situation of a person in such a mood.

- 1a) • እኔ እየወደድኳት እሷ እየጠላችኝ፤
 ‘əne ijəwwədədkuat ɪsɪwa ɪjət’latstsɪŋ’
 /while ’am in love and she hate me /

- b) ስማዳ ስማዳ ስማዳ አገባችኝ፤
 ‘sımada sımada sımada agəbatstsıḥ’
 /she took me to ስማዳ ‘smada’ /

As the term “ስማዳ ‘smada’,” is denotatively the name of the place surrounding Estie district and metaphorically connote or interpreted as “she kissed & left me in debt”

Accordingly, there also a story about the naming of Estie district, as it was derived from the discourse marker “እስቲ” ‘ıstı’, which signified to express the eagerness feeling to see something attractive. The story also uttered in relation to the beautifulness of the town, concerning the Fauna and Flora available in the town.

In addition, the town of እስቲ ‘ıstie’ is named መካነየሱስ ‘məkanəyəsus’; termed in Geez language which means ‘the place of Jesus’. As stated by Siliver (1999), and believed in the church scholars, Lord Jesus and his mother our lady St. Mary stayed there for couple of days during thy journey. The naming of እስቲ ‘ıstie’ as ‘məkkənəyəsus’, has believed as it based on this story.

Consequently in traditional time, human fillings expressed in such a way through the name of the places in which something or the process happened.

Moreover, the land area is 142,787 hectares, 1500-4231 meters above the sea level, 57.35% of the land is hills and downs, 5.83% mountains; such as Guna mountain approximately about, 4231 meters, 4.7% Shallows, 32.12% fields. Based on this variation of the area of land, the climate condition of እስቲ ‘ıstie’ is 1.6% tropical, 44.12% subtropical and 50.8% cool. The climate condition has its own impacts on parchment making process and it will be explained in, an analysis section. (These explanations are based on the data available from culture and Truism office on 2010 April, 22).

3.2.2. The Population of ‘እስቴ ስቴ’

The total numbers of Kebeles are thirty nine; while thirty six are in countryside, three are in town. The estimated number of population in እስቴ ስቴ district is 221,695; the number of people living in countryside is 205,926, town population 157, 69. The number of male person living in countryside estimated to 113,085, female 108,610.

Among this population size, the estimated number of scribes is about 100, among these population sizes. They are small in number, and are living scattered in every Kebeles, whether countryside or town. However, the researcher has never met female parchment maker, during the time of fieldwork observation. Some of parchments are working in both: farming and parchment making, others are making parchment as well as occupied in trading, (based on the observation notes and information the researcher received from culture and tourism office at eastern እስቴ ስቴ in Gonder).

3.3. Sampling Strategy

Among sampling strategies, purposive sampling was applied for the process of the selection of the place in data gathering. In purposive sampling, the researcher could decide the purpose s/he want informants or communities to serve and go out to find some, Barnard (2006:190).

Consequently, the place እስቴ ስቴ district was selected for the purpose of the documentation. እስቴ ስቴ district also has different kebeles. Upon these different ቀበሌ ‘k’əbəle’ located in the district, the two ‘kebeles’: ዝጓራ ‘zəguara’ and ዘገበጽኖን ‘zəgəbo tsion’ were selected as the site of the documentation.

3.4. Method of data collection

As stated earlier, in this research, upon two major research methods; qualitative and quantitative: qualitative method is applied to this work of documentation. To carry out qualitative observations, to present and preserve this cultural heritage, Ethnographic method and

fieldwork were used, Himmelmann, (2006). In doing this, Anthropological approach is implemented in the investigation of the culture of PM. As stated by (Marshall and Rossman 1999, Patton, 1990, Gobo, 2008), the strategies assist researcher in designing appropriate data collection procedure is field work.

During the field work, participant observation and in-depth interviewing were the main techniques for the collection of available and necessary data. For the purpose of documentation of data available at the time of observation, two hours video recorded by Video camera (Sony DCR-HC62) and Photo cameras, Audio tape recorder (Sony Walkman) & note taking were also implemented to collect the data. Before skipping to the next issues the concepts; ethnography, fieldwork, participant observation have to be discussed.

3.4.1. Ethnography

Ethnographic approach has been used and defined by various authors, based on the objective of the researcher. These definitions of ethnography are varying; depending on the educational background of the writers, since the authors are from different academic disciplines. For example; as (O'Reilly 2005,I), the sociologist, stated that, Ethnography is a methodology that acknowledges the complexity of human experience and it requires to research it, by close and sustained observations of human behavior.

It also draws on a family of methods, involving direct and sustained contact with human agents, within the context of their daily lives and cultures, watching what happen, listening to what is said, and asking questions by means of interview and implementation of participant observation, (O'Reilly,2009:3).

Thus, it also results in richly written accounts that respect the irreducibility of human experience. O'Reilly defined ethnography as such in sociological perspective.

Likewise, Gobo, (2008, 4), define ethnography in relation to the method of observation as stated below:

To know things we use our five senses; sight, hearing, smell, taste, and touch. But these senses do not acquire knowledge separately, each on its own account. Rather, during the knowledge gathering process, they constantly interact with each other. In this interaction, however, it may happen that one sense acts as the pivot for the others, like the playmaker in a basketball team.... In Ethnographic methods the pivotal cognitive mode is observation.pp.4

Consequently, ethnography, or participant observation, is a type of fieldwork that calls on researchers to immerse themselves in a community or group, in order to gain an understanding of that culture or the group from the inside (Burkett, 2015). Therefore, for the purpose of this documentation, the researcher went field work and done participant observation in order to collect the necessary data.

3.4.1.1. Field Work

As mentioned earlier, Fieldwork is the strategy and process of data collection procedure for ethnographers, who study the activity and the life of the community. And field work also refers to the period of primary data collection that conducted out of the office or library, (O'Reilly 2009:2). Therefore, in language or culture documentation, field work is crucial strategy. This strategy assists the researchers to gather the necessary data that they are interested in.

Additionally, field researchers, involves the study of real-life situations. They also observe people in the settings in which they live and participate in their day today activities, (Burgess, 1982:15).

Moreover, observing and documenting the authentic environment of the community tells the researcher the life style of that community. Such authentic setting also enables the researcher to

get access to document various data; it also enables, to know more about the life and the activity of the people, living and working in the surrounding. Thence, during the field work time, the main strategy the researcher found to gather the necessary and available data was observation. Accordingly, the researcher went to ‘እስቴ [istie] district’, in Gonder, Amhara Regional state and documented the process of parchment making as recently observed in the target place.

3.4.1.2. Challenges, during the field work

Upon the challenges that the researcher has found during the field work time, the main one was related to how the researcher could find parchments in group. This is happen because they are living in scattered around the town. Based on the observation has been done, it was not easy to get the scribes while working together in group. Therefore, the researcher has to think over and find the solution, how she could find the scribes working together. This was not an easy work to the researcher: it was troublesome and takes more time.

In the end, the researcher has found the two places, where the scribes have been training in common and has been observed the process in these places, where the scribes found, and the researcher did the documentation work. Thus, data has been gathered from these two places by means of implementing various data gathering methods which explained in later sections.

3.4.1.3. Procedures of Fieldwork

In order to manage the documentation work, the researcher should meet the scribes to get necessary data. As already stated in the previous section, the scribes are living scattered in some rural ‘Kebeles’. To found the scribes, the researcher has used to walk with elementary school learners; those came from rural ‘kebeles’ to attend their education in ልጫ ‘Icc’a’, at small town, in Estie district. Their supportive behavior was so remarkable and the researcher would like to appreciate. They were helping the researcher in showing the place where the scribes living, on training and working: ዝጉዋራ ‘zəguara; and ዘገቦ ጽዮን ‘zəgebo s’ion’, the two villages in Eastern እስቴ ‘istie’ district. Besides, the workers in the office of culture and tourism office were so cooperative in the documentation work by settling the researcher to collect the necessary data. In

this session, the researcher has collected the data through note taking. The workers have provided information about ዝጉዋራ ‘zəguara’, the place where the collection of data for this work of documentation has started for the first time.

Accordingly, the researcher has got accessed and the opportunity to document the process of parchment making at እስቴ ‘istie’ district in south East Gonder. Therefore, here, the data has been gathered through observation, interview and note taking strategies, and also the documentation of parchment making and its entire process and the recent situation has been performed.

Furthermore, the place which was selected for the purpose of the documentation of parchment making and its entire process was እስቴ ‘istie’ town, as already mentioned in previous section. During field work time the researcher, has met parchemnters and scribes who have been living and working in three places of the town: መካነየሱስ ‘məkanəjəsus’, ዝጉዋራ ‘zəguara’ and ዘገቦ ‘zəgəbo’.

Firstly, has arrived at መካነየሱስ ‘məkanəjəsus’, the main town of እስቴ ‘istie’ districts, started to select the informants. And, the researcher has got three informants there. These informants have introduced the researcher with some other scribes, whom they know. Hence, the first observation started.

There is a banner on the main road to እስቴ ‘istie’ town. On the banner, there is an expression readable “እንኳን ደህና መጡ፡፡” ‘ənkuwan dənammət’u’ (Welcome to እስቴ ‘istie’).



figure 5: Banner, available on the road, in the gate to እስቲ [Istie]

The banner is one of the communicative material that express the wish of the community living in the town. the banner can be taken as sign or symbol in showing hospitality to guests. Not only this banner, but also Other sign of showing warmth to Guests which written and stated by Culture and Tourism office workers in the town is; “እንግዳ ንጉሥ ነው” ‘*ingda nigus nəw*’ (**Guest is a king**). Such an expressions enable a person to feel comfortable. The following photo also exhibits that, how the community invite guests at their home. Also, express that they provide priority to guests based on the principle of the community’s culture concerning welcoming of guests.

As it can be observed , the mat that was covered over the traditional sitting place which prepared from ground soil, is skin of goats or sheep. There are also materials prepared from grass or straw, occasionally serve as a tray, and hanged on the wall of the house. These materials also covered with the skin of animals. such animal skin, which is serve for the purpose of preparing mats and covering traylike or large straw basket እንቅብ ‘*ink’r*’ and other bowl materials, is not the same as the skin that implemented for the skin parchment or paper production. i.e. it is not soft skin as prepared for writng documents.



Figure 6. The researcher and other gusests are at a scribe's house, (ዘገቦ 'zəgəbo').

During the second field work time, the researcher has done observation in Gonder, Eastern አስቴ 'istie' district, at the place named ዝጉዋራ 'zəguwara' farmers Association kebele. The researcher has done the first personal discussion and some interview questions with መርጌታ ሁልጊዜ ኑርልኝ 'marəgeta hulgize nurilij' seventy years old clergyman, who has been making "Branna" and writing calligraphy for several years. Besides parchment making and calligraphy writing, 'marəgeta hulgize' has been teaching and training the interested persons, whoever wills to trained skin parchment making and calligraphy writing, while living in the Kebele.

We have been discussed various issues about parchment making process and its contents, values, the contribution traditionally it had, and has to do in modern culture. The researcher did interview and has been taking notes concerning parchment making, its surrounding and about his own experience, and the way of passing the skills to generation.

'marəgeta hulgize' still has insatiable curiosity to make ብራና 'branna' and he is making Brana but not calligraphy writing, because of eyestrain. Some of the input of this personal discussions, and interview, were recorded and documented digitally, audio material were implemented. But based on the will of the informant, the video recording of this interview were not possible, but the audio is available and rich source in data for further researches. He is working as scribe by his own interest personally not in group. He has about three to five learners to teach them his profession or the skill of parchment making and calligraphy writing.

Next to ዝጉዋራ ‘zəgwaara’, the researcher found ዘገቦ ጽዮን ‘zəgebos’ion’ in the site, where scribes has been working and get training in common. They are also living in group; usually, during dawn and sunset they have prayer in group. In most cases they are living communal life; except when unusual situation occur. For example; if a person get sick and special treatment is required, or during personal prayer time, someone can be perform things alone personally, (Based on the observation notes).



Figure 7 : while praying together in the night around the hut

Additionally, in the third field work time, in Southern Gonder at እስቴ ‘istie’ district, the researcher makes an observation at ግንዳጠመም ‘gindat’məṃ’ farmer association Kebele, at ዘገቦ ጽዮን zəgebos’ion’ site. At this place the researcher met ጉባኤ ቤት ‘gubæbet’, or ‘Assembly Hall’ which is one of the living and working place (sites) for the trainees of parchment making. Where there are, skin parchment making, calligraphy writing and other church educations like አቋቋም ‘ak’wak’wam’ or hymn are practiced. Here also, the researcher met forty four years old clergyman. His name is Aseged Yigzaw, by that time or during fieldwork he was titled ሊቀጠብብት ‘lik’ətəbət’ based on the service; he has been provided to the church, and the role he has been played in the preparation of skin paper and the training of calligraphy writing as a trainer. He and his trainees living and working in the site named ዘገቦ መካነጽዮን ‘zəgebə məkənəs’ion’. The number of the trainees living and attending the training of the church education was fifty in number. These trainees have been trained የብራና ሥራ ‘jebrannasira’ **parchment making** and

የቁምጽህፈት jək'ums'fət' 'calligraphy' writing by Aseged, alongside with አቋቋም 'ak'wak'wam' (the way and manner of chanting hymns of the church) by Maregeta Dawit one of margetas. As already stated, the input of this site also recorded and documented. Both; video and audio documents that supported by field notes of this site are available.

3.4.2. Observation

Upon various data collection procedures, observation has been considered as a major tool in qualitative research, (Seliger & Shohamy, 1989:162). Therefore, in this documentation, participant observation has done; in the context that participating and observing, (O'Reilly:150), and the researcher has been observed how animal skin processed into writing paper or parchment.

Participant observation method dictates that researchers learn about the lives of the community they are interested in, through first-hand experience in the people's daily life. The extent of participation was spending some time, in the community, in order to obtain access to conduct interview, managing video and audio recordings and taking notes, concerning what has to be documented. This method in turn, enables to acquire rich data about the situation of the community and the material or culture under documentation.

Through implementing an observation at Estie district in Gonder, the researcher also observed the process of PM in recent time at the district. And, not only the process of PM, but also, the researcher has been observed things and the working situations available around PM environs.

Therefore, during the field work times, by doing an observation, various aspects of data were collected and recorded in video camera, audio tape recorder in cassettes, taking notes and some photos in photo camera. When the researcher makes observations in both the above explained sites; ዝጉዋራ 'zəguara', and ዝገቦ ጽዮን 'zəgebos'ion' field notes, video and audio outputs were recorded and documented.

Since ethnographic method incorporates: the collection of documents, conversation, interviews and creation of visual and audio data, the collected data were documented and processed in computer software. Furthermore, the recorded field notes are integrated metaphoric or symbolic expressions of Images, actions, ideas or thought, and poetry which generated by the researcher and brought from the field and some of the literature for the purpose of succeeding further analysis.

3.4.2.1. Recorded Video Materials

Video records help the researchers to bring with; the images, movements, practice and activities have been done and available at the place of the research. Therefore, the data can be used as authentic material, for the purpose of farther analysis.

Accordingly, in this video recorded materials, the recipe of the process of parchment making is mainly incorporated. Moreover, in the recorded video, the environs; the temporary living room for the trainees, clothing, prayers and other observable situations, the food that the trainees who were trained to be calligrapher searching for also included. Some of these data also analyzed and interpreted. Usually the trainees search food in surrounding environment, from the community they are living with. They are living inside the small hut, with thatch roof and prepared from thick rods. Thus, the utensils implemented by the trainees whom living in group in the hut, bed prepared from woods and rods, the life style of the scribes etc. are clearly perceived in video and photo output.

From the above collected and explained, not all, but some selected of these data are used in the analysis of the documentation work, since they are depicted or portrayed some kind of behavior in persons or things. Besides the data collected during field work, interview of the professionals, from patriarchate office about their experience in the subject, was taken as notes and included in this documentation; in order to support the reliability of the data has been documented. This enables the researcher to cross check the reliability of the data has been gathered during fieldwork observation, concerning PM and the life of 'Kolotemari's.

3.4.2.2. Recorded Audio Materials

The audio materials in this documentation work are concerned about various aspects of the entire parchment making process. These encompass; the skill aspect and the knowledge aspect of the preparation of skin paper from animals. The skill aspect of the process are the preparation of animal skin for the purpose of writing documents are concerned about, how individual person acquires the skill and how long it takes to be qualified scribe, and the skill of preparation of paints from authentic materials available in the surrounding environment of the makers.

In addition, the knowledge aspect also incorporates the identification of the valuable skin for paper making, identification and selection of the plants for the purpose of color or paint preparation and the knowledge of processing these raw materials. Besides, expressions those reflect the attitude of the scribes about the future fate of parchment making and its culture, also comprised in the audio recording materials in cassette. In this recorded interview, the relation of this handcraft to other handcrafts, which responded by informants also available in the audio material. Almost, the audio material concerned about the answers for the interview.

3.4.2.3. Interview

There are different styles of interview ethnographer can draw, depending on the purpose of the research, the expectation of the participant, and external circumstances or the situation that observed during the time of implementation, (O'Reilly,2009:126). The styles of the interview that most of the books have written in qualitative methods differentiate as: structured, semi structured, and unstructured interviews as in (May, 2001).

- a) **A structured interview** is where a set of questions predetermined and fixed. In such style of the interview, the researcher does not add or delete questions during the interview. The wording and ordering of the questions are preserved, in order to ensure standardization across interviews.

- b) **An unstructured interview** is much more free-flowing and formless. The interviewer is likely to have no more than a list of topics to cover or a guide to themes. The interview is more like a conversation than an interview, with researcher able to insert questions as and when it feels right, and the respondent able to answer at leisure and in ways that suit her/him.
- c) A **semi-structured interview** contains elements of both styles. Some questions will demand fixed responses, while others are presented as themes to explore in depth.

Concerning the advantage of interview, as stated in Cohen and Morrison, (2007:349), interview is a flexible tool for data collection, enabling multisensory channels to be used: verbal, nonverbal, spoken and heard. The authors also stated that there are different types of interview which depending on the objective of the research and the demand of the researcher.

Since the ethnographic approaches much more relies on unstructured interview, than on structured one, in this documentation of data gathering, unstructured interview and in-depth interviews were implemented and the data gathered accordingly.

These recorded and documented data are categorized in the following aspects of the situations of parchment making process:

- ❖ The recent process of parchment making that has been observed and documented in Estie district
- ❖ Calligraphy writing and training as observed and documented,
- ❖ The working environs and the life style of the scribe,
- ❖ Materials have been implemented during the process and their names, are incorporated.

3.4.3. Field Notes

Field notes are the written record of the observations, jottings, full notes, intellectual ideas and emotional reflections, created during the fieldwork process. Thus, the researcher has taken notes based on the context observed. Therefore, note taking was one of the methods has been used in data collection during fieldwork. Thus, in this research the researcher take notes in the content of the interview, even though the response of the interview has been recorded on tape recorder. Doing this, help the researcher to get backup of the data gathered by means of interview. While recording the input of the interview, the researcher has been taking, supportive notes since note taking can help as one of backups of the data available, Bernard (2006:232). The notes have been taken in such a way, also implemented in the process of data analysis.

3.5. Methods of Data Analysis

After the data are collected through implementation of the previously explained data collecting strategies and materials, it was edited using different editing soft wares: such as video editors and audio editors. The audio/ video data was transcribed, analyzed and translated or interpreted semiotically. Also, annotation of audio and video data has done. In the documentation and description of the data, inputs available in Tape recorder, video camera was implemented. Throughout the process, Laptop is also the main working material that has been used for the documentation and description purposes.

In addition, Semiotic method, contextual analysis, interpretative approach was implemented to the analysis of some selected data, such as poetry and proverbial expressions, to interpret the culture of parchment making and for the purpose of thesis writing.

Therefore, since the concept of semiology or semiotics is vary and the concept also very wide, it has to be defined in order to show the direction for the purpose of this analysis in the next section. And, the following sections concerned about the perception of semiotics, the definition, and how semiotic has been implemented as data analysis method in some of selected data in the thesis.

3.5.1. Semiotics as Data Analysis Method

In this research the semiotic approaches implemented to the analysis of some selected data which has been taken from field work through observation, by means of the tools mentioned in the previous section. Furthermore, as (Martin & Ring ham, 2000) stated in dictionary of semiotics that; Semiotics is a qualitative research technique which complements mainstream methods which have psychological processes and concepts as their basis, (Theo.2005, & Eco, 1976). In this, qualitative researchers using semiotics has to study the signs and symbols that are used in a particular domain of culture and identify the conventions of their use. And, the researcher also has to decode the meanings conveyed by the signs or the encoded message in the signs, as the sign can mean various things in the surrounding of a given domain, based on the context the sign performed.

Since the concept of semiology and semiotics is very wide and has no clear-cut way, it is better to discuss about it, and take the path or prefer or derived the necessary model, for the analysis of the data of the domain or in this research, PM process and its surroundings. In doing so, the following sections concerned about the theory of semiotic, the definition, and where, when and how semiotic has been implemented as data analysis method.

3.5.1.1. The Bases of the Theory of Semiotics

As (Bell, 2012, Eco 1976, Danesi 2000, Cobley 1999, Chandler, 2002) described, the concept of semiotics based its foundation on two scientific branches: Medical and human communication. Firstly, it arose from the scientific study of the physiological symptoms induced by particular diseases or physical states. It was Hippocrates (460-377B.C.), the founder of Western Medical Science, who established semeiotics as a branch of medicine for the study of symptoms- a symptom being, in effect, semeion ‘mark, sign’ that stands for something other than itself. The physician’s primary task, Hippocrates claimed, was to unravel what a symptom stands for. For example, a dark bruise, a rash, or a sore throat might stand respectively for a broken finger, a skin allergy, a cold. The medical problem is, of course, to infer what that something is. Medical diagnosis is, in effect, semiotic science, since it is based on the principles that the physical

symptom stands not for itself but for an inner state or condition. The physician Galen of Pergamum (A.D.139-199) further entrenched *semiotics* into medical practice several centuries later. Thus, the notion of semiotics became well known earlier, starting from 460B.C. onwards.

Secondly, the concept that human thought and communication function by means of signs is an idea that stated by Proclus who were from (460-395), founded that “chosen words are fundamental to effective communication”. This was the time when semiotic approach started to incline to the study of linguistic expressions. Plato (427-347) also added and explored the arbitrary nature of words and stated the arbitrary nature of the name which is given to an object or any other process.

Consequently, the study of signs in non-medical terms became the target of philosophers around the time of Aristotle (384-322 B.C.) and the Stoic philosophers (a group of Ancient Greek philosophers). Aristotle defined the sign as consisting of three dimensions; 1) the physical part of the sign itself (eg. The sounds that makeup the word cat); 2) the referent to which it calls attention (a certain category of feline mammal); and 3) its evocation of a meaning (what the referent entails psychologically and socially).

These three dimensions are simultaneously conceived the philosophical way; i.e., it is impossible to think of a word cat (a vocal sign made up of the sounds c-a-t), without thinking at the same time of the type of mammal to which it refers (the feline mammal), and without experiencing the personal and social meaning(s) that such referent entails.

Moreover, Cratylus (360 B.C.) and Aristotle (384- 322) were predicted the ‘instrumental nature of linguistic sign’, observing that human thought proceeds by the use of signs and the spoken words as the symbols of mental experience. It is this theory and traditional philosophical situation, which paved the way to contemporary semiotic interpretations.

Furthermore, theorists in the middle Ages such as Roger Bacon (1214-1293), distinguished natural signs and signifiers. Eg. As coined by many other theorists; for example, Eco 1976, “smoke”, ‘smoke signifies fire’, from those involving human communication both verbal and

non-verbal signs. In this, Bacon introduced a Triadic semiotic model that describes the relationship between a sign, its object of reference, and the human interpreter. Next to Bacon, John Poincaré (1589- 1644) more elaborated on the triad (a group of three related things), and laying down a fundamental science of sign. Additionally, John Locke (1632-1704) bestowed a name on the study of sign and declared that the ‘Semiotike doctrine of signs’.

Based on these earlier hypothesis stated above, there are two major traditions in modern semiotic theory: European tradition which was led by the Swiss- French linguist Ferdinand de Saussure (1857-1913), And American pragmatic philosopher and logician, Charles Sanders Peirce (1839-1914). By the time, Saussure explained how all elements of a language are taken as components of larger system of language use, and this led to a recognized discipline which he called semiology. Recently, the idea of these two philosophers became the basis for circumscribing an autonomous field of inquiry which sought to understand the structure that undergirds both the production and interpretation of signs.

Hence, Saussure had developed the theory, in order to explain about the relationship between the two linguistic terms he identified; signifier and signified, in the philosophy of language. Later on, (Eco, 1976:7), provide more explanations on how semiology can be discipline or method. Besides, Eco, in his work, stated the design for general semiotic, what it should consider; that is, signification and communication. He also identified that, between natural and cultural signs which are the concern of semiotics.

In this he explained semiotics of signification entails a theory of codes, while a semiotics of communication entails a theory of sign production and interpretation. In addition, Peirce’s interest in logical reasoning led him to investigate different categories of signs and the manner by which we extract meaning from them. Therefore, the ideas of these two philosophers were worked to better understanding of the triadic relationship between physical signs, the objects to which they refer, and the human interpreter.

Thus, the contemporary semiotic theory and semiotic analysis merge the thought of Saussure and Peirce in many aspects, based on the issue and purpose of analysis. Since the idea of the two philosophers can be conceptualized in similar way.

But the difference between these two modern philosophers is a matter of application of semiotics as a method. In other words, Peirce's philosophical way is widening the radius of the applicability of the method, as Saussure's depend upon the linguistic signs.

Thence, the authors, who have been concerned about semiotics or semiology, takes the two philosophers' concept as the base of their analysis, and modified their own framework for the purpose of analysis of their themes. Therefore, semiotics is understood as a science that studies the role and function of signs in human culture and social interaction (Eco, 1990).

Accordingly, Semiotics approach can be applied to anything which can be understood as signifying something or what that something is connoted rather than what physically observed. In other words, it can be applied to everything which has meaning within a certain culture. Therefore, semiotic approach can be implemented in any 'text' and 'context' which can be taken as a sign. In this context sign can be presented in various forms, in a specified culture.

Based on what has been elaborated above, semiotics is an ancient mode of enquiry which incorporates all forms of systems of communication as its domain. The progress of semiotic theory and methods took place with in specific fields, first in medicine, then in philosophy and, in the 20th century in linguistics and other communicative aspects, in a given interpretive community. Thus, the rapid development of semiotic start from 20th century onwards, span to several fields, including Anthropology, (Kuper and Kuper, 1996, pp-1317).

Therefore since PM incorporates both language and culture, in this research, semiotic method has used as a method for the analysis and interpretation of PM culture, in order to discover what the then working culture entails, behind the preparation of writing paper from skin of animals. Calligraphy writing, and other related aspects

3.5.1.2. The Definition of Semiotics and Related Terms

Semiotics has been defined by various authors. Starting from the time it was coined, it also has been defined in various works; (Eco, 1976, Sebeok, 2001, Anward, 1997, Chandler, 2002, Roland Barthes, Noth 1990, Hackely, 1983) and other scholars. But there is no definition, that all are equally agreed on. However, many linguists as well as specialists in many other fields has been used it for the analysis of their concerned issues, and all are agreed on that semiotic is concerned about signs, observed in any domain. The term semiotics is derived from the Greek word semeion denoting 'sign', the purpose was to consider the nature of signs, that the mind makes use of, for the understanding of things , or conveying its knowledge to others.

However, authors define the term semiotics in various ways, they agreed on that; semiotics is the science of signs and symbols in certain culture. In other words, as most of the time, semiotician states, Semiotics is the sign study or the interpretation of sign and symbols in a culture.

Signs can be observed in various forms, depending on the concerned theme of the analysis. Therefore, signs take the form of words, images, sounds, odors, flavors, acts or objects, behaviors, etc. but such things have no intrinsic meaning and become signs only when they are invested with meaning in codes or cultural conventions. For example, clothing style may have no meaning rather than covering one's body, unless it attached to some kind of behavior or in certain ritual and observed acts in a given culture.

To elucidate the scope of signs there has to be definition of signs, based on the theorists' assumption. Semiotics is concerned with everything that can be taken as a sign; that a sign is everything which can be taken as significantly substituting something else, rather than itself, (Eco, 1976: 7). And this definition reveals that the campus of sign is very wide and various things can be associated with sign.

In the semiotic concept signs have been defined in various ways. Saussure's definition of the sign during the first half of the twentieth century was a form made up of; something physical-sound, letters, gestures, etc. - which termed as *signifier*, and of the image or concept to which the

signifier refers- he called the *signified*. He called the relation that holds between the two; significations.

Peirce also, called the signifier a *representamen* (*something that does the representing*), a form, movements etc. for some referential purposes). He termed the referent the *object*, an entity displaced from its (real-world) context of occurrence. He termed the meaning that one gets from a sign the *interpretant*, suggesting that it entailed a form of 'negotiation' so to speak, whereby the sign-user evaluates or responds to what the sign means socially, contextually, personally, etc. (Sebeok2001: 6),

Sebeok (2001:8) also, identified six major types of signs: as stated earlier symptom as in medical, signal as in species, based on Peirce's classification; icons, indexes, symbols and names. A symbol is a sign that stands for its referent in an arbitrary, conventional way. As most semioticians agreed that symbolcity is what sets human representation apart from that of all other species, allowing the human species to reflect upon the world separately from stimulus-response situations, (ibid, 2001:11).

'Nothing is a sign unless it is interpreted as a sign', - declares Pierce (1958), as stated by and stressed by (Eco, 1976). Therefore, anything can be a sign as long as someone interprets it as 'signifying element', something-referring to or standing for something other than itself. Human being interprets things as signs largely unconsciously by relating them to familiar systems of conventions.

Thus, the skin parchment paper was produced in religious culture (Reed, 1976). And also its working environs has been guided by religious system of convention and has to be interpreted and described based on this context. It is this meaningful use of signs which is at the heart of the concerns of semiotics. Moreover, the signified is something which has to do with the mental activity of anybody receiving a signifier (Eco1976: 15). Thus, sign is implicitly regarded as a communicative device taking place between two human beings intentionally aiming to communicate or to express something. Therefore, the entire process of parchment making culture, express various things in the processing environs, that enable to communicate the

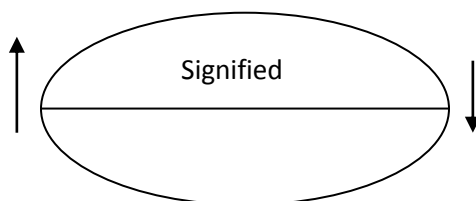
community with others or outsider environs. Therefore, PM culture is not a single sign, since it involves various signs and symbols, and can be interpreted as a text in its context, what the working culture denote and connote. Then denotation and connotation are the two terms of semiotics, (Noth, 1990, Seobok, 2001, Eco, 1976).

Based on their way of philosophy, the two persons (Saussure and Peirce) developed the theoretical model for the analysis of semiotic concepts. In this selected data analysis also, semiotic models developed by these two philosophers is considered and taken as a base and the following model developed for the purpose of analysis.

3.5.1.3. The Nature of Sign in Semiotic Analysis

Sign or symbols in certain culture can be existed in various nature and forms. This also can be explained based on some of examples stated by some of authors' which has been writing about the field. Since recently, in the world of semiotic analysis, two dominant models of what constitutes a sign are those of the linguist Ferdinand de Saussure and the philosopher Charles Sanders pierce; Saussure's Dyadic and Peirce's Triadic models.

Saussure's Semiotic model: dyadic model (descriptive model)



Saussure offered a 'dyadic' or two-part model of the sign. He defined a sign as being composed of:

a 'signifier' – the form which the sign takes and

The 'signified' – the concept it represents.

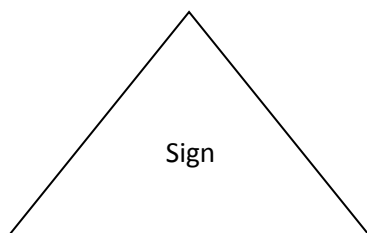
In his model, Saussure concerned about the main communicative device; the human language. For example, if we take a linguistic example, the word 'open' (when it is invested with meaning by someone who encounters it on a shop doorway) is a sign consist of:

- a signifier: the word '**open**';

- a signified concept: **that the shop is open for business.**

Peirce also offered a triadic model: Accordingly, the acts and the behavior have observed during PM process and calligraphy writing also can be interpreted as such.

Interpretant (thought in mind about a given sign by an interpreter)



Representamen

object

or

or

(An observed form of a given sign) (Concept that denotes the sign)

These two models are taken from (Savan, 1988) online with some modification.

Thus, the two models are developed by these scholars, for single sign, but the concept of the model can be implemented to various signs and symbols, can be applied to the broaden domains of analysis. It also used in the analysis of the culture of the indigenous scribal community.

The Representamen: the form which the sign takes (not necessarily material), since signs and symbols can be existed in various forms, based on the context.

An Interpretant: Not an interpreter but rather the sense made of the sign by an Interpreter; or in the semantic concept of semiotic analysis, what the sign or symbol represents in the mind of the viewers or readers and decoders whom informed about the code, or some kind of convention that the sign or symbol formed.

An Object: Material or concepts to which the sign refers or stand for.

In addition, the three elements; **the sign**, its **object**, the **interpretant** have been elucidated in detail by Peirce in (Savan, 1988), as follows, through exemplary description about **Moles** and **Molehills**. In this he has elaborated and clarifies the elements of sign differently, by stating example, ‘Moles and Molehills’, as described below.

3.5.1.4. The Signifying Element of Signs

In the above explained example of semiotics, ‘what is central is the causal connection that exists between the type of mound in the lawn and moles: since moles make molehills, molehills signify moles. And moles also are the cause for the formation of molehills.’ when somewhere molehills observed, it is the indicator of that there is mole in the surrounding place. It can be concluded that is, signifying element of sign.

For Peirce, then, it is only some element of a sign that enables it to signify its object, and when speaking of the signifying element of the sign, or rather, the sign-vehicle, it is this qualified sign that he means.

3.5.1.4.1. The Object:

Based on the notion has stated under ‘3.5.1.3.’, the sign is the **molehill**, and the object of this sign (what happen in the mind of the viewers), is the **mole**. The mole determines the sign, in as much as, if the molehill is to succeed as a sign for the mole it must show the physical presence of the mole. If it fails to do this, it fails to be a sign of that object. Other signs for this object, apart from the molehill, might include the presence of mole droppings, or a particular pattern of ground subsidence on the lawns, but all such signs are constrained by the need to show the physical presence of the mole.

Clearly, not everything about the mole is relevant to this constraining process: the mole might be a conventional black color or an albino (with no color), it might be male or female, and it might be young or old. None of these features, however, are essential to the constraints placed upon the

sign. Rather, the causal connection between it and the mole is the characteristic that it imposes upon its sign, and it is this connection that the sign must represent, if it is to succeed in signifying the mole.

3.5.1.4.2. The Interpretant:

Peirce believes the sign/interpretant relation to be one of determination: the sign determines an interpretant. Further, this determination is not determination in any causal sense, rather, the sign determines an interpretant by using certain features of the way the sign signifies its object to generate and shape our understanding (based on certain code or convention). Therefore the way that 'smoke' generates or determines an interpretant sign of its object 'fire', is by focusing our attention upon the physical connection between smoke and fire. For Peirce, then, any instance of signification contains a sign-vehicle, an object and interpretant. Moreover, the object determines the sign by placing constraints which any sign must meet, if it is to signify the object. Consequently, the sign signifies its object only in virtue of some of its features. Additionally, the sign determines an interpretant by focusing our understanding on certain features of the signifying relation between sign and object. This enables us to understand the object of the sign more fully.

Although this is a general figure of Peirce's ideas about sign structure, and certain features are more or less present, or given greater or lesser emphasis at various points in Peirce's development of his theory of signs, this triadic structure and the relation between the elements is present in all of Peirce's accounts. In what follows, we shall see three of Peirce's attempts at giving a full account of signs and signification, the corresponding sign typologies, look at the transitions between these accounts, and examine some of the issues that arise from them.

Just as Peirce thought, signs could be classified according to whether their sign-vehicles function in virtue of qualities, existential facts, or conventions and laws; he thought signs were similarly classifiable according to how their object functioned in signification. Recall that, for Peirce,

objects ‘determines’ their signs. That is to say, the nature of the object constrains the nature of the sign in terms of what successful signification requires. Again, Peirce thought the nature of these constraints fell into three broad classes: qualitative, existential or physical, and conventional and law-like. Further, if the constraints of successful signification require that the sign reflect qualitative features of the object, then the sign is an **icon**. If the constraints of successful signification require that the sign utilize some existential or physical connection between it and its object, then the sign is an **index**. And finally, if successful signification of the object requires that the sign utilize some convention, habit, or social rule or law that connects it with its object, then the sign is a **symbol**, (Sebeok, 2001:55). In doing this, he has clearly stated the nature of a given sign or signs while standing for something else rather than itself in the relations.

Thus, PM culture in semiotic system, symbolize various things as signs, which utilize religious conventions, habits or social norms and rules. Therefore, in the analysis of some aspects of PM culture, what has been observed in the working environs, have been taken and analyzed as a kind of signs which symbolized things encoded in the domain of the culture.

The analysis has done based on the scribal communities working conventions or codes or shared rules in which members of the community understood and communicate to each other, both verbally and non-verbally.

However the content of manuscript is various types, the process of PM has been performed in religious cult. And, the skin parchment for the purpose of writing documents was/is produced based on the convention or expected habit of the scribal community. Therefore, when it has taken as a sign, then the sign is a **symbol/s** that symbolizes something in a culture. In this context, culture is systems of inherited conceptions expressed in symbolic forms by means of which people communicate develop, perpetuate, and advance their knowledge about and attitudes towards life, (Geertz 1973:89). Thus, culture is not simply ‘thick descriptions’ it helps people to learn and manage what is real and meaningful or makes sense to the members in a

given situation or more specifically, in a given context. And also, culture becomes a meaning universe or a set of meaningful experiences of humane, acquired in passing through some kind of life situations. People use these experiences to conduct and interpret events and actions observed in their environs in a meaningful way.

Hence, semiotics as a method, concerned with the analysis of signs and symbols and the meanings they have in certain context or cultural code, (Myers, 2008:3). And so, the study of signs and symbols is not only limited to language: both written and spoken forms, but also in rituals, culture, images and art or anything that can be 'read' as a text, where read means, decoding what that thing communicate in the context. Since cultural context frames the interpretation of signs and imbues signs with localized meaning, (Hackley, 2003:162).

Consequently, various activities those performed in a given culture can be analyzed in the same way of the spoken language, since the members in that community able to communicated by means of such activities. As spoken language has communicative structure, what is performed in a community also has its own structure in order to communicate. And also, in similar way of that of grammar of language or form, an activity has the form in which it organized during performance and can be interpreted accordingly.

Thus, certain sign can mean one thing in one particular cultural context based on certain code in the interpretive community. But same concept or activity can be interpreted in different way in other context or mean something else quit different in another, as the structure of a language differ from a community to community. Such situation can be observed in different interpretive community, living parallel, or within the same interpretive community because of time constraints. In other words, the interpretation or meaning of a given sign can be differing upon traditional and modern interpretive community because there is additional way of thinking as the result of modernization.

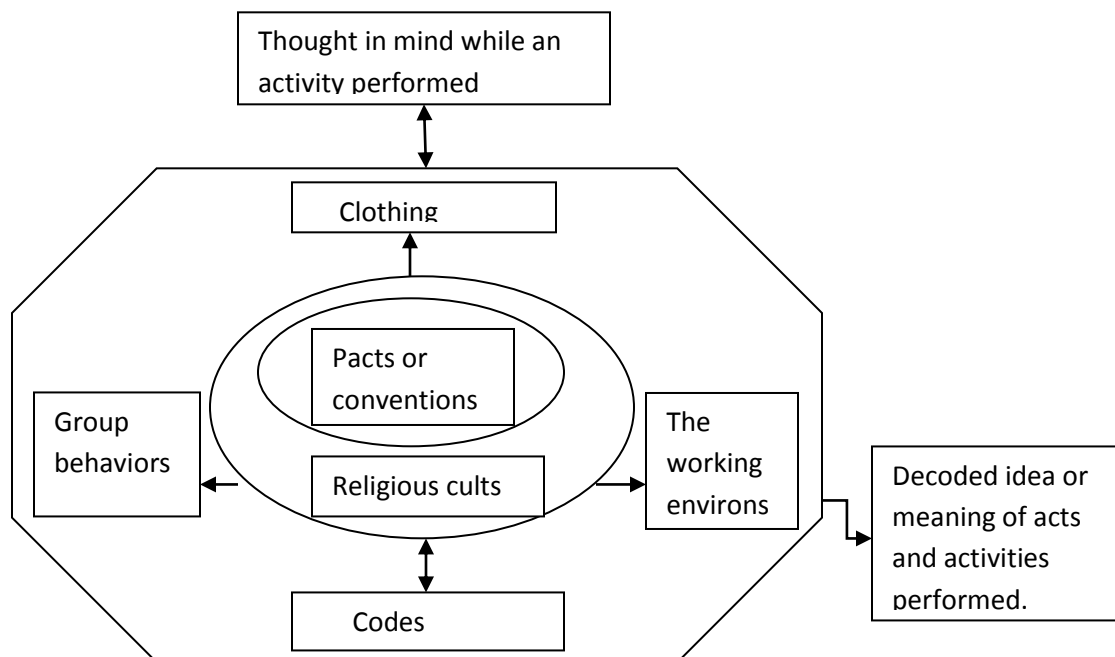
3.5.2. The Selected Terms in Semiotic Analysis of PM Culture

There are various terms considered by researchers those has been implemented semiotic analysis to their works. However they are categorized by each researcher: as signifier and signified, (as in Saussure), sign, object and interpretant, (as in Peirce and Hackley), encoding and decoding, (as in Jakobson), denotative and connotative,(as in Geertz, 1973), polysemy, paradigmatic, syntagmatic, pragmatic, semantic, and syntactic (as in Chandler, 2008 and Barthes, 1985), these concepts or terms are may be interwoven.

Upon the stated terms of semiotics, this analysis and descriptions has done concerning PM environs, concentrated on denotative and connotative meaning of materials, activities, behaviors of the makers and linguistic expressions, which can be taken as various signs and symbolic expressions. The expressions which can be existed in various forms, based on the nature of the concept of 'sign'.

Hence, in this thesis, semiotic data analysis method selected, since semiotic analysis is used in research and a type of social description and analysis, which places specific emphasis upon all understanding and exploration of the cultural context, with in which the particular works or activities are taken place. Therefore, based on the above description about semiotic analysis, the following model derived from the two main theories and models previously elaborated, as to inform the way the analysis has been done throughout this thesis writing.

In addition, as has been mentioned in the previous sections (in chapter two) of this paper, pm has been processed in religious culture. Therefore, when semiotic analysis has done, it has been described based on the religious culture and context. Thus, the following model was developed as the description could able to answer the research questions in order to fulfill the objective stated by the researcher in the process of the documentation.

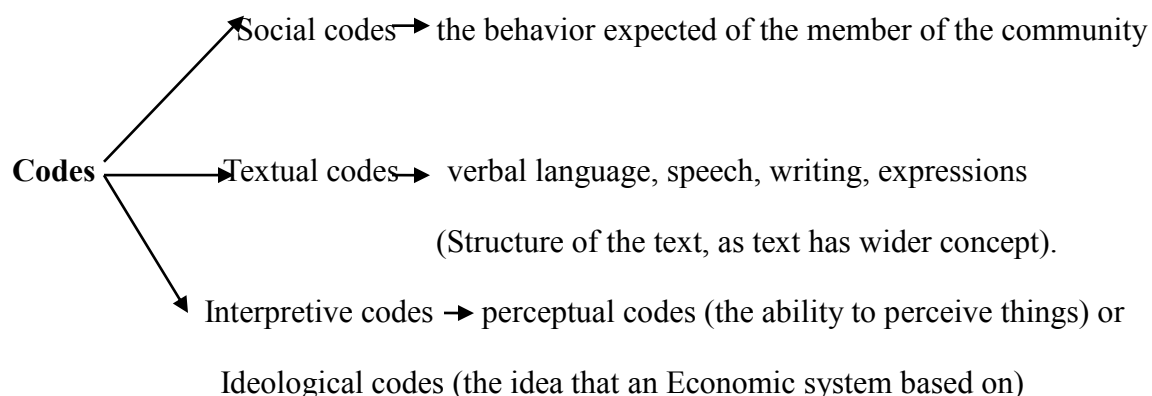


Figure, 8. Flowchart Model developed for the purpose of analysis (Geertz, 1973 also taken as a source in developing this model).

In the model, the code of the community is taken as a system which governs the meaning in the cultural context (that of scribal community) or for the messages or interpretive aspects that encoded to the cultural activities performed by the members of the community. And, code is some kind of behavior that the community accepted or agreed on during some kind of activities, whether it is spoken language or other communicative features in the culture. Accordingly, codes have been taken as a base to perceive what activities mean in some kind of structure or in the framework within which signs make sense: they are interpretative devices which are used by interpretative communities.

Moreover, for further clarification of code, there are three groups of codes to be used as a guide in the analysis of semiotic signs, as elaborated by Wingers, (2014:20). Clearly, certain activity or text bears no meaning, unless the receiver of the text knows the code(s) from which it was constructed and unless the text refers to, occurs in, or entails some specific context. The context

is the environment- physical, psychological, and social- in which a sign or text is used or occurs, (Seboek, 2001:8).



Therefore, in the process of semiotic analysis, codes provide the framework for which signs and symbols make sense, i.e. a sign or symbol has no meaning in isolation. But only when they are in relation to each other in certain context does the underlying meaning reveal it.

Thus, based on the objectives of the documentation stated in previous chapter, in order to answer questions raised in chapter one, Hacklay's (2003), semiotics approach selected and implemented to "the documentation and descriptions of the entire PM and calligraphy writing" culture.

By analyzing the hidden rules and message in the signs or symbols of a given culture, one can begin to understand that the reality we live in often perceived on a subconscious level. The information projected on us is not contained in the words or visual media, but the meaning is actively created within us. It is our interpretation of these codes or conventions that distinguished and separate one culture from another, Morely (2014:65).

Therefore, the following basic questions have been asked throughout the analysis of the selected data, in order to discover what observed things or situations represent or be interpreted in the scribal communities' environs, and the meaning of acts and activities in the surrounding of parchment making culture in order to write the thesis.

Consequently, Hacklay, (2003) approach to semiotic analysis adapted to the analysis, in order to answer questions those raised in the first chapter of this thesis. Hence, the basic questions such as **what? Why? How?** Of the observed situation during field work has been raised and tried to get answers throughout the analysis of the environs of the scribal community in the observation. Therefore, the coming chapters will be concentrated on the description of what has been gathered during field work sessions.

CHAPTER FOUR

4.1. Documentation and Description of the entire process of PM, Calligraphy

Writing Culture

By entire PM process the researcher means the large context in which, parchment making processed, calligraphy training and calligraphy writing are performed. This context includes, among other things, the following:

- ❖ The environs of the scribe
- ❖ The life situation of the scribe
- ❖ Symbolic expression which is attached to the learner or the scribal community
- ❖ The working situations of the scribe
- ❖ The attitude of the community to the work of scribe
- ❖ And the production of parchment paper from skin
- ❖ Calligraphy training and writing
- ❖ The raw materials have been used etc.

In this chapter, among the above mentioned the first five issues; the environs, the life situation of the scribe, the identity of the scribal community, the working situations of the scribe and the attitude of the community to the work of scribe will be the concern of this chapter. In the following chapters, the production of parchment paper and other issues will be described.

4. 2. Semiotic analysis of the environs of the scribes as ‘k’olo tāmari’ or ‘learner’

Since semiotic analysis concerned with the interpretation of sign or identifying what signs signified and stand for, in this chapter, the environs of the scribe will be analyzed and stated, in the way what it represent or symbolized based on the context and the pact revealed upon the scribal community in their culture.

Therefore, in describing the life of the learner, four main issues are identified for presentation. These include the starting place of the life of scribe, the living rooms and its preparation,

clothing, the food and other related conditions of ‘ቆሎ ተማሪ ‘k’olo tamar’, or the general working culture and its interpretation. Each of them has described in different section.

4.3. The Starting Place of the Living and Working Culture of Scribes

Semiotics is used in research and is a type of social description and analysis which places specific emphasis upon all understanding and exploration of the cultural context with in which the particular work is taken place. Similarly, semiotic modes are shaped both by the intrinsic characteristics and potentialities of the medium and by the requirements, histories and values of societies and their cultures, (Kress & Leeuwen, 2006:35).

The life of the scribes as to be parchment maker, calligrapher and participate in other field of studies, to serve the community, started in traditional school. This traditional school has various names those has been given to it based on the activities performed there and its cultural norms.

These names are expressed as; ቆሎ ትምህርት ቤት ‘k’olo timhrt bet’, or ‘school of roasted grain’ የአብነት ትምህርት ቤት ‘jeabnæt timhrt bet’ ‘role model school’ ቄስ ትምህርት ቤት ‘k’ejes timhrt bet’, school of prests, ፈለገህይወት’fäləgə hıwot timhrt bet’, ‘school of the river of life ‘, መሰረታዊ ትምህርት ቤት ‘mäsərətawı timhrt bet’, ‘basic schoo’l and ጉባኤ ቤት ‘gubæ bæt’ or ‘house of assembly’, or ‘get-together’.

These names were not simply given to the place where the scribes have been learning. But the naming process was based on things or ideas that the culture has been valued. In other words, it is based on the cultural value that indigenous church education has been followed by the time in the community. The learner also called as ቆሎ ተማሪ ‘k’olo tamarı’, or learner of roasted grain, አብነት ተማሪ jeabnæt tamarı’, basic learner, ቄስ ተማሪ ‘k’ejes tamarı’, and priest learner.

Furthermore, such naming has connection with the way the community understands and communicates the concept based on the observed situations. The bases for each name can be interpreted as in follows;

- ❖ ቆሎ ትምህርት ቤት ‘k’olo tımirt bet’’ ‘the school for morsel learner’ this name given to the school based on the food and the life style of the learners which can be conceptualized as ‘morsel learner’ who eats small amount of food.
- ❖ የአብነት ትምህርት ቤት ‘jəabnət tımhirt bet’‘role model school’ the name is given based on the priority it has in the community, rather than modern school in relation to its time. And, it was the leading of the then or traditional school.
- ❖ ቄስ ትምህርት ቤት ‘k’e:s tımirt bet’‘priest school’, it is named like this, since the school was guided by priest.
- ❖ ፈለገ ህይወት ‘fələgə hiwot’‘river of life’, the name is provided to the school, based on the training and the life experience that acquired in the school. Symbolically in a culture the training, the skill and the knowledge acquired is equated to the water in the river, which fetched by interested person, but never finished however it has taken, by people in need.
- ❖ መሠረታዊ ትምህርት ቤት ‘məsərətawi tımirt bet’ ’‘basic school’ it is believed and expressed that the traditional education has taken as a basis for modern schooling.
- ❖ ጉባኤ ቤት ‘ gubæ bet’ ‘assembly house’ the name expresses and represent a place which various aspects of learning courses get together or it imply the availability of various educational goals in traditional schools. And also, learners from different corner of the country join that school and the name symbolize varieties communicate in a place.

The name ቆሎ ትምህርት ቤት ‘k’olo tımirt bet’, or (school of roasted grain) or morsel learners, is the name given to the indigenous school. The name was given to the school and the learners whom enter the school, as it can be connoted the life situation of the learner in various aspects. Especially, the type of food they prepared and eat. This place is a place, where the scribe starts to build and determine his future life and his profession, to serve the community and self. Such school was also a place; where he has to learn from his seniors or elders and acquired the

necessary skills and knowledge. Seniors and elders are observing and commenting about the behavior of the learner if he able or not to reflect the expected behavior of him by the community, as to fulfill his objectives. Thus, the naming of the school and the learner has been given based on the observed circumstances in the environs.

Thence, in the surrounding of PM training or process the day of the scribes was started with prayers; blessing God, wishing good day and with the denial of evil spirit. All are agreed on the stated conventions, accordingly, work for the day within this mood and share the twenty four hours between the daily jobs with mutual understanding of each other, based on the objective they had stated and the working conventions.

In addition to PM, the learners have more other trainings, such as reading, writing and emitting of the hymn. During his training years, the learners also help their teachers various activities. Therefore, they manage times upon this activities expected of them to be performed. Concerning education, the learners attend the learning session when it is day time (especially writing), and make practice at night time (uttering hymn). As the result, the amount of time when they go to bed is not more than 3:00 to 4:00. They categorized and managed activities upon what to do at day time and do at night.



Figure, 9. ቆሎ ተማሪ ‘k’olo tāmari’, waiting each other for prayer at the dawn

4.4. The Life of the scribes as ‘ቆሎ ተማሪ ‘k’olo tāmari’ or ‘traditional learner’

In this section the early life situation of the scribe at observation site described in three sections; the life of the scribe, the attitude of the community towards the scribe and the working culture of the scribes will be elaborated.

Hence, certain group or an individual living in a community exists in various life styles which reflected in the day to day activities. Such styles make persons to be easily recognized by others or outsiders whomever well informed about the code of the group or an individual. Thus, ‘ቆሎ ተማሪ ‘k’olo tāmari’, have their own life style that identified them from others.

In this case, life style concerned with the way individuals and groups define themselves, may also by others or outsiders. And the exhibited characteristics, feelings or beliefs, and other observed behavior that distinguishes a group or an individual from others, considered as the style of a group. Thus, based on the field work observation and notes has been taken, traditionally, as ‘ቆሎ ተማሪ ‘k’olo tāmari’, the learner as to be calligrapher, comes from various direction of the country to the site. Thereafter, the learner voluntarily joins ገባኤ ቤት ‘gubae bət’ between nine to twelve years of age. Then, the scribes at Estie district welcomed the new comer, insist him to practice the norm of the community; respecting, humility, sharing things they have, living communal life etc. and that, there has to be mutual understanding upon them. They are praying, eating and working together in group. They also extended warm hospitality towards guests, as it was mentioned earlier in chapter three, the photo, which was taken from field work by the researcher also, exhibits this situation.

The working culture of the scribe, concerning parchment making process, also can be taken as an identity of the scribal community. Since the product manuscript is identified as the result of the effort of scribe. Traditionally, a scribe perform every aspect of the entire process of parchment making, i.e. finding of the skin, processing it into paper for writing, preparation of ink and paint, then write the necessary information on it. Thus, the production of manuscript also, can be taken as the main identity factor of the scribal community.

The other identity factor of the scribe during the training at ጉባኤ ቤት ‘gubae bæt’, or assembly hall or house, is the living room that prepared by the learner himself. Traditionally, ‘ቆሎ ተማሪ ‘k’olo təmarı’ or the learner joins the site to learn indigenous church education at his 9 to 12 years old. Starting from this age onwards, he is practicing the management skills of challenges that could happen in one’s life. In doing so, ‘ቆሎ ተማሪ ‘k’olo təmarı’ or the learner start to prepare; shelter, food for himself, even prepare clothes to wear from authentic material available in the surrounding. For example; in earlier time there was a close prepared by the learner from pieces of sheep skin called ደበሎ ‘dəbəlo’ or ለምድ ‘ləmd’, based on the religious convention.

Recently, it has changed to ሸማ ‘šəmma’, or indigenous cultural clothing style, as showed in the below figure. Therefore, the learner has been wearing ደበሎ ‘dəbəlo’ or ለምድ ‘ləmd’, is not only because of the lack of other types of clothes but because of their cultural background or pact. In this situation the cultural clothing of ‘ቆሎ ተማሪ ‘k’olo təmarı’ is considered as endangered material culture.



Figure 10. ‘ቆሎ ተማሪ ‘k’olo təmarı’, wearing ሸማ ‘šəmma’, or with indigenous clothing that replacing ደበሎ ‘dəbəlo’ or ለምድ ‘ləmd’, (photo by the researcher april, 2010 at zeguara).

4.4.1. 'The living room 'hut' of the learner

Additional thing; that be taken as something that identified 'ቆሎ ተማሪ 'k'olo təmarɪ' or the learner from other person is the hut or their living room. That is the small hut which is prepared from rods, straw and has thatch roof. The learner expected to prepare his own living room that he may share with others. The learner may prepare the hut by his own or in group, depending on the situations.

The huts which prepared from rods and thatch roof by the learners, implemented to live in throughout the years of their learning which is estimated about twenty years. Sometimes it requires repair and also done by the learners. For example; one day የኔታ 'jənetɑ:' (name to call indigenous teacher by his learners), asked a learner why the roof of his hut left uncover or not repaired. But a learner was intended not to repair and planned to leave for the place by next day since he disabled to be adapted him with the situation. Then he said by means of ቅኔ 'k'ine' or methaphor, 'ነገ ልንከድንኩ' 'nəge lɪkədɪnəw', which means denotatively 'tomorrow we will cover it' and connotatively 'tomorrow we will go, no need of repair', the learner also connote 'death', or temporarily living in the place.

Accordingly, he express his feelings indirectly, that mean no more to use the hut. Here the learner expressed his feelings or his refusal of preparing the roof of the hut in polite way, in the way which his teacher could understand based on their code, and ensure after a learner went some other place and the hut left uncovered.

This kind of speech construct or expressing feelings in polite and in wisely uttered way, is familiar around the lifestyle of 'ቆሎ ተማሪ 'k'olo təmarɪ'. Additionally, such language expressions bring smiles upon persons, during communication situations and minimize the range of conflicts that could happen whenever there is no agreement on ideas. Such language use also considered as one of the identity of the indigenous learners. And, can be considered as polite expression which is supported by smile.



Figure 11. Small huts with thatch roof for the learners to live in, while learning (fetched from field, 2013)

Furthermore, the living room or የሣር ጎጆ ‘hut’ for ‘ቆሎ ተማሪ ‘k’olo tāmari’, that is prepared by the learners looks as in the above figure. The inside of the hut widens about two to three meters in all directions. Each of them contains four small beds, those prepared from thick woods and rods. The beds also prepared by the learners. Two of the beds settled in the left one above the other, and the rest two are in the right side of the hut in similar way. It has no modern mattress over each, but straw and thick grass tinted over and then covered with thick clothes.



Figure 12. The inside of the hut for ‘ቆሎ ተማሪ ‘k’olo tāmari’,

Thence, four to five learners live in the hut, and there is small fuel burner in the middle of the room on the ground, to make their class as to be hot, whenever the air condition gets cold. Occasionally, used to cook grain or dried loaf of bread or ‘injera’.

The learners ‘ቆሎ ተማሪ ‘k’olo tāmari’, living such lifestyle, in these situation was not only because of the lack of resources. But they were in training in order to develop the behavior enable them to make limit for the own needs and self-adjustment with the situations, through self-managing strategies, which is conventionally accepted in the religious cult.

The room is very narrow in size. But it was looks enough to hold the property required by the learners, since they have limited amount of property, such as; prayer books, አኩፋዳ ‘akufada’, that help to put meals and small bag to contain the properties of the learner such as ማጎደር ‘māhdər’, the small bag that contains prayer books. Each learner’s property is similar to one another, since they are there to accomplish similar purpose and have common objectives and goals. There is poetry that related with አኩፋዳ ‘akufada’, ‘the small container that hold searched food.

‘ከወንድም ከእህት፣ ከእናት ካባት መርዶ ‘kəhit kəwəndm kənət kəabat mərdo’,
/rather than announcement of the death of sister, brother, mother and father/
በጣም አሳዛኙ የአኩፋዳ ባዶ ‘bət’am asazaገnu jəakufada bado’,
/great sadness happen when ‘akufada’ gets empty/

In the above poetry the utterer expressed that denotatively, about the own bag or the container of the food that it was empty at the moment, that is, the empty አኩፋዳ ‘akufada’ symbolized the scarcity of food in the community. Connotatively, expresses that there is something unpleasant situation happen in the community. Since ‘ቆሎ ተማሪ ‘k’olo tāmari’, or indigenous learners has been sponsored by the surrounding community.

Thus, the empty አኩፋዳ ‘akufada’ symbolizes or the empty handed of the community because of some factors. And when it became full, it connotes the full handed one. Therefore, the expressions uttered by the learner, has done or uttered during the drought time or when enough

food was not available in the surrounding environs or in the surrounding community. Since the material አኩፋዳ ‘akufada’, usually can be full, based on the life standard of the community in learner’s surrounding environs. Therefore, based on the expressions stated, indigenous ‘ቆሎ ተማሪ ‘k’olo tāmari’, has been sponsored by the community and as well he wishes the wellbeing of the community and has been concerned about the community, rather than his personal life.

Thus, in this context the traditional food searching sessions and the searched food is not only a matter of nutrition, but also, serve as a means of communication upon ‘ቆሎ ተማሪ ‘k’olo tāmari’, and the outsider community.

4.4.2. The food for ‘ቆሎ ተማሪ ‘k’olo tāmari’

Traditionally ‘ቆሎ ተማሪ ‘k’olo tāmari’ has been granted food and other temporarily required materials by the community, living in the surrounding, where the learner situated and started church education. Thus, the name was given to the learner in relation to the type and the amount of food they have been provided by the community, while they are on training the church education. The food was not only about nutrition but also reveals some other issues. Mainly two issues; it expresses the life of the learner and the living situation of the community, and also, implemented as the means of extending communication upon the learner and the community.

4.4.2.1. Food as a means of self-expressing and the community in “ቆሎ ትምህርት ቤት ‘k’olo tāmari bet’,” or in ‘traditional school ’

Although, ‘ቆሎ ተማሪ ‘k’olo tāmari’, recently called “Abnæt temari” in this research, the researcher prefer the naming “ቆሎ ተማሪ ‘k’olo tāmari’,” The reason is that the objective of the researcher is to identify and describe the endangered aspect of the culture, as previously specified in the objective section of the documentation. Therefore, the naming in the environs of the learners or ‘ቆሎ ተማሪ ‘k’olo tāmari’,’ can be recognized as endangered aspect. Traditionally, the name was given to the learner in connection with the type and the amount of food the learner has been searching from the nearby community, during their learning years.

Moreover, it is unquestionable issue to say that food is an essential part of peoples' lives, and as such is more than just a means of survival. It also the main factor in how we view and express ourselves and others, (Stajcic, 2013:5).

Food is not only the means to survive, but also it reveals various situations of day to day activities or ceremony, which performed in the community. These situations can be categorized into the answer that can be given to questions such as; **why, how** it is **accessed, where** it is available and not, how it's prepared and in what occasion it is consumed,(Montanari, 2006).

It also part of a sign system, since semiotics deals with signification & communication processes, that can offer effective analytical tools to understand food related practices, rituals & beliefs, (Stano, 2016, Parasecoli, 2011). For example; concerning the soil type or the land, the type of air conditions in which it has been produced, the working style and professional skill during its plantation, preparation, usage etc. such and such situations leads the food to the campus of culturally interpreted item.

Thus, the food of “ቆሎ ተማሪ ‘k’olo təmarī”,’learner’ that each individual person searches and eats during his education has reveal, aspects of the life of the learner/s/. It also express or symbolize the life style that the traditional learner ተማሪ ‘təmarī’,” prefer to live voluntarily or by own decision. As the result, the name “ቆሎ ተማሪ ‘k’olo təmarī’,” also derived from day to day activity or the food and eating culture of the learners, in relation to what they eat or consumed and how they were living by the then time. In other words, the name expresses the living situation or style of the learner, concerning what type of food they eat and how much they consumed, when it is scrutinized in the context of the environs of the learner or religious culture (most of the time fasting) they were living in.

Moreover, since the religious books existed in traditional time has been translated from other languages such as Hebrew and Greek, the concept “ቆሎ ተማሪ ‘k’olo təmarī’,” is as a name for the learners, conceptualized from the concept of “whom eat small amount of food or people who are

in fasting, most of the time”. And, the concept was recognized in other language rather than Amharic, which denotes ‘eating small amount’ of something.

Thus, in the research “**morsel learner**” can be taken in compensating the term “ቆሎ ተግሪ ‘k’olo tāmari””, since in English language it stands as to denote the learner whom usually eat the small amount of food. This is interpreted in the context of fasting times in the religion. According to Orthodox Tewahdo Church the duration of fasting holds about two hundred fifty days in a year.

4.4.2.2. Food or “ቆሎ ‘k’olo’ as a Means of Time Management or Fast-food.

Hence, the term ቆሎ ‘kolo’ ‘roasted grain’ is traditionally familiar in Ethiopian culture, as fast food that easily prepared, cheapest and simply accessible type of food that a person at whatever the life standard and in any circumstances has got and can eat.

It can easily prepared within limited and time saving process, since it can be prepared within a couple minutes or in short period of time. It also, available everywhere, easily accessed by anyone who is in demand, anyone able to eat everywhere whenever required, it supplied anywhere in various types.

For example, the expression “ቆሎ ቆርጥጫ ያፈራሁት ጥሪት” ‘k’olo k’ort’me jaferrahut’,” which means, ‘I have saved the resource through minimizing the amount of food I ate or by “eating roasted grains”,’ commonly uttered in the culture. Such expression in the culture reveals that one saves the health through eating small amount of food. Therefore, the naming was arisen from such context.

Accordingly, indigenous learner voluntarily prefer, to live the life of “ቆሎ ትምህርት ቤት [k’olo tımhr̥t bet],” to attend various types of church education. Thus, the below note has taken from the data gathered through interview, reveals the situations.

“ቆሎ ተማሪ የሚለው ስያሜ የተሰጠው ተማሪዎቹ ከሚመጡት ምግብ የተነሳ ነው። የድሮ ተማሪ ካባት ከናቱ ተለይቶ ለትምህርት ወደ ሩቅ አገር ለመሄድ በተነሳ ጊዜ ዋና ሀሳቡ ዜማና ቅኔ ተምሮ ሲመለስ በተወለደበት ሀገር ቤተክርስቲያን በድቁና፣ ወይም በመሪጌታነት አግዝአብሄርን እያመሰገነ እራሱን እየረዳ መኖር ነው። ምን እበላለሁ፣ ምን እለብሳለሁ ብሎ አይጨነቅም። ወላጆችም ቢሆኑ በተማሪው ልጃቸው መለየት ምክንያት ብዙ አያዝኑም፤ አይጨነቁም። “ከማያዝያ 15/ 2003 ቃለመጠይቅ የተወሰደ።

‘The term ‘ቆሎ ተማሪ [k’olo: tımhr̥t],’ traditional learner’ the name which has given based on the type of food the learner has been eaten. The main objective of the then learner was to learn hymn and verses and back to village and serve the church on the title that provided to him. He and his parents also did not wary about what to eat wear and shelter for the child.’ (The parents definitely sure that he sponsored by the community).

Therefore, the name ‘ቆሎ ‘kolo’ denotatively express the limited amount of food the learner usually eat, and connotatively symbolized other issues which related to the then living situation of the learners. In other words, the naming ‘ቆሎ ተማሪ ‘k’olo tāmari’, is also symbolized the sacrifice has been done by traditional learners, in order to fulfill the objective stated of their learning.

Though it was not easy life by the time, the indigenous learning style was performed voluntarily by the learner and their parents. Such situations also expose that the strength of the learner because of two main things.

Firstly, the environs were not comfortable to the learner in similar way of how he has been living with his parents. This is because every activity enable the learner to learn and exist which have been performed by the learner (preparing food, washing clothes, making shelter etc.) were not easily accomplished.

secondly, the training in “ቆሎ ጎምህርት ቤት ‘k’olo timhrt bet’,” ‘traditional school’ has been taking long period of time, which was twenty to thirty years to be trained on various fields of studies based on the interest of the learner and the objective of the learning sessions. The stated objective of the then teaching learning process was to lead the learners as to acquire the necessary life experience, the skills and knowledge that enable them to serve self and the community with required manners after the completion of their learning, Inbakom in, (Richard, 1965).

While they are learning, the learners also has been faced various problems which could happen in their environs. There are two assumptions concerning the problems. In one of the two assumptions believed and stated that there were lack of resource by the time and the learner was suffered.

In the other assumption which is based on amend religious convention, it’s believed that while the learner immersed in various problems, they have been trained self-management and problem solving skills in the hardship situations. This in turn can help in solving problems could happen in the community, while the learner be at work.

In addition, the type of food the learner has been searching and eating express, the life situations of the learners in particular and the community in general, since the food, whatever the type, was searched from the community.

Therefore, the searching of food by ‘ቆሎ ተማሪ ‘k’olo tamarı’, or ‘Morsel learners’ from the community, has been implemented as a means of extending communication upon indigenous learner and the community in the surrounding environs.



Figure 13. Type of food searched and stretched in the sun

Thus, denotatively the name denotes the food has been searched from various community members. As the result, the community provided the learner with what on hand, concerning food type; it can be raw grains, roasted grains or cooked meal such as loaves of bread or ‘injera’, as displayed in the figure, on the mat.

As observed in the figure there are different types of food on the try. It symbolized that variety comes into one plate. It also sponsored by various community members, as they are doing for the fulfillment of common objectives or goal; to support the learner in their learning. After the food processed by the learners in order to be eaten, depending on the food type, the whole serve the learner to survive. The learners also eat the food in group after brought it from different peoples’ home. This symbolized varieties that serve for common goal.

Moreover, the food reveals what is available or produced in the community. In other words, ‘ቆሎ ተማሪ ‘k’olo tamarī’, ‘Morsel learners’ can easily identified the life standard and the living condition of the community he is learning or training in, based on the food sponsored.

Accordingly, the food searched and consumed by ‘ቆሎ ተማሪ ‘k’olo tamarī’, can be considered as a mean of self-expressing and the community, who were living in the surrounding environs. In this the food searched by the learner and sponsored by the surrounding community, serve as a sign of mutual understanding upon the community in order to support the required goal and the objective stated of the teaching learning process in common. By doing so, traditional learners communicate with the outsider community whom living nearest to their traditional school.

4.4.2.3. Food as a Means of Communication for Traditional Learners

Food that eaten in various occasions differs in meaning, since its preparation, style of consumption, its type etc. represents a cultural context or something in the sociocultural context. Food also may be said symbolic of certain social codes. And, if food is treated as a code, the messages encoded will be found in the pattern of social relations being expressed.

Based on this description, food is said to be semiotic because it transforms meaning with the way of searching, bringing it together, eating in groups, preparing in different style, based on the type of food gained.

Therefore, the food for ‘ቆሎ ተማሪ ‘k’olo tamarī’, ‘**Morsel learners**’ served as a means of communication upon the learners and the community in two main ways: through the availability of food and through language expressions emitted by the learners while asking for food during searching sessions. For example; the availability of the food indicates that there is crop production in the community. Otherwise, whenever there was scarcity of food or there was drought in the surrounding environs, the community had nothing to provide to the learner. Whenever there is lack of food, the learner expresses the situation through stating poetry such as;

ከወንድም ከእህት ፣ ከናት ካባት መርዶ

‘kəhit kəwəndm kənat kəabat mərdo’

/ rather than the mourning for sister, brother, mother and father /

በጣም አሳዛኙ የአኩፋዳ ባዶ

‘bət’am asazaɲu jəkufada bado’,

/ there is great sadness (mourning) comes when አኩፋዳ ‘akufada’ get empty/

*አኩፋዳ ‘akufada’ is sack or container of food, the learner used while searching food.

Such expressions indicates that in the first place, the concern and the attachments of ‘ቆሎ ተማሪ ‘k’olo təmarī’, with the surrounding community was high, rather than with his two parents, brothers and sisters who are living far away from his learning place. This is also symbolized belonged to others’ environs.

Furthermore, the food searching time of ቆሎ ተማሪ ‘k’olo təmarī’, is ceremonial and accompanied by language expressions which serve as a code upon ቆሎ ተማሪ ‘k’olo təmarī’, and the community in the surrounding environs. This expression has been stated in indigenous language Ge’eez. ‘በእንተ ስማ ለማርያም ድንግል ወላዲተአምላክ’ ‘bəntəsima: ləma:rijam dɪŋgɪlwələditə a:mlak’ meaning ‘in the name of Mary the mother of God’, in the expression the learner try to address the community by means of the common code. Since codes are law like concepts or conventions those guide the communication (Morely, 2014).

In other words codes are interpretive frameworks, those are used by both producers or addresser and consumer or addressee of texts, to manage the possibility of communication in a given text and context, whether the text is verbal or non-verbal.

The above expression used for asking food is a kind of convention that is taken as a common code upon the traditional learners or ቆሎ ተማሪ ‘k’olo tāmari’ and the community in the surrounding of the learner whom sponsored the learners during their learning time.

Sometimes the learners also emitted this expression, as “መፅሐፍ እንበለ ስንቅ ገብረመንፈስ ቅዱስ ጻድቅ ምስጢረሥላሴ ረቂቅ” ‘mætʃanə inbəle sɪnk’ɪ gəbrəmənʃəs k’ɪdus tʃədɪk mɪst’rə sɪlase rək’ɪk’. in the culture, the hymn like utterance expressed, denotatively recall the hearer about one of the saints in the religious culture, connotatively express that the history of a saint, and it is believed that ገብረመንፈስ ቅዱስ ‘gəbrəmənʃəs k’ɪdus’, (the name of a saint) in the culture believed that who came from Egypt to south of Ethiopia and he had never eat food as human being, do various activities and jobs throughout his life in different place of Ethiopia.

Additionally, the learner has inform the community two main concepts; one of the two concept is that informed the community that, he is a learner or ቆሎ ተማሪ ‘k’olo tāmari’ ‘Morsel learners’ in search of food for the daily bread. Secondly, the learner informing the community that the ‘miracle’ has been done to ገብረመንፈስ ቅዱስ gəbrəmənʃəs k’ɪdus’, that is God helped him to live in the world without eating food throughout his life. In this, the learner tries to reset the common code in the community in order to communicate each member. Based on the pact or conventions they both agreed on.

By the time of food searching, each member of the learners has the own food searching site. And the community members not asked for food repeatedly by various learners, unless the members of the community invited the learners by own willing. And also ገብረመንፈስ ቅዱስ ‘gəbrəmənʃəs k’ɪdus’, ‘the name of a saint’ was stated basically as a citizen of other country, who has been working and living in Ethiopia. This also, taken as a sign or symbolic expressions of showing hospitality to the saints and guests from other part of the world.

Furthermore, the above utterance is not simple uttered normally as other linguistic expressions. But the learner emitted as chant, once to inform that the learner himself available on the way to serve the religious community, as to create upon a sign of belongingness.

By doing so, the learner also verify that if this codes could work upon him and the community. Consequently, such expressions which has been used by ቆሎ ተማሪ [k'olo təmari] 'Morsel learners' for the purpose of food searching, the food available in the community and provided to the learner, serve as a means of stretching communication and knowing each other. In this context, both the learner and the community also communicate through the means of food the learner searched and the community provided to the learner.

Thenceforth, the traditional food searching of the learner or ቆሎ ተማሪ 'k'olo təmari', or 'Morsel learners' was not simply ordinary begging as observed today. But it was a means of bringing connection upon the learners and the surrounding community, as to check the wellbeing of the community economically, socially and culturally.

Thus, the respect and hospitality provided to the own community has been serve as a source or basis to show hospitality to the guests came from other countries around the world. As a result for hospitality observed in the country, 'Traditional School' is the basement for such cultural values.

In this, the food searching program of the learner has been used as a means of stretching communication, and introducing self to the outsider community concerning the learners or ቆሎ ተማሪ 'k'olo təmari'. Thus, in the context of traditional education the naming, ቆሎ ተማሪ 'k'olo təmari' represent such situations.

Therefore the name that has given to the learner or ቆሎ ተማሪ ‘k’olo tamarı’ ‘Morsel learners’, also has to be revitalized, since it conceived the above stated concepts.

In modern time such food searching session used as a means of communication, transformed its aim and changed its objective, widen its concept and transformed to formal begging (taken as a profession), which is performed in various mode of style in order to make money. This situation also indicates the endangerment of indigenous cultural value observed upon the learner as to be scribes.

4.4.3. The attitude of the community towards ‘ቆሎ ተማሪ ‘k’olo tamarı’, or scribe

The attitude that the community has for the scribe, is stated as controversial issue. In one hand, some of the literatures state that traditionally, the scribe has been understood by the community as magician because of the skill of calligraphy writing. This attitude against the scribe was described based on the traditional time, were and when writing skills of the information was not extended and not became familiar. Sergew (1981) attached such attitude with the idea the then community had in mind or illiteracy of the then time or with oral knowledge rather than written culture which has been exercised by the time.

But based on the interview notes has taken while making an observation, the researcher ensured that most of the time, the attitude of the community towards the scribe, was respectful and showing cooperative manner. Since the learner or ‘ቆሎ ተማሪ ‘k’olo tamarı’, as to be calligrapher, was supported by the surrounding community, in various aspects, for example; in providing food, materials for the preparation of shelter etc.

Nonetheless, by some people in the community, it was believed that traditional skin paper making and calligraphy writing was neglected. Based on the interview has done with scribes at patriarchate office, the researcher identified and ensure that respect has been given to PM process and calligraphy writing for centuries and even today.

The reason behind is PM culture traditionally exist within the writing of religious culture, convention and contents, and as the result, the processing of skin for the purpose never called ፋቂ [fa:k'i] or scraper rather, called scribe, for a person who wrote manuscript. But sometimes, calligraphy writers who have been writing scrolls considered as magician, and commonly called 'debtras'. This may be because such texts have written and available in traditionally written manuscripts.

4.5. 'ቆሎ ተማሪ 'k'olo tamarī', as the Name of the then Learners.

However the traditional learner has other names expressed above, in this research, 'ቆሎ ተማሪ 'k'olo tamarī', used and the reason for the selection of the name, stated in brief. አብነት ተማሪ 'abnət tamarī', is the contemporary name that has given to the learners of church education. But this documentation is concerned about traditional learner. Hence, the name 'ቆሎ ተማሪ 'k'olo tamarī', is preferred and used throughout the work. In doing so, the researcher can easily identify and clearly stated the endangered aspect of the culture. This name has given to the learner, in relation to the life situations and the food that the learner used to eat, while he is learning. Most of the time, the learner voluntarily, used to eat roasted grain and dried loaf of bread and 'injera', as can be seen on figure below. The reason behind was eating such food can save time, concerning the process of its preparation and the pace, time and place of consumption.

The community which is living in the nearby has given the learners, baked bread or 'injera' to eat as it is, and grain items in order to roast and eat them easily, since the learners are busy as cannot prepare food, in addition to the educational schedule. And, one can have roasted grains in pocket and eat wherever performing some kind of activities. Roasted grain can easily prepared with small amount of wood for fuel, and can be prepared within limited minutes of time. Thence, the type of food he eats helps the learner in his time management skills.

Thus, whatever the standard of life of the parents of the learner, he joins the traditional school by his own willingness and perform each and every activity expected of him, in parallel with his education.

4.6. Clothing style of ቆሎ ተማሪ ‘k’olo tamarī’

The type of clothes, that ቆሎ ተማሪ ‘k’olo tamarī’; whom will be scribes and priests wear are different in color, the way they wear and in their style. The following picture ensures this situation. Also, the other people wear clothes differ from .priests and scribe. The scribe community and priests, can easily identified by types of clothes they wear, from other layman. Such situations symbolized the behavior expected of a person that based on the rule and regulation of the religion one follows. Hendry, (2008) describes this as follows:

People from different religious groups are easily identifiable by the clothes and hairstyles they use to wear. In Jerusalem, for example Orthodox Jews may be picked out by the hats and black garments which symbolize their allegiance to the faith, and priests of the Armenian Church wear tall hats which distinguish them from other Christian groups who reside there. Visitors from religious orders, men and women, may also choose to wear the habits which express their particular allegiance. In each case, the individuals express their membership of a religious order over any other allegiance.pp.96

Hence, in Ethiopian context religious people wear a kind of clothes those express their occupation and the rite of passage. For example; in EOTCh ቆሎ ተማሪ ‘k’olo tamarī’ “traditional learner” ቆስ ‘k’es’ (preists) and መነኩሴ ‘mənəkuse’ monks are wearing different style of clothes which symbolize their commitment.

Traditionally, ቆሎ ተማሪ ‘k’lotamarī’ worn a kind of cloth named ደበሎ ‘dəbəlo’ or ለምድ’ləmd’ which is prepared from pieces of sheep skin, that has its own interpretation, why the skin of sheep also preferred. And, the interpretation communicates based on the convention or pact as stated in ‘Hebrews 11*37-38 “...they went about in ship skins, in goat skins, being destitute, afflicted, ill-treated. (Men of whom, the world was not worthy, wandering in the deserts and mountains and caves and holes in the ground.” Since ቆሎ ተማሪ ‘k’olo tamarī’ wandering from place to place and detached from his parents in search of education, the then clothing styles

connote the living situations, the objective of the learning session and use the above mentioned convention as its base concerning the learners. By now this style of clothing is through time, transformed to clothes which are prepared of cotton materials or ሸማ ‘ʃəmə.’.

Accordingly, the scribes wear different style of clothes based on the hierarchy they have as a member of the EOTH church. Also, this symbolizes some concept in the order or pact of the religion. A scribe can have one of the above mentioned titles or more than one. In other words, priests or monks can be act as scribe based on the skill and the knowledge one acquired.

If someone is not wearing accordingly, or based on the norm of the religion and not act according to the expected behavior of the priests by the church, told to him through the means of proverbs, those could lead a person to self-reliance or to self-assessment line and mood. For example;

ከመጠምጠም መላግር ይቅደም

‘kəmət’əmt’əm məmə:r jik’dəm’ “learn before wear or learn before covering

Sash above one’s head”,

And the proverb reveals that the type of wearing that worn by religious person express and discover the rite of passage of the person, and the professional standard and commitment expected of a person upon the religious community.

In addition, the above proverb is related to the hat that the qualified priests could wear, after the graduations of church education, which happened after long term practice and performance of various educational goals, in order to meet the needs of the community and accomplish the expected behavior and norms expected of him. The priest expected to be well educated, before covering the head with white sash. In the religious culture, based on the pact or conventional

laws, the hat would be stayed with a person, throughout his life time. This in turn, symbolized the core concept of the religion that attached with the life of Christ.

Where ever a person move, it was an expected behavior that he has to wear the hat ነጭ ሻሽ 'nəc' [αjɪ], (white sash) above his head. This makes the person to be easily identified in the culture from other layman, not only by the hat on the head, but also his overall wearing and the observable behavior of the person too. These wearing styles are produced and prepared in the religious context, as it can be fitted with the indigenous culture of the community. Such types of wearing are one category of the identity of religious persons and groups in particular and the church in general.

Moreover, such types of pact or convention enables the community members, to be easily introduced each other and to outsiders. And also, to provide respect for others at higher level of professions, who has considered as mature and the knowledgeable persons in the culture.

As the result, traditionally a person with this kind of wearing style expected to develop high level self-management strategies in order to participate in the community based on the pact or the convention. Through such wearing style, the community also encoded the required behavior of a person in the culture. Thence, each member of the community also decoded and evaluate if a person show the expected behavior, in order to serve the community based on the skills, knowledge and his professions. Such situations has been structured and implemented by the church through assigning a person who has been passed in this educational line as role model to other members.

This style of wearing, by now transformed to elementary and high schools, medical doctors, guardian working everywhere and used by some interested people in different occupation. And such wearing style, the value has been provided, also endangered because of modernity.

Therefore, the clothing styles of ቆሎ ተማሪ ‘k’olo tamarı’ as recently observed at ጉባኤ ቤት ‘guba:e: bet’, are vary in color and type. As the result, the wearing style also endangered.



Figure 14. A Priest; with white sash, wearing ሸማ ‘ጾጠፈ:’, cross and book in hand.

Furthermore, such expressions in the religion can be interpreted in various ways, based on the context of the religious cult. In the performance of certain ritual in the religion, the clothes, the cards, the gifts, the food- all of which may be seen and interpreted as symbols, to what is acceptable in the religious community, (Hendry, p93).

Therefore in the context of the life of tradional learners, the food that searched by ቆሎ ተማሪ ‘k’olo tamarı’, described in next section.

CHAPTER FIVE

5.1. Documentation and Description of parchment recipes

In this chapter, three main issues are described and stated. One of the three issues is the process of parchment making and its recipes as documented earlier by some of the writers. And the second issue is parchment recipes as recently observed and documented in Gonder, eastern Estie district during field work and the difference discovered from two recipes. Or changes observed in the recipes of parchment making. The third issue is its interpretation of the way of production in relation to the culture in which it has been processed, then the observed recipes of PM in the district has stated.

5.2. Parchment as writing media and its recipes

As far as concerning writing Medias in Ethiopia, Sergew (1981), has divided into two categories. One of the two categories is the written items in hard materials like Inscriptions which has been written or engraved on stones of various size, seal, and iron, sometimes metal since it was precious material and rare in traditional Ethiopia.

The other categories of the writing material are soft writing materials; such as papyrus, leather, and parchment. However, papyrus had been used as writing medium in neighborhood countries; Egypt and Sudan; it is conceivable to expect papyrus as writing medium in Ethiopia too. But there is no evidence at hand, whether it had used in Ethiopia for similar purpose. Though the plant is available in the country, being used recently for a purpose other than writing, i.e. implemented to build canoes for communication in the islands, Tana and Zuway lakes (ibid, p 7). And herdsmen who are tending their cattle during the rainy season used it as a raincoat, and also making umbrella from the plant for similar purpose. The other category of soft writing materials is leather and parchment; parchment which is the theme of this research.

As some literatures stated, the introduction of soft writing materials in Ethiopia is attached with the coming of nine saints, whose arrival in the country was in the second half of the fifth century.

But it is controversial issue, whether parchment has been prepared and used in the country, before this century. As a result, some Archeological evidence claim that PM and skin paper production has been processed before the mentioned century. Therefore, this aspect of the research is open to the researchers in order to identify the exact century, when PM started in the country, where, by whom etc.

As mentioned in chapter two, by parchment making mean in this research, is the processing of animal skin such as goat, sheep, etc., for the purpose of writing documents, in traditional sense. By recipes of Pm also mean, the stages has been passed by the makers in order to find quality paper from the skin of animal in the ancient time. Parchment also, on process recently, in some places of Ethiopia in particular and the world in general.

Most recipes of PM in modern times, as Reed (1975: 74), described, are taken as its bases the Theophilus's instruction, a scholar of the 12thc. These instructions quotes by Reed, and stated as follows:

- ❖ Take goat skins and stand them in water for a day and a night. Take them and wash them until the water runs clear. Take an entirely new bath and place there in old-lime and mixing well to form a thick cloudy liquor. And place the skins in this, folding them on the flesh side. Move them with a pole two or three times each day, leaving them for eight days (twice as long in winter).
- ❖ Next you must withdraw the skin and dehair them. Pour of the content of the bath and repeat the process using the same quantities, placing the skins in the lime liquor and moving them once each day over eight days as before.
- ❖ Then take them out and wash well until the water runs quite clean. Place them in another bath with clean water and leave them there for two days.

- ❖ Then take them out, attach cords and tie them to the circular frame. Dry, then shave them with a sharp knife then after, leave them for two days out of the sun. Moisten with water and rub the flesh side with powdered pumice. After two days wet it again by sprinkling with a little water and fully clean the flesh side with pumice, so as to make it quite wet again. Then tighten up the cords, equalize the tension so that the sheet will become permanent.

Thereafter, the modern parchment recipes, following this instruction have been processed in the way mentioned above, as Reed elaborated. However, various countries has been developed their own recipes, based on the resource available, the climate condition, or the environs selected for the process of PM and the type of material the scribe implemented to perform the process. For example; some use metal or wooden bowl and other use clay bowl or other alternative for the purpose of soaking in and washing the skin. Thus, there is difference between these materials, in the way of balancing the climate condition of the surrounding, which in turn has influence on the skin products.

Furthermore, because of the soaking ingredients had been used were different in type, various recipes exercised. As a result, whitish and glassy or transparent paper had been produced, especially around 16th c. (Reed, 1972:135-172).

Since this documentation is concerned about Ethiopian recipes, as stated by (Asefa 1958, Sergew, 1981E.C, Fekadesilasie 2002E.C, Tamirat, 2000E.C and Sisay Ayalew 2002) the history of bookmaking was started about 4th AD and highly developed between 5th c to 7th c AD. Since the advent of Christianity, many books have taken from the Bible were translated by foreign monks from Hebrew, Syrian and Greek languages to Ge'ez, the then official language of the country. However it is controversial issue, various authors agreed on, this time is believed that it was the starting time of writing books in Ethiopia, on skin parchments and considered as the transition period from stone inscription to parchment paper. In some literatures It also believed that the writing of documents on skin parchment was started with the coming of nine Syrian saints who entered Ethiopia around 4th AD.

These authors; (Asefa 1958, Sergew, 1981E.C, Fekadesilasie, 2002E.C, Tamirat, 2000E.C and Reed, 1972G.C. & 1975), described that traditionally, the process of parchment making was started at the level of animal breeding or start from the handling of the skins of the required animal when its' alive.

Handling of living animals enables the scribe to get quality paper from the skin of that animal. It was believed that when skin of an animal attacked or beaten by insects, while an animal is alive, the parchment paper can developed holes and the expected result in quality of the paper can be decreased. Consequently, these writers elaborated the following traditional parchment recipes, as recipes means, the method of the preparation of parchment from animal skins.

The first step of any parchment making is the finding of animal skins. As mentioned earlier, conventionally, it was started from protecting of animals to be slaughtered, as not to be infected by different types of insects and animals. Thus, the following recipes has documented by the above mentioned writers:

- ❖ Selection of an animal with finest skin through animal breeding and, this considered as the first step, or buying animals from nearby market.
- ❖ Next slaughter an animal with great care. In order to protect the skin from blood fluids and unnecessary holes, since blood fluids turn the skin to dark color.
- ❖ Washing the skin repeatedly or rinse it constantly until clean water runs.
- ❖ Then fold it with flesh side and cover with sack which is not allowing wind to enter. Sifted some amount of salt into the skin, in order to prevent from insects and bad smell that could happen, when it would open. Leave them for two to three days in the sack; keep out of the reach of cats and dogs.

- ❖ After two or three days, depending on the climate condition, take out of the sack and wash it thoroughly until the water runs clean
- ❖ Stretch on the wooden rectangular frame (may be circular frame) based on purpose. Dehair or remove the hair with መቃይድ [mæk'ɑ:ʝid] special knife.
- ❖ Dry, then shave them with a sharp knife, then after, leave them for two days out of the sun. Moisten with water and rub the flesh side with መረመሚያ ድንጋይ [mərəməm] or 'pumice stone'. After two days wet it again by sprinkling with a little water and fully clean the flesh side with pumice, so as to make it quite wet again, rubbing or scraping in such situations make the skin clean and softer.

Thus, this can be repeatedly done based on the type of the animal skin. Then tighten up the cords, equalize the tension so that the sheet will become permanent.

Once the sheets are dry, nothing further remains to be done. Here also, the Ethiopian scribe PM recipes take as its base 16thc AD instructions. But the difference is happened because of the materials have been used, the cultural background and the climate conditions in the country.

5.3. Parchment recipes as recently observed and documented from Estie district

The place of this documentation is previously stated in chapter three. Thus, the recent recipes of PM as observed in Estie district during fieldwork stated and described. As mentioned in the above section, traditionally, the recipes or the process of PM in Ethiopia was started from the treatment of an animal or with animal breeding, whenever an animal is alive.

But as recently observed in Estie district, the skins of animals slaughtered at home during the celebration of holidays was bought from market with high costs and implemented for the purpose of PM. Sometimes the scribe used the skin of an animal occasionally slaughtered at scribe's home.

If wet skins are required for PM, fresh skins would be bought and processed as soon as brought home from the market. The other alternative for the purpose of selection of the skin whether it is bought or available at home, is to dry the required amount of skin and keep it to process for the future time. Such skins are mostly of goats.

Whenever buying of the skins from the nearest market during holiday time is preferred, the scribe bought more amounts of skins at once. Then dry it and roll, and hang it on the wall. Then wet the skin when it is sought for the process, to make skin as fresh as that of slaughtered animals at a time. This is one of the recipes the researcher found at Estie District, as shown below.



Figure 15. Dry goat skin has been taken to the nearest river

The next step in the process is soaking of the available skin into the nearest running water and washes it thoroughly, until the water runs clean. In this case, the scribe take the skin to the river and buried it under the running water and loaded heavy stone or rock over it, making sure that the current does not carry it away. The heavy rock also protects the skin against wild beasts and other insects. The skins stand there in the water for about eight days.

During this process of parchment preparation, the skin may produce a strong unpleasant smell which people find distasteful. But soaking the skin in the running water or river can avoid the

unpleasant smell through washing and immediately and removing dirt, (Sergew, 1981, Fekadesilasie, 2002).

Burying the skin in a lot of water, help the scribe in washing too much time since the process required huge amount of water and easily remove unnecessary dirt and tissues of the skin. And also, the skin became saturated as required for the next purpose.

However various animals have been used to make parchment, predominantly calf, sheep, and goat were preferred. In the site that was selected for this research, goat skins have been processed. Reed (1975:19) states that goat skins were preferred to be used as actual manuscript leaves while pigs or hog skin animal used for bindings.

Then take the skin out of the running water after eight days. This is depending on the climate condition, if the weather is hot, the skin stand in the river less than eight days. If the skin is taken to the river as soon as slaughtered or when it is fresh, it has to be washed thoroughly until the water runs clean. Also, buried and stand in the river for about two to three days only.



Figure 16. The skin is taken out of the running water. (Named ተጎና [təgəna] stream)

After the skin taken out from ተጎና[təgəna] running water, the helper or one of the learner in training, at the scribes' site, wash the skin thoroughly at the edge of the running water, in order

to remove the rest of dirt and until clean water runs from. This process removes blood, dung and other organic matter, but it also wets all parts of the skin to allow easier penetration of the dehairing liquor (Reed, 1975:80).



Figure 17. a learner ተማሪ ‘təmə:ri’, washing the skin at the edge of the river

Then washing of the skin at this level is not the final step of cleaning. Since the skin was dry and stayed long before, every aspect of the layer has to be wet and got drenched, as can be make the scraping process easier, in both: the flesh and the hair sides.

Thence, after the skin taken out of the river and washed thoroughly, sprinkling powdered salt over it and folded in its flesh side again taken to near the house and soaked in clay material, called ወራሽ ‘wəras’ or necked pot.



Figure 18. The skin soaked for the second time in ወራስ 'wəras' (it was dried at home).

Since the skin was dry at the beginning of the process, it has been soaked for the second time. There is a bit hot water in the material or ወራስ 'wəras', which small amount of salt added in it. Salt helps the skin in minimizing bacterial actions that quickly produce insects which can be spoil and leave the skin with bad smell. Additionally, if the weather condition is cool, salty water serve for a quicker loosening of the hair, (Sergew, 1981:10), Fekadesilasie (2002:100). Again the skin stayed in ወራስ 'wəras', for about three more days around the living place of the scribe.

In this case, it has to be properly covered or well-sealed so that dogs and cats cannot reach. At this stage, the process of keeping the skin in ወራስ 'wəras', has two advantages; firstly, ወራስ 'wəras', is narrow necked pot selected as to prevent big animals such as dogs and cats not to enter and attack the skin. Secondly, since the material is made of clay, it serves the process in balancing the climate conditions, as not to be the skin get hot or cold suddenly.

Based on the note was taken from the interviews (from zegebo site, as 23, April, 2011), the material made of clay is preferred, because it is not easily became hot or cold. Since clay materials prepared from earth or soil, denotatively, it enables the air condition to be balanced and comfortable for the skin to be saturated at required limit, in those three days. Take out the skin

from ወራስ 'wəras', after three days and move it to the next step, i.e. stretching of the skin and scraping of its hair or dehairing process. This has its own steps to follow.

The first step is, መስቆ 'məsäk'ər', which is cutting of the holes at the edge of the skin for the inset of rods or መስቆሪያ 'məsäk'ərja'.



Figure 19. The process of መስቆ 'məsäk',or' or cutting of the holes for inset of the rods.

In the next, the scribes are in setting of the rods on each edge and tensioning the rods to the small rectangular frame, which is fitted with goat skins.



Figure 20. Regulating tensioning and tying

As shown above, the scribes were tied the rods on the frame into the skin in order to stretch and make it ready for the purpose of dehairing or scraping. Then the skin looked as below on the rectangular frame which is prepared from four woods; two of the woods stand vertically and the other two are horizontally placed one at the top and the second at the bottom in separable way.



Figure 21. Goat skin as stretched on the rectangular frame

The goat skin was stretched on a rectangular frame which is made of thick wooden poles, with two holes at each end concerning the vertically stand woods. In the holes the other two poles which is less thick than the vertically standing woods, horizontally fitted, to the top and the bottom, and then forming a rectangular shape.

There are two types of frames, which can be large or small depending on the size of the skin of an animal prepared for the process. The large one is for big animals and the small one is for the small animals. Additionally, the sticks or rods and rope help to tie the skin to the frame, depends on the frame type that prepared by the scribe. Once the skin stretched over the rectangular frame, the next step is the process of dehairing or removing the hair of the goat skin.



Figure, 22. One of the learners moving the hair from the skin

Next to stretching, the process of dehairing and washing of the skin continued, as it became white. The material culture has been used for this process is special adze or curved blade which is prepared from metal for the purpose.



Figure 23. The dehaired skin after the process

However it passed in the process of dehairing, the skin left with some tissues which has to be removed with መረመም ወይም መርመር ‘mərəməṃ’ pumice stone; a stone that grey in color, comes from volcanoes and very light in weight.



Figure 24. መርመር ‘mərəməṛ’ ድንጋይ a piece of pumice stone used to soften the skin

መርመር [məremər] is a kind of stone used to clean the rest of the tissues from the skin through rubbing, then the skin become white as to be the required items which can be written on. Pumice stone also used in powder form for cleaning and polishing and in pieces for rubbing on the skin in order to make it softer and white.



Figure 25. rubbing of the skin using pumice stone

Here is a piece of pumice stone used for the purpose of rubbing the skin as to make it clean for the purpose of writing the required issues. After all process of parchemnt making, the whiteness

of the skin is depend on the type and color of an animal sloughered and the material has been used by the scribe.

In some litratures, the steps after dehairing of the skin has taken as a part of parchemnt skin treatment. As stated in (Reed,1975:87), before the parchemnt was used by the scribes, it usually underwent a number of pre-treatments to improve smoothness and ability to absorb the correct amount of inks and colours. And also, other desirable attributes were to increase whitness of the surface, remove stains, drops of fluid and to improve grain patterns if required (Reed, 1972:147). But if the skin is prepared for the purpose of binding rather than writing, grained parchemnt also acceptable.

Sometimes, after the performance of the whole expalined process, the skin may developed holes at the center or between the center and the edge.



Figure 26. Goat skin which developes holes

In this situations, the skins required repair and the scribe do so. During the repair of the holes the type of thread has been used for the purpose of sewing the holes happened is that of prepared from small animal intestine.



Figure 27. Goat skin that develops holes, under repair

Besides, based on the field work observation, the recipes of parchment making at the time, in Estie, as mentioned earlier started with the finding of animal skins. As the result goat skin has found and processed. Thus, PM recipe has been observed during fieldwork, summarized and described as below;

- ❖ Dry goat skin was available in the house of the scribe has taken to ተጎና [təgɒnɑ] running water , then washed thoroughly and buried under the running water and heavy rock loaded over it, as not to be taken by the water and not to be eaten by wild beasts and insects in the water.
- ❖ After eight days take out the skin from the running water and wash it thoroughly, until the water runs clean.
- ❖ Soaking of the skin into clay material or in ወራሽ [wəɾɑ:s] with some amount of salty water in it. Stay three days and three nights. After three days take it out and wash it thoroughly.
- ❖ Stretching of the skin on small rectangular frame which can fit to the skin with the help of rods at each edge of the frame.

- ❖ Dehairing or cleaning of the hair in the hair side and tissues in flesh side. Or scrap it with adze or የብራና መፋቂያ ‘jebra:nnā mǝfak’ijǝ’.
- ❖ Implement pumice stone or ‘mǝrmǝr’ መርመር ድንጋይ, which is pronounced as through time ‘mǝremǝm’ መረመሚያ ድንጋይ, thence, concerned about any repair, the appearance of finished surface was ensured. Then the parchment paper was ready for writing.

Accordingly, the parchment skin was processed to paper for writing various information. In the case of Estie district, as the researcher observed, parchment paper prepared during the time of field work observation has implemented, for the purpose of copying aspects of religious issues which has been written on manuscripts previously by indigenous writers. Thus, the recipes has documented, and summarized as stated above.

Concerning the linguistic aspect of the documentation, PM process has been done in silent mode or silently, since it required great care and full attention that has to be provided in order to get better skin paper. But the naming around the process can be part of Language documentation that possibly endangered, since the production of the material culture is at the endangered level. Most of the names around the handcraft are available in Ge’eez language. Such situations required the revitalization of the PM process and the indigenous language Ge’eez, in order to introduce the generation with the materials have been written on parchment paper.

5.4. The Differences Observed Between Traditional and Recent PM Recipes.

Some changes have been exhibited upon the earlier and the recent recipes of PM process that documented previously by different writers and recently by this researcher. Therefore, there were changes in the way of searching of the animal skins and treatment, in the amount of paper produced and the issues that has been written on the parchment paper.

Firstly, as stated in the previous section of this chapter, it was documented that the selection of the skin required in producing quality paper was started from animal skin, as that animal is alive. But recently, the skin of the required animal has bought in the market, otherwise, available at the

scribe's house, when an animal occasionally slaughtered during holiday time. This may decrease the expected quality of the paper has to be produced.

In the second place, traditionally the amount of the issues has been written on skin parchment were very huge, since there was no duplicating machines those available as currently observed. As the result, multiple of skin parchment was processed and produced in order to address the then demand.

Thirdly, in recent time there is little demand for skin parchment paper, since great supply of duplicating machine enables the community to produce multiple amount of information to be disseminated. Such situations explicitly show or indicate the endangerment of the production of the material culture.

The endangerment can happen because of the scarcity of raw materials and the highly advancement of modern technology around printing and duplicating the required information, in order to address the generation.

In contrast, due attention were not given to indigenous culture which is endangered with huge indigenous cultural values and information that can serve the new generation with one or other ways. As the result, the huge information has been written on parchment in traditional time is little known recently by generation, though, modern duplication of paper makes the communication of the information easiest and fastest. Thus, the process of PM required revitalization as the generation can be benefited.

In contrast, such a situation threatened to leave the historical skin paper and placed it into the instinct category. Therefore, this indicates the level of the endangerment of the material culture. Revitalization of this material culture enables the generation to be familiar with the material culture, then get information have been written by ancestral, by referring and reading traditional literatures.

It Also, helps in linking of the indigenous and the modern creativity or technology in order to facilitate sustainable development. The differences or the changes observed between previously documented and currently documented recipes, show that the situations and level of the endangerment of the material culture. And the interpretation of the way of the production of parchment will be addressed in the next section.

5.5. Interpretation of PM process and the way of production in the culture.

As stated in one of the sections of chapter two, parchment paper has been produce for the purpose of writing various issues; social, economic, religious and political. But it has been produced in religious culture, both in Muslim and Christian world as stated in (Reed 1972). But in this documentation the production of PM in Muslim culture is not the part of this thesis, since the researcher, cannot find where PM recently on process, in the culture.

The Christian church has an important role in the history of writing materials, at the time, much parchment needed and by the 4th c AD its use as a book material was widely appreciated. The book was essential to the religion and it was necessary to produce it in durable form so that it could be carried over large distance, copied, commented upon, and carefully maintained for long periods of time, so that parchment making eventually became the most important writing material of the Dark ages and the middle age, (ibid, p44). (Even today in the country).

Therefore, the expected behavior of the makers, the norm, and other communicative activities observed in the environs of parchment making process were based on the religious pacts or conventions. The interaction between the scribal communities is based on mutual understanding and respect.

Concerning the production of skin parchment, its working culture can be interpreted in many ways. Thus, starting from earlier time, the beginning of writing, there is a search for the betterment of the medium of information in the community. And the traditional writing materials which have been implemented in passing huge information; became strong, developed in durable

way and enable to communicate the required amount of information stage by stage for generations. For example; the materials has been used for writing in ancient times can be stated structurally as below, based on their quality, content and durability.

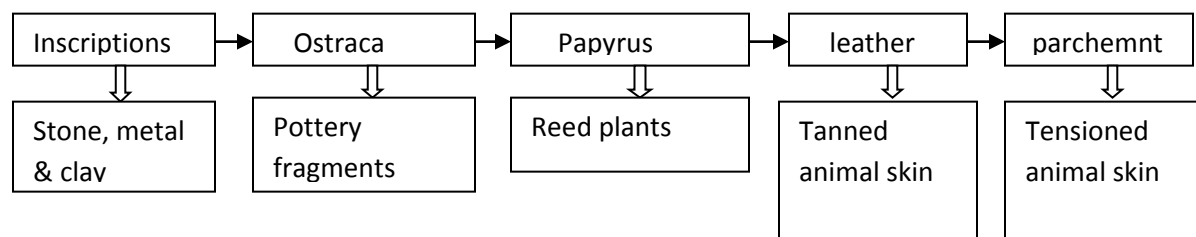


Figure 28. Traditional Writing materials has been used in disseminating the information

(Developed by the researcher based on the idea of, Brown, 2015 accessed online.)

Therefore, the first three groups of materials for writing in ancient time were produced from earth and plants. And the last two are from animal skins. This signified that the producers of the materials were from rural places, those living in work of farming and used the authentic materials available in their surrounding environs. The aspect of preferable of the material that went from small to huge, also discover the result of the indigenous knowledge, the devotion has been done, and the output of practical research findings of the then community and the then technology.

These materials are varying in durability; the effort has been done in preparation, the quality, passing of huge information, goes from inscription toward skin parchment. They also produced in different time, culture and the writing styles. This situation reveals that the effort has been done by indigenous community in order to pass the necessary information to generations, it also help to communicate descendant through the skills and the knowledge of the then time as to be advantageous by exploiting the past experience.

Thus, when the process of PM interpreted in the context of the culture it has been produced, it reveals; the sense of permanency, simple to complex, from passing small amount of information to huge. Its durability also indicated the seeking of permanency in order to address the

generations of generations. This situation in turn, can symbolize eternity of human soul, as it believed in the culture and the durability of materials produced by human. And also, the process requires; much time since it is long process, and required to be patience, because it has to be protected from wild animals and insects, and it can develop bad smell which can be happen because of wet and sealed skins. These required some kind of strategies to manage every kind of challenges, indigenous scribal community did that and then produced parchment; durable material that alive as manuscript for about twenty centuries. Such situations also, impart the generation how to manage challenges that may face someone in order to fulfill the objective settled or make the living situation more suitable for self and others.

It required devotion because the process wants great care, much time, patience and attention in order to realize or fulfill the expected objective of the process. In other words, PM process is heavy work which requires much time, patience with bad smell of skins, tolerance with hardworking of the process, and defending of the skins from harmful beings. It also provides access for generation to get wide variety of information about their ancestral. Its durability also, connotes the intention of linking generation of generations or serve as a means of linking both, ancient and modern humane.

CHAPTER SIX

DESCRIPTION AND ANALYSIS OF CALLIGRAPHY WRITING

6.1. የቁም ጽሁፍ ‘jek’um sihuf’ Calligraphy Writing

In the previous chapter, the process of skin paper production has been described. And the paper implemented as a media for the purpose of writing various information. In this chapter, one of the main works of scribe; calligraphy writing, training of calligraphy as has been observed at Estie district during field work observation, would described and supported with figures, which has been taken and documented as the scribes on the writing process. And the facts around the art of writing also stated and interpreted in the context of religious culture, as mentioned earlier since the base for such writing was/ is religious culture, (Reed, 1972).

6. 2. The concept of calligraphy writing

የቁም ጽሁፍ ‘jek’um ts’ihuf Calligraphy writing is the art of producing beautiful handwriting that has written with a special pen or brush based on the culturally available and produced material. As the expression has taken from the interview;

የቁም ፅሁፍ ማለት ቀጥ ያሉ ፊደላት፣ ያልተወላገዱ፣ መስመራቸውን ያልለቀቁ፣ አንደኛ የፊደሎች አቋቋም ፣ ሁለተኛ መስመራቸውን ያልለቀቁ፣ ከፍ ዝቅ የማይል፣ ያንዱ እግር ካንዱ እግር፣ ያንዱ ራስ ከሌላው ራስ ከፍ የማይል፣ ቀጥ ብለው ሰልፋቸውን ይዘው፣ ቁመታቸውን ይዘው፣ ተሰድረው የሚቆሙ ፊደላት የቁም ፅሁፍ ይባላሉ። የቁም ፅሁፍ የሚያስብላቸው፣ ይህው የፊደሎቹ አቋቋምና የመስመር አጠባበቅ የግድ ብዕርና ቀለም የሚጠይቅና ተስተካክለው የሚገፉ መሆን ነው። (ከማያዘያ 15/2005 ቃለመጠይቅ የተወሰደ።)

/ የቁም ጽሁፍ ‘jek’um sihuf’ ‘well stand’ means each letter that hand written stand straightly, keep their order and line the bottom of each letter must stand on same line, their top also equally situated and written by implementing culturally prepared paint and pen. Because of such behavior traditional handwriting called ‘የቁም ጽሁፍ ‘jek’um ts’ihuf’.

In the cause of its Amharic naming, the word የቁም ‘jek’um’ represents or signified and expresses the handwriting as self-sufficient or independently standing without any support. In other words, it means which is not inclined to any direction and take the position straight forward, in order to communicate the required information or idea.

Denotatively interpreted as, each letter or sound of a language stand by itself, with the vowel expressed with various icons those attached to each letter and the handwriting created or written should get well readable. In other words, concerning Ge’ez and Amharic languages, each letter stands with its full shape and sound or consonant with vowel together in order to be called the sign. Correspondingly, such a situation symbolize, the strengthen and the confidence one should acquire in the way of successive of the objective at hand, as the letters or sounds of the language stand by the own in order to pass the required information to the generation.

Thus, in the culture it is believed that the letters in the written item or calligraphy writing has done on parchment paper symbolizes the creature in the world or the living things in the universe, as the letters arranged on parchment paper. And also, as the written items communicate the readers and be meaningful, it also believed that living things available in the world make this universe meaningful. It also connotes that, one has to be ቁም ‘k’um’ or “standby” or represent readiness in order to succeeds the required objectives and pass the cultural values of the community to the coming generations, as to achieve the required goals, (As Inferred from notes which is fetched by the researcher from field through interview, in April 2012). The following note also evidently shows such situation.

“ቁም ማለት ተክለሰውነት ወደግራ ፣ ወደቀኝ፣ ወደፊት ወይም ወደኋላ ሳይዘም ተስተካክሎ መታየትን ያመለክታል፤ እንደዚሁም የቁም ፅህፈት ሲባል፣ ፊደላቱ በእጅ ሲጻፉ ወደግራ ፣ ወደቀኝ፣ ወደፊት ወይም ወደኋላ ያላዘመሙ፣ ያልተጣበቁና ርስበርሳቸው ያልተቀጣጠሉ (ቅጥልጥል የሌለባቸው) መሆኑን ለማመልከት የተሰጠ ስያሜ ነው። ከዚህም ባሻገር የቁምጽሁፍ ጥንታዊና ባህላዊ በመሆኑ ፀሐፊው እንዲህ እንደአሁን ቢሮ ወይም የሚሠራበት ቤት ኖሮት ሳይሆን በየአገኘበት ጥላ ሥር ያከናውን የነበር ተግባር እንደነበር ለማጠየቅ፣ እንዲሁም ፀሐፊው ራሱ ብራና ቀፅጦ፣ ቀለም በጥብጦ በመሥራት የሚጽፈው ስለሆነና የሚጻፈውም ርዕሰ-ዳይ ፈርጅብዙ በመሆኑ ጊዜ አይኖረውም፤ ስያሜውም ከዚህ የመነጨና የመቀመጥ ጊዜ (ዕረፍት ማጣትን) ያመለክተም ይመስላል።” ከሚያዝያ 15/2004 ቃለመጠይቅ የተወሰደ።

‘Denotatively ‘የቁም ጽሁፍ ‘jek’umjɪhuf’ express that each letter of the written text shall physically stands without inclining to left or right, front or back, one detached to other and self-sufficient. Since it is traditional art, there were no required modern facilities provided to the writers by the time, no chair and table to sit on and write. And, the scribe writes wherever possible for him on his knees. In this context such situation connotatively expressed the writer is ‘standby’.

As can be decoded from the data available through observation and interview, the naming of calligraphy writing also connotes in the language that the strength that the scribal community has in passing the information to the next generation, however the process of PM was not an easy task. And, not only in naming of calligraphy writing, but also the word ቁም ‘k’um’ or “standby” attached to other activities in the culture, For example; የቁም ‘k’um’ ግብብ፣ የቁም ‘k’um’ ዜማ , which is attached to ‘self-sufficient in Reading and in hymn training or learning.

6.3. Calligraphy Writing as Documented from Estie District

After parchment papers get prepared, calligraphy writing is started with the preparation of ink ‘bir or bri’. Traditional inks are prepared from two material things. They are: from ቀስታንቻ ‘k’əstaniç’a’ reed and ጠንበለል ‘t’ənbələl’ ,quill, and also it is prepared by the writer himself, as Sergew, (1981:18) stated. There also sayings which is related to the ink or bir.

ተማሪ ሊጥፍ ነው ቀስታንቻ ይሻል።

’təməri litif nəw k’əstaniç’a jɪff’al’

/ The learner wants ‘k’əstaniç’a’ to write something/

መቃብር አጉል ነው ቀለም ያበላሻል።

’mək’abir agul nəw k’aləm jabalqff’al’

/The reed pen is not preferred because it spoils the ink/

In this way, symbolically, the poetry denotatively introduce that pen which is prepared from reed is not the quality one. And connotatively, imply that the death and the grave are not good and spoil human body whether educated or not. It also connote to relate the quality of the work will be done when one alive, and to inform person to work with the necessary requirement.

Calligraphy writing has been passed through three stages: prewriting, while writing and after writing stages. Throughout this three stages of writing, there are pacts and activities those performed in the process which is based on the cultural code of the scribal community.

6.3.1. Prewriting Stage

Traditionally, the material for writing such as skin paper and homemade paint has been prepared by a scribe himself. In the first place, the scribe has to acquire knowledge that enables him to prepare these materials to help him for the purpose of writing. Thus, at this stage, it is expected that a scribe has to be processed the own writing paper from animal skin, as one of the prewriting activities. Ink and paint also prepared by a person who wants to write calligraphy. This is because the quality of the material and the style of preparation of paint were depending on person's skills and the knowledge one has acquired.

In order to prepare these materials it was expected that one has to be acquired the necessary training and knowledge of selecting the materials, the ability of processing as to get fine material. The skills and knowledge which a scribe has to acquire before writing are;

- a) Religious education or knowledge of the philosophy of the religion, in order to set the conventions and codes of working culture, in order to create conducive environments for the scribe or upon the scribal community and the surrounding people.
- b) After the scribe trained the norms and cultural conventions, then other necessary skills and knowledge would continue to be trained. Thence, before starting writing, one should acquire reading skills, and the scribe start reading. The scribes began to learn the art of

reading. They read the epistle of John and Psalm from the beginning to the end, (Chairllot, 2002:83). But before reading the Epistle and Psalm they start reading of each letters of Ge'eez separately and in groups. There are various stages of reading; such as;

- ❖ ፈደል ቆጠራ 'fidəl k'ot'əra', at this stages of reading the trainees sufficiently observe the shape of the letters which implement for writing. The observation or watching of the shape of the letter is performed by counting seven shapes of a single letter, in order to identify one shape from the other.

Eg. በ/ቦ/ ቡ/ቡ/ ቢ/ቢ/ ባ/ባ/ ቤ/ቤ/ ብ/ብ/ ቦ/ቦ/

- ❖ አቡጊዳ 'abugida', the second stage of practice, in learning of the shape of some of the letters which are varied and ordered in group.
- ❖ መልዕክተ 'məlikətə', this stage is where the learner expected to read various words constructed almost all letters available. And, also the hymn like reading style was started at this level.
- ❖ ዳዊት 'dawit',/the chant of St.David/ the highest stage of reading which enables the learner to clearly identified the shapes of all letters and acquire the hymn. (with three stages or style of reading which enable to enrich the reading skills). These three stages of reading called ግዕዝ 'giz',/the first stage/ 'ወርድ ንባብ 'wərid nɪbab'/the second stage or intermediate/, ቁም ንባብ 'k'um nɪbab'/self-sufficient stage/ where the higher reader in Ge'eez language available.
- ❖ ግዕዝ 'giz' this kind of reading is the first stage and smooth type of reading, in which the learner can identify the sounds of the language. This in turn helps the learner, to identify the shapes of the letter or sounds at while reading stage.

- ❖ ወርድ ንባብ ‘wərid nɪbɒb’ the second stage which is relatively faster than the first stage with minor errors considered, those shall corrected by የኔታ ‘jənətɑ:’, (the name for indigenous teachers at traditional church education).
- ❖ ቁም ንባብ ‘k’um nɪbɒb’ this is the third stage and which is fastest, with high competence of reading, as can conceptualized from its name, it is the self-sufficient stage of reading as the indigenous learner can lead or help his followers in the correction of the error could happen while reading. Concerning the last two types of reading, each has its own attractive and musical sounds. But the sound or the emitting style of ወርድ ንባብ ‘wəridɪ nɪbɒb’ and ቁም ንባብ ‘k’um nɪbɒb’ are different and while emitting, the later faster than the former. As the result, at this stage of reading the learner not only performing reading but also was practicing the church hymn, in similar time, place, budget and teacher.

Such style of indigenous teaching learning strategies, those provided the learners with life time skills and knowledge, which can help to perform various jobs in limited time, budget, place and human power, has been implemented in order to solve problems. In addition, concerning calligraphy writing the age of the scribe also has been taken into consideration, since it required great attention and patience, (conceptualized by the researcher during fieldwork by April, 25-30, 2003 E.C from informal interview).

Therefore, based on the data available from field concerning calligraphy writing, at pre writing stage the scribe were trained in the skill as it can be observed in the picture below. They have been trained through observation and practices, at prewriting stage.



Figure 29. The trainees at #70 while making an observation at pre writing stage.

After observation of the writer and their teacher or trainer, the learners start making practice that enables them to acquire the knowledge. They make practice of writing on peceies of skin paper which is thick and long upto 150cms. The content they write usually called ‘lɪfəfəts’ɪdk’ ልፋፈ ጽድቅ ‘the way to righteous’.



Figure 30. The trainees making practices in calligraphy writing

Henceforth, the learners make continuous practice as far as they become efficient writers. Since calligraphy writing has the own style, one can follow whichever the style s/he is interested in. concerning the expected behavior of the learners, they also practice to be respectful, humility and hospitality in sharing their experience to others. By the time of practice, the scribe used pieces of parchment paper which is not valuable for further writing up of some kind of valuable text.

6.3.2. While writing stage

This stage is where the trainees developed to the scribe level and start writing calligraphy. But at the writing stage, when the writer is a beginner, s/he starts writing under the supervision of the senior educators. Thence, the educators not only observe the beautifulness of the handwriting, but also, he has to search, identify and evaluate the overall development of the trainees, based on what has been performed at the prewriting stage.

While supervising the beginners' progress of calligraphy writing, a supervisor, has to correct the mistaken person through various mechanisms. For example; this can be done through stating metaphorical expressions which able to lead the scribe to self-assessing stage, as elucidated in the section of proverbs, that stated in imperfective form such as;

ሰነፍ ተማሪ ከሙሴ ይገድፋል / sənəf təmə:ri kmuse jīgədəfal /
/lazy learner miss the easiest letter to write /

Such expression leads the hearer to the evaluation of own work and identifying the error has done while writing.



Figure 31. while practice or training of calligraphy has been observed by senior priest and scribe

6.3.3. Post Writing Stage

After writing a book or codex or scroll, the next stage is using of what has been written for the required purpose, or else, sell them to the market. In addition, the writer is responsible to find the solution and the means of using and preservations. One of such solutions is binding of book and preparation of the scrolls as a roll of paper.



Figure 32. A scribe observing as soon as his trainer lined the paper in order to write a text line by line.



Figure 33. while the scribe make practice to lined the goat skin paper

After completion of the preparation of roll of scrolls and parchment paper, the trainees practicing to lined and cut off the parchment leaf, as in similar way as he has been observing from his trainer in the above, as it can be discovered in the above observed figure. This is one of the steps in traditional Teaching and Learning of calligraphy writing.

6.3.3.1. Binding of Books

Binding is the process of fastening the colophon together by implementing needles and thread that prepared from the intestine of small animals, decorating and covering of the writing books, with the manner of putting decoration or encoding the message that can be decoded or interpreted to various meanings with in the culture.

Thus, concerning the preservation of what has been written, the scribes has been trained in parallel with the training of calligraphy writing, and related conventions and code of communities' cultural norm.

Unfortunately, during the field work sessions, the researcher cannot observe while a book bound. Since there was lack of animal skins, the scribe unable to write a big book in the site. As the

result, the scribe never bind a book during the time of observation has been done in the site. But there was training and additional data has been gathered by means of interview about binding which will describe later in the next section.

However, the work of binding were not observed, there was training of the material has been used to perform the activity and ideas elucidated by a scribe during field work. The following figure expresses it;



Figure 34. A scribe and the trainer explaining about binding materials to trainees

Here is the trainer, explaining to the trainees how the book would be covered with the skin or cloth after the necessary copies written and finished. Such books which is prepared from animal skins or parchment in the form of book is codexes, as stated earlier. And the process is called binding of the book. After binding, a book is covered and looks like the one which is shown in chapter two. Not only binding the sheets of paper those bound together required patterns for the purpose of decoration and encoding the necessary messages to be interpreted based on the cultural convention.

6.3.3.2. Design or Pattern Making on the Parchment Paper

There are various types of design or patterns that able to decorate the edge of the manuscript. The patterns prepared after writing of the necessary content which has written on the already prepared parchment paper. Depending on the skill of the scribe, patterns or designs making can be performed by other person who is high professional in painting. The type of the patterns prepared is depending on the content of the written item. And, it can be painted at the top, bottom, right, left and right sides based on the requirement of the patterns for a text or texts. Fəkədəsılāse (2002) and Seregew (1981:24), stated about ten types of design or patterns, which are the main types of pattern those prepared to decorate parchment papers after the necessary contents have written on it. The name of patterns which are the most common and widely used are displayed at least by the name as stated by these authors; since name is a part of linguistic and content words, listed below

Name of patterns	Description	Source language	Target language
መርገጫ	Mərgətsa	Amharic	x-form
ማስመሪያ/መሳቢያ	Masmarija	Amharic	three horizontal lines
ርዕስ መድገስ	Risəmədigus	Ge'eez	Criss cross
ቀርነበግዕ	K'ərnəbəgi	Ge'eez	Crescent
ባለዘምባባ	Baləzəmbaba	Amharic	Palm shape
ባለገመድ	Baləgəməd	Amharic	Zig-zag
ዓይነርግብ	ajmərigib	Ge'eez	double circles
የውሀ እናት	Jewuha:inat	Amharic	Wave form
ጥምዝ	T'izi	Amharic	Rosette
ፍየል ፈለግ	Fijəlfələg	Ge'eez	Corni-form

Table, 6.1. Shows the naming of patterns

Nevertheless, these types of patterns listed, there are also other types of patterns and names have been given. The pattern has been designed on manuscripts also can be a mixed of two or three of

the described types based on the necessary types that related to certain text. Therefore, Fəkadəsılase, (2002:193-194), identified about twenty nine types, which are prepared by mixing these main types listed above.

However during the field work observation, the researcher never meets a scribe with design making. But there were some design that prepared on a piece of parchment paper which has given to the researcher by the time as a source of data. (In 'zegebo' site).



Figure 35. some of the design has done in the boarder of the adge of manuscript

The above figure is displayed types of patterns that designed on manuscripts after the required contents has been written by the scribe. There also other handcrafts which are designed in similar way of the patterns design at the boarder of the adge of the written manuscripts, as displayed below.

Based on the observation and interview the researcher has conducted and notes has been taken, on April, 30, 2012, For example; the decoration or design (patterns) have been designed on

traditional skin paper, that have been designed at the boarder of the edge of books (manuscripts) has similarity to the design nowadays designed observed at the end or boarders in the two sides of ሀበሻ ልብስ 'habas'a libs' or ነጠላ 'nət'la' and ቀሚስ 'k'mis' and ጋቢ 'gabi'. The Making styles or the design has done on mattress; ዳውቻ 'Da:widza' or ሰሌን 'salən', also has similarity. Thus, the following pictures, which displayed below can be compared in order to identify the relations upon such traditional handicrafts in other culture, rather than scribal communities'.



Figure 36. The design of “ጋቢ or ነጠላ”, 'gaabi: or nət'la:', cloth, prepared from cotton thread

such patterns that designed at the beginning and the ending of the above displayed materials, were prepared from various thin threads. The patterns prepared at the two ends (top and bottom)

of the cloth, in order to symbolized the concept that ‘every thing or creature passes in the process of **‘starting and ending’** or in the compass that **‘limit’** by some kind of constraints, as it has expressed by their makers. In other words, it expresses that nothing happen for ever, in similar way of its starting up to its end. And also, interpreted and symbolizes the concept that **‘every thing has its end as it has beginnig’**. For example; concerning the pattern prepared at the end of **ገጠላ ‘nətəla’**, some people in the culture wears upside down by the time of mourning, in order to declared (express) the end of the life (death) of a person the one who has passed away.

Thus, on the paper that processed from animal skin or parchment, there is various designs at the beginning with various styles, as well as the required content has written in the middle and the design comes in the end, or in four sides. In the religious culture it is belived that God is creator and artistic as the same time. then the work of art or handcraft expresses this intention in the context of religious culture. In addition, the patterns prepared from threads which designed at the starting and the finishing stage of ሸማ ‘s’əmə’ cloth making, also help the thin thread to be strong and not to be easily shrink.

Such related hand craft works have something in common. In other words, their common similarity could tell us something about the living condition of their doers; the relation they had with each other, the philosophy of the people about life, the then ideology and the way they transmitted information to each other. It also could depict the then technological level and the way they are readable (encoded), understand (decoded) by the member of the culture and communicate), and share their experiences.

And, such similarity happened with their product throughout the works of such handcrafts, implicitly exhibit that the way, the then community horizontally networked through the means of materials they have been produced. And also, their communication where not only horizontal, but also they have been communicating vertically to generations, with the means of the durability of the materials they had produced,(based on the field notes has been taken during interview sessions). For example, skin parchment could stay for centuries as can be available and observed in museums and churches, various manuscripts have been written traditionally and exist for centuries.

Based on the idea expressed above, the historical background of such related handicrafts and why they are related in such a manner can be studied in other field of study and research work. Beyond these, their similarity may indicate traditional way of starting linkage between people who are living in different places apart from each other, to serve as a symbol for their communal life. And also, it may entails and reflects that, the concept how indigenous community has been networked in sharing ideas in their day to day activities.

It also depicts that; the community had read each other through what they have been produced and disseminated to the outsider market. Therefore, the similarity of such work of art can be read and interpreted as the ancient “Networking System” upon the then producers, consumers for the purpose of marketing and the whole community.

CHAPTER SEVEN

7.1. Documentation and Description of Names in the Environs of PM

In this chapter, the name of authentic a materials have been used in the process of parchment making and that of its entire aspects will be described. This is because of two things in the researcher's mind.

The first thing is that the study of names falls under the branch of linguistics called Onomastic, the term derived from Greek word, 'Onoma' means 'name' which study the history and origin or sources of names, (Danesi, 2004).

The second reason is that, the elimination of a single word in certain culture, does contribute to the endangerment of domain of language of a given speech community, it requires documentation and revitalization before dying and changed in to vestiges.

Since naming is both linguistic and cultural it can be considered as the aspect of linguistic, since names are content words and grouped into '**noun**' category of a certain language. Name is also cultural, since it can be taken as the aspect of rite of the passage from some kind of level to the next, and considered as the role of the identification sign.

Moreover, through the word which attached to their names, researcher can have access and clue in finding of plants and related materials have been used in the surrounding of PM culture, from wherever it implemented to prepare different colors of paints. In turn, the interested persons can use plants and other required materials for further investigations.

In addition, concerning the field of study, naming is attached to two main things; linguistics and philosophical. By linguistics names mean that, the name is given for a person or thing to identify from each other in the communication process. By philosophical naming, it express that the name of a person or thing has historical background which has to be described in philosophical way. In other words, names or terms given to a place, things and persons have source domains,

as ((Bright, 2003, Anderson, 2007 and Dobric, 2010). Thence, there are various names around the entire process of PM and Calligraphy writing.

Therefore, in the chapter, the name of plants, places and other materials related with the entire process of PM and calligraphy writing or in the scribal communities' culture will be described in below sections, in the context it has been used.

7. 1. 1. Names in the material culture

In the process of PM and Calligraphy writing, various local raw materials in the surrounding environs has been used. Therefore, as the process of PM became endangered, then this materials going to be eliminated. The aim of listing their name can help to find them for the purpose of revitalization. Thus, the naming of the materials, plants has been used and the naming in the process will be elaborated.

7. 1 .2. The name of plants has been used in the process

As elaborated in chapter six, the paint preparation, for the purpose of calligraphy writing has been done by the scribe who intended to write some kind of text. Therefore during paint preparation various plants are implemented as raw materials which some are listed on the below table.

Name of plants	Description	Source language	Target language	Part(s) used	Uses	Scientific name
ሀረግሬሳ	Harəgresa	Amhric	Ivy	Leaf	Black ink	Zehneria
መካን እንደድ	Məka:nIndod	Ge'eez		Leaf	Black ink	
ቀንጠፋ	K'ənt'əfa	Ge'eez	Poppy or twig	Leaf	Red ink	Pterolobium abyssinicum
ቆጠጥኛ	K'ot'ət'ina	Ge'eez	Daisy	Its flowers	Red ink	Coreopsis
አማረሮ	ammarəro	Ge'eez		Leaf	Ink	Discopodium

ከትከታ	Kitkita	Ge'eez	Twig	Cedar	Red ink	Dodonea viscosa
ወይራ	Wəjira		Leaf	Steam	Ink'bri' 'bir'	
ግበረ እንቦይ	Gibrəimboji	Ge'eez	Juice	Fruit	Defend flies	Solanace Solanum
የሙጫ ዛፎች				gum	Add beauti	Acacia spp

Table 7.1. Types of plants has been used in Pm culture

*concerning the scientific names, the work of: Edwards, S, Mesfin, T. & Inga,H.(1995), Edwards,S, Mesfin, T, Sebsebe D. & others.(Eds) (2000) Ensermu,K., Hedberg, I. Edwards & others.(Eds). (2006) have contribution.

7.1.3. The Name of the Materials in the Process of skin Parchment Making

There are also names of the materials in the process of skin parchment paper;

Name	description	Source language	Name in Amharic	Name in the target language	Its use
መረመም	Mərəməm	Ge'eez	እምነበረድ	Lime stone	Rub
መቃድ	Mək'ad	“	መፈቅፈቂያ/መጥረቢያ	Hoe	Scrap
መቀረጽ	Məkirəs'	“	መቀስ	Scissors	Cut
መቅጹት	Mək'sut	“	ምንቸት ድስት	Bowel	mix ink
መድምጽ	Mədims	“	መስረገርያ	Eraser	Remove errors
ቀርን	K'ərn	“	ቀንድ	Horn	Put ink
ቀንበር	K'ənbər	“	መስቀያ	Frame	Stretch skin
ወራስ	Wəras	“	እንስራ/መያዣ	Pot/ container	Soak skin
ወዳይየት	Wədaqijjət	“	ዕቃ ማኖሪያ	Container	Soak skin
ጨፈቃ	Tsəfək'a	“	ዘንግ	Rods	Stretch skin

Table 7.2. Materials have been implemented in the process of PM

7. 1. 4. The Name in Calligraphy Writing

Name	description	Source language	Name in Amharic	Name in English
ህዳግ	Hıdag	Ge'eez	የተተወ ቦታ	Indent
ግልየት	Gıljət	“	መለየት/መለያያ	Space b/n lines
ህፅን	Hısm	“	ፊደልና ፊደል መለያ	Space b/n sounds
አምድ/አእማድ	amdı	“	ምሰሶ/ ቀጥተኛ	Column/s
ሐረግ	Harəg	“	የተጠመዘዘ/የተጠቀለለ	Patterns/designs
ርዕስ	Rısi	“	መጀመሪያ	Heading

Table 7. 3. The name around calligraphy writing

7.2. Benefits of Listing the Names

There are three main reasons which lead the researcher to list the names around the PM and calligraphy writing culture. As mentioned earlier, names are parts of the language in certain context. And, there is also the science behind naming. In one hand, naming also can be studied in cognitive linguistics and cognitive semantics, how a given community perceives objects and expresses those perceptions in the form of specific language.

In other hand, as explicitly observed in the tables above, several words are available in Ge'eez language which is obviously considered as endangered language. Therefore, the elimination of a single word can facilitate to language endangerment in the culture and the material which the name given to it can be under instinct or remain unknown. As the result, recording of the naming available around this material culture, can pave the way for revitalization and support preservation process of linguistic signs in the communities culture.

In the end, to identify and know these plants in physical, their names can be seen as one of the experience with traditional parchment makers, which can be shared upon the recent and the indigenous community. Furthermore, wherever such plants can be accessed and became known

there would be the chance to be tested in laboratory by the coming generation, if they can serve for additional purpose in modern time. For example; upon forest plants those stated above, እንደደፍ 'əndo:d', has been used by endogenous community as soap for washing clothes.

But after investigation of famous scientist Aklilu Lemma, it is identified as medicine to prevent Bilharzias, a serious disease, which was common in parts of Africa and South America. Based on this assumption, some forest plants may have additional purpose to serve rather than only for the purpose of colors or paint making for calligraphy writing and painting only.

This also requires further investigation. To do these, it has to be documented and preserved at least, by their names. Later on, it can be searched and planted by the concerned community in some selected place and studied or researched for further vantages by interested local scientists.

CHAPTER EIGHT

8.1. Description and Interpretation of Proverbs, Attached to the Entire PM

In this chapter, the concept of proverb, functions of proverb and contextual analysis of proverbs will be described, based on the context of parchment making culture. These will be elucidated in different sections as it is observed below.

8.1.1. What of Proverbs

There are proverbs comprised in PM process and calligraphy writing culture. One can understand the culture of a community through these proverbs. Proverbs can be employed in cultural activities for various purposes: to resolve the problem, express eagerness, to give advice, as sign of struggle for the proper treatment of a given work, unbending morality to express insightful observation on human nature etc. it is generated from wise mind to enable the listener or the reader to live and act wisely, (Mieder, 2005)

Additionally, a proverb is a saying that expresses a common truth. Its deals with truth simply and concretely and teaches the listener a lesson. It also can help to understand a culture and can help to determine if it is a group or individual oriented culture.(Rong, 2013). It also help in identifying what is desired and undesired as well as what is considered correct or incorrect in the culture.

Proverbs, communicated in colorful and vivid language, and offer an important set of instructions, and introduce with the required norm in some kind of context, for the members of a community to follow. In the next section, the function of proverbs around PM will be elucidated.

8.1.2. Functions of Proverbs

Different forms of language use can have various functions in the speech community. Thus, proverbs, the form of language use also serve for some kinds of functions, which can be interpreted in the context it has implemented. Various writers stated the importance of proverbs in various ways and contexts. (Bascom, 1965, Finnegan 1992, Miruka, 1994, Chesaina, 1997, Schuster, 1998, Tadese 2004), express that proverb mainly: serve two important functions: didactic and aesthetic functions. These two functions of proverb conceptualize that, teaching of the pact of the community and in beautiful, acceptable manner respectively. Tchimboto (2005:3), also states the concept as below;

Proverb is all phrases, fruit of human experience and thought, quote to express a wise judgment, a didactic teaching, and a meaningful warning. Therefore, the proverb is moreover unquestionable statement, transmitted by tradition from generation to generation. It is also believed that proverbs are inherited from the ancestors and used to communicate a dogmatic wisdom and one can't create proverb, rather inherits and uses it. It means, certain community members are creator, as the same time users of proverbs in the existing situations or context. its function is much and its value is priceless, no one pay for but implemented.

As the result, proverbs help in attainment of individual and behavioral principles and rules desired for growth and development in some kind of context. They are used:

- a) To criticize wrong practices of that some people act in a given community.
- b) To instruct the necessary and expected behavior in the target person or children
i.e., respect, sincerity, self-reliance etc. while performing an activity.
- c) To fight insincerity, or pretending things never happen in reality etc.
- d) To teach good manners, respect due to parents and elders.
- e) Help in practicing humility or the quality of being humble.

Accordingly, in the context of parchment making culture, proverbs have significant functions among the scribal community, in their working environs, in order to facilitate the entire working of the material culture.

8. 2. Contextual Analysis of Selected Proverbs in PM Culture

Contextual analysis is an analysis of text in whatever medium, including multimedia. It helps to assess that a text within the context of its historical, social and cultural settings, (Bernard, 2006). It can be done in many ways, based on the objective of the researchers. But it generally implemented several key questions.

Upon the key questions, in this analysis the basic questions **why?**, **what?** and **how?** Are implemented in order to identify the function of proverbs has been uttered in parchment making environs. In addition interpretation reveals the approach of providing meaning to available data or text.

8.2.1. The Proverbs used to teach

Indigenous community has been teaching its members in various ways which were fruitful by the then time. Since Parchment making and calligraphy writing are the work and creativity of indigenous community, the scribal community has been teaching its member in some of these ways. One of the way or method was stating proverbs as the community members can hear and make use it when required.

Thence, there are proverbs has been uttered to teach the scribal community members. For example; concerning skin parchment production and care should be taken while processing, proverbs stated below, has been identified.

- 1a. ፍየል መንታ ትወልዳለች
/ fijəl mənta tɪwəldɪɑ ɑlətsts/
'A goat give birth to twins'

b. አንድ ለመጻፍ አንድ ለወጥፍ

/ anɪd ləməsaf anɪd ləwənaf

‘One for making a book and the other one for sack’

The above proverb indicates that the traditional art or parchment making requires the skill of the selection the skin of an animal. However the skin of goat is favored for the process, the proverb warn that great care has to be taken in selecting the better skin of goat which is not infected by insects or not eaten by other small animals.

And, also the proverb denotes or reveals that the craft required the skill for the selection of better skins in paper production while it connotes that whatever something is preferable it can has some kind of limitation. As it has been stated in chapter one and two, the skin of goat is preferable and easily managed in parchment making process.

However, goat’s skin preferable in PM, the proverb lead a person whom wants to be the scribe that still there should be evaluation of the quality of the skin. Therefore, through such proverbs the community stress to its member that the quality of the skin will processed to paper has to be selected with great care. In such a way, proverbs in PM environs teach the convention and code of conduct expected of a scribe by the community. And, the proverb connotatively express that the difference in behavioral acts of the member.

In addition, there are also proverbs which warn and lead the hearer in the context in acquiring the necessary skills and knowledge, before entering to the process of working.

2a. ከመጠምጠም መማር ይቅደም

/ 'kəmət'əmt'əm məmar jɪk'dəm'/

Learning has to be first than wearing (crown)

b. አወቅሽ አወቅሽ ሲሊት መጽሐፍ አጠባች /

‘awək'is'i' awək'is'i siluat məs'ihaf at'əbətsts'

‘Whom knowledge overstated wash the book’

The above proverb is stated to warn and inform what has to be done first, before becoming one of the priests and cover one’s head with white sash. It indicates and informs that a person has to learn the principle, the norm and the religious convention efficiently and acquired adequate knowledge in order to manage self and the community, beyond covering the head to be simply called a priest.

This is because it is believed that, a priest who wear the crown of sash over his head, after he learnt very well what is expected of him, in similar way as Jesus Christ thought his disciples, and sent to, they went over the world to teach Christian religion and practice the qualities that is expected of as typical of a Christian.

Since starting from earlier time, the whitish crown that worn by a person titled priests, symbolize the crown of Jesus Christ that was worn to thee by Jewish, when he was crucified.

In the principle of Christian religion, anyone who worn the crown expected to know about the life of Jesus, in order to teach about Christianity and expected to mold the own and the behavior of the followers in the way expected of, through recalling the crucified Christ (what worn crown symbolize). And as such, Christian life, not only has to know about the life of Jesus, but also a person is expected to share the life experience of Jesus and serve for the benefit of others rather than self-reliance (expected to be good and kind to others). Then it believed that the proverb uttered by the community members, help the hearers in order to lead to the expected way of life in the culture.

8. 2. 2. The Proverb has been used to correct the Mistaken

As someone working in a culture sometimes, a member can made a mistake because of lack of the skill and knowledge one should gain, based on the community’s norm or the criterion required from each member of the community in order to fit the necessary quality. There are also proverbs uttered to address such gap or to correct the mistaken person. Such proverbs stated

and serve to bring improvement of personal behavior upon working group in accordance with the behavioral acts accepted by the community. Proverbs uttered around the life of the scribe serve in the way of appreciating workers at the required track and to correct the mistaken person.

Such proverb has been used in the conditions; to provide advices in order to teach, to provide clue to the mistaken person, to upgrade them to the way believed in the culture as correct or right track. And also, has been implemented to appreciate the makers who were on the expected track, while producing the paper made of skin or calligraphy writing. Such situations have been done in parallel with the implementation of method of conflict avoidance, by using the language that enable a person to evaluate-self and correct through searching of the mistaken aspect of the work s/he has been done. For example;

3a. ሰነፍ ተማሪ ከሙሴ ይገድፋል

‘sənəf təmarɪ kmuse jīgədfall’

/ lazier learner miss ሴ ‘se’ (easily shaped) than a letter of Ge’eez ‘ሙ ‘mu’’

a letter of Ge’eez ‘ሙ ‘mu’’ (its shape bite complicated than the former).

(In this, the proverb Connote ‘ten Commandments spoken to Moses’)

The proverb is concerned about calligraphy writers, and it is metaphoric expression. Hence, as can be understood from its translation and transcription, it indicates and states that, what types of mistakes inefficient writers can do and observable behavior of the maker, while s/he is writing calligraphy. This proverb, as stated in number ‘1’, not personify the statement to any single person. Rather, it leads the mistaken person to be aware about the mistaken work done by implementing self-evaluation strategy, through referring into the given criterion that is expected of him/ her, or based on the pact upon the scribal community. The proverb uttered with both; denotative and connotative expressions, which explicitly reveals the language use of the community.

Based on its translation and transcription, the proverb connote, stated and indicated that, the calligraphy writer is made unexpected and silly mistake, which is not totally expected of his/ her level. For example; [‘ሙ (mu)’] and [‘ሴ (se)’], two Amharic letters which situated at third row,

on ‘Fedel Gebeta’, (Geez letters of qes timirt), as anyone able to learn at first stage of church education.

In the early stage of the practice of writing or at primary level, it is easier to write the letter [‘ሴ (se)’] than the letter sound [‘ሙ (mu)’], since the former is less complex than the later in the practice of writing letters.

In the proverb, the utterer expressed that, as things become upside down, and the calligraphy writer, even, fall to write the easiest speech sounds or letter. In this, the utterer of the proverb try to make the hearer to be smile rather than offended while considering or bearing in mind; what and where s/he made the mistake. Such linguistic expressions enable the trainees of calligraphy writing to strongly search for the mistaken part of the work for the purpose of self enhancement.

In addition, the above proverb connote that however the writer has been trained calligraphy and other cultural and religious principles, he has missed some of the ten commandments has given to Moses’, (As stated in the Bible).

And, as such, the utterer and the listener could easily communicate based on their cultural code (the convention) they commonly addressed to each other. As the result, the hearer will adjust himself in accordance with the comment provided to him through the means of proverbial expressions.

8.2.3. The Proverb Used to Appreciate or Motivate

There are also proverbs uttered in order to motivate and appreciate persons who acquired the necessary skills and knowledge but lack access or demotivated because of the own weakness.

- 4a. አይጽፍ ደብተራ ከንፍ የሌለው አሞራ
 /ajt’f dəbtəra kɪnf yələləw amora/
 /debtra (a scribe) who disengaged from writing is a crow without wing /

According to this proverb, a person is well educated and trained in writing calligraphy, and then he has got access. But because of the person's weakness, he may stop writing or he has no willingness to write the information which is important for generations. Also, he may not lucky to pass information to the generation. Therefore, the utterer criticizing such a person through the proverb implemented above.

The utterer of the proverb want to motivate the hearer to questioned and evaluate self, whether is acting as a good calligraphy writer or not. The hearer also never wants to be a 'crow' symbolized in the proverb. Therefore, the hearer can be motivated and decide to be good writer in the future through the content of the proverb uttered by someone around or the member of the community. Such language expression brings smiles upon the working group while working for the betterment of what has done.

In addition to such expressions of linguistic politeness, there also other proverbs those have been stated by scribes, to appreciate the dead people regretfully, if they had performed the required objective concerning their jobs and responsibilities, whenever they were alive. For example;

5a. አፈር መልሱ እንጂ ድንጋይ ለምናችሁ፡

/afər məlɪsundz dɪŋgaj ləmnatʃtʃu/

/why stone use earth to cover the dead/

b. የቀለም ቀንድ ነው ትሰብሩታላችሁ፡፡

/jək'ləm k'ənd nəw tsəbrutalatʃtʃu/

/it/he/ is horn of paint as you may break /

Based on the norm of the culture and the researcher's observation, most of the time, the scribes appreciated and recognition be given to him/her after his/ her death. Traditionally, it is believed that, when a person accredited whenever he is alive, or during the time of her/ his working life, may develop the sense of overconfidence and proud of small or silly works s/he has done or for nothing. This in turn considered as the act of diminishing one's creativity.

It also believed that his/ her eagerness for job and developing the own creativity can be decreased after appreciation. In the culture or convention, it is considered as ‘God is Creator and human being is facilitator’ of what has been created by thee. And also in the life of indigenous community, believed in that to work hard and to create something is natural and the way of performing of the word of God “...By the sweat of your face you shall eat bread...” as stated in Genesis,3:19.

In the convention of the culture, for a person it is a must to work hard and do well in his life to survive, based on the commandment stated and accepted upon the religious community, “in toil you shall eat of it (ground) all the day”, (ibid 3*18).

In the community it believed that no need of exaggerating a person’s deeds while he/she alive. But after a person with special or exemplary role in the community is died, his/her history would be written.

In contrast, if a persons’ deed exaggerated when s/he is alive, it is believed that can be boasted for that matter and can miss the objectives and the required direction to the norm or what has to be done in the community. As the result, not only the history, but also poetry of appreciations for such person was written after the death of a person. The other reason, why a person appreciated after death was, in principle, as far as the norm of the community permitted, doing good things, hospitality and praying for creatures is natural or what is expected to be done in order to live in the community.

Based on this pact, concerning the scribal community, the name of the writers left unwritten in most manuscripts (based on observation on December, 2013 has done by the researcher at national library). This in turn facilitates the theft activity has been done around manuscript property. Such a situation can be identified as harmful aspect of the culture concerning copyright. As a result, the history about the life of the scribe and much of their works remain unwritten.

In addition to some proverbs uttered for the dead person, there are also proverbs uttered for the living persons. Such proverbs uttered in the scribal community have two features: about to appreciate and about to criticize.

As mentioned earlier, proverbs to appreciate was written after the death of a person and proverbs for criticize and for the correction of mistaken person, uttered during his working time, or done when a person is alive. An example of such proverb is stated in '4a', and others also available. The reason of doing as such is to improve the quality of the work has been done by the time.

The content of the proverb in '4a' is hold to calligraphy writers both; criticism and appreciation at the same time. In the first place it initiates the writer of calligraphy, towards what is expected of her/him, that is, to write more and more in order to transform the skills acquired through the training into practice. Thence, he expected to pass the necessary information in order to address the coming generation in such manner of civility, in such a way, it is a kind of advices.

Secondly, it criticizes and disapproves persons who never write, however, they are educated. In addition, the utterer of the proverb, compares and contrasts the natured and the acculturate creatures; (crow that doesn't have wings and trained calligrapher but who never write, respectively). And also, compare a human being, whom, with the ability to think and can facilitate various jobs and improve or change various situations in the own environs, with animate being, the crown which lacks such ability of thinking and does things.

Therefore, Proverbs uttered in some kind of occasions and context have the ability to lead the hearer to pause various questions in mind about the utterance, in order to identify, interpret, evaluate its meaning and associate with own experience.

Such proverbs uttered as possible as the rewarded or mistaken person can has the access to hear based on the context, where both the hearer and the utterer exists.

As the result, the hearer can be motivated to the way of self-improvement as to be effective and efficient worker in the field or the own job. This in turn, in the context of previously stated

proverb, enables the scribes to evaluate his own working behavior, if or if not acting as effective calligraphy writer does, in order to write more and more.

In the utterance, the human being and the crow without wing stated in similar stage and compared. Naturally, the crow without wings that has taken for the purpose of comparison as an example, is not created to compared to human with its full nature; rather it has no wings, and then can't fly as far as it wants, to the place it requires. As the result, it can be easily caught and eaten by other animals, since it stopped flying and can easily found on the ground.

Here wingless crown, the disabled one, which can't fly symbolized the weak person or writer, who has no willing to write in order to pass information to the coming generation. But with skills he has already acquired through training. Such a person however he has trained, he falls to success the objective stated by the community, while training this person. Such proverbial expressions teach the community that unless someone work hard through implementing the acquired knowledge, no one can achieve the stated goals in any field of study.

Similarly, in the context of the proverb, human being whom trained writing skills, but stopped to write, never succeed his/ her objectives and reached wherever s/he planned and wants to be, in order to express self and the world living in. These statements can be taken as the message of the utterer in order to pose regretful motivation to the calligraphers or scribes.

Such expressions proverbs, though none-personified or stated in imperfective forms, enables the scribes to ask self and think critically, about what s/he does, how could be improve the situations, in order to be motivated to write and effectively disseminate the information to the coming generations. This could happen, if a person is ready to be criticized by the own willing and for self-improvement. In traditional time, such utterances support the community in teaching or training their members to upgrade self and work in accordance with the required benefit that expected of each member.

Moreover, Such style of expression or stating ideas in metaphorical way, mostly available in the Bible for the purpose of minimizing conflicts could be happen at the moment of the speech time, through posing a person to self-assessment strategies, for example;

*Now when evening had come, he was reclining at table with the twelve disciples. And as they were eating, he said, 'truly I say to you that one of you will betray me'. And being deeply grieved, they each one began to say to him, 'surely not I, Lord?' and he answered and said, 'he who dipped his hand with me in the bowl is the one who will betray me'. (Matthew 26*20, 941)*

Based on this verse, when criticism happened, conventionally there is a sense of asking “am I?” question in the mind of the hearer. In other words, there is a principle or conventional strategy in that the people in the religious culture start to criticize, from self-criticizing, by means of conventionally stated strategy called **نِسَاة** ‘*nisaha*’ a time or durations of self-assessing sessions. For example in the Bible, one of the disciples said to Jesus ‘surly not I’. Thus in the context of proverb, in principle, it is believed that “living for others’ benefit” has acceptance but self-appreciation or self-reward is not supported, .in the culture.

In the above stated citation which is taken from the Bible, the message uttered expressed indirectly to the disciples. This was deliberately done in order to minimize the conflict could happen upon disciples in order to defend, if the exact person or betrayer told frankly to disciples at the moment. Such expressions relatively have the ability to make relatively make calm the emotion of a person. For example; when conflicts happen spontaneously, someone may respond spontaneously too, or may act emotionally; unless it is smoothly resolved, it can lead to fighting, as an example has taken from religious cult and stated below:

*... 'and Jesus said to him, friend, do what you have come for', "then they came and laid hands on Jesus and seized him. And behold, 'one of those who were with Jesus reached and drew out his sword, and struck the 'slave' of the high priest, and cut off his ear.' Then Jesus said to him 'put your sword back to its place.'” (ibid, 26*50, 942)*

Accordingly, these proverbs and sayings are concerned with the behavior of the makers, in the ability of calligraphy writing; the strength and weaknesses of scribes at the place of calligraphy writing, the life of the makers, etc. Some poetry also, depicted the then living situations. Sometimes, some proverbs stated about the material has been used during the process of parchment making or about the end product 'parchment skin' itself. Still, some proverb was concerned with the scribes, in order to express the life situation of the scribes themselves.

However, such linguistic expressions never indicate, the subject of the action or to whom the warning expression are/ is stated. But the sender/encoders/ and the receiver/decoders/ are well communicate to each other by searching the own gap based on their code or conventions, through implementation of self-assessment strategies, those based on the cults of the religion.

In the study of linguistic expressions, non-personified statements of such proverbs or utterance has taken as components of linguistic politeness, in order to minimize or make cool down, the level of the emotion could happen to hearer and cause to the conflict could exist, as stated in(Lakoff, 1973, Holtgraves, 2002, Cutting,2002).

Around the environs of parchment making or working culture, whether it is positive or negative, linguistic politeness is served as conflict minimizing style of speech ,among the makers of skin parchment and the community participating in the process. This is because, the wrong action happen at the working place is told or uttered indirectly, then the hearer expected as to be conscious, evaluate himself, and then finds out the fault done and then try to correct.

Nonetheless, Sergew (1981), contribute his idea to this documentation, in the way of indicating parchment making process and the life of the scribes accompanied by such expressions. Therefore, such linguistic expressions, in turn, can be analyzed in order to identify the living environs of parchment making process, the working culture, how the conflict could happen managed and avoided through communicating in such a way. And, the behavior of the scribes have been guided to the way of required positions, in order to fulfill the work objectives settled by the then working community.

Thence, proverbs are small packages of truth about people's values, beliefs and experiences. Values like ambition, virtue, generosity, patience are addressed in such proverbial expressions, (Schuster, 1998). Accordingly, sayings and proverbs in certain culture can be interpreted in various contexts in order to illustrate that culture.

CHAPTER NINE

9.1. Conclusion, Recommendation and Suggested Strategy for Revitalization

As has been described in previous chapters; (2-7), the entire PM process and calligraphy writing is a huge culture and required various analysis and interpretations. But in this work of documentation, some of them documented and described as in chapter four to eight.

Moreover there also aspects of the culture which can be endangered and then eliminated, unless documented, reserved and preserved. Thus, based on the research questions and the objective stated in chapter one, the process of PM and its included or entire cultural environs and the current endangerment level at አሱቱ 'istie' district were documented by implementing ethnographic method and described by applying semiotics and contextual analysis.

Since it has different steps to make animal skin ready for writing purpose, based on the materials available, and the skills of the makers, the process of making parchment entails great patience. Traditionally, it requires much time and great care, starting from keeping an animal at preferable situation or buying animals in order to get good quality and pure skin, or skin that is not infected, since the skin for parchment making can be infected by different factors. For example; it can be bite by insects when that animal is alive, also the selection of the skin included the identification of skin which is not damaged when the animal is slaughtered. Such acts also can be incorporated to the skill and experience of the preparation of parchment paper.

Otherwise, quality paper may not be available. These experiences; having patience, making things with great care and the use of authentic materials available in surrounding, the knowledge of selection of these materials, can be taken as base for creativity, referred, and can be shared by this and the coming generation. In addition, the skill and knowledge acquired by indigenous community may be remembered by the new generation, and may be taken as role model for the recent creativity of the country's youth.

since accumulated knowledge is acquired through sharing of ancestral experience, about the world we are living in. For example: while making parchment, there are different types of plants selected, to be used for various purpose, during the process of parchment making. Modern learners at elementary school can be introduced with them in various ways. To select and use these plants, one has to know each plant in type and name.

Besides, if at least, these plants stated by their name and its purpose, one may find the plants in the surrounding of parchment making environs for additional purpose. Thus, the plants can be valuable for further scientific investigations, while the community get more advanced in modern technology.

Accordingly, questions such as;

- ❖ Concerned with the current level of PM at አስቱ 'Istie' district, the process of PM is still in practice at the district, but at endangered level, and the following recipes has been developed:
 - a). Soaking the dry skin in the nearest river for about three to five days, based on the climate condition.
 - b). Withdraw the skin from nearest stream ተጎና ጥገና 'the name of the river' after five to eight days and wash thoroughly until gets clean, again soak into material called ወራስ 'wəras', 'the name of the soaking bowels 'for about three days.
 - c). after three days again take the skin out of ወራስ 'wəras' and stretch it on rectangular frame for the purpose of dehairing (removing the hair).
 - d). Softening and making writing paper
- ❖ The attitude of the makers in passing to generation, parchment makers ብራና አውጪዎች" or scribes, still enthusiastically add their effort in order to pass the skills

and knowledge to generation. But explicitly stated that they required that the support of people who are educated and researcher from various fields.

- ❖ The solution proposed by the makers, based on the notes has been taken from field work, the scribes search or in need of professionals, who can support them in order to pass this art to coming generation,
- ❖ Concerning Calligraphy writing: the training and writing of calligraphy also documented, with the behavioral acts observed in the surrounding environs, as observed in video and audio documentations.
- ❖ Concerning the criterion as to be calligrapher or scribe, one has to get sufficient training and practices, since calligraphy writing is not simple as any handwriting it has required passing in the three stages of writing which are stated based on the community's pact.
- ❖ Therefore, the criterion as to be calligrapher; one has to learn the conventions, should acquire the necessary training in skin parchment preparation, identification and selection of the materials for the purpose, ink preparation, make practices for a certain period of time at /gubɑ:ɛ bət/ 'the place where various church education provided', in order to write calligraphy and introduce self to the situations in the scribal community
- ❖ Concerning the language use, proverbs and sayings, some related poetry and proverbs has been implemented around the environs of PM also documented and described in the context. And also, the uses of the proverb described in berif.
- ❖ Concerning the Name; the name ቆሎ ተማሪ [k'ɒlɔ: tɪmhɪɾɪ] 'traditional learners' or can be said 'Morsel learners', based on the objective of the learning sessions and what, how they have been acting in their environs.

9.2. Recommendations

Therefore, based on the literature and the observation has done during field work sessions, the researcher identified that the exact place for traditional parchment making is considered as south Gonder. This is because the place of the then completion of learning is available at አንዳቤጎ in እስቴ 'istie' district, (Ayalew, 1999).

As the result, እስቴ 'istie' district can be registered as historical place for traditional education and the work of art, as amemorial center to most of traditional scholars, who were paved the way for modern education in the country.

If there will be other places, which known in such a way, it can be studied and can be registered, as other additional site next to that of እስቴ 'istie'. This in turn, can be the source of income by attracting tourists and delivered job opportunities to the young people of the district in particular and the region and the country in general.

Moreover, this huge endangered cultural asset can be mainstream to the modern educational sector, as to inform the coming generation, in order to share indigenous knowledge or to take it as a role model for the own creativity in informing; the skills and knowledge of her/his ancestral.

Based on the conclusion in the previous section, revitalization of PM has three main purposes: Documentation of parchment making recipes as observed in the district, preservation of the place or PM environs and to state the way to revitalization of the language Ge'eez. In the fulfillment of this end:

- ❖ In addition, the memorial institution can be established by the name of “ቆሎ ተማሪ ‘k’olo **təmari**’ ’**traditional learners**’ in the site observed and the documentation has done, since this name is **multifaceted** based on the descriptions stated in the previous chapters of this paper.
- ❖ Concerning the language Ge'eez, it required revitalization, since traditionally

huge documents those has been written, available in the language.

- ❖ Revitalization and translation of the indigenous documents those has been written in ‘Ge’eez’ can be referred, as to exploit indigenous knowledge or the written information available in the language.
- ❖ Revitalization of calligraphy writing is also necessary in order to produce various contents with beautiful hand written texts in the early learning grades, as far as necessary in modern time. Also, this beautiful form of handwriting can help educational sectors to produce various types of teaching materials for kindergartens and elementary schools near to the place of parchment making and calligraphy writing.
- ❖ The beautiful form of writing letters (calligraphy writing), will be used to be written on especial certificates or diplomas awarded from higher institutions to their learners and preferable in any other interested institutions.
- ❖ Revitalization of the process of parchment making can be done, this documentation project can pave the way to make link between humanistic creativity and technological creativity.
- ❖ In addition there are different types of plants those have been used by traditional parchment makers to support the parchment making process,(as some of their name stated). The plants can be visited by nearest elementary school learners as to support them in order to be familiar with plants available in their surrounding environs.
- ❖ Furthermore, these plants can be tested by natural scientists, if it can be used for additional purposes in the future. Revitalization of the places and plants has been serving in the environs of parchment making process required to adapt modern technology. If parchment making related plants have identified and nourished around the documentation places, it has great contribution for the protection of land in order to minimize drought. This in turn, can attract local scientists and pave the way to further investigation of the plants, if it serve in other purpose rather than paint preparation.

- ❖ In this way it supports the national growth through the provision of additional job opportunity to the scribal community in the country, at their own pace.
- ❖ It enables the outsiders to communicate or recognize how the scribal community incorporates their idea, opinion, and their philosophy of the real world in materials they make, through implementation of poetry and other mechanism.
- ❖ It also, can be integrated to different fields of study, for example, to educational sectors, so as, parchment-makers can be organized together in order to make a group of teaching aid producers. This may not necessarily started by killing various animals to get skin for the process of preparing writing paper. But it can be modified and the skin of animals could be replaced by other available materials in the surrounding environs, in order to lead the generation to recall this indigenous resource of ancestral. And also, the language Ge'eez, that has been accompanying the handicraft and the bearer of the culture. This in turn can pave the way to national creativity by implementing available national resources.
- ❖ Moreover, it enables to provide suggestions how the stakeholder could be participate, in motivating and appreciating this handicraft, in order to motivate and upgrade the interest of the makers. Through upgrading their work and productivity, parchment makers, able to find various ways to implement this material culture for the purpose of income generation, in order to improve their own, the family life and the local situations concerning the handicraft and its surrounding.

9.3. Strategies for Revitalization of the Material Culture

There can be various strategies that enable to revitalize this material culture. But the one that is proposed by this researcher stated as follows;

- ❖ Concerning the revitalization of recipes of parchment making environs, the language Ge'eez and calligraphy writing, it can be mainstreamed to elementary school curriculum

as Puzzles to language exercise, not by killing animals by preparation of paper in similar color to parchment paper.

- ❖ By soaking white paper to some brown (prepared from authentic materials available in the environs by the learner), parchment like color paper can be prepared. For example; students can prepare ink & paints from authentic materials available in their living environs, which can make the paper little bit darker, in order to bring skin parchment color.
- ❖ Thence, lead them to the practice of calligraphy writing on parchment paper, the title related with the lesson eg. Letter to teacher, family members, thanks giving card etc., based on the creativity of the teacher. Therefore, the student can make practice to find some kind of creativity in their surrounding environs.
- ❖ This can be done based on the steps of the recipes included in the analysis part of this paper & the student in nearest elementary schools can visit the intended site that would be arranged by organized scribes in some selected place.
- ❖ Regarding revitalization of the place of traditional education, the scribal community shall be organized and have meeting with the management of the district and try to get place for the concentration of sample of their work, (for example; the preferable place can be which is traditionally taken as graduation place for church educations) where to make the process of parchment making, and for calligraphy writing. And as such;
- ❖ In this document, the attitude of the scribes about the future fate of this handcraft also elaborated; and the ways of providing attention to this work was indicated. If this historical handcraft mainstreamed to educational sector, starting from the first cycle, the generation would have the access to introduce self, with the ancestral literatures or work of arts, the working norm and behavior and the life experiences of the then community.

This in turn, enable the generation to know and appreciate the past and to mirror it in the present.

- ❖ Plantations of the surrounding with various plants have been serving in the process, and build of reception to tourists would come to visit the site, etc.(can be easily prepared in similar way of the የተማሪ ጎጆ 'hut' documented in this work). But in doing these, the scribal communities need great supports from generous and professional bodies who willing to do so, until they upgrade the job and start to create their own income. Since the scribal community's' work has been done by personal willingness. As the result of interview;

“ እኛ ከአባቶቻችን ተቀባብለን አቆየን አሁን ላይ ግን ይህንን ሙያ ለትውልድ ለማቆየት የዘመናዊው ትምህርት የምሁራን እገዛ ያስፈልገናል” (አሰግድ፣ ታህሳስ 2002 ቃለመጠይቅ የተወሰደ።)

Accordingly, the entire process of parchment can be transformed to modern way of processing, can attract other people from local or abroad, thence, can provide job opportunities to the citizen of the country and to be networked to the modern market.

Future works:

There are a lot of works can be done concerning this material culture. But some of them stated by the researcher are;

- ❖ Documentation of the material culture in other sites.
- ❖ Further analysis of proverbs & sayings and around material culture.
- ❖ Translation of the contents of manuscript from Ge'eez to other languages
- ❖ And categorization of the contents of manuscript based on their theme
- ❖ The relations of this handcraft with other local handcrafts and detail research of “why?” of it. Etc.
- ❖ **Who** wrote **what** contents on Parchment making in Ethiopia in the earlier time (The history of parchment makers whom wrote traditional events can be valued in recent time).

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ፌቃደሥላሴ ተፈራ። (2002)። ጥንታዊ የብራና መጽሐፍት አዘገጃጀት። አዲስ አበባ፣ አዲስ አበባ ዩኒቨርሲቲ ፕሬስ።

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Appendices

Appendix “A”

Sample of beginning question of the unstructured interviews

(ለቃለመጠየቆች የተዘጋጁ የመነሻ ጥያቄዎች)

ብራና ማውጣትን የሚመለከቱ፣ about parchment making (preparation of the sin for writing)

1. የብራና ሥራና ቁምጽሑፍን እንዴትና የት ተማሩት?

/where have you trained skin parchment preparation? /

2. በብራና ሥራ ላይ ምን ያህል ቆይተዋል?

/how long have you been practicing?/

3. የብራና ሥራ ሙያን ለሌሎች አስተላልፎለሁ ብለው ያስባሉ?

/do you think that you have passed down the skill to generation?/

4. ይህ ሙያ ዛሬም ያስፈልጋል ይላሉ?

/is the skill required nowadays?/

5. ለቀጣይ ትውልድ መተላለፍ አለበት ብለው ያስባሉ በምን መልክ?

/is it necessary to the coming generation?/

6. የብራና አሰራር ሂደት የራሱ አንድምታ አለው?

/can it be interpreted culturally?/

7. አንድምታው ምንድነው (እያንዳንዱን ጉዳይ በጥልቀት ተጠይቋል?)

/What is its interpretation? Concerning every aspect of the material/

Appendix “B”

የቁም ጽሑፍን በሚመለከት፣ /concerning calligraphy writing /

1. የቁም ጽሑፍ ምንድነው ለምንተባለ?

/ what is የቁም ጽሑፍ ?/

2. የቁም ጽሑፍ ከሌሎች የአጻጻፍ ስልቶች ይለያል?

/what is the difference between calligraphy & other hand writing?/

3. የቁም ጽሑፍ የተለየ ሥልጠና ይፈልጋል?

/does calligraphy writing required special training?/

4. ማንኛውም ጽሑፍ የቁም ጽሑፍ ሊባል አይችልም

/can we call any hand writing ‘calligraphy’? /

5. ከብራና ሥራ ጋር በተያያዘ የቁም ጽሑፍ ለምን ይባላል?

/why called or named as such in Amharic?/

Appendix “C”

የቆሎ ተማሪዎችን ህይወትና አኗኗር በሚመለከት፤

1. የቆሎ ተማሪ ለምን ተባለ?

/why the learner traditionally called የቆሎ ተማሪ/?

2. የቆሎ ተማሪ ከሌላው በምን ይለያል?

/in What aspects ቆሎ ተማሪ identified from others?

3. ቆሎ ተማሪ አኗኗር እንዴት ነው?

/how is the life of the learner/

4. የቤታቸው አሠራር ከአካባቢው ለምን ለየት ይላል?

/why their hut differ from surrounding community/

5. ርስበርስ ያለው ቀረቤታ ምን ይመስላል?

/how do you explain the intraction between the traditional learners/

Appendix “D”

በብራና ሥራ፣ የቆሎ ተማሪዎችንና የቁም ጽሑፍና የጸሐፊዎችን ህይወት በሚመለከት ሚካኒክ አባባሎች፣

Proverbs and sayings concerning parchment making process, calligraphy writing & the life of the learners and the scribes

Appendix “E”

The name of the scribes whom contribute to the documentation works in different ways.

1. Kes Asegd Yigzaw
2. “ Gebreyesus Harawi
3. “ Barre Bzualem
4. “ Getenet Yitayew
5. “ Yetbarek Endeshaw
6. “ Mola Azeze
7. “ Moges Amonge
8. “ Tesfa Hiwot
9. “ Leykun Yemata
10. “ Abebaw Haile
11. “ Sibat Fetene
12. “ Ejigu Mekonon
13. “Araya Gebeyehu
14. “Abebe Tegenu
15. “Amera Wubu (all of them 1- 15, whom the researcher met at Zegebo Tsion site)
16. “ Hulgzie Nurlng and (one of his trainee at Zeguara site)