

LITERARY STYLE AND HISTORICAL  
MEANING: A STUDY OF THREE  
AMHARIC HISTORICAL NOVELS

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SCHOOL OF GRADUATE STUDIES**

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## **DEDICATION**

I dedicate this research thesis to Ato Zeru Tedla, Aba Fekade-Sellassie Siyum and Helen Assefa who in one way or another share my pains in the course of my life.

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# TABLE OF CONTENTS

	Page
<b>ACKNOWLEDGEMENTS</b>	
<b>ABSTRACT</b>	
<b>INTRODUCTION</b> .....	1
i. <b>Review of Related Literature</b> .....	1
ii. <b>The purpose and a Brief Discussion           of the Historical Novels under study</b> .....	4
iii. <b>Definitions of the terms Style and Historical Novel</b> .....	7
iv. <b>Scope of the study</b> .....	9
<b>CHAPTER 1:    LITERARY DEVICES IN <u>YOHANNES AND                   ALULA ABA NEGA</u></b> .....	<b>10</b>
<b>1.1.    LANGUAGE</b> .....	<b>10</b>
1.1.1. <b>Rhetorical Question</b> .....	11
1.1.2. <b>Dialogue</b> .....	16
1.1.3. <b>Repetition</b> .....	23
<b>1.2.    FIGURES OF SPEECH</b> .....	<b>27</b>
1.2.1 <b>Simile</b> .....	27
1.2.2. <b>Metaphor</b> .....	31
<b>1.3.    NARRATIVE TECHNIQUES</b> .....	<b>34</b>
1.3.1. <b>Third Person Point of View</b> .....	35
1.3.2. <b>Foreshadowing</b> .....	38
1.3.3 <b>Flashback</b> .....	41
<b>CHAPTER 2:    LITERARY DEVICES IN <u>ABAKOSTIR</u></b> .....	<b>43</b>
<b>2.1.    LANGUAGE</b> .....	<b>43</b>

	<b>Page</b>
2.1.1. Rhetorical Question .....	44
2.1.2. Dialogue .....	46
<b>2.2. FIGURES OF SPEECH .....</b>	<b>51</b>
2.2.1. Simile .....	51
2.2.2. Metaphor .....	55
<b>2.3. NARRATIVE TECHNIQUES .....</b>	<b>58</b>
2.3.1. Third Person Point of View .....	58
2.3.2. Flashback .....	63
2.3.3. Suspense .....	67
 <b>CHAPTER 3: COMPARATIVE STUDY OF THE LITERARY DEVICES IN THE HISTORICAL NOVELS UNDER STUDY .....</b>	 <b>72</b>
3.1. Figures of speech: Simile and Metaphor .....	72
3.2. Syntactical Structure: Short and Long Sentences .....	81
3.3. Epistolary Form .....	93
 <b>CONCLUSION .....</b>	 <b>100</b>
<b>APPENDIX A: Personal Interviews with Author</b>	
Mammo Wudneh .....	102
<b>APPENDIX B: Interviewee's Response in Amharic .....</b>	<b>108</b>
<b>APPENDIX C: Personal Interviews with Author</b>	
Aberra Jembere .....	114
<b>APPENDIX D: Interviewee's Response in Amharic .....</b>	<b>121</b>
<b>BIBLIOGRAPHY .....</b>	<b>129</b>

## ABSTRACT

The purpose of this research is to identify and analyze the prominent and recurrent literary devices of three historical novels: Yohannes, Alula Aba Nega and Aba Kostir. Moreover, the study will classify, characterize and analyze the various styles in the works mentioned so as to bring out their historical meanings.

The thesis has an introduction and this consists review of related literature, a brief discussion of the above historical novels and purpose of the study. Besides, the introduction consists definitions of style and historical novel and discusses the scope of the study. Moreover, this study is divided in to three chapters. Chapter one deals with the dominant and frequently occurring stylistic devices in Yohannes and Alula Aba Nega. Chapter two attempts to identify and explain the recurrent literary devices in AbaKostir. The third and last chapter will deal with a comparative study of the styles of the historical novels under study. This will be followed by the conclusion and this summarizes the research. Interviews conducted with the authors of the historical novels under study are presented in the form of appendixes at the end of the thesis.

## INTRODUCTION

### I. Review of Related Literature

The researcher has been able to read theses worked on historical novels. There are seven theses that is two in Master of Arts and five in Bachelor of Arts degrees written to date on historical works. The three B.A. theses are on historical novels and these are: Deresse Belayneh's (\*1978) Content and Analysis of Amharic Historical Novels, Amare Yihun's (1978) Tewodros as seen by different Authors, and Kenfe Woldeesenbet's (1980 G.C.) Warrior King.

In addition, the two theses on historical plays are: Menda Gemere's (1972) entitled "The Depiction of Tewodros in Girmachew T/Hawariat's and Tsagayie G/Medhin's plays, and Teshale Assefa's (1984) The Evaluation and Contrast of 'Wuchale 17' and '1929'

At the level of M.A. thesis writing, there are two researches done on historical works. One is Taye Assefa's (1980 G.C.) Tewodros in Historical Fiction and the other is Zelealem Banti's The theme of Italian Occupation in Major Amharic Novels and plays.

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\*  
*All dates employed in this study, unless and otherwise mentioned are according to the Ethiopian Calendar. (N.B. the Ethiopian Calendar lags 7 or 8 years behind the European Calendar.)*

Before we look at the similarities and differences between this study and the above mentioned ones, the theses will be examined one by one. Deresse Belayneh's (1980) thesis presents የአማርኛ ታሪካዊ ልብወለዶች ይዘትና ትንተና Content and Analysis of Amharic Historical Novels. As the thesis in the study indicates, the work is divided in to three chapters. The first chapter deals with what historical fiction is? The second deals with the historical contents of Amharic novels and show the Fascist Italy's invasion of Ethiopia and the sacrifice paid in the struggle. The third and the last chapter portrays the thematic unity and differences of the novels. This thesis, however, does not cover the stylistic analysis of the works.

Amare Yihun's (1978) thesis ቴዎድሮስ በልዩ ልዩ ደራሲያን ዐይን Tewodros as seen by different Authors has two chapters. Chapter one presents historical novels and their authors, while chapter two presents Tewodros as seen by Mekonnen Endalkachew, Girmachew T/Hawariat, Berhanu Zerihun, Abie Gubegna, Sahle Sellasie and Tsegayie G/Medhin. As the title and the chapters indicate this work is not on the study of style although it deals on historical fictions. Kenfe Woldesenbet's (1980) Warrior King deals with the 'Zemene Messafint' that is Era of the princess and Emperor Tewodros. This thesis has two chapters. Chapter one attempts to deal with the synopsis of the novel: Warrior King. The second chapter is devoted to portraying the social, political and religious ideas of the contemporary society. This paper does not deal with style also.

Furthermore, the work by Menda Gemere (1972) ቴዎድሮስ አሳሳል በግርማቸው ተ/ሃዋርያትና በዐጋዬ ተውኔቶች ውስጥ The Depiction of Tewodros in Girmachew T/Hawariat's and Tsagayie G/Medhin's plays, presents four chapters on the depiction of Emperor Tewodros by the two authors. In that thesis chapter one discusses historical plays, chapter two deals with how Tewodros is depicted by Girmachew, chapter three discusses how Tewodros is portrayed by Tsegaye and chapter four shows the depiction of Tewodros in the two plays and has shown the thought and power of imagination of the two authors. Even this thesis is not constructed on the style of the historical plays.

The second work on historical plays is Teshale Assefa's (1984), የ'ውህሊ 17' እና የ'1929' ታሪካዊ ተውኔቶች ግምገማና ንፅፅር. The Evaluation and Contrast of 'Wuchale 17' and '1929'. In this thesis there are three chapters. The first chapter deals with the description of "Wuchale 17" and 1929" and the contemporary political economy of Ethiopia. The second chapter discusses what a play is, the elements of drama such as conflict, theme, character and dialogue. The third chapter presents a comparative study of the two plays and discusses the contemporary political, economic and cultural background of Ethiopia. This thesis is not entirely about stylistic analysis of the works.

At the M.A. (Master of Arts) level there are two theses written. The first one is Taye Assefa's (1980) Tewodros in Historical Fiction. In this thesis there are three chapters. Chapter one deals with historical fiction, plot construction and characterization. Chapter two deals with the symbolic values of Tewodros, and chapter three is an interpretation of the political portrayal of Tewodros in the above mentioned novels and plays. In this thesis Taye has showed the literary worth of the six fictional works, however, this thesis is not still a study of style of the works.

Another M.A. thesis written on historical works is Zelealem Banti's The theme of Italian Occupation in Major Amharic novels and plays. These works are not historical novels or plays, rather they are novels and plays to show the causes of the Italo Ethiopian war, the political, social and cultural effects and patriotic resistance.

The presentation of the survey of the theses written at B.A. and M.A. level todate is to show the similarities and differences between them and this study. Therefore, the common factor that this study shares with its predecessors is that it investigates historical fiction. What makes it different from them is that it is mainly concerned with the study of style and in the works that it deals with.

## II. The Purpose and a Brief Discussion of the Historical Novels under Study

Mammo Wudneh is an Ethiopian novelist who has won a considerable popularity in the realm of Amharic literature. His contribution in the field of Ethiopian literature makes him a creditable writer. Mammo has so far presented to the reading public forty-two fictions of which two are historical. These are Yohannes and Alula Aba Nega.

These historical novels present the political life of King Yohannes IV and Alula Aba Nega respectively. Yohannes IV was a famous King in Ethiopian history who attempted to unite and modernize the disintegrated parts of Ethiopia during the Era of the Princes (Zemene Messafint), in the late 19<sup>th</sup> century.

Besides, when we think of the different anti-colonialist battles such as the battle of Gundet and Gura with Egypt, the battle of Kufit with the Mahdists, the battle of Dogali and Adwa with Italian imperialism, we think of Ras Alula, the commander of Ethiopian Forces in the North.

Abera is a historical novelist of contemporary Ethiopia. So far he has produced five works. AbaKostir is the last historical novel and it was published in 1983. This historical novel deals with the life of the patriot, Belay Zeleke, who fought against Italian colonialism from 1928 - 1935. Moreover, this work is a strong protest against colonialism and a tragic death of the patriot, Belay Zeleke. AbaKostir also deals with the causes and consequences of Ethiopian heroic struggle against domination and the sacrifice waged particularly by Belay Zeleke who fought against Italian aggressors.

Every piece of writing is the reflection of the writer's social experience. Abera has such an experience which helped him to write Aba Kostir. Abera was an eye-witness while the patriot, Belay Zeleke, was hanged by Emperor Haile Sellasie's

officials after independence of the country. Consequently, Aberra's upbringing seems to have an impact on his later success as a writer of AbaKostir.

Aberra, as a protest writer, not only condemns Italian Fascism, but also Haile Sellasie's regime which was responsible for the death of Belay and other Ethiopian heroes. This shows that an approach to literature, in most cases is determined by the objective social circumstances in which a writer finds himself.

The Italian occupation of Ethiopia holds a significant place in the history of the country. Both historians and novelists have written extensively on the subject. The historical novels under study show the causes of the war and its political, social and economic effects and the patriotic resistance. For instance, the Italian occupation and the Egyptian and Dervishes incursion were landmarks in Ethiopian history which swept away masses of people. Besides, those wars make thousands of people homeless.

The relationship between history and fiction is very often revealed by writers such as Harry Shaw (1972: 184 and 159) in the following passage:

History is a branch of knowledge dealing with past events or connected and continuous accounts of previous happenings ordinarily presented in chronological order.... Fiction on the other hand is a Latin word meaning 'to make'. It is an imagined and invented literary composition.

According to the above quotation history and fiction seem to be different. However history and fiction have relations. As Cuddon (1976:11) states "Historical novel is a form of fictional narrative which reconstructs history and recreates it imaginatively." Therefore, as art is of the imagination, the historical novel is an exercise of the imagination of one historical period. It is an imaginative portrayal of history, that is of past state of affairs. Hence, historical novelists such as Mammo and Aberra place themselves on the same ground as historians and as recoveries of what actually happened.

Therefore, in the historical novels under study, the generic properties of plot, character, setting, thought, diction and the like operate on the materials of history to lend aesthetic quality to the experience of historical men like Emperor Yohannes IV, Alula Aba Nega and the patriot, Belay Zeleke. This is because, these historical novels are pre-eminently suited to telling how the lives of emperor Yohannes IV, the famous patriot, Alula Aba Nega and Belay Zeleke were shaped at specific moments of history, and how this shaping reveals the characteristics of those historical periods.

This is to say that the ultimate subject of the historical novel is man in history, or human life conceived as historical life. Hence, the historicity of human affairs is as much the source as the subject of historical fiction. Regarding this fact Fleishman (1971: VIII) in his work, The English Historical Novel, states as follows:

Fiction is history, human history, or it is nothing. But it is also more than that; it stands on firmer ground, being based on the reality of forms and the observation of social phenomena, ... thus fiction is nearer truth ... a historian may be an artist too, and a novelist is a historian, the preserver, the keeper, the expounder of human experience.

According to the above quotation a historical novel is an inter-marriage between history and literature. The historical novel is so named because it involves the active presence of a concept of history as a shaping force. It is the result of historical time and social reality. Ethiopia was at war with Italy, the Mahdists and Egyptian expansionists in the late 19<sup>th</sup> century. Based on these historical facts, the historical novels mentioned above show the country's cultural, historical and political conditions of those times. Besides, these historical novels merge two basic units - history and fiction.

As fictional work, a historical novel contains a significant scene of the history of a society. The event may be the life of a prominent ruler or of his age which is a turning point in the history of the society. Therefore, the scene will have a direct bearing upon the lives of the society.

For instance, Walter Scott, the most prominent historical novelist, depicts the central problem of medieval England in his historical novel Ivanhoe. Tolstoy in War and Peace reveals the economic and moral life of Russia in the Napoleonic war. Balzac exposes the changes which the French society underwent during the years 1789-1848.

This shows that all the above novelists have tried to connect historical events with every-day lives of their respective societies. In this case Mammo and Aberra have also depicted the significant events of the Italo-Ethiopian war, and the struggle of Emperor Yohannes IV, Alula and Belay against the aggressors. This is because the lives of these patriots are topics of interest to the Ethiopians. They are sources of pride, curiosity, wonder, bravery, power, prestige and adventure to the Ethiopians.

In Yohannes, Alula Aba Nega and Aba Kostir, the authors have depicted reality: the war and the real lives of those heroes. That is why Mammo and Aberra are dealing with their works to unite fact and fiction. To examine how history and fiction are interwoven and to bring out the historical meaning of the texts the focus of this thesis is to study the style of the respective historical novels. Besides, the study offers a critical interpretation of the historical novels under study. More particularly, the concern of this study is to illustrate the major styles of those historical novels by examining the use of language, figures of speech and narrative techniques.

### **III. Definitions of the terms Style and Historical Novel.**

Style is a wide concept which has been a subject of discussion for a long time. For this reason different literary critics have expressed various opinions about the concept of style. For instance, Cuddon (1976-922) defines it as follows:

Style is the characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and other wise) the shape of his sentences..... paragraphs ... language and the way in which he uses it.

Besides, Geoffrey Leech (1980:10) in Style in Fiction, defines style in these lines: "Style refers to the way in which language is used in a given context by a given person for a given purpose." Middleton Murry (1922:4) in the Problems of style writes: "style means that personal idiosyncrasy of expression by which we recognize a writer."

Furthermore, Galperin (1977:11) in Stylistics writes: "... style is a set of characteristics by which we distinguish an author from another." This shows that style is the unique writing skill of an author which makes him different from other authors. This is because an author can create his own style of writing to reflect the objective reality and his experience in life in a language that can best provoke and attract the feelings of his readers.

Mammo and Aberra select and arrange devices which contribute to the general effect of their expression. For instance, in Aba-Kostir, Aberra uses more dialect than Mammo. This is because, dialect is one of the characteristics of his style. This indicates that some stylistic devices appear more peculiar than others either because of the writer's mode of feeling or experience.

All writers do not follow the same pattern of writing because of personal desires of attaining particular objectives. Every writer has his own way of looking at things, choosing words, and arranging sentences in such a way that he can convey his message clearly.

Eventhough attempts have been made to define style, there is no single definition that binds all concepts. However, the above definitions give a good insight in to the nature of style. In this regard, this thesis is presented in view of Cuddon's definition of style which states that style is the characteristic manner of expression and the analysis of style uses a writers choice of diction, figures of speech, language and the like.

#### **IV. Scope of the study**

This thesis is concerned with a study of style and historical meaning in Yohannes, Alula Aba Nega and Aba Kostir. It also attempts to identify, describe and analyze the different stylistic features. Besides, through the study of the style it gives a brief description of the political career of Emperor Yohannes IV, Alula Aba Nega and Belay Zeleke.

In the course of writing this thesis, a number of sources are used. These are the historical novels under study, Ethiopian and world history and different kinds of literary sources. Through a study of style it is possible to understand deeply the subtleties of a writer's work. This study is based on a close scrutiny of the historical novels in the study. This is because these novels are subjected to stylistic analyses. With this, the thesis endeavours to analyze the major styles and tries to bring out their functions in the total framework of the texts.

Mammo and Aberra employ different kinds of stylistic devices to convey their ideas through literary works. In this thesis, particular attention is focused on three main devices in the novels under study. These are language, figures of speech and narrative techniques. Under language devices such as rhetorical question, dialogue and repetition will be analyzed. In the section of figures of speech similes and metaphors are going to be examined. Finally, under the narrative techniques third person point of view, fore-shadowing and flashbacks will be discussed.

# CHAPTER ONE

## LITERARY DEVICES IN YOHANNES AND

### ALULA ABA NEGA

The purpose of this chapter is to discuss the style in Yohannes and Alula Aba Nega. There are different kinds of stylistical devices in these works. This chapter, however, attempts to identify and analyze language use such as rhetorical question, dialogue and repetition, figures of speech like simile and metaphor; and finally narrative techniques particularly third person point of view, foreshadowing and flashback.

#### 1.1. Language

In talking about literature we are directly or indirectly talking about language and the way in which it is used. It might seem easier to concentrate on the content of a text, but we can never ignore the fact that literary texts are built out of words and different kinds of device. In literary works, language is used in an emotive way to arouse an emotional response in the readers mind. Consequently, a good way of talking about the language of a text is to concentrate on style. This involves describing how a particular piece of writing is organized and examining what words are used and why.

Rhetorical question, dialogue and repetition are some of the most recurrent features of language that characterize the style of Yohannes and Alula Aba Nega. These devices of language are aimed at creating a definite impact on the reader. These devices will be examined in the following section.

Zerihun Asfaw, in his M. A. Thesis (1988;79) states the importance of rhetorical question as follows; " ... the characters pose questions for themselves in an attempt to find out the cause of their new feelings. Such rhetorical questions are usually uttered by the characters when they are along."

### 1.1.1. Rhetorical Question

Harry Shaw (1972:323) in Dictionary of Literary Terms defines rhetorical question as follows:

Rhetorical question is a question used solely to produce an effect or to make a statement but not expecting to receive an answer. The purpose of such a question, to which the answer is obvious is usually to make a deeper impression upon the hearer (reader) than a direct statement would.

According to this quotation, rhetorical question is used for stylistic effect. Moreover, a rhetorical question is not an ordinary question and we do not expect an answer from another person. Rhetorical question is one of the dominant devices used in Yohannes and Alula Aba Nega. The following speech of Kassa in Yohannes (1985:176) is marked by rhetorical question:

. . . ሊጋባ አሉላ መልእክተኛውን ካነጋገሩ በኋላ ወደ ቤት ገብተው ጌታዬ አዲ ተክለጊዮርጊስ የላኩት ሰው መጥቷል። . . . ካሳ 'መጣሁ ታጠቅ ሊለኝ ነው? ወይስ ገዳም ገብቼአለሁና ዙፋኔን አውርሼሃለሁ' ሊለኝ ይሆን? ለማነኛውም እሱቲ አስግባውና የሚለውን ልስግው? . . . አሉ።

After the death of Emperor Tewodros, Gobeze of Lasta was crowned as Emperor Tekle Giorgis. Then Emperor Tekle Giorgis sent a message to Kassa to give tribute to the Emperor. Then Kassa was informed by Alula that a messenger had come from Emperor Tekle Giorgis. Then Kassa replied, "Is it to tell me that I have to get armed?" or "Is it to inform me that he had joined the monastery afraid of me?" Anyway allow the messenger to get in and let me hear?

Here, *መጣሁ ታጠቅ ሊለኝ ነው?* 'Is it to tell me that I have to get armed?' is a rhetorical question to show the extent of Kassa's anger and disappointment. Besides, rhetorical question is used to show the state of mind of Kassa, when he comes across puzzling situations. These rhetorical questions are arranged to express Kassa's anger, feelings and disappointment.

When the British Army returned from Ethiopia, it gave a good number of modern arms to the new warlord, Dejazmach Kassa, which further augmented his

powers. Therefore, Kassa refused to submit to Emperor Tekle-Giorgis who succeeded Emperor Tewodros. Then Kassa and Emperor Tekle Giorgis fought and the latter was defeated. This was because, Kassa was successful by virtue of his superior armaments. After he imprisoned Tekle Giorgis, his coronation as Emperor Yohannes IV took place on 21 January, 1872.

Rhetorical question is used to show such historical incidents and to bring out history through fiction. Kassa poses questions for himself to find out the causes of his feeling. Moreover, such rhetorical questions are mostly uttered by the characters when they try to quarrel with their feelings.

Another example of rhetorical question can be seen in the following speech of Ras Alula in Alula Aba Nega: /p. 150/

“ገብሩ ሞተ!” ገብሩ ቀደመኝ? ገብሩ ከዳኝ? መላኩን አነባብራ ሰፈሩን ይገዢ  
እመቤታለሁ ብለኝ አልነበር? ታሉን ግሰ? እርሱም ደል ሆነ? የልጄን  
የታማኝን የገብሩንና የጄግኖቹን ወተደርቹን ደም ሳልመልስ ብቸር መራት  
ትክኖኝ ትውልድ ይታዘብኝ!

Gebru died! Gebru died before me? Gebru betrayed me? Did he not inform me that he would await me destroying the enemy and occupying its camp? He broke his words? And he was defeated? Let the Earth betrays me, if I do not avenge the blood of my son and loyal servant Gebru and my soldiers. If I do not do this let the future generations denounce me.

Ras Alula expressed these words at the death of his friend Gebru at the battle of Kufit against the Mahdists. The Mahdists general, Uthman Digna sent a message to Ras Alula saying that “እዚህ ድረስ እንደማትመጣ አረጋግጫለሁና ካለህበት ድረስ መጣህብህ” /Ibid. p. 148/ “I came to where you are because I realized that you could not come to where I am.” Then, Gebru, Alula and their army became impatient and they went to fight the enemy. However, Gebru was killed in the war. Alula marched in to the battle and started to break into the enemy’s fortified positions and finally crashed the Mahdists.

In the above quotation, rhetorical question with repetition is used. For instance, ገብሩ Gebru is repeated many times. Here, the repetition of Gebru is used for emphasis and to produce an effect. Besides, these rhetorical questions are brief in form. For instance, ቃሉን ግሰ? 'he broke his words', is a sentence, but has only two words in the Amharic version. This helps the reader to have a clear impression about the feeling of the speaker, Alula. These utterances are designed to express Alula's inner feelings while he is in great sorrow.

One dominant literary device that is observed here is anaphora. As Cuddon (1976: 40) writes:

Anaphora is (Gr. carrying up or back) a rhetorical device involving the repetition of a word or group of words in successive clauses. It is often used in ballad and song, in oratory and sermon, but it is common in many literary forms.

According to this definition the words uttered by Ras Alula in the above Amharic extraction are examples of anaphora. For instance,

ገብሩ ጥፋ? 'Gebru died?'  
 ገብሩ ቀደመኝ? 'Gebru died before me?'  
 ገብሩ ከዳኝ? 'Gebru betrayed me?'

In all these utterances there is a repetition of the word ገብሩ 'Gebru' at the beginning of each line. Anaphora helps for many purposes. Firstly, it helps to bring out the dominant idea emphatically. Secondly, it is useful to bring rhythm to the minds of the reader and continuity of the action.

In this respect, it is evident that rhetorical question is a device used to show the puzzlement, anger, despair, and disappointment of Alula in this context. Besides, it helps to describe the manner of Gebru. The rhetorical questions uttered by Alula also show the state of mind of Alula because Alula was fallen into despondency, fear, sadness, and gloomy situation. Hence, rhetorical question is one of the devices in

Alula Aba Nega which raises critical matters such as the freedom of the county. In this quotation, rhetorical question is employed to convey the love Ras Alula had for his country and Gebru.

‘የልጄን የታማኝን የገብሩንና የጀግናዎቹን ወታደሮቹን ደግሞ ሳልመልስ ብቀር መሬት ትክፋኝ ትውልድ ይታዘብኝ?’ ‘Let the Earth betrays me if I do not avenge the blood of my son and loyal servant Gebru and my soldiers, if I do not do this let the future generations denounce me?’ This rhetorical question is aimed at producing an effect and arousing emotions. For this reason, the story is touching, the characters are soundly drawn and it reveals the feeling and the anger created in Alula.

The following rhetorical question illustrates Alula’s inner feelings about the love of his country:

እነዚህ ሰይጣኖች እኔን ለማታለል መጡ? ሀገሪን ለመሰለልና ለመያዝ መጡ? ሀገሪን ለመውረድ ወገኖቹን ባርያ አድርገው ለመግዛት መጡ? የእነሱ ሃይማኖት ትርጉም ይህ መሆኑ ነው? ሰውን እየሰበኩ አገር መሰለል ሕዝብ ማታለል ሕዝብን ባርያ ማድረግ ይኸው ነው ሃይማኖታቸው? በእጄ ገብተዋል፣ ይታላይነት ዋጋቸውን ያገኛሉ። ደማቸው ደም ከልብ ነው። ሃይደደው ልቤ በእነሱ ደም ይርሳል።

/Alula Aba Nega p. 213/

Have these devils come to deceive me? Have they come to spy upon and occupy my country? Is this the meaning of their religion? Is it their religion to preach men spy out others' country, deceive people and is it their religion to enslave others? There are in my own hands and they will suffer the consequence. May their blood become the blood of hounds. My annoyed heart will be pleased at the cost of their blood.

In this passage, rhetorical questions are used to show Alula’s anger and puzzlement because of the provocation. The occurrence of all these rhetorical questions is striking because these words are associated with the freedom of the country and its people. Moreover, these rhetorical questions indicate concentration upon the more important ideas. The repeated rhetorical questions in the above quotation expose the penetration of the Italian soldiers in to the territory of Ethiopia and it does not mean that Alula was in need of responses.

Beckson (1965: 175) in A Readers Guide to Literary Terms, writes the importance of rhetorical question as follows:

Rhetorical question is a question asked not to elicit information but to achieve a stylistic effect. Often, a writer or speaker adds emphasis to a point by putting it in a question, the answer to which supports the argument.

This critic tells us that rhetorical question is used for stylistic effect and for emphasis. For instance, in the quotation taken from Alula Aba Nega, when Alula asked such types of questions he did not want to get any information or reply from an audience. He only meant it to give greater emphasis for his arguments. These rhetorical questions are not uttered to an audience. Instead the questions are based and created in Alula's mind while he was shaken by the bad news of Italian penetration in to the territory of his own country.

However, this being the case, the Italians failed to understand the limit of their power and repeatedly attempted to actualize their ambitions to occupy Ethiopia and later they were badly crashed by Ras Alula. Haggai Erlich (1982 : 5) in his work, A political Biography of Ras Alula 1875 - 1897 writes:

The greatest leader that Abyssinia has produced since the death of Emperor Theodros in 1868, was undoubtedly Ras Alula; a chief whose honorable and fearless character often stood out in bold relief against the back ground of intrigue that fills every picture of Abyssinian political life.

According to this quotation, Alula was famous enough to be lamented by a British historian and this shows that he was one of the heroes who were born in the era of the rise of Tewodros, the Emperor who set out to unify Ethiopia and bring it under a strong central government.

Therefore, the rhetorical questions in this section deal with the burning issues of those times. Such rhetorical questions create an intense feeling in the minds of the reader. This is because that worst war against Italian-aggressors has horrible

association with the most terrible period of Ethiopian history. Besides, that era was devoid of peace and security. Consequently Alula's psychological conflict as it is seen in the above rhetorical questions is rooted in the love he had for his own country. For instance, the rhetorical questions እነዚህ ሰዶግኖች እኔን ለማታለል መጡ? ሃገሪን ለመሰለልና ለመያዝ መጡ? ሃገሪን ለመውረርና ባርያ አድርገው ለመግዛት መጡ? 'Have these devils come to deceive me? Have they come to spy upon and occupy my country? . . . ' . . . የነደደው ልቤ በእነሱ ደፃ" ይርሳል። "My annoyed heart will be pleased at the cost of their blood" reveal this fact.

In general, the rhetorical questions cited above reveal the degree of tension and despair of Ras Alula so as to fight against the enemy and vacuate from Ethiopia. Alula wants to have a free country, however he was much troubled by the intrigue of the Italian aggressors. The rhetorical questions used in Yohannes and Alula Aba Nega; therefore, help to give a clear picture of the war against the colonialists. Besides, there is tone and beauty in the way the events are expressed. To sum up, rhetorical questions are used particularly when characters are preoccupied with deep thoughts that affect their country and their lives. Moreover this device is used to express and show the dissatisfaction and puzzlement of Yohannes and Alula.

### 1.1.2. Dialogue

According to Cuddon (1976 : 239) "Dialogue is a literary device in which 'Characters' discuss a subject at length." This shows that dialogue in literature is a kind of conversation that enables the story to move along.

Dialogue is one of the most repeatedly occurring literary devices in Yohannes and Alula Aba Nega. The following is a dialogue depicted among Dejazmach Kassa (later Emperor Yohannes IV), General Napier and Munzinger pasha, governor of Massawa, in the service of Khedive Ismael of Egypt.

“ባለቤትዎ የእኛ አገር ሰት ናት ሲሉ ሰምቼአለሁ፤ እውነት ነው?” አሉ ካሳም ገጽታቸውን እንደ ኮሰኩሱ።

“አዎ እውነት ነው” አለ መንዚንገርም የካሳ ገፅታና ጥያቄ ይበልጥ እያሸበረው፤

“ባሕራችን ለምን ያህል ጊዜ ነረዋል?” አሉ ካሳ።

“ካሳባት ዓመታት በላይ ይሆነኛል።”

“በየት በየት ነበሩ?”

“በምዕላና በከረን ነበርኩ።” . . .

“ልዑል ሆይ! በሚስተር መዘንገ መምጣት ቅር ተሰኝተውበታል? ብሎ ጠየቀ ናፒየርም”

“የለም! የለም ቅር አልተሰኘውም! . . .” ጅነራል ናፒየርም በበኩሉ የመጣነጭ በአገሩ ተደጋጋሚ የታሰሩትን ዜጎቻችንን ለማስፈታት ነው ብሎ ገለፀላቸው።

“የታሰሩባችሁ ጠገኖቻችሁን ከአገራችሁ በኋላ አገራችንን ሊቃችሁ በአስቸኳይ እንድትወጡልን ነውና በዚህ አገር ይስማሙልናል?” ብለው አተኮሩበት።

“ይህም ከመንግሥቱ የተሰጠኝ ትእዛዝ ነው። በተደጋጋሚ እስር ቤት የሚገኙትን ጠገኖቻችንን ቁርጥ ካወቅን በተጥታ ወደ አገራችን በአስቸኳይ እንድንመለስ ነውና የታዘዘነው” አለ ናፒየርም።

/Yohannes pp. 145 - 6/.

“I heard that your wife is an Ethiopian, Isn't it” said Kassa, feeling something bad.

“That is right.” said Munzinger afraid of Kassa's face and questions.

“How long did you live in Ethiopia?” said Kassa.

“I have been here for over seven years long.”

“In which part of Ethiopia have you been living?”

“I have been in Kerren and Massawa.”

“Your excellency! are you not pleased that Munzinger has come to see you?” sad General Napier.

“No, it is not please.”

General Napier on his part disclosed to Kassa that they have come to Ethiopia to get release of their people who were imprisoned by Emperor **Tewodros**.

Kassa on his part said, “Do you agree to evacuate from Ethiopia after you get your own people free?”

“ In that respect, I am ordered from my government. After we get our prisoners released, we are ordered to leave Ethiopia for Britain immediately.”

The two people came to discuss with Kassa about the British envoys imprisoned by Emperor Tewodros.

“ባለቤትዎ የእኛ አገር ሴት ናት ሲሉ ሰምቼአለሁ፣ እውነት ነው?” “I heard that your wife is an Ethiopian, isn't it?” “አዎ እውነት ነው” “Yes, that is right.” It is clear that in this dialogue, Munzinger has lived in Ethiopia and married an Ethiopian woman. Munzinger has a purpose to accomplish for his people or his masters. In this Situation, Mammo wants to warn us the danger the colonialists could bring. This idea has been a concern of many great African writers. Apart from portraying the dangers of colonialists, this dialogue shows the power of his art in showing the fusion of facts and fiction.

Kassa was in such a dialogue because he knows the problems that Munzinger and General Napier could bring to the country. “በሃገራችን ለምን ያህል ጊዜ ነረሃል?” “How long did you live in our country?” “ከሰባት ዓመታት በላይ ሆኖኛል” “I have lived here over seven years”. . . . The dialogue used here depicts the life conditions of his characters, the beauty of their speech, the actual aspiration and reveals the characters with clarity. Dialogue is used to give a variety of style and to present the actual speech of characters in this novel.

The above dialogue among the three people has also helped to present the characters, events and incidents. For instance, when Kassa asks “. . . የታሰሩባችሁ ወገኖቻችሁን ከአገራችሁ በኋላ አገራችንን ለታችሁ በአስቸኳይ እንድትወጡልን ነውና በዚህ ነገር ይስማሙልናል?” “Do you agree to evacuate from Ethiopia after you get your own people free?” and when General Napier replied “. . . “ይኸማ ከመንግሥቴ የተሰጠኝ ትእዛዝ ነው። በቱዎድርስ እስር ቤት የሚገኙትን ወገኖቻችንን ቁጥር ካወቀን በቀጥታ ወደ አገራችን በአስቸኳይ እንድንመለስ ነው የታዘዘነው።” “On that respect I am ordered from my government. After we get our prisoners released, we are ordered to leave Ethiopia for Britain immediately.” All these are actual speeches of Kassa and Napier. One of the advantages of dialogue is therefore, to give the real and direct speech of Kassa and Napier presenting the characters and their actual speech makes the

conversation plausible. Hence, dialogue has helped to bring out the historical facts in Yohannes.

Another example of dialogue in Yohannes is the dialogue between Kassa and Emperor Tekle Gorgis:

አጼ ተክለ ጊዮርጊስ “ካሳ አንተ ከሃዲ አንተ ሰይጣን እኔን ጌታህን ገክዳኝ?”

ካሳ “ሰሙኝ ወይ አጼ! ከሀዲቱን የጀመሩትክ እርስዎ ነዎት?”

አጼ ተክለ ጊዮርጊስ “ሰማ አንተ ከሃዲ ሰይጣን! እኔማ የቴዎድሮስን ጦር ድል ነስቼ የአባትህን አገር ግዛ ንዳ ብዩ ለወግ ለማዕረግ አብቅቼሃለሁ። ከዚህ ሌላ ምን ላደርግልህ ትመኝ ነበር?”

ካሳ “ለአባቱ ዘፋን ከአባታችኝ የአባትህን እስጥሃለሁ ብለው አልነበረም?”

አጼ ተክለ ጊዮርጊስ “ታዲያ ምን ተረብህ? ምንስ ገደለህ?”

ካሳ “ልጅዎን አበራን ገና በእስር ንመቱ ራስ ብለው በሽሉ፣ በራስሰ፣ የጁን፣ ሞድላደላንታን፣ ራያን ላስታንና ሞገን ያህል ግዛት ሰሰው ለእኔ ምን አድርገውልኛል?”

አጼ ተክለ ጊዮርጊስ “ይኸውና ትግራንና ሐማሴንን ይዘህ የለም? ደጃዝማችስ እየተባልክ ትጠራ የለም? . . .

ካሳ “ሶስቱም እርስዎ አልሰጡኝም፣ ግዛቱን በጀግኖቹ ክንድና መስዋዕትነት ያደላደልኩ፣ ደጃዝማችነቱንም ከጀግኖቹ የተቀረኩ ነኝ! እርስዎም ገብርልኝ ከማለት በተር ምን ጨምረውልኛል?”

አጼ ተክለ ጊዮርጊስ “አዎ አልጠመዱልህም ከእኔ ፈቃድ በመውጣትህ . . . ይኸውም ሰብዛብህ ነው።”

ካሳ “ሰሙኝ አጼ?” . . . ሰሙኝ ወይ አጼ እርስዎስ በጉልበትዎ አይደለም ዘቢጥ ላይ እንዲያውም ከሜዳው ላይ የነገሱት! የትኛው አቡን ተባባም? . . . ከገበያ ላይ ደርሰው አይደለም አጼ በሉኝ ብለው ያሳወጁ? እኔስ ያባቶቹን ወግ በያዝኩ ምን አጠፋሁ?

አጼ ተክለ ጊዮርጊስ “ብቻ ሆነ ምን ይደረጋል! ከእግዚአብሔር ታዞብኝ ነው።”

ካሳ መቼ ይሆን? ጀግንነትን የምናውቀው? መቼ ይሆን ጀግኖችንስ የምናደንቀው? ራስ ዓሊ ቋረኛው ካሳ ድል ሲነሱዎቸው እውነትን ላለማመን ሲሉ . . . “ይህ በትር የእግዚአብሔር ነው እንጂ የካሳ አይደለም” ብለው ነበር። . . . ብቻ ከማንም ይታዘዝ ከእጁ ገብተዋል። /Yohannes pp. 181-2/

- Atse T/Giorgis - Kassa! you betrayer, you demon, do you betray, my self, your master?
- Kassa - Listen Atse! It was you who started the betrayal?
- Atse T/Giorgis - Listen? you betrayal demon! I won Tewodros` army and gave your father`s country to rule and thus helped you to sit on your father`s position; what do you want me to do for you more than this? Did you want me to capitulate?
- Kassa - “Did you not say that you would restore me to my father`s throne if I restore you to yours?”

- Atse T/Giorgis - "So what is that you are missing? what is lacking?"
- Kassa - What have you done for me when you appointed your ten - year old son - Ras and allowed him to rule shelo, Feses, Yeju, Wadla - Delanta, Raya, Lasta and Wag?"
- Atse T/Giorgis - "Now are you not ruling Tigray and Hamassen?"  
"And aren't you given the title of Dejzmach?"
- Kassa - you have not given me these; I got these on my own efforts and by my own patriots. What have you added to my power other than ask me to pay tithe?
- Atse T/Giorgis - yes, I have not given you any thing more because you are entitled Dejzmach without being appointed by me. Even the title you have is more than you bear.
- Kassa - "Listen Atse?" . . . "Listen please?" was it not on your own that you become a king without being consecrated by a bishop at Zebit in an open field? I followed my fore-fathers tradition. What is the mistake in that?
- Atse T/Giorgis - "That is the will of God and nothing can be done."
- Kassa - When is it? that we appreciate patriotism? When is it that we appreciate patriot? when Ras Ali was defeated by Kassa (Tewodros) he said the same thing. Whatever the case who and who ever orders the power is now in my hand.

What is brought to the fore in this dialogue in Yohannes is the condition of the Zemene Mesafint (Era of the Princess). This era was marked by a successions of battles for sovereignty. It was the absence of any strong political power or authority that seems to have brought the country into a state of unrest. This state of affairs continued until the emergency of Bezbiz Kassa (Yohannis IV). As Richard Pankhurst (1988 : 234 - 5) in The Centenary of Dogali writes:

The Emperor marched from wag in Tigray to obtain the submission of the new warlord and they fought on July 12, 1871, near the river Asam. Dejzmach Kassa was victorious. It is told that Alula, who participated in the battle at the head of many soldiers with the title of 'ligaba', fought with amazing skill and courage, captured Emperor Tekle Giorgis whom he handed over to Dejzmach Kassa.

This extract shows that after the death of Emperor Tewodros Emperor Tekle Giorgis came to power and he was in turn replaced by Kassa (Yohannes IV). The

dialogue between Emperor Tekle Giorgis and Kassa is loaded with rhetorical questions, repetitions and flashbacks. For instance, “ትግሬንና ሐማሴንን ይዘህ የለም? ደጃዝማችስ እየተባልክ ትጠራ የለም? መቼ አነሰህ?” . . . “Are you not ruling Tigray and Hamassen? Aren’t you given the title of Dejazmach? . . . are rhetorical questions. This device is used to arouse strong feeling and excitement.

When Kassa says “. . . ሰሙኝ ወይ እዚ! ከሀይቱን የጀመሩት እኮ እርስዎ ነዎት?” ‘Listen Atse! it was you who started the betrayal?’ This is not an actual question which needs an answer. This is because, firstly, as a real question, the sentence does not start with interrogative words like why, who, how or with subject and verb reversed as “is he . . .?” “can you . . .?” Secondly, Kassa did not want an answer from Emperor Tekle Giorgis. However, using rhetorical Question, Kassa is expressing hate, fear and grief in his dialogue with the Emperor.

The other literary device used in the dialogue between Kassa and Emperor Tekle Giorgis is repetition. For instance, words like ሰይጣን ‘demon’, ሰማ ‘listen’, ከሀይት ‘betray’ ጅግንነት ‘patriotism’ and phrases like መቼ ይሆን. . . ? ‘when is it that . . . ?’ ሰሙኝ ወይ. . . ! Listen please! . . . are repeated many times. The use of this device is to give force or stress on such words and to bring an effect. This is because, the victory of Dejazmach Kassa over Emperor Tekle Giorgis created fear and suspicion among the Ethiopian nobility during the Era of the Princess. To emphasize this, it is brought to light ‘መቼ ይሆን ጅግንነትን የምናውቀው...?’ ‘When is it that we appreciate patriotism?’ The above analysis shows how the dialogue between Kassa and Emperor Tekle Giorgis is filled with rhetorical question, repetition and the like. This combination of stylistic devices has helped to beautify and emphasize the dialogue between the two people.

Liddle (1953: 72) in Some principles of Fiction writes: “Dialogue is generally the most agreeable part of a novel; but it is only so as long as it tends in some way to the telling of the main story.” For Instance, in the dialogue between Kassa and Emperor Tekle Giorgis one can learn about their character, force, manner, position and the like. Dejazmach Kassa addresses Emperor Tekle Giorgis using phrases such

as ሰሙኝ ወይ አዲ! “Listen your excellency!”. but the Emperor simply replies ሰማ አንተ ከሃዲ! ‘Listen you betrayer!’. Such phrases of the dialogue help the reader to learn the manner and position of the speakers. Similarly, the Emperor’s use of language also reveals his clever and shrewd nature. He always flatters Kassa “. . . ደጃዝማች እየተባልክ ትጠራ የለም? መቼ አነሰህ?” “. . . you are given the title of Dejazmach? Is it not that the title you have is more than you bear?” Here, the dialogue exposes the pride of the Emperor. Therefore, dialogue serves to present characters as they reveal themselves through their speeches. For example, the different opinions expressed by Kassa and the Emperor and the way they discuss a topic indicate their nature. So, dialogue<sup>s</sup> the main method of presentation in Yohannes. The dialogue between Kassa and Tekle Giorgis expresses their feelings. It is a psychological revelation of their personalities. Emperor Tekle Giorgis is a typical aristocrat who believes that he has God - given rights to rule the country. The creation of dialogues helps to reveal the characters state of minds.

From the dialogue of Kassa and Emperor Tekle Giorgis, the reader can form an idea of each character and consider the emotional situation in which Kassa or Tekle Giorgis finds himself from what he says or does. To conclude, dialogue in these historical novels has many purposes. In the first place, it helps to move the story along. Secondly, for variation of style and to bring out the actual speech of the characters and to explain the actual historical events. Therefore, dialogue is an instrument in drawing out the incidents in these historical novels. It is through dialogue in Yohannes and Alula Aba Nega, that the incidents of the Zemene Messafint (Era of the Princes) are expressed. It is also with the actual speech, aspirations and ambitions of the characters, the real historical facts are disclosed.

### 1.1.3. Repetition

Repetition is one of the literary devices that characterize the style in Yohannes and Alula Aba Nega. For example, there are repetition of letters and words in the following extract taken from Alula Aba Nega.

\*የ ጌታዬ ልጅ ተደፍሮ፣ የ ጌታዬን ልጅ ከአባራ ላይ ጥሶ፣ የ ጌታዬን ልጅ ደም አፍሰሶ፣ የ ጌታዬን አጥር ጥሶ፣ የ ጌታዬን አሸከሮች አባባሉ እንዴት ያ የድሃ ገበሬ ልጅ፣ እንዴት ያ የሴት ልጅ ያመልጠኛል? ይህን ጥቃትስ እንዴት መታገስ ይቻላል? ይህ ሁሉ አሸከርስ የ ጌታዬን ጥቃት ሳይወጣ እንዴት ውሎ ያድራል? ነገ ከእጅ ሳይገባ ከቀረ እውነት ወንድ አይደለሁማ? .... እሱማ ተይዞ መቀጣጫ ካልሆነ የመኪንንቱ የባላባቱ ልጅና ዘር ማንዘር በማንም ውርጋጥ ከንድ ሰወቃ መኖሩ ነው። ..... አጋፋሪ ስብሃቱ የ ድሃ ልጅ የ ገበሬ ልጅ የሴት ልጅ እያሉ ያላገኙት የነበረው ቋንቋቸው ደግሞ የባልጋዳ አርአያን አሸከሮች፣ እያስቆጣና እያስኮረፈ በየልባቸው ቁምና ጥላቻ እየመሰረተ ሂደ። ሰላሳ የሚሆኑ የባልጋዳ አርአያ አሸከሮች ወደ በረሃ ሂደው አሉላን አድነው እንዲይዙ ወይም እንዲገድሉ አጋፋሪ አዘመቱ። ግን ሁሉም አጋፋሪ ከሚንቁትና ከሚሳደቡት “ድሃና ገበሬ” ቤተሰብ የተገኙ ስለነበሩ ከመንደሩ ወጥተው በየኮረብታው ተኝተው ውለው የሚመለሱ እንጂ የተላኩበትን ግዳጅ ከልብ የሚያምኑበት ባለመሆናቸው የአሉላን ቀርቶ የደረሰበትንም ፍንጭ የሚነግሩዋቸው አልሆኑም።

/Alula Aba Nega pp. 31-2/

\*The Son of my Lord being dared, having soiled the son of my lord, having bled the son of my lord, having broken the fence of my lord, having cajoled my lord's servants, how can that son of a poor peasant, how can that son of a bitch escapes me? How can all these servants remain silent without retaliating the maltreatment. I am not a man if I do not capture him tomorrow. Unless he is captured and penalized, the sons of the nobles and the sons of the landed gentry will be crashed by the arms of the low born. Phrases uttered by Agafari Sibhatu such "son of the poor" , "son of the peasantry" slowly created annoyance and sulkiness in the hearts of Balgada Araya's servants and at the same time pent-up hearted. Consequently, Agafari ordered about thirty servants of Balgada Araya to go out to the desert to search and capture Alula. But all these were found from those families of poor peasants, whom Agafari despised and insulted. However, let alone, trucking down Alula they were not even willing to tell Agafari Sibhatu Alula's whereabouts.

\* All underlinings in this study are the researcher's.

Balgada Araya, the governor of Temben was among the nobles (Mesafint) who had a collection of modern fire-arms. Since Balgada Araya know Alua's father and family background, he happily employed him as his soldier and made him his household guard (elfign ashkar) rather than an ordinary soldier. While Alula was living there he quarreled with one of the sons of Balgada Araya, Debebe Araya. Then Alula knocked down Debebe. Consequently, Alualala was imprisoned and then escaped from prison. Following that Agafari Sibhatu, one of the servants of Balgada Araya discussed the above extract.

In this extract, we see psychological conflict in Agafari Sibhatu. For instance, ይህን ጥቃትስ እንዴት መታገስ ይቻላል? how can I tolerate this kind of offense? This is revealed through the motivation, feelings and crises of Sibhatu. This is because such conflicts originate from his own feelings, thoughts and ambitions to search, capture and imprison Alula. Mammo employs such inner conflicts to set forth the deep thoughts of Sibhatu. Furthermore, Sibhatu's passionate love for his master (Balgada Araya) and his master's son (Debebe) is clearly expressed in " የጌታዬ ልጅ " " the son of my lord." and it is used for emphasis.

The dominant device in the above quotation is Anaphora. Chapman (1973:79) in his work, Linguistics and Literature, an Introduction to Literary Stylistics, defines anaphora in the following manner:

Anaphora, sometimes used of verbal repetition in general, is specifically the repetition of a word or phrase at the beginning of successive stages of the chosen pattern.

In Alula Aba Nega , there is also this kind of repetition of phrases . For instance, the words uttered by Sibhatu contain anaphora.

- የጌታዬ ልጅ ተደፍሮ

The son of my lord being dared.

- የጌታዬን ልጅ ከአባራ ላይ ጥሎ

Having soiled the son of my lord

- የጌታዬን ልጅ ደም አፍሰሰ

Having shed the blood of my lord's son.

- የጌታዬን አጥር ጥሶ

Having broken the fence of my lord.

- የጌታዬን አሸከርኝ አባብሉ

Having cajoled my lord's servants.

In all these cases one can see and observe the repetition of phrases in the beginning of the first three lines የጌታዬ ልጅ " the son of my lord." Besides, there is also a repetition of a letter 'የ' 'My' and a word ጌታዬ "lord" . Such repetition of a letter, words and phrases at the beginning of the utterance give high emphasis to objects, activities, feelings, thoughts and ideas created in the mind. Moreover, it gives rhythm to the minds of the reader so that the words or phrases mentioned will not be forgotten.

The repeated letters, words and phrases have also different values such as to stress the major ideas of the utterance. For instance, 'ያ' "that" has been repeated two times, የ 'my' ten times, with the phrase የጌታዬ ልጅ 'the son of my lord'. Hence, letters of the same root like 'የ' and 'ያ' are repeated. Besides, ጌታዬ 'lord' has been repeated seven times, ልጅ 'son' eight times አንዴት 'how' four times. Words like 'He' 'ገበሬ' 'peasant' 'ድሃ' 'poor' 'ዘር' genealogy' አሸከር 'servant' have been repeated all over the pages in the quotation.

So all these repeated letters, help to create rhythm. Since rhythms are stressed sounds occurring at definite intervals, የጌታዬ ልጅ 'son of my lord' የድሃ ልጅ 'son of the poor', የገበሬ ልጅ 'son of a peasant' .... and the like give some sort of music to the utterance. Similarly, repetition helps for the continuity of the story. For instance, with the help of ልጅ 'son' the story is made to continue.

In addition , the main focus of attention for sibhatu is የጌታዬ ልጅ 'the son of my lord' clauses such as የጌታዬ ልጅ ተደፍሮ ' the son of my lord being dared የጌታዬን ልጅ ከአባራ ጥሉ 'Having soiled the son of my lord' የጌታዬን ልጅ ደም አፍሰሶ Having shed the blood of my lord's son የጌታዬን አጥር ጥሶ having broken the fence of

my lord and the like are repetitions which create parallelism. All these clause contain the same structure. The first two words of each clause consists of the repeated words. In all these cases they have the same sentence structure because firstly, they have የጌታዬ 'my lord's' and secondly 'son' ልጅ and then different verbs for each clause. Hence, parallelism is a very common device which contains phrases or sentences of similar construction and meaning places side by side balancing each other in these historical novels.

Another example which is marked by repetition is:

አሉላ... የመንደሩን ልጆች እየሰበሰበ ከመንደሩ አልፎ ብሉ በሚገኘው በገባ ወንዝ ጉብታ ላይ እየወጣ፣ “ እኔ ፊታውራሪ ነኝ፣” “ እኔ ራስ ነኝ፣ አንተን፣ አንተን፣ አንተን ቀኛዝማች፣ አንተን ደግሞ ግራዝማች ብያችሁአለሁ እያለ ማዋጋትና ማሟገት ይወድ ነበር። /Alula Aba Nega, p. 13/

One day Alula was playing with his friends along the 'Geba' River and stood on one of the knolls and used to say I am a Fitawrari (leader of the front regiment), I am a Ras. I have appointed you, you and you Kegnazmach (leader of the right regiment, you a Grazmach (leader of the left regiment.) Besides, he likes his friends to involve in dispute.

This quotation discloses Alula's child hood. While Alula was young, he used to play with his friends where he had been born. He was also practicing the skills of a rifleman. He grew up with the other children of his village, climbing mountains, crossing rivers, how to use firearms, how to throw a spear and how to use a shield.

In this quotation the above fact is disclosed through repetition. ነኝ 'am' and አንተ 'you' are repeated in this case. When we see the structure of the sentence containing አንተ 'you' in the passage አንተን፣ አንተን፣ አንተን፣ ቀኛዝማች..... ብያችሁአለሁ. " I have appointed you, you and you Kegnazmach we can observe a word አንተ 'you' repeating without any break. Here the repetition consists of three words of the same root. This kind of style is used firstly, for emphasis and secondly, to show close relationship of ideas and steadily movement of the story. This unbroken succession of words also create rhythm. According to Cuddon (1976:303) this kind of figure of speech is called epizeuxis, meaning 'a stylistic device in which a word or phrase is repeated emphatically to produce a special effect. Therefore, epizeuxis is one of the dominant literary devices in Yohannes and Alula Aba Nega. The word አንተ 'you' is

repeated to bring out the men to be chosen for high position. Hence, repetition is a stylistic device that helps to create emphasis and is important for stylistic effect in a work of fiction.

## 1.2. FIGURES OF SPEECH

Figurative language is language which makes use of certain devices called figures of speech. In order to analyze the figures of speech in Yohannes and Alula Aba Nega it is imperative to comprehend what is meant by figures of speech. According to Encyclopedia Americana (1975:195), " Figures of speech are forms of expression that depart from normal word or sentence order or from literal meanings of words for the purpose of achieving a special effect."

According to this quotation, figures of speech are expressions whose meanings are intentionally made to be different from the denotative meanings. Similarly, in Yohannes and Alula Aba Nega, various figures of speech are used in order to clearly portray pictures of scenes, events, incidents and characters. This section, however attempts to discuss or analyze only the major ones. There are two dominant figures of speech in Yohannes and Alula Aba Nega . These are similes and metaphors. The following discussion will give the actual use and role of each of these figures of speech.

### 1.2.1. Simile

In Dictionary of Literary Terms and Literary Theory, Cuddon (1976 :880) defines simile in the following words:

Simile is a figure of speech in which one thing is likened to another, in such away as to clarify and enhance an image. It is an explicit comparison... recognizable by the use of the words 'like' or 'as'.

As it is defined the comparison is made in order to clarify the idea being described and to add force to the description and by doing so to give aesthetic quality to the language. Having in mind the points mentioned above, there are abundant similes

all over the pages of Yohannes and Alula Aba Nega. For instance, after Ras Alula defeated the mahdists at the battle of kufit, he entered Asmara with his victorious army and received an unprecedented popular reception. This historical event is presented in Alula Aba Nega (1979: 157 ) as follows:

እንደ መርዘኛ እባብ ተወርዋሪ፣  
 እንደ አንበጣ ግድም ላይ ሰፋሪ፣  
 እንደ አንበሳ ቅልጥም ሰባሪ፣  
 ከሰላ ባሰቤቱ፣  
 ባሕር ዕቁባቱ፣

He who stings like a poisonous snake  
 He who invades like a locust  
 He who breaks the shin like a lion  
 His wife is Kassala  
 And his mistress the Sea!

As it is indicated in this extract, in Amharic simile is indicated by እንደ /inde/, መሰለ /messele/, መሳያ /messay/ and ያህል /yahil/ which are equivalent to the English words such as 'like' 'seem' 'as ' ' as.....as' and 'as.....if.'

Here, Alula is compared to እባብ /ebab/ a poisonous snake. Alula was being a snake to the colonialists. He was like the desert snake for the Mahdists and the enemies of the country. Besides, Alula is compared with አንበሳ /Anbessa/ meaning lion. This is because, Alula was brave, courageous and the hero who does not fear any battle against the enemies of the country. Lion symbolizes courage, pride and endurance. In addition, the phrases ከሰላ ባሰቤቱ /kessala is his wife/ , ባሕር እቁባቱ /the Sea is his mistress/ symbolize that the desert area, Kessala and the Red Sea were the homes of Ras Alula.

The Sea has symbolic significance. It symbolizes home, house and ones own country. Besides, Ras Alula represents those people who have great sympathy and affection, that is for the people who are in need of someone's help. When the people select different animals, insects and reptiles and the sea as vehicles of similes,

obviously they are attracted by their activities. For instance አንበሳ 'lion' is courageous and እባብ 'snake' is a reptile which creeps or crawls with no legs, but is very dangerous . Alula was also dangerous to the enemies of the country.

The following example from Yohannes also shows the nature and function of these similes.

“ወይኔ የሃንሰ! ወይኔ የምርጫ ልጅ! ስንት ጀግና ያፈራች የሰንት አንበሳች እናት የሆነችው አገራ ... እኔ በሕይወቴ ቁጫ ኢትዮጵያ ልትቃጠል? ኢትዮጵያ ልቃለትስ የማይሆን ነው! “ ብለው ከወንበራቸው ብድግ አሉ። አንደ አራስ ነብር ተንቆራጠው። የደርቡሽ ጦር ጉንደርን አልፎ ጉጃምና ወሉን ትግራይን እያጥለቀለቀ ሕዝብ እየፈጀ ቤተ - ክርስቲያን እያቃጠለ አክሱም ጽዮን ሲገባ ታያቸው ። የኢትዮጵያ ክብር ሲገሰስ፣ የንፁሐን ልጆቿ ደም እንደ ውሃ ሲፈስ ታያቸው። የእናት አገራቸው ታሪካ ሲጉድፍና ሃብቷ ሲዘረፍ ታያቸው ።  
/Yohannes p. 326/

Woe unto me Yohannes! woe me son of Mircha! A country that produces many patriots and the mother of many.... while I am alive Ethiopia to be burned? Ethiopia to cry? This can't be done!" He stood up and moved to and fro like a tigress after gave birth its offspring. He imaginatively saw the Dervish army running over Gondar, Gojjam, Wollo and Tigray and entering Axum Tsion. He foresaw when Ethiopia's dignity was violated and her innocent children's blood flowing like water.

Like the first example, this quotation also employs እንደ /ende/ 'like' to indicate similarity. For instance, እንደ አራስ ነብር ተንቆራጠው 'Yohannes twisted his body like a tigress after gives birth its offspring.' Here a wild animal, tigress is compared to Yohannes' anger, impatience, and restlessness simply because his country's dignity is violated by the dervishes.

Moreover, blood is compared to a flowing water or flood. for example, የንፁሐን ልጆቿ ደም እንደ ውሃ ሲፈስ...'her innocent children's blood flowing like water. What is observed here again is similes connected to nature are found all over the pages of Yohannes and Alula Aba Nega. For example, እንደ በሕረ ነጋሲ ጀግና አዳኝ እንድትሆን /Yohannes p.35/ that is 'to become like a brave hunter like Bahere Negash ( King of the Red Sea).' ስምዎን ስሰማ እንደ አንድ ትልቅ ጋራ ይመስሉን ነበር /Alula Aba Nega

p.34/ "when we heard about you, you seemed to us like a big mountain./ ከረብታም ባያክል ቁመቱ ደረቱ ከምድር ውስጥ ነው ያለው ወንድነቱ / Ibid. p.36 / 'even if my chest and height is not as high as a knoll my virility is under ground.'

Most of the similes in these historical novels are presented by using እንደ 'like' but there are very few similes that are formed using ባያክል /bayaki/ that is 'as .....as' . Since most of the similes are introduced by the word እንደ /ende 'like' , it seems a characteristic feature, of the style in Yohannes and Alula Aba Nega.

Usually, the characters are compared to domestic animals, wild animals, birds, bees and sometimes to utensils. However, the similes introduced in these historical novels employ mostly animals. similes related to domestic animals are:

- ልጄን እንደ ጥጃ በጠፍር አሰረችው። /Yohannes, p.15/ 'she tethered my son like a calf'

- እንደ ፍየል መንታ ትወልድብኝ ጀመር /Ibid. p.33/  
'Like a she-goat you started to bear twins?'

- እንደ በቅሉ የማትወልደውን ይፈልጉ /Ibid. .P.34/  
' Look for one who is sterile like the mule.'

similes categorized under wild animals are:

- እንደ አራስ ነብር ተንቆራጠው /Ibid. p.326/  
'Like a tigress with a newly born cub walks to - and - fro'

- ክንዳ ብርቱ እንደ አንበሳ /Alula Aba Nega p. 43/  
'Powerful arms like a lion.'

- እንደ መርዘኛ እባብ ተወርጥሮ /Ibid.,. p.157/  
'Who stings like a poisonous snake.'

- እንደ አንበጣ ግድም ላይ ሰፋሪ / Ibid./  
Who invades like a locast

There are also similes related to utensils, for instance,

- የበዝብዝ ታማኝ የበዝብዝ ሉሌ  
ጠላት ሰባሪ እንደ ብርሌ / Ibid p.56/

The loyal servant of Bezbez

He who crashes the enemy like a flask.

As it is indicated in all the examples above, one of the dominant figures of speech used in these historical novels is simile. The courage and endurance of Ras Alula and Emperor Yohannes are juxtaposed with wild animals like lion and tiger to bring an effect. Besides, the use of similes related to wild animals help to describe the manner, appearance and courage of Yohannes and Alula. Similes have also the power of touching the minds and feelings of the readers as to behave like those patriots of the country.

In general, figures of speech help authors, such as Mammo to convey their experience to the readers by stimulating the reader's imagination so that the reader can easily understand the key ideas of these historical novels. Moreover, similes have served in these works from becoming wordy because much can be said in only a few words using similes.

Therefore, one of the hallmarks of style in Yohannes and Alula Aba Nega is the employment of similes. These similes are used to illustrate the qualities of Alula and Yohannes. Moreover, they are used to show the activities, courage and bravery of these patriots and their emotional reactions to different circumstances. Hence, Yohannes and Alula are well described. The relation of 'Kassala' (The Red Sea), lion, tiger and the like are well illustrated and interwoven with the life of these heroes of the country.

### 1.2.2 Metaphor

John Peck (1984: 139) in his work, How to study literature, defines metaphor as follows; "Metaphor is a figure of speech in which one thing is described in terms of another." According to this definition, metaphor is a device that enables a writer to establish connections between different characters. For instance, in Yohannes (P.39), Dinknesh Kassa's sister calls him 'አንበሳ' /anbessa/ 'lion', 'እሳት' /essat/ meaning 'fire' because in his boyhood, Kassa was a good hunter and killed a lion. Because Kassa was

very brave and courageous, his sister compared him with a 'lion'. The use of metaphors in this work is for exaggeration and emphasis.

There are other metaphors, for instance, 'የጉራ አንበሳ!' /yegura anbessa/ to say 'Alula the lion of Gura!' Alula Aba Nega (p.63) . This title is given to Ras Alula by Emperor Yohannes after the Battle of Gura. The Emperor appointed him because Alula defeated the Egyptian army and occupied their fortifications. This shows that metaphor as a literary device has significant purpose to reveal the characters in these historical novels.

In these works metaphors that are related to wild animals particularly the lion; domestic animals such as the ox, horse, dog; natural features like lightning, knool and fire are widely used. Out of these metaphors containing names of different animals and things አንበሳ 'lion' is the most recurrent. These nouns are used to show the manners and acts of the characters. For instance,

- የሰንት አንበሳች እናት የሆነችው አገራ...

/Yohannes p.326/

My country who is the mother of many lion...

- ለአሉላ የጉራው አንበሳ የሚል ሙገሳ ከጦር አበጋዝነቱ ላይ ተጨመረላቸው

/Alula Aba Nega, p.63/

Alula was given the title of the lion of 'Gura' /valley/

- አይደፈር ያንተ በራፍ

አንበሳው ከንድህ ሳይታጠፍ /Ibid.,p.210/

Alula, the lion, while your arm (power) is not collapsed.

- አየህ ያገራ ዱር ወንዙና ተራራው

ጠላትክን ሊሰብር መጥቷል አንበሳው /Ibid, p.238/

Be courageous my country wood, brook and mountain;

The lion has come to crash your enemy.

There are countless wild animals that are used to describe the historical figures metaphorically. However, አንበሳ /anbessa/ 'lion' is used very widely. Since lion is a large, strong wild animal and is sometimes called " The king of beasts' because of its

courage and fine appearance. Emperor Yohannes, IV Ras Alula, and the Ethiopian patriots who wiped out the colonialists out of the country are lionized. This might be the choice of Mammo Wudneh to indicate his style in revealing one reality in terms of another.

When Ethiopia is considered as የአንበሳ አገር ' a country of lions', it is to represent her people and lion is chosen to show the strong character or personality of Emperor Yohannes IV and Ras Alula particularly.

Fire is used also to represent the emotions feelings and activities of Yohannes and Alula, for example:

- ጣሊያኖች የአገር እሳት ሆነውብኛል። / Yohannes p.327/

The Italians have become foot ember.

- ወልዳችኋል ተኳሽ ልጅ

ትንታግ እሳት የሚፋጅ / Ibid., p.39/

You have born one who fires,

The spark that burns.

- አሉላ የአቢሲንያ እሳት / Ibid., p.302/

Alula the fire of Abyssinia

In all these examples እሳት 'fire' is used to show the manner of the characters. For instance, Alula said 'ጣሊያኖች የአገር እሳት ሆነውብኛል' 'The Italians have become foot ember' to show the danger of the Italians to his country.

Natural features are used to human activities and qualities and some examples are:

- አሉላ አባ ነጋ ነፋስ ነወይ መብረት?

ድንገት ተወርውሮ ጠላት የሚያስጨንቅ?

/ Alula Aba Nega p. 114/

Who is that Alula Aba Nega?

Wind or lightening who suddenly springs and molests his enemy.

- አምላሱ ነበረች የራሱ ጌጥ ክብረ፤

የትከሻዬ ልብስ ጋሻና ጠሬ!

የቤቴ ምሰሶ የቤቴ ብርሃን፤

ዛሬ ፈረሰና ጨለመኝ አኔን። / Ibid., p.111/

- Amlesu who was ornaments of my head she was the robe of my shoulder and shield and spear and she was the light and central pillar of my house. However, after her death, I am thrown to the dark side of my life.

This is uttered by Ras Alula after the death of his favorite wife, Amlesu. Amlesu's manners and qualities are described by employing different abstract nouns such as ብርሃን 'light' ጨለማ 'dark' and concrete objects like ልብስ 'cloth' ጋሻ 'shield', ጦር 'spear' for descriptive purposes. For instance, ጌጥ 'ornament' shows the beauty of Amlesu. It is employed to intensify her beauty. Besides, metaphor is a figure of speech which Mammo has made use of in such a way as to bring out the significance of courage, manner, activity, beauty and of his characters. Metaphor gives vividness and effective expressions because it is described in terms of another expression. Therefore, as it is analyzed in this section, figures of speech like, similes and metaphors are helpful literary devices in historical works such as Yohannes and Alula Aba Nega.

### 1.3 NARRATIVE TECHNIQUES

Before we deal with this section, it would be appropriate to define terms like narration, technique and narrative technique Fowler (1973:122) in A Dictionary of Modern Critical Terms writes:

Narration is the recounting of a series of parts or events and the establishing of some connection between them. In imaginative literature the nature of the link between the reader and the text is crucial and here the narrator becomes important. This may be the author speaking in his voice.... The discussion of the nature of a narration and the mode of narration can carry us to the heart of the meaning of a work of fiction.

Harry Shaw (1972: 28) in Dictionary of Literary Terms defines technique in the following terms:

It is the manner and ability with which a writer employs the skills of his craft; the body of specialized methods and procedures used on a specific field. The technique of a novelist for instance involves characterization, the building of conflict, suspense, point of view.....

Narrative technique comes under the general field of narratology. Narratology is the study of narratives in a work of literature. It concentrates on the manner rather than the matter. For this reason, narrative technique is a stylistic device that enables a reader to follow the matter from a certain specific perspective.

In fiction, a writer relates a story in a certain way. To do this, he may use a character narrator or an outsider. This relation, that is, the narrators stand to the fictional world is called point of view. Through the point of view, the author leads us to the story. Consequently, point of view is a doorway in the architecture of fiction.

The dominant narrative techniques in Yohannes and Alula Aba Nega are third person point of view, foreshadowing and flashback. The following section will examine each of these techniques:

### 1.3.1. Third person point of view

Point of view is a term used in literary criticism to describe the way in which the material of the story is presented to the reader. It is the angle of narration of a story. There are four kinds of points of view and these are omniscient, limited omniscient, first person and the dramatic or objective. In Yohannes and Alula Aba Nega, the third person point of view or limited omniscient is employed. The following example will illustrate this point:

በተሰጣቸው ትእዛዝ መሠረት ሠራዊታቸውንና መሳሪያቸውን አዘጋጅተው ወደ ኢትዮጵያ ዘመቱ። ቀዳሽ እስማኤል ባወጣው ዕቅድና በሰጠው ትእዛዝ መሠረት የግብፅ የጦር መሪዎች እና ባለሥልጣኖች ለየሃይማኖትና ለገሳ መሪዎች የማዕረግ ስም ገንዘብና ልዩ ልዩ ገፀበረከት እየሰጡ እስከ ደጋው የሐማሴን ግዛት ደረሱ። በዋርነር መዘንገር የሚመራ ጦር ደግሞ በአውሳ በኩል ዘመቱ። ይሁን እንጂ ሀገሪቱ እጆቿን ዘርግታ አልተቀበለቻቸውም። በወቅቱ የሐማሴን ገዥ የነበሩት ደጃዝማች ገብሩ የነበሩዋቸውን የግል አሸከሮችና ጭፍሮች እንደዚሁም የታወቁ ጀግኖች አሰልፈው በቆራጥነት ገጠሙዋቸው።  
/Alula Aba Nega pp.47 - 8/

According to the plan of action they went on a military expedition to Ethiopia. As to the plans and others of Kedib Ismail, war commander's

and authorities reached the Hammassien territory by giving titles, money and different gifts to the religious and tribe "leaders. The force lead by Munzinger went on a military expedition through Awassa. However, the country did not accept them by opening her hands. The current ruler of Hammasen Dejazmach Gebru confronted them courageously with his servants, followers and well know patriots.

From this quotation, it is clear that the story is narrated from the third person point of view. ቀዳብ አስማኤል ባወጣው ዕቅድና በሰጠው ትእዛዝ መሠረት የግብፅ የጦር መሪዎች የሐማሴን ግዛት ደረሱ። 'According to the plans and orders of Kedib Ismail, Egyptian war commanders reached Hamassen.' በዋርነር መዚንገር የሚመራ ጦር ደግሞ በአውሳ በኩል ዘመተ። 'The military force led by munzinger went on a military expedition through Awassa.' In all these cases, the third person point of view is employed to bring effect and success for securing vividness, revealing the thoughts of the characters and shifting scenes.

In the quotation , the limited omniscient or third person point of view is used because it does not say 'I' narrating in a first person point of view. Besides, we don't see the author telling whatever he wishes like that of the omniscient point of view.

Another instance of the third person point of view can be considered in Yohannes (p.249)

የካቲት 30 ቀን ከረፋዱ ላይ ጉራዕ ምሽግ ውስጥ የነበረው የግብፅ ጦር የመጀመሪያውን መድፍ በሩት ሲመለከተው ወደ ነበረውና በንጉሠ - ነገሥቱ ሲመራ ወደ ነበረው ጦር ሲተኩስ በምሽጉ ዙሪያ በየቁጥቋጦውና በየደጉራው አድፍጦ የነበረው በሊጋባ አሉላ የዘመተው ጦር ገጠመው። ከዚያ በኋላ በተለያዩ አቅጣጫዎችና አዋጊዎች ተመድቦ ወደ ጠላት ሠፈር ሲያመራ የነበረው የንጉሠ - ነገሥቱ ሠራዊት ወደ ጉራዕ ምሽግ አሸቅድድም ጀመረ። የግብፅ የጦር አዝማችችም የጉራዕን ምሽግ ለመከላከል በቆራጥነትና በስልጉ ውጊያውን ቀጠሉ። ያች ቀበሌ በመድፎች፣ በመትረየሶች፣ በጠመንጃዎችና በፈረሶች ጨኸት ድብልቅልቋ ወጣ። በመድፍ፣ በመትረየሶ፣ በጠመንጃ፣ በጦር፣ በጉራዶ እና በጉራዴ ወራሪና ተከላካይ፣ ጥቁርና ጠይም ቀይ ከዚያውም ይልቅ አበሾች ሱዳኞችና ግብጦች የአንዲት አህጉር ነዋሪዎች የትልቁ አባይ ልጆች ተጨፋጨፉ ተላለቁ !

*'Yekatit' February 30, late morning the Egyptian regiment that was in Gura bastion fired the first cannon at the kings army and Ras Alula's army challenged it. Then after, the kings army that was commanded by*

different leaders fortified in different directions ran to fight against the enemy. The leaders of the Egyptian regiment started to fight and protect with courage and a different war - style. That place was troubled by the firing of the invaders and defenders, cannons, artilleries, rifles, spears and swords. Blacks and browns, whites and even more than that the Habeshat and the Sudanese, Egyptians and dwellers of one continent. The sons of the great Abay killed one another.

In the quotation above, the limited omniscient or third person point of view is employed moving from character to character. Besides, Mammo provides the reader with no comments of his own. The narrative technique of telling a story in the third person gives the author a means of probing into the protagonist's inner feelings. By employing this technique, everything can be told us about the characters. Besides, this helps to describe scenes, situations and setting. For instance, the sentence የካቲት 30 ቀን ከረፋዱ ላይ ጉራቦ ውስጥ የነበረው የግብፅ ጦር የመጀመሪያውን መድፍ.... በንጉሠ - ነገሥቱ ሲመራ ወደነበረው ጦር ሲተኩስ በሊጋባ አሉላ የዘመተውን ጦር ገጠመው.... "yekatit" February 30, late morning the Egyptian regiment guarrisoned in Gura fired its first cannon.....at the king's army... and then Ras Alula's army challenged it. Here, the story is told from the third person point of view because everything is presented using the pronouns 'it' or 'he'. Moreover, the date, the commanders of war, the different weapons used in the war.....are described in the third person point of view using 'he' and 'it'.

Another line that helps the reader to see an instance of the third person point of view is: ያች ቀበሌ በመድፎች፣ በመጉሪያሶች፣ በጠመንጃዎችና በፈረሶች ጨካኝ ድብልቅልቅ ወጣ። 'That place was troubled by the firing of cannons, artilleries, rifles and by the scream of horses. In this example ያች ቀበሌ 'That place' is described and presented in the third person point of view and this description is used to clarify and give details of the war. The real picture of events, settings and characters are made clear in the narration without exaggeration.

In general, in Yohannes and Alula Aba Nega, there is no direct address to the reader by a first person point of view 'I'. There is no comment given by the author. However, what is clear here is that any writer can never completely vanish from his

work. Even if his message to the reader is not expressed directly, there still exists all the view the author presents through his characters. This happens because these historical novels are his own creations.

1.3.2 Foreshadowing

Foreshadowing is the technique of arranging events and information in a narrative in such a way that later events are prepared for or shadowed forth beforehand. Events in Yohannes and Alula Aba Nega are foreshadowed in the narrative in such a way that later outcomes could be shown before hand. For instance, the future life of Alula is reflected in the following lines:

ከዕለታት አንድ ቀን አሉላ ከጓደኞቹ ጋር ሆኖ በገባ ወንዝ ሲጫወት ሴቶች መሰብ፡ መሰብ ተሸክመው ጠላ በገንቦዎች አዝለው ወደ ሠርግ ቤት ሲሄዱ ተጣራና “ይህን ሁሉ ድግስ የምትወዱት ለማን ነው?” ብሎ ጠየቀ፡፡ ከተሸክሙት ሴቶችም አንዷ ቆም ብላ የለበጣ ሳቅ እየሳቀች ለራስ አሉላ ለወዲ ቁቤ ልንሰጥ ወደ ሠፈራቸው እየሄድን ነዋ?” አለችው፡፡ /Ibid., pp. 13-14

Once upon a time , Alula was playing with his friends along the 'Geba' River; and he saw girls carrying bread in መሰብ 'food' table' and ጠላ ' ale' in a clay pot. They were going to a wedding . "To whom are you taking all this feast?" he asked. "Surely it is to give to Ras Alulá, son of Qubi. "replied one of the girls and she was being satirical.

In this passage, the words expressing ambition such as ".....ለራስ አሉላ ለወዲ ቁቤ ልንሰጥ፡....." ".....it is to give to Ras Alula, son of Qubi..." became true in Alula's life because he was appointed ራስ 'Ras' that is 'Lord' or commander of an army. Besides, this sentence foreshadows how Alula became 'lord' and a good fighter at the end. This indicates that the end is contained in the beginning and this gives unity to the incidents.

Another example of foreshadowing that depicts the future life of Alula can be seen in the following passage:

አሉላ በልጅነቱ፡.....በተካሄደው በአዳኝነቱም ብቻ ሳይሆን አሉላ ለጌታው ቤት አሳቢ ተቆርቋሪና ታማኝ በመሆኑ በጌትየው ዘንድ እጅግ ተወዳጅ ባለሟል

ሆነ። ቆይቶም ከልጆች አሸከርነት ወጥቶ የራሳቸው የባልጋዳ አርአያ አንጋች ሆነ። እያደርም አሉላ የጌታው ምስጢረኛ እየሆነ በመሄዱ አምለሱ ስትደሰት ወንድሟ ደበበ በትናት ልቡ እያበጠ ሄደ። በየአውራጃውና በየወረዳዎቹ እየተላከ ለጌታው አስፈላጊ የነበሩ ጉዳዮችን ማቀለጣጠፍ ጀመረ። ሕዝቡ ለጌታው የሚያቀርበውን ጉዳይና ስጦታ ይቀበላል። ወደ ምፅዋም ከነጋዴዎች ጋር እየሄደ የባህር ማዶ ዕቃዎችን ጠመንጃና ጥይት መግዛት ጀመረ። እነዚህም ሁኔታዎች የአሉላን ዕውቀት የአስተሳሰብ ሃይልና ልቀት እያሰፋለት መጡ። በተለይም ምፅዋ ደርሶ መርከቦችን አይቶ ጥቅማቸውን በመገንዘብ ለዚያ የባሕር ዳር ለሆነው መራትና ክብር በሕይወቱ ሙሉ ያልቀዘቀዘ ፍቅርና የጀግንነት ወኔ አደረሰት። በዚያ ዘመን ከልዩ ልዩ አገሮች በቀይ ባህር ሲተላለፉ የነበሩ የንግድ መርከቦች ወደ ምፅዋ ወደብም ጉራ እያሉ ያራግፉዋቸውና ይጭኑዋቸው የነበሩ ሸቀጣሸቀጦችና ጠመንጃዎች ለባልጋዳ አርአያ ብቻ ሳይሆን ለመላዋ ኢትዮጵያ የቱን ያህል እንደሚጠቅሙና እደሚያስፈልጉ ከልቡ ለማመን የቻለበትንም ዕውቀት ተሰመ። በዚያው ጊዜም ነበር ያን በር በጀግንነት መጠበቅ እንደሚገባ ሊገነዘብም የቻለበትን አጋጣሚ ለማየት የበቃው።

In his childhood.....Alula became an important personality and a very dear noble in the court of Balgada Araya. This happened because he was a good hunter honest and concerned. Later on, instead of serving as a servant he became his lord's personal aide. Gradually, Alula became one who shares the secrete of his master's affairs. In that case Amlesu (a daughter of Araya) was delighted and her brother, Debebe was rather envious of Alula. However, Alula started to accomplish important things for his master by going from place to place. He received gifts given by the people for his master. He went with merchants to Massawa and started buying imported goods such as rifles, bullet and these activities helped him to widen his scope and knowledge of the Sea gradually. Particularly when he saw ships at Massawa and understood their use for the land that borders the sea. This instilled love, patriotism, a never-cooling idea and feeling in his mind. In those days ships coming from different countries were passing through Massawa were loading and unloading commodities and rifles important not only for Balgada Araya, but also for the whole of Ethiopia. consequently he observed that the sea has to be protected courageously.

There are many words, phrases and sentence that indicáte the future life of Alula and his country in this quotation. Balgada Araya, the governor of Temben, was among the Mesafint who had a collection of modern firearms. He made it his task to purchase, before others and the arms that came through Massawa helped him to build up his strength. As a result, Alula became one of those who attracted by the arms and fame of Araya Dimtsue. Then Araya employed Alula as his soldier and made him his የእልፍኝ አስከልካይ 'house hold gurar' rather than an ordinary soldier.

It was then and there that Alula was introduced to the love of his country that he protected later and to the experience of his future life. For instance,....."አምላሱ ስትደሰት ወንድሟ ደበበ በቅናት ልቡ እያበጠ ሂደ። ....Alula became his lord's personal aide. Amlesu was delighted and her brother, Debebe, was rather envious for Alula." This is one of the foreshadowing of the quotation that became true in the later life of Alula. This is because it was in Araya's house that he was introduced to his future bitter rival, Debebe Araya and to his future wife, Amlesu Araya. It was there that Debebe started to hate Alula simply because Alula was brave, courageous and famous. Consequently, Alula terminated his services with Ras Araya and became an አሽከር /ashkar/ 'servant' to Dejazmach Kassa (the future King Yohannes IV) keeping alive in his heart the subtle and fervent love of Amlesu and never forgetting his quarrel with Debebe. The quarrel that started in their childhood was intensified to a higher degree in their later life and this is foreshadowed in the above quotation. For instance, men such as Dejach Wolde Michael and Debebe Araya became collaborators of foreign powers and disrupted law and order in the western and eastern lowlands and on the highlands of Hamasen. Besides, they spread malicious rumours at the court of Yohannes in order to bring about the demotion or even the imprisonment of Alula. Generally, the መኳንንት /meqwanint/ 'chiefs' tried to persuade Emperor Yohannes to imprison Alula. Therefore, the secret love between Alula and Amlesu, and the quarrel between Alula and Debebe is foreshadowed in the above extract.

Another instance of foreshadowing in the above quotation can be seen in the expression: " በተለይም ምዕጥ ደርሶ መርከቦችን እይቶ ጥቅማቸውን በመገንዘብ በዚያ የባህር ዳር ለሆነው መሬትና ክብር በሕይወቱ ሙሉ ያልቀዘቀዘ ፍቅርና የጀግንነት ወኔ አደረገበት።" 'Particularly while he was in Massawa, he saw ships there, and understood their use for the country. Consequently, he instilled love, a patriotic feeling and never - cooling ideas about his own country." The underlined words and phrases provide hints of what is to occur later in Alula's life using foreshadowing Alula's later love of his country and his patriotic activities.

One advantage of foreshadowing is that it gives a clue of what is to occur later. Moreover, it brings or creates anticipation and curiosity (suspense) in the minds of the

reader. This is because foreshadowing brings a state of expectation, anxiety and excitement in the minds of the readers.

### 1.3.4 Flash back

Flashback is a technique that is used to describe scenes in a work of art and helps to create a connection with events that happened at an earlier time. There are many flashbacks in Yohannes and Alula Aba Nega. The following passage can illustrate the use of flashback in Alula Aba Nega.

በጥቅምት ወር 1866 ጉንደት ላይ እንደ ሸክላ የተሰበረበትን የጦር ሃይሉን ክብር ለማደስና እንክትክት ብሎ የወደቀውን የመንግስቱን አቋም ለመጠገን ሲል ቀዳሽ ሰማኤል በዚያው ዓመት በየካቲት ወር ላይ ለሁለተኛ ጊዜ በልጁ በሙሉዬ ሐሰን ፓሻ ጠቅላይ አዛዥነትና በምርጥ ምርጥ አውሮፓውያንና ግብፃውያን የጦር መኮንኖች አዋጊነት የላከው ቁጥሩ ወደ 20 ሺ የሚጠጋው ጦሩ ከአስመራ በስተደቡብ አርባ ኪሎ ሜትር ጉራዕ ከተባለው ቦታ ደርሶ ምሽጉን በሁለት ቦታ ላይ አጠንክሮ ሠራና ሠፈረ። በዘመኑ ግብፅ አምስት መቶ ሺህ ፓውንድ ስተርሊንግ ወጭ አድርጋ የላከችው ጦር በዘመኑም ተሻሽሎ የተሰራውን ልዩ ልዩ ከባድና ቀላል መሳሪያ የታጠቀ ነበር። /Alula Aba Nega, p.61/

In order to restore the pride of the army that was crashed to pieces like clay at gundet in October 1866, and to strengthen the disintegrated government structure, Khedive Ismail sent for the second time an expedition numbered 20,000 and commanded by his son, Mulay Hassen Pasha and manned by elite officers from western Europe and Egypt camped and built fortifications at two sites at a place called Gura, 40 Killometres away to the south of Asmara.

This quotation shows that the Egyptian army was defeated by the Ethiopian army at Gundet in 1866. For instance, በጥቅምት ወር 1866 ጉንደት ላይ እንደ ሸክላ የተሰበረበትን የጦር ሃይሉን ክብር ለማደስ ..... '..... in order to restore the pride of the army that was crashed to pieces like clay at Gundet in October 1866....' is a flashback. With this technique of multiplicity of time shift, flashback is created and it tells the reader about the events of the war between Ethiopia and Egypt. Similarly, with the help of this flashback, the reader at one moment is made to look back upon Khedive Ismail Pasha's and Ras Alula's minds as he reflects the future. Hence, this enables the reader to relate events to the development of the characters' personalities and war incidents.

There are other phrases that indicate flashbacks in the quotation. for instance, እንክትክት ብለ የወደቀውን የመንግሥቱን አቋም ለመጠገን 'to strengthen or reform her disintegrated government structure; 'and ለሁለተኛ ጊዜ በሙሉድ ሐሰን ባሻ..... አሳኝነትና....'for the second time all army commanded by Mulay Hassen Pasha.....' All these points tell us that there was a war between the two countries, because in the quotaion it says ለሁለተኛ ጊዜ 'for the second time'.

Flashback has several advantages as a narrative technique. Firstly, it helps the reader to review past events and to relate those happenings to the current situations the reading. The to - and - fro movement in time also helps the reader look forward in to Ethiopia's future. Secondly, it helps for the steadily movement of the story in this case, the war conducted against Ethiopia at an earlier time is described in relation to the current war of Egypt against Ethiopia. Hence, narrative technique helps a writer to convey his ideas more effectively. Mammo has chosen various techniques such as foreshadowing and flashback because they are relevant to the effect of his novels.

## CHAPTER TWO

### LITERARY DEVICES IN ABAKOSTIR

This chapter is devoted to the study of literary devices in Aba Kostir. These devices are arranged into three sub-headings. These are language, figures of speech and narrative techniques. AbaKostir is based on the experience of the Italo - Ethiopian war in Gojjam and on the life history of the patriot, Dejazmach Belay Zeleke.

#### 2.1 LANGUAGE

A much more productive and precise way of talking about language is to concentrate on style. This involves describing how a particular piece of writing is organized to give meaning. "How do we set about discussing style? What can we say about language? The answer is simple and straight forward: the style of a text depends on the different stylistic devices used to bring out the message of the subject.

After reading AbaKostir, for example, we might feel that Aberra Jembere is interested in exposing the bloody battle against Italian Colonialism 1928 - 1933. A discussion of Aba Kostir's style then becomes a matter of looking at how it finds a way of writing about the Ethiopian patriots and the war. ' The method, then, is to analyze what this work is about and to discuss its basic contents. This provides us with a starting point for discussing the language in AbaKostir.

When we take the content of this historical novel, it discusses about the freedom of the country and the tragic death of the patriot, Belay Zeleke. Why does Aberra write this work? As Thomas Kane (1975: 27) writes about the Ethiopian historical novelists:

... the theme of historical writing is fairly popular because of the association history has with national pride and the fact that history has often been used to awaken patriotism and national pride.

Writers such as Aberra write about the anti - Fascist patriotic resistance because the war destroyed a large number of people and left unforgettable scar in the minds of these writers. To see language use such rhetorical questions, dialogues and the like are important to analyze so as to understand the function of these stylistic devices.

### 2.1.1. Rhetorical Question

Rhetorical question is not expecting an answer or one to which the answer is more or less self - evident. It is used primarily for emphasis and stylistic effect. There are numerous rhetorical questions in Aba Kostir. One example is Lij Mammo's utterance about Belay's imprisonment.

ስንቱን እንዳላንበረከከኸው ዛሬ እንዴት በመንግስት እጅ ያለ ኃጢአትህ ትግጥቃለህ? እንዴት ራሳችንን ማዳን ያትተናል? ከእስር ቤት እስር ቤት ሲያግቅቁህ ሥቃይህን ሲያበዙት እንዴት አሜን ብለህ ትቀበላለህ በላይ ዘለቀ? ተቀናቃኞችህ በሥልጣን እንዳትጋፋቸው እንዳትነሳሳቸው ፈርተው በሽረቡት የተንኮል ወጥመድ ውስጥ ገብተሃል። ወጥመድን በጣጥህ ማምለጥ ያለብህ ይመስለኛል? /AbaKostir, p. 254/

As if you have not subdued many earlier how can you suffer in the hand of the government with out crime now? How is that we can not protect our selves? How can you placidly accept when they make you suffer and shift you from prison to prison Belay Zeleke? You are entangled in a trap designed by your opponents so that you would not compute with them for political power you have to escape the entanglement I think? . . .

Belay is also remembered throughout Ethiopia not only as a famous patriot but also as one of the first persons to challenge Haile Sillassie's government. For that reason, when the Emperor returned home, he was not in good terms with Belay and consequently, Belay was imprisoned. Hence, the above rhetorical question is used to justify that situation. Here, Lij Mammo, one of Belay's friends in the prison cell is

not speaking to get an answer from Belay. For instance, While Lij Mammo says “ሰንቱን እንዳላበረከኸው ሳራ እንዴት በመንግስት እጅ ያለ ሃጢአትህ ትግዛታለህ?” As if you have not subdued many earlier, how can you suffer in the hands of the government with out your crime!

It is to enhance the utterance and to give vigour to the situation. Moreover, this device indicates the strong feeling that comes to the mind of Lij Mammo while he observes injustice and cruelty that happened to the patriot, Belay Zeleke. This is because Lij Mammo was filled with anger when he saw the treatment in his small cell in the prison. “ከእስር ቤት እስር ቤት ሲያግዙቁህ ሥቃይህን ሲያበዙ እንዴት አሜን ብለህ . . . ትቀበላለህ?” How can you placidly accept when they make you to suffer and shift you from prison to prison? This statement again shows the confusion and bewilderment because he was disappointed by the cruelty of the regime.

Lij Mammo is exposing his inner feelings, upset, anger and objection using this device ‘ሰንቱን እንዳላንበረከኸው . . . ?’ As if you have not subdued many earlier . . . ?’ shows the earlier time of the patriot, Belay, and it is a flashback. During the five year resistance against Fascist Italy, Belay had a considerable number of troops under his command. For this reason, Belay was reluctant to fight for the benefit of others during the invasion and crashed his enemies. In the above extract, the rhetorical questions<sup>are</sup> united with flashbacks and they show the early life of Belay, his dissatisfaction, disappointment and discontent with Lij Mammo in the jail.

The most disgusting thing that happened to the patriot Belay was sentence to death. The next rhetorical question elaborates this situation:

ቢሰውር ይህን ሰሰማ “ወይኔ አባ ኮስትር ወንድ! የወንዶቹ ቁና! ጀግናው! አንበሳው! ነብሩ! ያንተ ኒሻን ገመድ ሆነ?” እያለ በመጮህ ወደ ተሰቀለበት ተጠጋ ደጃዝማች በላይ የተሰቀለበት ገመድ ቋጠሮ በግንቁርቱ ሳይሆን ከጆሮ ግንዱ በታች በመዋሉ በቶሉ ነፍሱ ልትጠጣ ስለአልቻለች በጣረ-ሞት የተሰቃየ ገጽታውን ሲያይ “ካኮስትር ጌታ! መጨረሻህ ይህ ሆነ? . . .” /Ibid.  
p. 276/

Had Bisewer heard of this, “Woo me AbaKóstir, the courageous! the top most of all men! the bold! the lion! the tiger! Has your prize

become the gallows? Saying this he came close to the gallows on which Belay was hanging. Has this become the end of the master of Koster? .

After independence, Belay had a very terrible life and he was sentenced to death and was hanged in the present day Markato, around fourth police station. On the date of his execution, Besewer, one of the patriots came from Gojjam to ask Belay. However, he found him on the gallows. Therefore, this extract reveals the despair, anger, discontent and dissatisfaction of Besewer. For instance, የአንተ ኒሻን ገመድ ሆነ? "Has your prize become the gallows?" and መጨረሻህ ይህ ሆነ? "Has the gallows become the end of your life?" reveal this horrible events of the death of the patriot, Belay.

These rhetorical questions are uttered by Besewer when he saw Belay on the gallows and observed that he is alone. Besewer is asking himself why Belay was sentenced to death. It is this tragic death of his friend that makes him utter such words. Therefore, in AbaKostir the characters utter such questions when they are angry, dissatisfied and feel loneliness. Moreover, rhetorical questions are uttered by these characters when they are faced with spiritual crisis because of their fear, despair and insecurity.

### 2.1.2. Dialogue

Dialogue is a literary device by which the writer moves his story along. Effective dialogue is clear, natural, and brief. Since dialogue is one of the devices employed to bring out the causes and consequences of the war against Italy, let us look the dialogue between Ras Hailu (a collaborator of the enemy) and the patriot Belay Zeleke (Aba Kostir):

ራስ ሃይሉ - የትውልድ አገሪን ጉጃምን በለቀቅሁ በስምንት አመቱ  
 መምጣቱ ነው። አገሪ እንደአንተ ያለ ሻግና ማፍራቷ  
 ያኮራል አሉ ራስ ሃይሉ ከሰላምታ ልውውጥ በኋላ  
 አባ ኮስትር - "ካዲያ ያሁኑ አመጣጥዎ አልገባኝም?" አላቸው አባ ኮስትርም  
 ያቀረቡለትን ውዳሴ ከምንም ሳይቆጠር

ራስ ሃይሉ - ወደ አንተ የመጣሁበት ምክንያት በጉጃም የሰላም ድርድር ለማድረግ ተጥሎያን መንግስት ሥልጣን ተሰጥቶኝ ነው።  
 አባ ኮስትር - “የለም! የለም! እንዲህ ባለው ነገር ባይመጡብኝ ይሻላል። እርስዎ እንዲሸነግሉኝ ልከዎት ተሆነ ወደ መጡበት ቢመለሱ ይበጃል” አለ አባኮስትር  
 ራስ ሃይሉ - ተው እንዲህ አይደለም፤ አገራችንን እንዳያጠፋ አትውጋው፤ ጠላት በትርብ ጊዜ ውስጥ የብቸኛን ምሽግ በፈቃዱ ለቆ ስለሚወጣ አደራህን አትውጋው። ተወጋኸውም አገሩን ያጠፋል፤ ወገኖቻችንን ይጨርሳል አሉ ራስ ሃይሉ ለማባባል እየሞከሩ

Ras Hailu - I am just coming back after eight years of absence to my native land, Gojjam.

AbaKostir - I don't understand your present mission said AbaKostir without taking much care about the praise he was accorded.

Ras Hailu - The reason that I have come to you is that to create peace in the land of Gojjam, having been given the power from the Italian government.

AbaKostir - No, No, you had better not come to me to arbitrate on such a matter as this. If you are sent to arbitrate, it is better that you return to where you have come from.

Ras Hailu - Please, it is not like this. Don't fight the Italians so that they will not destroy our country. Please, don't attack *the enemy for they would soon evacuate the fort in Bichena. If you attack them, the Italians will destroy our country or will exterminate our people, said Ras Hailu, trying to convince him.*

In this dialogue, Ras Hailu is a collaborator of the Italians and AbaKostir is a commander of the Ethiopian patriots. “Therefore, this dialogue reveals where Hailu comes from, who he supports, his intentions and wishes. For instance, Hailu says ጠላትን አትውጋው 'don't fight the enemy' and this indicates that he is in favour of the enemy. On the other hand, AbaKostir (Belay) can understand who he is, and his ambitions. Unlike most patriotic leaders of Gojjam, during the five year resistance against Fascist Italy, Belay came from rather very humble origin and his aim is only to protect his country from the enemy forces.

In AbaKostir, dialogue and the characters who speak are in harmony. Hailu and AbaKostir try to disclose their intentions and purposes and their ambitions are reflected in their utterances. Dialogue, therefore, shows a sense of personal identity

in this historical novel. Moreover, it helps to disclose, the mental, moral nature and qualities of AbaKostir and Hailu. Here, AbaKostir is drawn as fine, strong, noble and courageous patriot. Ras Hailu has no moral strength and is forced by his own will to collaborate with the enemy forces. Moreover, the above dialogue reveals the intention of Italy because she wants to take advantage over Ethiopia. and to send Ras Hailu to AbaKostir. To sum up, the dialogue used here helps to depict the characters and to create a close contact between the readers and the characters.

Another instance of dialogue in AbaKositr is the dialogue conducted between Memhir Yeheyis (the priest) and AbaKostir. Yeheyis came to AbaKostir to arbitrate him with Emperor Haile Sellassie after independence:

መምህር ይኸይሰ - “. . . እንዲያም አይባልም፤ ዝም ብለህ ለጌታ ሰጠው፤ ለእሱ የሚሳነው ነገር የለም። እና አሁንም ተንጉሰ ነገሥቱ ተልኪ ነው የመጣሁት፤ እባክህ ተለመነኝ።”

አባ ኮስትር - “ምነው መምህር! ይተው እንጂ እስከም የበደልኩም ነገር አለ እንዴ እንዲህ የሚያደርጉኝ? ከንግዲህ ቀኔ ሲቃረብስ ለምን ከንዱ ተቀረኝ ወዳጄ ተቅዱስ ጂዎርጊስ ጋር ያፈታተኑኛል? አለ አባኮስትር”

መምህር ይኸይሰ - “ተው እባክህ ልጄ! ወገን ተላለቀ። የከበባህም ብዙ ጦር ነው። ዛሬያ ይችን አንድ ሳምንት በሰሙኑ ሕግማት ተኩስ እናቱም ያሉህ ሌላ ጦር እስቲጫምሩና ያንተም ጦር ስንቱን እየጨረሰ ራብ እንዲፈታው አሰበው ነው። እና ልጄ ወዳጄ ይህን ሁሉ የመንግስት ጦር ምኑን ትገፋዋለህ?” አሉ መምህር በረጋ መንፈስ።

አባ ኮስትር - “አይ መምህር! እኔ ወዳጄ እኮ አይደለ ም እዚህ የመጣሁት እነሱ መቀመጫ ስለነሱኝ እንጂ። አገር ለቅቶላቸው መጣሁ፤ አሁን ደሞ በበረሃ በዱር በገደልም አይኑር ነው እሚሉኝ” አለ ድንገተኛ ቁጣ እየታየት።

መምህር ይኸይሰ “እንደሱ አይደለም፤ ሦስት የመንግስት መልእክተኞችና አራት ያህን እኔ ሁነን ‘እባክና ና’ ግባ ግድየለም እንምርሃለን፤ ቃል እንገባልሃለን’ በሉት ተብለን ተንጉሠ-ነገሥቱ ተልክን ነው የመጣን። . . . እና ልጄ ይብቃህ ለጠላትም ደስ አይበለው፤ ግባ” አሉ መምህር ፊቱ ላይ የሚያታየውን ቁጣ ለማብረድ እየሞከሩ።

አባ ኮስትር - “የእነሱ ልብ አንድ አይደለም። ተዚያ ሌላ፤ ደጅን ሌላ፤ ማርቆስ ሌላ፤ ሸዋ ሌላ ልብ ነው ያላቸው። እንግዲያም ምነው ባዮር ለድፍን ጉጃም ሸፍታውን ደጃዝማች በላይን እጁን ይዘህ አምጣ በመንግስት ላይ አምጧል” እያሉ ወረቀት ይረጫሉ? ‘ይተውኝ መምህር አትድረሱብኝ አልደርስም። እዚህ ሆኖ እስተመጨረሻው እዋጋለሁ እንጂ እጄን አልሰጥም ብሏል’ ብለው ይመልሱ አለ። /Ibid. pp. 235 - 6/

Memhir Yeheyis - "Don't say that, simply give it to God, there is nothing that he can not do." I am now here as a messenger from Emperor Haile Sellasie. Please accept my begging.

AbaKostir - What is wrong Memhir? Please leave alone, is there anything wrong I have done against you? As my death is drawing near why do you push me to challenge the only friend I am left with, that is Saint George said AbaKositr.

Memhir Yeheyis - "Please, my son! compatriots are being exterminated one another. The force that has besiege, you is many in number. The fact that they ask you for, a cease fire in the Holy Week is so that they can bring more force and that your force will run short of provisions. So my son and my friend how can you challenge this government's force?" said Memhir with a cool sprit.

AbaKostir - Oh! dear Memhir! It is not because I wanted to come here that I have come but because they denied my right peacefully. I left my own village and came here. Are they now saying that I can not live in the desert, Jungle and the edge of a precipice, said AbaKostir showing sudden anger on his face.

Memhir Yeheyis - It is not like that, three government envoys and my self have been sent by the Emperor to give the following message "Please come, never mind, we will forgive you, we will promise you" . . . so my son end it here. Don't let the enemy be happy. It doesn't matter, give your hands said the priest trying to cool AbaKostir's anger that is seen in his face.

AbaKositr - They don't have a reliable heart. They have a different heart here, a different heart at Dejen, a different heart at Markos and a different heart in Shoa. Why don't they spread leftlets all over Gojjam saying: " Capture and bring the lawless Dejazmach Belay?" Leave me alone Memhir, don't come near to me, I won't come to you. Tell the King that I have determined to fight being here said and turned his face and stood with anger ever increasing on his face.

The aftermath of liberation created division among the patriots. Emperor Haile Sellasie deliberately undermines the unity of the patriots and works hard to strengthen his personal power. The Emperor was aware that AbaKostir (Belay) had no positive attitude towards him. Since the Emperor started to question Belay's continued loyalty, he gave Belay only a small province, that is Bichena to govern.

Consequently, Belay planned to fight with the Imperial troops. To smoothen this incident, Memhir Yeheyis is sent to Belay to discuss about the case.

In this dialogue the contemptuous and humiliating nature of the Emperor is disclosed. “እባክህ ና ግባ ግድየለም እንምርሃለን ቃል እንገባልሃለን . . .” “please come never mind you will be excused, we promise you.” This seems ironical because the Emperor was not good as his words. Belay was made to surrender in different ways. Even if he was able to challenge the Imperial army up to the end of his life, deceived by the words of the Emperor he gave his hand to the government troops. However, being taken to Addis he was made to die in the gallows.

Hence, his tragic death is brought out in this dialogue, by the deceitful words of the Emperor. Utterances of the priest, like “የከበበህ ብዙ ጦር ነው።” “you are encircled by countless army”, ሰሙኑ ሕግግጉ “Holy Week” and the like are explanatory because they reveal about the quantity and quality of weapons, the number of troops, and the time, that is the Holy Week that the Emperor would mobilize his troops.

Moreover, with this dialogue even past events are clearly expressed. For instance, speeches such as “አገር ለትቁላቸው መጣሁ አሁን ደግሞ በበረሃ፣ በዱር፣ በገደል አይኑር ነው እግሉኝ።” “I left my own village, are they now saying that I can not live in the desert, jungle and the edge of a precipice . . . Here ‘I left my own village’ reminds us of the old happy days AbaKostir lived in his own birth place. This indicates his hatred of the Emperor. Therefore, with the help of dialogue Belay’s hatred of Emperor Haile Selassie is revealed. Besides, what is brought to the fore is the courage of Belay. A case in point is ‘. . . እዚህ ሆኖ እስከመጨረሻው እዋጋለሁ . . .’ ‘I will fight to the end of my life.’ To sum up, dialogue is one of the literary devices which reveals the inner most emotions of the characters and helps for the continuity of an action and the development of the plot in AbaKostir.

## 2.2 FIGURES OF SPEECH

According to Abrams<sup>(1981:63)</sup> figurative language is:

A deviation from what speakers of a language apprehend as ordinary, or standard, significance or sequence of words, in order to achieve some special meaning or effect.

What can be observed from this definition is that, figurative language is a deliberate departure from the common word or sentence order; or it is the use of expressions which are understood in a figurative language rather than in a literal sense in order to give colour and vividness to the spoken or written form.

AbaKostir widely uses figurative language; that is, it makes use of different figures of speech to express ideas clearly. It is hardly possible to deal with all the figures of speech employed in AbaKostir. Therefore, the emphasis in this section is to explore and analyze the dominant figures of speech, that is simile and metaphor.

### 2.2.1. Simile

Simile is the commonest type of figure of speech used in speech and writing to produce a similar behaviour to entirely different objects. In AbaKostir, a number of similes are used to describe different circumstances, events, scenes, incidents, human behavior and the war against Fascist Italy at large. Besides, simile is employed in AbaKostir to expose the civil war conducted between the patriot, Belay Zeleke, and Emperor Haile Sellasie. Now let us see how simile is employed in the following passage:

የመንግሥት ጦር የአካባቢውን ከበባ አጠናክረ። ከመንግሥት ጦር አንዱ ክፍል በየቀኑ ጧት ወደ አምባው ጥጋት እየቀረበ በአንባው ላይ በመሸገው በደጃዝማች በላይ ሠራዊት ላይ መሳሪያውን ያንደቀድቀዋል። የአባኮስትር ጦርም ከላይ ወደታች በማነጣጠር ጥይቱን ያወርደዋል። በአካባቢው የነበረው ፀጥታና ሰላም በአንዴ ደፈረሰ። ከግራም ከቀኝም ጥይት እንደበረደ ዘነበ። አንዱ ሲወድቅ ሌላው ይተካል። የአባኮስትር ሠራዊት እንደ ነብር እየተወረወረ የመንግሥትን ጦር ተጋተረው። ቀስ በቀስ ሬሳ እንደ ቅጠል ፀሃይ ላይ ይዘረር ጀመር። . . . የጥይት ድምፅ እንደ ቆሎ ይንጣጣል። ሬሳ እንደ

ቅጠል ይረገፋል። . . . ጥይቱ እንደ መብረቅ ሲምዘዝዝ ልብን ያሸብራል።  
/pp. 232 - 233/

The government forces strengthened its siege of the plateau. Besides, approaching to the war front fires at the plateau forts of Dejazmach Belay. In response to this Belay's force is pouring over bullets on the government forces. Consequently, the peace that prevailed in the surrounding was absolutely disturbed. In all directions bullets came down as hail stones. When one falls down the other is substituted. Springing like a tiger Belay's force challenged the government's forces. Slowly corpses spread like corn left out side in the scorching sun. The sound of bullets was heard like roasted corn. Corpses were dropping like leaves . . . . When bullets were flying like thunder it was causing terror to the heart.

As can be seen in the quotation, eventhough similarity is indicated by እንደ /inde/, መሰለ /messele/ and መሳይ /messay/ in Amharic, all are equivalent to the English words, like, seem, as, as . . . as and as . . . if. However, እንደ /inde/, is repeatedly used in this historical novel. For instance,

ጥይት እንደበረዶ

Bullets like hail stones.

ሰራዊት እንደ ነብር

Troops like tiger.

ሬሳ እንደ ሰጥ

Corpses like grain in the glaring sun.

የጥይት ድምጽ እንደቆሎ ሲንጣጣ

Sound of bullets heard like roasted corn.

ሬሳ እንደ ቅጠል ሲረገፍ

Corpses dropping like leaves.

ጥይት እንደመብረቅ ሲምዘዝዝ

Bullets flying like thunder storm.

All the above examples are similes using እንደ /inde/ 'like'. In these examples bullets are compared to hailstones, troops, tiger, corpses, leaves and the like.

From the above analysis, repetition with እንደ /inde/ for comparison is the most recurrent stylistic device that characterizes the style of AbaKostir. This kind of repetition with similes is employed to create a definite impact on the reader. It is

used to produce a desired stylistic effect. The particular varieties of repetition used in this work include repetition of a word like ጥይት 'bullet'. In the above extract bullet is repeated three times. Since, Aberra is a heavy user of repetition as a literary device, he uses it for various purposes. In the first place repetition is used to emphasize a key idea in a sentence or paragraph. Such a repetition is designed to focus the attention of the reader on the key note of the utterance. Besides, repetition is used to create rhythm and symmetry.

Moreover, repetition also helps to indicate the continuity of an action. In addition, it gives details of important events. Repetition of the word እንደ /inde/ 'like' also reveals the writer's concentration upon the major occurrences. In the above quotation the most emphatic part of this passage is created by the repetition of ጥይት 'bullet'. The purpose here is to indicate the intensity of the war between Belay and the Imperial troops. Therefore, the repeatedly used word እንደ 'like' holds the minds of the reader.

For the above reasons given, it is evident that repetition in connection with similes is a persistently dominant literary device in AbaKositr. Hence, Aberra has made use of similes in order to portray the intensity of the war and the incidents. As it is indicated above, simile is a figure of speech in which one thing is linked to others to clarify and enhance an image. It is used to stress some particular quality through comparison of two things which are different in their nature but are alike in possessing the same quality.

The mechanisms by which the similes are employed in AbaKostir are of different types. Firstly, there is a concrete - to - concrete relation, Secondly, there is also concrete - to - abstract relations. Some examples of concrete - to - concrete relations are:

ይህን ድብ የሚያህል ዝሆን ገድዶ /p.13/

If I kill this elephant which is as huge as a big knoll.

የዝሆኑ አካል በቀላል የጠመንጃ ጥይት ብዙ ሰፋራ ላይ እንደወንፊት ተበሳሳ /p.14/

The body of the elephant was pierced like a sieve by bullets.

**ቤቱ እንደ ሴት ቤት ተደፈረ** /p.37/

My house is violated like that of the woman's.

**ጠጅ እንደ ውሃ እንዳልጠጠ** /p.37/

As if they did not drink mead like water.

**እኒያው መጥተው እኒያው ተመለሱ፤**

**መስለናቸው ነበር እንደ ማር ዶልሱ** /p.110/

There they came and there they went back.

They thought they would lick us like honey.

**ዝም ብለህ የሚያዙህን እንደ አህያ ትሰራለህ** /p.104/

Do you perform like a donkey all that they tell you to do.

**ሬሳ እንደ ስጥ** /p.232/

Corpses like grain in the glaring sun.

Here, in the first example **knöll** is compared to an elephant. In example two the body of the elephant is compared to a sieve. Thirdly, house is compared to a human being. Besides, liquid is compared to liquid. A human being is also compared to a domestic animal (ass) Therefore, the similes in AbaKostir use a great number of concrete to concrete objects. This kind of comparison helps to visualize the objects compared very easily because tangible objects are simple and vivid to create images in the mind.

There are also very rare instances of concrete to abstract similes. For example **ጥይቱ እንደ መብረቅ ሲያዝዝዝ** /p. 233/ Bullets flying like thunder storms. In this example **ጥይት** 'bullet' /concrete/ is compared to **መብረቅ** 'lightning' /abstract/. speed of the bullet is compared to the speed of lightning to create emphasis in the minds of the reader. However, comparison of concrete to abstract or abstract to concrete elements are not widely used in AbaKostir.

The concrete to concrete comparisons are drawn from the animal kingdom such as wild animals, domestic animals and human beings. The wild animal similes include lions and elephants. For instance:

እንደ አንበሳ እያገሳ /p. 169/

Roaring like a lion.

ዲብ የሚያህል ገሆን /p. 13/

An elephant as hung as a Kncፋፋ.

እንደ አንበሳ ደቦል ጠላት የሚያደባይ /p. 210/

Like a young lion who crashes the enemy.

An example of domestic animal simile can be seen in the expression ገሆን ብለህ የሚያዘውን እንደ አህያ ትሰራለህ /p. 104/ Do you perform like a donkey all that they tell you to do quietly. Comparison to nature, human beings, flying insects such as bee are common examples in this work. For instance:

እንደ ቀትር አሳት የሚፋጅው ፊቱ /p. 103/

His face burns like the blazing sun of the noon.

ተቤተ ክርስቲያን ገባ አጣኝ ይመስል /p. 149/

Like a priest who burns incense in the church.

ሲገሰግስ ወርዶ ንብ እንደነከሰው /p. 17/

Going down hurriedly like one stung by bees. . . of the wild animal similes only lions are drawn to a greater degree. The particular conditions that seem to attract a great number of instances using lion is its courage endurance and energy.

In all the above examples, similes are used for description purposes and to show the emotion of the characters. Therefore, AbaKostir employs similes for *descriptive purposes and one of the hallmarks of this historical novel* is the use of similes with እንደ /inde/ 'like'.

### 2.2.2 Metaphor

Metaphors are employed to identify one thing to the other for the purpose of giving concreteness to the thing or idea being described. As Beckson (1965: 119) writes: "A metaphor is a figure of speech in which two unlike things are compared by

identification or by substitution of one thing for the other.” Likewise, there are many metaphors in AbaKostir that are substituted for or compared to the various patriots and enemy soldiers. The following poem will illustrate this how metaphors are helpful to relate different elements.

የፈላው አንበሳ  
 መጣ አሉ እያገሳ  
 የፈላው ንጉሥ  
 መጣ አሉ ማርቆስ /p.113/

The lion of the Jungle  
 Comes roaring  
 The king of the Jungle  
 Is said to have come to Markos.

In November 1937, Dejazmach Ayalew Gassassa, a collaborator of the enemy (Italians) was defeated by the patriot, Belay Zeleke. Moreover, within a short period of time Belay liberated Basso, Qinibuot, Darabe, and Anaded from the enemy soldiers. Since Belay liberated such a large area from the hands of the enemy, during his march to Debremarkos, the population welcomed him by lamenting the above poem.

In this poem there are metaphors like አንበሳ 'Lion', ንጉሥ 'King', and እያገሳ 'roaring.'. The patriot Belay in all these instances is compared to a lion and a king. When it says የፈላው አንበሳ 'a lion of the grass', Belay is considered as the lion of the Jungle and የፈላው ንጉሥ 'a 'king of the people' and one who freed the people from the Yoke of the Fascists. Similarly, the verb እያገሳ 'roaring' is a characteristic of lions, tigers and the like. In this case it is given to a human being, the patriot Belay, to stress the courage and bravery of Belay. Hence, the power of this utterance shows the metaphorical use of the word እያገሳ 'roaring' brings the endurance and patriotic feelings of AbaKostir.

The metaphors in this work employ plenty of comparisons with a lion. For instance, አባ ኮስቲር በላይ አንበሳው ተጓዶ፣ ልኮ ሰው ይጉዳል እንኳን እሱ ሂዶ። /p. 144/ that is 'AbaKostir, the lion can harm his enemies by sending his troops let alone by going himself.' አንበሳ 'Lion' here is again used to show the boldness of Belay. This was because he was fearless in the face of his enemies. When the metaphors of this work are explored they are related to different elements. For example, there are metaphors related to wild animals, nature and the like. The following are illustrations drawn from animals:

ቤቶች የእሳት ራት ሆነዋል /p. 42/

Houses become a moth (that's burned by fire)

የፈላው አንበሳ /p. 113/

The lion of the forest

አባ ኮስቲር በላይ አንበሳው /p. 114/

Aba Kostir Belay the lion.

In these examples moth and lion are employed for their metaphorical meanings. Most of the time, the animals mentioned in the different examples are used to show the activities, manners and behaviors of the patriots, Fascists and circumstances. There are also rare cases where metaphors related to nature are employed. Some illustrations are the following:

ጥይት እንደበረዶ አዘነበባቸው /p. 27/

He showered bullets like hailstones

የአባ ኮስቲር ጦር ድፍራቱ ፍጥነቱና አመታቱ መብረቅ ሆኖ በማየቱ የጣልያን ጦር ተፍረከረከ

/p. 155/

The boldness, speed and the manner of AbaKostir's army is that of thunder-bolt. Consequently, the Italian army went in disarray. In these instances the army of AbaKostir is compared to በረዶ 'hail-stones' and መብረቅ 'thunder-bolt.' The reason is that even-though the Italian army attempts to bombard some territories in Gojjam in order to terrorize the people, the patriot Belay Zeleke and his army fought against the enemy boldly and courageously. To describe this situation መብረቅ 'thunder-bolt' is

used in AbaKostir. Similarly, this word helps to give emphasis to the message being transmitted and to reveal the patriots, scenes and incidents being portrayed.

As it is indicated above metaphor is an effective literary device which helps for effect and emphasis in AbaKostir. One of the hallmarks of this work, therefore is, the use of metaphors that help the meanings of different characters and events. Lucas (1955: 203) in his work Style writes: "Metaphor, above all, can give strength, clarity and speed." Therefore, the different nouns like አንበሳ 'lion' መብረቅ 'thunder-bolt' and the like are used to give a clear picture of the events of the war.

### 2.3. NARRATIVE TECHNIQUES

According to Stevick (1967:47) in his work, The Theory of the Novel, 'Technique is the only means the novelist has of discovering and exploring, developing his subject of conveying its meaning and finally of evaluating it.' That is a novelist uses technique for different purposes, for instance, to organize and bring out the meaning of his work. Hence, narrative technique is one of the different literary devices used in a work of art. The narrative techniques employed in AbaKostir are the third person point of view, flashback and suspense. These techniques will be discussed one by one in the following pages:

#### 2.3.1. Third Person Point of View.

Point of view is the angle of narration in a work of art. AbaKostir is narrated in the third person point of view. By employing this point of view, this historical novel brings to light the war against Italy, the physical and mental state of the patriot, Belay Zeleke and his followers. One can notice how this historical novel brings to light the war against Italy, the physical and mental state of the patriot, Belay Zeleke and his followers. One can look at how this point of view is carried on in the following illustration:

የመጀመሪያው ካሚየን ሰንቅና መሳሪያ እንዲሁም በዛ ያሉ ጣልያኖች ይዟል። በተለይ እጅግ ይህን ሲመለከት በንዴት ተንቀጠቀጠ። ሰሜቱን ተኩሰ! በለው! እንደሚለው የመንቀጥቀጥ ሁኔታ ያሳያል። ግን የወንድሙን ትዕዛዝ አልደፈረም። . . . “ቆይ! ሁሉም እስኪጠጉ ድረስ ረጋ በል ይኸኛውን እንመቃለን ብለን ሰንተኩስ ከኋላ ያለው ሰምቶ ሊያጠቃን ይችላል!” አለ አስጨናቂ የአደጋ አጣጣል ስልቱን እየቀየሰ። እነ አስጨናቂ ጠበንጃቸውን አቀባብለው ተገን በመያዝ መንገዱ ዳር አድፍጠው ሳለ አራት ካሚየን ተከታትሎ አልፎ አምስተኛውን እንደደረሰ በለው! አለና አስጨናቂ ጥይት እንደበረዶ አዘነበበት። /p.27/

The first truck carries provisions, ammunitions and a number of troops. As the patriot Ijigu observed this he became nervous and ‘was tempted to fire at the truck. But he could not violate his brother’s order . . . . Hold on! Be patient until all drew near, when we try to fire at this, the ones at the back can attack us, said Belay while he was designing the plan of the ambush by the side of the road with their guns to go off. Four trucks passed by and as the fifth one followed bullets over these trucks as hail- stones come down from the sky.

In this passage the limited omniscient or third person point of view is used. This is because, it does not use ‘I’, narrating in a first person point of view. Moreover, the author is not seen giving his own advice, opinions and ideas. For instance, እጅግ ይህን ሲመለከት በንዴት ተንቀጠቀጠ። “As Ijigu saw the ammunitions and provisions of the enemy he becomes nervous.” This shows that Aberra employs the third person point of view to present this historical novel, for instance, the clauses:

የአደጋ አጣጣል ስልቱን እየቀየሰ

designing the plan of the ambush.

በላይ ጥይት እንደጠቃአዘነበበቸው

Belay showered bullets over the trucks as hail - stones and the like show that a third person point of view is employed to bring out the Italo - Ethiopian war conducted during the five year resistance (1928 - 1933).

The advantage of the third person point of view over that of the first is that the latter is very restricted to ‘I’ and cannot freely expound the events and relations between characters as the third person point of view. Buruck (1956 : 189) in The writers Hand Book, writes about the disadvantage of the first person point of view in the following lines: “The man who tells a story from the first person point of view

cannot describe his power over others . . .” That is he exaggerates the ‘I’ in other words, the narrator relates most of the actions and events only to his own life experience.

A writer can choose either the first person, third person, objective or the omniscient point of views. The choice is based on the suitability to the effectiveness of plot construction, characterization and thematic analysis. However, according to Dickinson (1959:25) “. . . A writer’s choice of ways of characterizing is determined by the point of view he assumes as a story teller.” This means that the angle of narration of a story is one of the devices that brings out the characters and the events to light. In this case the angle of narration in AbaKostir is in the third person point of view. This is the choice of Aberra. In that case Aberra is not seen or heard giving his own opinions and comments.

One instance for the above one is እነአሰጩናቱ ጠበንጃቸውን አቀባብለው ተገን በመያዝ በመንገዱ ዳር አድናጠው ሳሉ . . . “While Ashenafi (Belay) and his followers were designing the plan of the ambush by the side of the road with their guns to go off ....” In this utterance, Belay and the other patriots are not saying ‘I’ did ‘this’ and ‘that’ narrating in a first person point of view. If they were to say ‘I did this and that’, the story will not be plausible. This happens because stories narrated in the first person point of view exaggerate or stress the pronoun ‘I’.

As a result, narrating in the third person point of view has enabled to probe into Belay’s and Ijigu’s inner thoughts and to present the events objectively. We don’t see the author relating what happened to him and revealing his own feelings in his own words. In other words, the author observes instead of participating. In this quotation, dialogues and smiles are employed to broaden the horizon of explanations and description. For instance, Ijigu was ready to fire at the enemy trucks, however Belay said ... ቆይ ! ሁሉም እስኪጠጉ ድረስ ረጋ በል. . . ‘Hold on! be patient until all drew near,’ . . . This dialogue helps the story to move steadily. Besides, አሰጩናቱ ጥይት እንደ በረዶ አዘነበበት፡፡ ‘Aschenaki showered bullets over the trucks as hail stones come down from the sky’ helps to relate the incident to hail stones. It is to

create a likened between bullets and hail-stones so as to clarify and enhance the events.

Another example of the third person point of view in AbaKostir is:

ገበያተኛው ከፈሉ ዕቃውን ሲሰበሰብ ከፈሉ ይጠቃቀሳል። ሁሉም ወደ ቤቱ ለመሄድ ቃጥቶታል። የባንዶቹ አለቃ . . . የጥሊያን መንግስት ደግ ስለሆነ እንግዳት፣ መሳሪያ ያለው ሁሉ ተዛሬ ጀምሮ ለጥሊያን መንግስት እንዲያስረክብ። የጥሊያን መንግስት ደግ ነው። ለልጆቻችሁ አስኳላ . . . አስቢዳለ ያቋቁማል አለ። /p.30/

A portion of the marketers were gathering their goods. While another portions were ~~be~~ckoning one another. Then, the leader of the traitors said let us be ruled by it, because the Italian government is kind and generous. Everybody who owns a rifle should submit it to the Italian government. Besides, the Italian government will build schools and hospitals for you, he said.

According to this quotation ገበያተኛው ከፈሉ ዕቃውን ሲሰበሰብ ከፈሉ ይጠቃቀሳል። 'A portion of the marketers were gathering their goods.' የባንዶቹ አለቃ . . . የጥሊያን መንግስት ደግ ስለሆነ እንግዳት አለ። 'The leader of the traitors said let us be ruled by the Italian government because it is kind and generous . . . and the like' are presented in the third person point of view. The subjects of these sentences are 'they' and 'he'. The speaker in this case is an Ethiopian ባንዳ 'a collaborator of the enemy' forces.

Irony is employed in this passage to give detail/explantation. For instance, የጥሊያን መንግስት ደግ ስለሆነ ትምህርት ቤት፣ አስቢዳለ ይሰራል። 'The Italian government is kind and generous and will construct schools and hospitals' is ironical. This is because irony is a figure of speech which is used to say something but as a different implication, that is the meaning is contrary to the words uttered or written. Lanham (1969 : 119) in his work A Hand Book of Rhetorical Terms, defines irony as follows: ". . . irony is a device by which a writer expresses a meaning contradictory to the stated or ostensible one." This shows that irony is the indirect usage of language where the intended meaning carries the opposite. The Amharic quotation

above might seem good for the traitor but the others knew very well that Italy did not come to build schools and hospitals for the Ethiopians.

As Martelli (1970 : 45) writes in his work, Italy Against the World, the real motives for the war were;

The war was determined by Mussolini's personal ambition to revive the Roman Empire, in which he was backed up by his principal collaborators in the Fascist party ...; by his self - confessed desire to erect a permanent memorial to that ambition; by the Fascist ideology which held the civilizing of backward peoples to be part of the 'Sacred Mission' of the white race; by the physical needs of Italian expansion; by considerations of military and political prestige, in which the wish to wipe out Adowa and Caporetto, and make Italy respected in the world, was predominant. These were the permanent, underlying causes of the war... the geographical and historical reasons which determined the choice of Abyssina as the victim have been produced ... and the year 1935 G.C. was about the earliest date by which the outbreak could be expected.

As it is indicated in the above quotation, the Italians claimed that they invaded Ethiopia on a civilizing mission. They said they are interested in the 'noble' task of liberating the Ethiopians from their slavery and background way of life. However, the real motives for the war were not these factors. Italy's economic interest in Ethiopia was one of the major causes of the war. Moreover, an industrialized country, Italy needed cheap raw materials for her expanding industries. Italy considered Ethiopia as a dependable market and promising source of raw material. She wanted to avoid also the acute unemployment problem in her country by giving Italian farmers farm lands in the high lands of Ethiopia. Besides, Mussolini needed the war to justify Fascism.

All the above reasons show that Italy needed the war as a means of popularising the Fascist party by giving Mussolini an upper hand over his political opponents. The other major motive of the war is the Italians considered the avenging of the defeat at Adwa as a political necessity.

The irony in AbaKostir as it is indicated in the quotation is that, Italy did not construct schools and hospitals and was not kind and generous enough as her words. On the contrary, she swept away masses of people. The Italians burnt down thousands of peasant villages. In-addition, Italian war planes chased and showered bombs and poison gas on the people.

One of the disadvantages of the third person point of view is that the author cannot tell his own opinions freely. He has the limitations of rigidity. Besides, he cannot reveal the characters other than by what they say and do, and he does not have the access to comment. Furthermore, like the omniscient point of view, an author can not shift the angle of narration from one form to another when ever he thinks necessary in the third person point of view.

In the omniscient point of view the author serves as an all-knowing maker, not restricted to time, place or character is free to move and to comment all will. One effect of such verbal irony የፕላይን መንግስት ደግ ስለሆነ . . . አስኳላና አስቢዳላ ይሰራል። 'The Italian government is kind and will construct schools and hospitals for you . . .', with its contrast between fine phrases and sordid reality is that this historical novel suggests the gap between how things might be and how they really are. This shows that ironical expressions in the third person point of view are commonly used in Abakostir to satirize the false promises Italy gives to Ethiopia.

Therefore, the third person point of view is employed in AbaKostir to expose the evil acts of the Fascists. Besides, this technique allows Aberra to reveal the ባንድ /banda/, collaborator of the enemy force's thoughts and feelings.

### 2.3.2. Flashback

Flashback is perhaps the most recurrent literary device that characterizes the style in AbaKostir. This arrangement is a design aimed at creating a definite impact on the reader. It is employed to produce a desired effect. Some of the facts of the

Italo - Ethiopian war are revealed through the use of extensive flashbaks. For this reason there are a number of flashbacks in AbaKostir. A case in point is the passage which describes about the imprsonment of Yeshashwork, a daughter of Belay Zeleke, by Fascist Italy.

ይገርማል እኮ ድፍረቱ! ደግሞ ሹመት የሚሰጠኝም እሱ ሆነ፤ በልጄም ሊጥግተኝ አሰበ? ልጄ እናቷ በጦር ሜዳ ስትጥትባት ያለሁዋት አለኝታ እኔ መሆኔ እሙን ነው፤ እኔም ለእርስዋ ያለኝ ፍቅር እጅግ ከፍ ያለ ነው። ቢሆንም ቅሉ አካሌ የሆነችው ልጄም ሆነች ነባቢት ነፍሴ ተኢትዮጵያ ነጣነት እንደማይበልጡብኝ አምናለሁ። ስለዚህ ራሴን የጠላት መሳሪያ በማድረግ ተምርኮኛነት አላወጣትም . . . አለ። /p. 144/

His boldness is surprising! Is he, who is going to give me the appointment, is he challenging me on behalf of my daughter? It is true I am the only asset for my daughter who saw her mother dying in the battle field. The love I have for her is so great. However, my soul can not be more important than the independence of my country. There I will not have her release by making my self an instrument of the enemy, said Belay.

This quotation is taken from Belays speech about the previous war and the capture of his daughter by the enemy. በልጄ ሊጥግተኝ አሰበ?, Is he (the enemy) challenging me on behalf of my daughter? This is an utterance showing a flash-back because there was a war conducted against the enemy around Bichena. As a result, Woizero Shakmitu Alamayahu, the wife of Belay, was killed in the war and they captured the daughter of Belay, Yeshashwork. These words are uttered at a time the Italians sent a message to negotiate with the patriot Belay on the cases of his daughter and their stay in the country.

ይገርማል እኮ ድፍረቱ! ደግሞ ሹመት የሚሰጠኝ እሱ ሆነ. . . 'That is surprising! Is he who is going to give me the appointment . . . .' Belay said this because Italy sent him a message that he would be appointed a governor of Gojjam. አካሌ የሆነችው ልጄም ሆነች ነባቢት ነፍሴ ተኢትዮጵያ ነጣነት አይበልጡብኝም 'My daughter, the part of my self, cannot be more than the independence of the country.' Italy sent a message to Belay saying 'እጅህን ብትሰጥ . . . የጉጃምን እንደራሴነት ይሰጥሃል' /p. 141-2/ 'If you surrender yourself to the Italian force, you will be appointed the governor of Gojjam.' But Belay refused and continued fighting against the Fascists.' He told them that he

will not give priorities for anything other than independence of his country. He mentioned to them that he was not eager to receive power from the hands of the Italians and that he will not change his country for his daughter.

The flashbacks used in AbaKostir are used to bring out the past incidents in the story and to connect future events like the independence of the country is maintained. Therefore, they are able to connect past events and future plans for they are not presented separately.

Another instance of flashback in AbaKostir is the following passage:

በአባ ኮስቲር ሕሊና ብዙ ነገር ይመለሳል። ልቡም በሃዘን ተነክቷል።  
በጠላት ጊዜ በተዋጋለትና በተጋደለላት ሃገሩ ሸፍተሃል መባሉ አሳዝኖታል።  
ሳር ቅጠሉ የእሱ ጠላትና ምቀኛ መሆኑ እጅግ አስገሞታል /p. 230/

Belay thinks a lot of things. He has something in his mind. As a result his heart is deeply sad. In his country for whom he fought and died during the Italian invasion, he is considered an outlaw after independence. Besides, he amazed and feels sad everybody has become his enemy . . .

The above paragraph illustrates the mental torture caused by Emperor Haile Sellasie. This is because after independence the Emperor gave Belay the title of Dejazmach and appointed him the governor of Bichana Awraja. Belay was dissatisfied because his expectation was at least to become the governor of Gojjam. Instead of Belay Dejazmach Mengesha Jambere and Lij Hailu Belew were raised to the rank of Bitwoded and Ras respectively and were appointed to govern Gojjam. Belay lost his vast territories and was appointed as the governor of only Bichana province. However, since he was not happy by the appointment he started to quarrel with Emperor Haile - Sellassie. Consequently, the battle of Somma took place where the patriot Belay fought against the Imperial forces. However in the battle of somma the Imperial troops defeated Belay because they were numerically superior. On the otherhand, Belay's troops were few and they suffered from shortages of food, water and bullets.

The sentence, “በአባ ኮስቲር ሕሊና ብዙ ነገር ይመላለሳል። ልቡም በሐዘን ተነክቷል። በጠላት ጊዜ በተዋጋላትና በተጋደለላት ሃገሩ ሸፍተሃል መባሉ . . .” “Belay’s heart is deeply sad. In his country for whom he fought and died during the Italian invasion he is considered an out law . . .” This is the kind of flash back used in this historical novel. It takes back to early life of Belay there by covering a long span of time ‘በጠላት ጊዜ በተዋጋላት . . . ሃገሩ’ “in a country where he fought . . . during the Italian invasion” with only a few words.

Hence, the manner in which Abera’s line of thinking is transmitted is effective in using flashbacks. The skill in choosing the relevant flashbacks and organising them coherently, the ability of being highly expressive, the clarity and straight forwardness of the language have helped to bring out the past historical events of Belay to relate with his present life. The application of literary techniques such as flashbacks also help to describe events of the Italo -Ethiopian war.

Accordingly, Aberra employs a narrative technique based on flashbacks. This helps him shift his point of view from the existing time scheme to recall past experiences. Besides, the shifting chronology delays information and makes the reader curious to know about the development of the plot. So this keeps him in suspense as to know how things are going on. In AbaKostir, Aberra works backward over Belay’s past life of the war ‘በጠላት ጊዜ በተዋጋላትና በተጋደለላት . . . ሃገሩ’ ‘in his country for whom he fought and died during the Italian invasion.’ Here, the narration goes back to the Italo - Ethiopian war. Consequently, this flashback recalls Belay’s suffering of the war and brings the struggle waged to attach the Italian colonialists.

Generally, the flashbacks used here are important to integrate events and help to bring out the condition of the patriots before and after independence. In this case, in the above extract, a certain thread of the story is carried backward to create a link to the present so as to trace major incidents. Such building up of series of past events

help to maintain the reader’s interest through - out AbaKostir.

To sum up, foreshadowing and flashbacks are important devices in narrative techniques because they make the story simple to understand from the start. The order of events in a story either in chronological time sequence or in a different order determines the nature of the story. Hence, these devices are used in a modern complex fiction as a literary device which helps to bring out variation of time sequence unlike the traditional story telling method. The traditional way of narration does not bring the necessary details of the past through the way of flashbacks nor foretell the coming incidents by the use of foreshadowing and limits the scope of thinking and understanding of the reader.

### 2.3.3. Suspense

Suspense is a state of uncertainty, anticipation and curiosity as to the outcome of a work of art. There are a number of suspenses in AbaKostir. The suspenses here are sustained throughout by the question of whether or not the patriot, Belay Zeleke will succeed in driving out the Italian colonialists and his life after independence. The following is an instance of suspense about the war conducted around Bichana, in Gojjam region, against Fascist Italy.

በአራተኛው ቀን አርበኞቹ ያሉበት በረሃ በጣልያን ጦር ተከበበ። በአራቱም አቅጣጫ ከዘመተው ጦር የተረፈው የአርበኞቹን ምሽግ ከከበበ በኋላ ወደ ውስጥ ዘልቆ በመግባት የሞት ሽረት ውጊያ ተዋጋ። በውጊያውም ላይ የጣልያን ጦር ስለአየለ አርበኞቹ ማፈገፈግ ግድ ሆነባቸው። በአባኮስትር ዘንድ እጅ መስጠት የማይቻሉበት ነገር ነው። በዚህ ውጊያ ምን አማራጭ እንዳለው ራሱም የሚያውቀው ነገር አልነበረም። . . . ነገር ግን የወርካዬ በረሃ ብዙ ፈላ ያለበት በመሆኑ አንድ ዘዴ መጣላት። . . . ጠላቱን ባላሰበው መንገድ ለማጥቃት አባኮስትር በፈላው ላይ እሳት ለቀቀበት። . . .

On the fourth day the desert where the patriots were living was encircled by the enemy, (Italian army). The enemy soldiers that came to fight in four directions surrounded the patriots' fort and then went deep inside and fought to the last. Since the force of the enemy was stronger than the patriots, they were forced to retreat. However, capitulating is unthinkable according to AbaKostir (Belay). But in this battle he did not know what alternatives he had. Since the Warkaye desert (in the Abbay George) is covered with grass, a strange idea came in to his mind. He set the grass on fire. . .

This extract tells us that the division of the enemy which advanced towards Lemchan was confronted by Belay's followers who had fortified at the Warkaye desert. However, the enemy had a large number of troops and weapons and Belay's force was not able to challenge the enemy forces. በአባኮስትር ዘንድ እጅ መስጠት የማይቻሉ ነው። 'Surrendering is unthinkable according to AbaKostir (Belay).' When one reads or hears this, something strange comes to his mind. While Belay was surrounded by the enemy forces, what then will be, to save his life and his country. This is the puzzling question that comes to ones mind.

Similarly, የወርካዬ በረሃ ብዙ ፊላ ያለበት በመሆኑ አንድ ዘዴ መግለጽ። 'Since the Warkaye desert is wholly covered with grass, a strange idea comes to Belay's mind'. Therefore, the reader is carried off beyond his own imagination expecting something new to happen in great suspense. For this reason, suspense is well developed in the structure of the plot in AbaKostir. The reader's attention is held till the end of the story wanting to know whether the enemy or Belay to become victorious.

In the same manner, አባኮስትር በፊላው ላይ እሳት ለቀቀበት 'AbaKostir set the grass on fire'. Warkaye desert is within the hot Abbay Gorge in an area with a heavy growth of grass. While war broke out, the Italian force got the upper hand and the forces of Belay were about to retreat. However, Belay set the ፊላው 'grass' on fire. The wind was blowing against the enemy and suddenly, the enemy forces found themselves on fire and they were forced to retreat. Consequently, the retreat of the enemy enabled Belay to change his fort to a place called Somma, in the Abbay Gorge. On that account, this is an action of full suspense in the progression of the plot because the reader is anxious to know whether the grass on fire has an effect on the Ethiopian patriots or the enemy forces.

There are many other instances of suspense in this historical novel. A case in point is Belay's death sentence.

ደጃዝማች በላይና ደጃዝማች እጅጉ የራስ ሃይሉ ተክለ ሃይማኖት የልጅ ልጅ ከሆነው ከልጅ ማጥ ሃይሉ-ሚካኤል ጋር በታላቁ ቤተ-መንግስት በአንዲት ክፍል በክብር ዘበኛ ይጠበቃሉ። በክፍሉ ውስጥ ቁጭ ብለው 'ወይ ጉድ! ተስቅላት ወደ ዕድሜ ይፍታህ ፍርድ ተለወጠልን? ወሊሶ በደጃዝማች በቀለ ወያ ዘንድ ሂደን ታሰርን። ለቀለብ በወር ዘጠኝ ብር ለልብስ በአመት ሃያ ብር ተቆረጠልን። ሊያመልጡ ነው ተብሎ ቢወራ ኢሉባር ተወስደን በደጃዝማች መስፍን ስለሺ ዘንድ በጥብቅ እንድንታሰር ትዕዛዝ ከተላለፈ በኋላ ሃሳብ ተለውጦ እነሆ እዚች ክፍል አጉሩን። እንድያው መጨረሻችን ምን ይሆን? አለ ደጃዝማች በላይ አብሮት ወደታሰረው ወደ ታናሽ ወንድሙ እየተመለከተ። 'እንዲያው ምን አውቁ' አለ እጅጉ እርሱም ግራ እየተጋባው በሁኔታው እየተነበበ' /p.253/

Dejazmach Belay, Dejazmach Ijgu and the grand son of Ras Hailu, Lij Mammo Hale Michael were imprisoned in the Grand Palace in a small cell and inspected by a body guard. As they were sitting in the cell Dejazmach Belay said oh! the adjudication was changed from death to life imprisonment. We were taken to Woliso and imprisoned under Dejazmach Bekele Woya. We are allowed nine birr per-month for food and twenty birr per year for clothing. Since it was rumored we were going to escape. We were about to be sent to Illubabor and imprisoned under Dejazmach Silleshi, but this order was abandoned, we are brought here and imprisoned. What is our end going to be? said Dejazmach Belay looking at his young brother who is imprisoned with him. What do I know said Ijgu, and the feeling that he does not know what to do is being read on his face.

As can be seen in this extract, after independence of the country the patriot, Belay and emperor Haile Selassie were not in good terms. The reason for this was that only a few of the patriotic leaders were given important posts in the government of Haile Sellasie and these were mainly those loyalty to the authority of Emperor was unquestioned. This had greatly disappointed Belay and after he was appointed the title of Dejazmach and was given Bichana province to administer, he disregarded orders coming from above and started to rule Bichana on his own terms.

Immediately, the most serious test came when the Imperial troops surrounded the whole area of Somma desert and blocked Belay's access to the river. Consequently, Belay's troops suffered from hunger and thirst and were also running short of ammunitions. Then the Emperor sent him a message requesting him to surrender peacefully and promising him amnesty. He accepted the offer of the

Emperor and surrendered to the government forces at Somma desert. However, he was brought to Addis Ababa and was imprisoned and sentenced to death.

The above extract is full of suspense. ተስታላት ወደ ዕድሜ ይፍታህ ፍርድ ተለወጠልኝ. . . እንዲያው መጨረሻችን ምን ይሆን? 'The adjudication was changed from death to life imprisonment . . . what is our end going to be?' This shows that Belay was puzzled and confused about his future life. Suspense is needed for any appealing story. Any story without suspense does not keep the reader interested in what is happening in the story. Likewise, in AbaKostir, in developing the events of the story and to keep the reader in curiosity the technique of suspense is employed.

Moreover, the use of suspense becomes more important from the very beginning because we are introduced in this historical novel to the life of Belay Zeleke who is full of conflicts with the enemy forces of the country. Therefore, we become very much interested to know what happens to him. We become surprised with all the wars he fought to free the country, his quarrel with Emperor Hale Sellasie, his imprisonment and death sentence. "What is our end going to be? . . . What do I know? . . . All these create some sort of suspense in the minds of the reader. This is because the patriots, Belay and Ijigu are after all sentenced to death and are thrown in prison cells. This part is particularly suspenseful. We are fully immersed in great sorrow in the death sentence when, where and how it is going to be conducted.

This imprisonment and death sentence of these patriots brings out the falling action of this historical novel. The falling action of AbaKostir ends with the imprisonment and death sentence of Belay Zeleke on the gallows, in Addis Ababa, in the present day Merkato area around fourth police station. Hence, suspense helps for the progress of the story in AbaKostir. The suspenses crested in AbaKostir are full of psychological and social conflicts. For instance, the three prisoners, that is Belay, Ijigu and Hailu managed to escape from the prison cells of the Grand Place. However, they were searched and caught and were thrown to the prison for a second time. This time they were put in the gallows.

To sum up, the narrative techniques such as the third person point of view, flashback and suspense have contributed greatly to the steady movement of the plot until it reaches the climax. Hence, it may be concluded that the plot in AbaKostir is full of conflicts and suspenses which help to move forward and to create a good effect. Author Aberra explains this fact in his own words in the appendix as follows:

In narrative technique, I have tried to use third person point of view to convey the message of my work. I have also used the techniques of foreshadowing, and flashback along with the method of suspense to amplify historical events, clearly portray characters and their feelings.

Hence, narrative techniques are very important to explore and bring out the meaning of a fictional work. Consequently, in AbaKostir narrative techniques are used to explain the different historical events and the war against Italy.

## CHAPTER THREE

### A COMPARATIVE STUDY OF THE LITERARY DEVICES IN THE HISTORICAL NOVELS UNDER STUDY

In this research so far an attempt has been made to observe, identify and analyze, the major literary devices in Mammo's Yohannes and Alula Aba Nega, and Aberra's Abakostir separately. In these works the major literary devices discussed are language such as rhetorical question, dialogue and repetition; figures of speech and narrative techniques.

In this chapter similarities and differences of the dominant literary devices of the three historical novels will be explored. The literary devices that are going to be examined here are similes and metaphors, syntactical structures such as short and long sentences and the epistolary form.

#### 3.1. FIGURES OF SPEECH: SIMILES AND METAPHORS

Mammo and Aberra are employing figures of speech such as similes and metaphors to appeal to the reader's mind and sense. This includes the deliberate departure from the normal word meanings or word order so as to gain freshness and strength of expression. By using these devices they enabled their readers to visualize ideas, and to describe the behaviours of Emperor Yohannes, Ras Alula and the patriot, Belay Zeleke.

The similes in the historical novels under study are formed using አገደ /inde/, መሰለ /messele/, መሳይ/messay/ ያህል /Yahil/ and all these are equivalent to the English words seem, like and as. However, most of the similes use አገደ /inde/ 'like'. Some examples are:

- እንደ መርዘኛ እባብ ተወርዋሪ /Alula Aba Nega, p. 157/  
Who springs like a poisonous snake
- እንደ አንበጣ ግድም ላይ ሰፋሪ /Ibid./  
Who invades like a locust
- እንደ አንበሳ ቅልጥም ሰባሪ /Ibid./  
Who breaks the shin like a lion.
- ክንደ ብርቱ እንደ አንበሳ /Ibid.,p.43/  
Powerful arms like a lion.
- ልጄን እንደ ጥጃ በጠፍር አሰረችው /Yohannes,p.15/  
She tethered my son like a calf.
- ይችን ምሽግ እንደ ጣታቸው ነው የሚያውቋት / Abakostir, p.228/  
They know this fort like their fingers.
- የጫቃታ ደራ የሶረናም ምሽግ  
የደግ አመድ ሆኑ በነኑ እንደ ጭጋግ /Ibid., p.210/  
Those fortifications of Chakata, Dera and Borena were burned in to ashes and evaporated like mist.

Having read the instances above, even though there are many similes in these historical novels most of them are introduced by the word እንደ /inde/ 'like'. Therefore, one common feature of Yohannes, Alula Aba Nega and Aba Kostir is the wide use of እንደ /inde/ 'like' in their similes.

The other similar characteristics of these works is the way they compare persons, objects and events, they compare concrete to concrete relationships. For instance:

- በእኔ መንታ መውለድ አገር ከሳተብዎ እንደ በትሉ የማትወልደውን ይፈልጉ /Yohannes, p.34/  
If people laugh at you by my giving birth to twins, look for one who is sterile like a mule.
- አፄ ዮሃንስ...እንደ አራስ ነብር ተንቆራጠው። /Ibid., 326/ -

Emperor Yohannes...twisted his body like a mother-tigress that has given birth to a new born cub.

- የበዝብዝ ሉሌ

ጠላት ሰባሪ እንደ ብርሌ /Alula Aba Nega, p.56/

The loyal servant of Bezbez who crashes the enemy like a flask.

- አሉላ እንደ ተቆጣ አንበሳ ፀጉራቸው ቆመ /Ibid ., p.135/

Like an angry lion Alula's hair stood on end.

- እንደ ብረት ምጣድ መራቷ ስትግል /Abakostir, p.166/

The land becomes as hot as an iron griddle.

- ጥይት እንደ በረዶ አዘነበበት /Ibid., p.27/

He showered bullets on like hailstones.

In the above examples firstly, in Yohannes, a woman is compared to a sterile mule, Emperor Yohannes to a tigress. Secondly, in Alula Aba Nega, ሉሌ (servant) is compared to ብርሌ (flask), Alula to a lion. Finally, in Abakostir, ብረት ምጣድ (iron griddle) is compared to dry land and ጥይት (bullet) is compared to በረዶ (hailstones).

All these examples use concrete elements. Such a comparison of concrete elements to concrete elements, for instance, a woman to a mule, Yohannes to a tigress and the like helps the things, objects and human beings to be visualized easily in the minds of the reader. In all the above illustrations, it is clear that two different but thought to be alike in one or more respect are compared, and all these comparisons have special meanings other than the literal meaning.

The use of similes makes possible the expression of ideas and thoughts in a more interesting way with more exactness than can be done with ordinary language. In the works under study, similes have served to clarify, illustrate and describe the emotions of Emperor Yohannes, Ras Alula and Belay. Therefore, in these examples similes make brief comparisons between things seemingly unlike and help the things involved stand out clearly.

Another similarity seen in the works under study regarding their similes is that all use mostly similes related to wild animals, particularly lion, tiger, elephant and the like. For instance:

- እንደ አራስ ነብር ተንቆራጠው /Yohannes., p.326/  
Like a tigress with a newly born cub walks to-and-fro
- ክንደ ብርቱ እንደ አንበሳ /Alula Aba Nega p.43/  
Powerful arms like a lion.
- ዲብ የሚያህል ዝሆን /Abakostir., p.131/  
An elephant as huge as a big knoll

In the first example, Yohannes is compared to a tigress; in the second example, Alula to a lion; and finally a knoll to an elephant. These wild animals are used here as vehicles (figurative terms) for similes. Since these animals are powerful and strong they might describe the power, strength and manners of the Ethiopian patriots. Among the wild animal vehicles lion, elephant and tiger make up the most recurrent .

There are differences in the similes used by Mammo in Yohannes and Alula Aba Nega, and that used by Aberra in Aba Kostir. In Mammo's works similarity of similes is indicated mostly by እንደ /inde/ 'like', ያህል /yahil/ 'as.....as' and ቢመስል /bimesil/ 'seem'. For instance:-

- ስምዎን ስሰማ እንደ አንድ ትልቅ ጋራ ይመስሉንነበር፡፡ /AlulaAbaNegap.134/.  
When we heard about you, you seemed to us like a big mountain.
- ኮረብታም ባያክል ቁመቱ ደረቱ ከምድር ውስጥ ነው ያለው ወንድነቱ /Ibide.,p.136/  
Even if my chest and hight is not as high as a knoll my virility is under ground.
- ለወንድ ልጅ ጉብዝናው ሙያው እንጂ መልኩ ስዕል ቢመስል ምን ጥቅም አለው? /Yohannes, p.27/  
What is the value of a man without courage and profession, even if his appearance seems (resembles) a picture.

In the above instances, Alula is compared to a mountain by the word እንደ /inde/ 'like'. In the second example Alula's height and chest is compared to a knoll. In the third instance, Kassa's appearance is compared to that of a picture. However, in Aba Kostir, most of the similes are formed using the word እንደ /inde/ 'like' and very rarely using ይመስል /yimesil/. The following are some illustrations of these kinds of similes that are recurrent in this historical novel.

- አባኮስትር እንደ ቅጠል የረገፈውን የጠላት ሬሳ እየተመለከተ፡.../Aba Kostir, p.157/  
Abakostir, inspecting the corpses of the enemy like fallen leaves...

የጋራውና የዋሻው አቀማመጥ በእውቅ መሃንዲስ የተገነባ ይመስላል፡፡ በተለይም በደጅን አቅራቢያ ያለው የአባይ በረሃ ለመመሸጊያ የሆኑ ዋሻዎች አሉት፡፡ እነዚህ ዋሻዎች ለአባኮስትር እንደ መመሸጊያ ያገለግሉት ነበር፡፡  
/Ibid., p.115/

The way the mountains and the cave are located or situated seem as if it is built by renowned engineer particularly, the Abay desert near Dejen has suitable fortifications. These caves used to serve Abbaköstir (Belay) as his forts.

- ጥይት እንደ በረዶ ዘነበ /Ibid.,p.232/  
Bullets showered like hail - stones.
- ጥይት እንደ መብረቅ ሲምዘገዘግ /Ibid., p. 233/  
Bullets flying like thunder storm.
- እንደ አንበሳ እያገሳ /Ibid., p.169/  
Roaring like a lion.

When the above examples are explored, Aberra, by applying comparison, particularly simile, seems to have been successful in clearly showing the severity of the war and the courage of the patriot, Belay Zeleke. Moreover, this picturesque description using similes help events of the war, places, objects and the patriot, Belay plausible.

Like simile, metaphor plays a great role in the historical novels under study. These metaphors are used to give similar characters to two distinct objects by identifying their relationships and differences. Unlike simile, metaphor does not employ the comparative adverbs: like, seem, as, as...as and as...if. However, metaphor gives charm and distinction as nothing else can. The main function of metaphor in these works is to glorify or magnify abstract objects and ideas or to diminish massive objects by bestowing new behavior and physique.

There are a number of metaphors in Yohannes, Alula Aba Nega and Aba Kostir. These are employed for effect that is for emphasis and descriptive purposes. Above all they are used to convey the manners and emotions of the patriots particularly when they are faced with difficulties, danger and war affairs of their country. To explain such facts Mammo's Yohannes and Alula Aba Nega have similarities and certain differences when compared to that of Abakostir.

The similarities in the three historical novels are in the first place they use fresh metaphors. When we talk about fresh metaphors, we do not mean to say such worn out expressions. But it is to mean concrete, condensed and interesting metaphors which have meanings beyond their literal meaning and generally, we mean a metaphor which initiates readers to think of suggested meanings of words rather than the stated literal meanings of the terms.

Dead metaphors are metaphors used frequently in every day conversation that they lose their colourful meanings. Barnet (1963:30) in his work An Introduction to Literature writes:

Tired figures of speech comprise part of our daily utterance. But through repeated use these and most of the figures of speech we use have lost what ever impact they once had and are only a shade removed from expressions which though once figurative have become literal.

As it is indicated in this quotation, some words are completely alienated from their original meanings and the resulting terms are called dead metaphors. Nowadays

dead metaphors are no longer taken as figurative language because they are almost indistinguishable from literal language. Expressions such as: the Situation is now in hand, she is well off , the arm of a chair, the leg of a table, and the eye of a needle...were once figurative , but now they have become literal. They have lost their figurative meaning.

However, the metaphors used in Yohanes, Alula Aba Nega and Abakostir are functional metaphors which express complex ideas and are meaningful. Examples of functional or fresh metaphors are given below:

- ግብጦች ዛሬም አንድ አውራ ደርና አንድ ቡችላ አገኙ? /Alula Aba Nega.,p.105/  
Did the Egyptians get a puppy and a cock?

This is uttered by Ras Alula about the traitors like Bahta Hagos and Debebe Araya who betrayed him and joined the enemy forces during the incursion of Egypt on the Ethiopian coasts during the reign of Emperor Yohannes. Bahta and Debebe are considered as a puppy and a cock. Eventhough, human beings are quite different from other animals, to diminish the manner and loyalty of Bahta and Debebe to their country and people, they are reduced to a puppy and a cock.

There are also fresh metaphors in Yohannes, for instance, "ቀጭን ናት እህል በልታ የምትኖር አትመስልም። ዛሬ በአባቷ ቤት ሰውነት ያልተጠጋት ትዳር ይዛ ልጅ መውለድ ስትጀምርህ ሸንቦቆ መሆንህ ነው። /Yohannes, p.59/ " She is very slim. If she does not look well fed while she is in her fathers home, she is going to be a bamboo tree when she gets married?

In their childhood Emperor Yohannes (Kassa) and Emperor Minilk were living in the palace of Emperor Tewodros in Gondar. This is uttered by Minilik about Tewodro's daughter, Altash, while discussing her beauty with Yohannes (Kassa) in their childhood. ቀጭን /thin/ does not mean that this girl is ugly. It means she is slim, slender and beautiful. Secondly, ሸንቦቆ /bamboo tree/ represents the girl's beauty.

Another example of a fresh metaphor in Yohannes is "የዚያችን የበረሃ አበባ ሃሳብ ለማወቅ ቢፈልግ ፈፅሞ የማይቻል ነገር ነበር።" /Ibid.,p.90/ "It was difficult in order to know the thoughts of that mysterious desert flower." Kassa (Yohannes) was in love with ወ/ት ዳተንስ 'Miss Datons' while he was living in the Afar region. Here, የበረሃ አበባ 'desert flower' is used to show the beauty of Miss Datons. This girl is represented by desert flower, firstly because the Afar area is desert. While Kássa reached the Afar desert, he saw her and was attracted by the beauty of that mysterious, strange and hidden flower like girl. Therefore, የበረሃ አበባ 'desert flower' which is part of nature is employed as source of beauty and a metaphor. In this case the beauty of the girl is compared to a flower.

Generally, Mammo has described mirrored the girls true nature, her beauty and manner. This decription would have been dull and un attractive if Mammo had not used metaphor. Thus, the employment of appropriate metaphors pertinent to the characters and circumstances under discussion is the most distinguishing literary device of these historical novels.

There are also fresh metaphors in Abakostir, for instance,

የፈላው አንበሳ

መጣ አሉ እያገሳ /p.113/

There , he is coming

The lion of the jungle roaring.

This couplet is lamented by the people of Debre-Markos while the patriot, Belay Zeleke freed different areas from the forces of the Italians and entered Debre-Markos. In this poem, the patriot, Belay Zeleke, is considered as a lion because he was courageous enough to challenge and defeat his enemies, particularly, the Italian colonialists. Belay is the representation of a hero. To be a hero is to dare more than other men when the great difficulty comes. For that reason Belay has exposed himself to greater dangers and had great risks of defeat and death. Lion is employed to show the strength, endurance and power of Belay who drove out the Fascists out of the country.

Therefore, Mammo's and Aberra's metaphors are for the most part functional and fresh. Their figurative language disregards dead metaphors. Fresh metaphors are used in the works under study because they are concrete, condensed and expressive enough to add vividness and clarity to the language. So, in all these instances fresh metaphors are used to indicate clear and vivid images. Besides, it shows the emotions and feelings of the characters towards their aims. Therefore, Yohannes, Alula Aba Nega and Abakostir use fresh metaphors for emphasis and effect because the words used are supposed to have other than the literal meanings.

The other features where these historical novels get similarities are in their use of metaphors drawn from wild animals particularly, lion. Emperor Yohannes, Ras Alula and the patriot, Belay Zeleke were considered as lions to show their strength and courage against the enemies of the country. Some examples are:

- የሰንት አንበሳች እናት የሆነችው አገራ /Yohannes, p.326/

My country who is the mother of many lions,

- አገራ የሰዙ አንበሳች አገር ናት /Alula Aba Nega ,p.265/

My country is a country of many lions.

- አባ ኮሰተር በላይ አንበሳው ተጓዶ

ልኮ ሰው ይገዳል አንኳን እሱ ሂዶ /Abakostir,p.114/

The lion, Abakostir can harm his enemies by sending his troops let alone by going himself.

The particular ideas of wild animal metaphors that seem to attract in these works are their strength, courage and their sound, for instance roaring of a lion. To sum up, the similes and metaphors used in these works have contributed to the complexity and plausibility of the respective stories. They create memorable images that are capable of producing and sustaining interest in the readers' minds. They give depth and strength to the stories of these works. Moreover, similes and metaphors have helped for effect and achievement of the stories so as to bring out history through fiction.

### 3.2. SYNTACTICAL STRUCTURES: SHORT AND LONG SENTENCES

As Richard Gill (1985:283) writes in Mastering English Literature:

Syntax is the construction of sentences; that is, the order of words and their relation with each other. ....The construction of a sentence controls the meaning and emotional impact of what is being said....It is important to see whether the sentences are long or short, whether they have many or few clauses, and whether, as is usual in English, the subject comes before the object, or the other way round.

Since, syntax is part of grammar that concerns the structure of phrases and sentences, some of the dominant syntactic structures in Yohannes, Alula Aba Nega and Abakostir are short and long sentences. In this chapter, firstly, the short and then the long sentences of the works under study will be discussed.

Herbert Read (1952:33) in his work, The English Prose Style, writes: "A Sentence is a unit of expression, and its various qualities: length, rhythm and structure are determined by a right sense of this unity." This shows that sentences are composed of structures such as words, phrases and clauses. At this point, it becomes essential to look into some illustrations that show the scheme of short sentences in Yohannes.

“ሰማችሁ ወንድሞቼና ልጆቼ!” ብለው አጼ ዮሃንስ በዙሪያቸው ቁመው የነበሩትን ሁሉ አንድ ባንድ ሲመለከቱ ቆዩና “ ሰማችሁ? ሁለት ጠላቶችና አንድ ተቀናቃኝ ተነስተውብኛል። ጠላቶች ያልኳችሁ ጣሊያኖችና ደርቡሾች ናቸው። ተቀናቃኙ ደግሞ ምኒልክ ነው። ምኒልክ ወንድሜ ነው። እግዚአብሔር ከፈቀደለት ዘውዴን ይውሰደው ግን ጣሊያኖች የእግር እሳት ሆነውብኛል። ቢሆንም የደርቡሾች ወረራ ፋታ የማይሰጥ ውጋት ሆኖብኛልና ፊቱን ወደ እነሱ ማዞራ ነው። የፊሰሰውን የሕዝቤን ደም ሳልበቀልለት ውዬ አላድርም።” /Yohannes, pp.326-7/

" Listen my brothers and sons!"..."Listen? Two enemies and one contender have stood against me. The enemies are the Italians and

Dervishes. The contender is Minilik. Minilik is my brother. If God permits let him heir my crown. But the Italians have become the scorch of my feet. Worse than that, the Dervish invasion does not give respite, so I have to turn my face towards them. I can't spend even a day before I avenge my peoples' blood.

This is a short speech made by Emperor Yohannes IV. This passage shows the incursion and worse condition created by the Mahdists in western Ethiopia. The Mahdists continued to destroy the area which they passed through, For this reason, the Emperor decided to fight against the Dervishes, even though the northern problem of Italy's penetration to Ethiopia was still unsettled.

This speech addressed by the Emperor is full of short sentences. The short sentences in this extract involve a single or several words. For instance, 'ሰማችሁ!' 'Listen!' this has only one word. A sentence with three words is 'ግሊልክ ወንድሜ ነው።' Minilik is my brother. There are also sentences containing, four, five or six words.

The short sentences used here have many purposes. Firstly, they are used for verbal economy of words. For example, the sentences mentioned above contain few words, and these types of sentence structures help for precision of the message that the speaker wants to transmit. When Emperor Yohannes says: 'ጣልያኖች የእግር እሳት ሆነውብኛል?' 'The Italians have become the scorch of my feet.' 'This is a very short and precise sentence which is easy to understand.

Moreover, short sentences, are used for descriptive purposes. The Emperor here is describing the events and situation of the country and his own life. The short sentences in this case express the feelings and motives of Emperor Yohannes. This is because, Italy had occupied and fortified her army in the northern part of Ethiopia and that was a great worry of the Emperor.

Another passage with short sentences in Yohannes can be cited from King Yohannes IV's utterance while he was badly wounded in the war against the Mahdists:

ኢትዮጵያ ሆይ! ደሜ ለልምላሜሽ ውሃ፣ አጥንቱ ለአንድነትሽ ዋልታሽ ለዳር ድንበርሽ የብረት አጥር ይሁንልሽ አሉና አጼ የሃንሰ በሃይል አቃሰቱ። ከጀርባቸው በተመቱት ጥይት ወድቀው አሸከሮቻቸው አንስተዋቸው በድንኳናቸው ውስጥ ከወለሉ ላይ እንደአስተኙዋቸው በዙሪያውም እጨጌውና መኳንንቱ ቁመዋል። በደከሙ ዓይኖቻቸው ሁሉንም ተመለካከቱዋቸውና ኢትዮጵያ እናቱ፣ ከብሬ መቃብሬ ድረስልኝ ተደፈርኩ ስትይኝ አልቀረሁም፣ ደረሰኩልሽ ለከብርሽ ደግሁልሽ ለነፃለትሽ ወደቅሁልሽ። እኔና ጀግኖችሽ ጥለን ወድቀናል። ነገም ትውልድ ይቆምልሻል። /Ibid., pp.333-334/

"Ethiopia! may my blood become water for your development, and my bones serve as a metal fence for your territory and unity," he gasped heavily because of the bullet he suffered from on his back. While he was lying in his tent by his own servants with the archbishop. His power of sight became faint and whispered: "Ethiopia! my mother, honour and grave when you called me to protect you from the incursion of the enemy, I immediately came and bled for your honour and fell down for your freedom. Myself and your patriots have fallen down killing many of your enemies. The coming generation will repeat the same thing.

For the most part of his reign Emperor Yohannes' preoccupation was with the defence of the country from successive foreign enemies. These were firstly, the Egyptians and later the Italians and then the Mahdists. However, the last war of his life was against the Dervishes. In this war, Yohannes was mortally wounded and subsequently he died. This extract is the last words of the Emperor before his death.

In the above quotation, there are instances of short sentences in the Amharic version. However, when we compare this quotation with the previous one, they are a bit longer. But they are still examples of short sentence. The words in these short sentences extend up to seventeen. However, when we compare with the other long sentences containing up to eighty words, they are still short.

እኔና ጀግኖችሽ ጥለን ወድቀናል። " Myself and patriots have fallen down killing many of your enemies." The Amharic version has only four words. ነገም ትውልድ ይቆምልሻል። "The coming generation will still protect you. This sentence again has three words in the Amharic version. However, in the above extract some sentences

consist of seventeen words and the sentences get their length by the use of transitional words such as ና 'and', በ'by', እንደ 'like'.

Moreover, enumeration (a device where different things and properties are listed) is one of the devices by which some sentences get their length in this case. For instance, ኢትዮጵያ እናቴ፣ ክብራ፣ መቃብራ፣... 'Ethiopia! my mother, honor, grave,...'. Since enumeration is used in this sentence, it gets longer by bringing different items to the listing. However, this is still a short sentence. It consists of deep idea and emphasizes love of the country.

The use of short sentences is one of the prominent devices employed in Abakostir. These sentences are used to describe places, people and the war against Italy. Let us see these instances in the following lines:

ወቅቱ የሐምሌ ወር 1929 ዓ.ም ነው። ሰማይ በጉምና በጭጋጋ ተሸፍኖአል። ለሊት የጀመረው ዝናብ ሳያቋርጥ ያካፋል። በአንድ የባንዳ አለቃና በጣልያን አስተርጓሚ የሚታዘዘው የደብረ ማርቆስ የባንዳ ጦር በማቻኮልና በጉዛምን ጦር ተጠናክሮ አሰጠው ለመውጋት ወደ ገድ ዘመተ። ዝናቡ ያለማቋረጥ ይወርዳል። የኢጣልያን ጦር ግን ዝናቡንም ከምንም ሳይቆጥር ከአሰጠው ጋር ውጊያ ገጠመ። የአሰጠው ሠራዊት በየሰፍራው ስለተበታተነ በአጠገቡ የነበሩት አርበኞች ብዛት ሃያ - ሁለት ብቻ ነበር። ሆኖም ብዛት ካለውና በሚገባ ከታጠቀው ከጠላት ጦር ጋር ተዋጋ።/p.61./

The time is July 1929. The sky is covered with fog and mist. The rain that started in the night is still drizzling. The 'banda' (a collaborator of the enemy) a military force which is commanded by a 'banda' leader and a translator of Italian marched on to Ged reinforced by the force from Machakel and Gozamen to fight against Aschenaki (Belay). The fact that Aschenaki's force was spread all over the places, there were only twenty two fighters close to him. Nevertheless he fought the large and well armed Italian Forces.

One characteristic of Aberra's language technique is his demonstration and description of nature, particularly the atmosphere. For instance, ጉም 'fog', ጭጋጋ 'mist' ካፊያ 'drizzling of the rain' and the like are well described to create emphasis in the minds of the readers. ሰማይ በጉምና በጭጋጋ ተሸፍኖአል 'The sky is covered with fog and mist' ዝናብ...ያካፋል። 'The rain is drizzling' and ዝናቡ ያለማቋረጥ ይወርዳል። 'The

rain is pouring down' nonstop are some of the descriptions of the atmosphere or nature. These sentences are with three or four words but are very descriptive and give detail information of the sky.

Generally, the language used in *Abakostir* is precise and economical in expression. There is every reason to believe this from the above quotation. For instance, ወቅቱ የሐምሌ ወር 1929 ዓ.ም ነው። 'It is July 1929 ' has only five words and ዝናቡ ያለ ማቋረጥ ይወርዳል። 'The rain is pouring down nonstop has only four words. From these instances setting is very important in creating the desired atmosphere. The setting is well described. In this case, the time is ለሊት 'night', the month is ሐምሌ 'July' and the year 1929.

As it is indicated in the quotation every new chapter in *Abakostir* starts with its own setting. For instance , ወቅቱ የሐምሌ ወር 1929 ዓ.ም ነው። ሰማዩ በጉምና በጭጋ ተሸፍኖአል። ' The time is July 1929. The sky is covered with fog and mist.'...' የባንዳ ጦር በማቻኮልና በጉዛምን ጦር ተጠናክሮ አስጨናቂን ለመውጋት ወደ ገጽ ዘመተ።' 'The army of the 'banda' (collaborator's of the enemy marched on to Ged reinforced by the force from Machakel and Gozamen to fight Ashenaki.'

Another example of short sentence that starts with a description of setting in *Abakostir* is chapter four. "በለምጫን የሚገኙ መኖሪያ ቤቶች በእሳት መጋዩት ጀምረዋል። ከሩቅ ሆኖ ነበልባሉን ጭሱን ለሚመለከት ያለጥርጥር ቃጠሉ እንዳለ ይረዳል።...ጊዜው ማለፍው ላይ በመሆኑ እንደተኙ በእሳት የጋዩም አሉ። /p.79/ "The home steads at Lemchen have started burning. For one who is looking from a distant, at the smock spark, without hesitation he will understand there is a fire that broke out....The time is early morning and there were people burned down while asleep." These are some of the short sentence which are full of description of setting. Setting covers the places in which characters are presented, the social context of characters, time and events of the war in general. As Richard Gill (1985:106) in his work *Mastering English Literature* writes:

Setting consists the places where characters are presented; the social context of characters, such as their families, friends and class; the customs, beliefs and rules of behavior of their society; the scenes that are the background or the situation of the events of novel; and the total atmosphere, mood or feel that is created by these conditions. All of them are examples of setting.

Hence, when one studies Abakostir, one should pay attention to the setting because it can make a contribution to understanding the work. Setting is very important for the different sections of a work. It tells something about the relation of the characters to time, place and various events. consequently, the settings contained in the short sentences in Abakostir tell us in brief about the mood and emotions of the characters, the situation of characters, the conflicts and the themes.

In the Amharic quotation above, through setting, the description of the morning, the day, month, year, rain, atmosphere and the war is all pictured in our mind. It makes us feel the condition of that terrible time of the war because it was a horrible bloody massacre and hand -to -hand fighting against Italian colonizers.

In Abakostir, people, events and places are vividly pictured so as the description could appeal to the senses and the emotions of the readers. The description of events using short sentences such as the Amharic quotations above helps the reader to understand the war. The description of the እሳት 'fire' ጭሰ 'smoke' and ነበልባል 'flame' are vivid descriptions of the terrible war and ጭሰ 'smoke' in this case indicates the events of mass killing and the situation of the war. '...መኖሪያ ቤቶች በእሳት መጋዩት ጀምረዋል። "home - steads.....have started burning" and ጭሰን ለሚመለከት.....ቃጠሉ እንዳለ ይረዳል። "For one who is looking at the smoke...will understand of the fire " show the intensity of the war. Therefore, such description of scene" and characters using short sentences is the dominant feature in Abakostir.

Short sentences in Abakostir are used for the sake of clarity and to give an accurate picture of the villages like ለምጫን 'Lemchen', ቃጠሉ burning or destruction of the village', suffering of the people and the setting. Moreover, the

brutal treatment of the natives by the army of the Fascists is also depicted to show the evils of colonialism. The fact that the enemy set fire to the homes of the villages witnesses this explanation more clearly.

To sum up, in Abakostir, there are no superfluous short sentences which are not pertinent to a given situation of a character. Moreover the frequent use of the present tense gives the reader a sense of immediacy, a feeling that the act is taking place at the moment of reading. For example, the verbs in these short sentences like ጅምረዋል 'start' ይረዳል 'understands', ይታያሉ 'are seen' and are presented in a present tense form which give immediacy to the events.

When the short sentences in Yohannes and Abakostir are examined there are similarities and differences between these works. Some of the similarities for instance are, in both works, the number of short sentences do not exceed seventeen words. Besides, in both works short sentences are used for description purposes. Mammo uses short sentences to describe the power, strength and endurance of Ras Alula and Emperor Yohannes, and Aberra uses them to describe the patriotic deeds of Belay Zeleke. Moreover, both of them use such sentences to describe the massacre and destruction of the people by the enemy forces. These short sentences are precise and economical in expression. They do not create ambiguity and give a clear picture of the different war events. Therefore the reader does not face any difficulty in following the stories.

However, there are also some differences in Yohannes and Abakostir. The short sentences in Abakostir are for the most part very short, precise, and clear. Nothing difficult to comprehend because Aberra uses very clear diction arranged into simple sentences. For instance, 'ወቅቱ የሐምሌ ወር 1929 ነው። ዝናቡ ያለግዳረጥ ይወርዳል።.....የኢጣልያ ወር ከአስጫናቂ ጋር ውጊያ ገጠመ።' /p.61/ "It is July 1929 .The rain is pouring down. The Italian army fought against Aschenaki." The diction shortness and clarity of these sentences are not monotonous and the development of the story moves in a chronological time sequence, and these sentences have very few words. Hence, one of the features of style in Abakostir is the use of short sentence.

Almost every page of this work consists of short sentences. These short sentences are constructed by avoiding conjunctions, adjectives, adverbs and transitional words.

The other syntactical device used in the works under study is long sentence. In order to comprehend the mechanism and functions of long sentences it is better to take examples. The following passage is taken to illustrate long sentence from Alula Aba Nega.

በዚያ ጦርነት የወደቁት ኢትዮጵያውያን ደምና አጥንት፣ በዚያ ጦርነት በልቦ  
 ሙሉነት የተዋገት ኢትዮጵያውያን ጆግንነት፣ በዚያ ጦርነት ላባቸውንና  
 እንባቸውን ያፈሰሱ ኢትዮጵያውያን ድካምና ጥረት፣ በዚያ ጦርነት ለዘመተው  
 ሠራዊት የሰነቁ ኢትዮጵያውያን ደጃንነት፣ በዚያ ጦርነት ለዘመተው  
 ሠራዊት ምግብ ጭነው ውሃ ቀድተው ያቀበሉ ኢትዮጵያውያን ጭንቀትና  
 ጥበት ሁሉ ተዳምሮ በግብፅ መዳፍ ልትገባ የነበረችውን ኢትዮጵያን ታደጉ  
 በዘመናዊቱ ኢትዮጵያ ታሪክ ውስጥ አንፀባራቂውን ምዕራፍ ለመክፈት  
 የተቻለው በዚያ ጦርነት ውጤት ነው። /Alula Aba Nega, p.63/

The blood that flowed and the bone that was crashed of those Ethiopians who had fallen in that war, patriotic Ethiopians who fought vigilantly and courageously in that war, the efforts and toil of those Ethiopians who poured their sweat and tears, the rearguard of those Ethiopians who provided logistics for the force that fought in that war, the hardship and worry of those Ethiopians, who provided food and water for the army who went on for a military mission, all put together save Ethiopia, that was about to fall in the hands of the Egyptians in that war opened a new chapter in the history of the country.

This passage tells us that the decisive battle of Gundet has always been in the Ethiopian mind, that is , in the spirit and the temperament of the people. This happens because independence is gained through struggle and sacrifice of the people. As Erlich (1986:18) in his work Ethiopia and the challenge of Independence, writes: " Tensions between the two countries have been created because of Egypt's continuous strategic interest in the affairs of the Sudan and the Red Sea." This indicates Egypt's ambition to have Ethiopia in her palms and to over rule the country.

The above Amharic quotation is one of the long sentences in Alula Aba Nega with 265 letter and 61 words. One of the mechanisms by which the sentence gets its

length is by repetition. In this long sentence, words such as ኢትዮጵያ 'Ethiopia' are repeated seven times, በዚያ 'in that' and ጦርነት 'war' are also repeated five times. The most repeated phrase in this sentence is በዚያ ጦርነት 'in that war'. This phrase indicates the wartime. This is because the very emphatic portion of this sentence is created by the repetition of adverbial phrase of time በዚያ ጦርነት 'in that war'. This repeated phrase takes back the imagination of the reader to the destructive war conducted against the Egyptian colonialists. Moreover, the repeated phrase በዚያ ጦርነት 'in that war' has come at the beginning of each clause and this gives some sort of rhythm to the mind of the reader.

Besides, such long sentences are helpful for the steady movement of the story and description purposes. Here the causes and consequences of the war against Egyptian colonialism are described vividly. In addition, this long sentence consists of many things like logistics, the war events, the patriots, the people who were victims of the war, Egypt's ambition and the struggle waged by the Ethiopian people.

Here is another example of a long sentence in Yohannes :

አባ በዝብዝ ካሳ ያን ስመ ጥሩ ሠራዊታቸውን አፈንጋጭ በተነሳበት አካባቢ ሁሉ እያሰማሩ የሃገሪቱን ይበልጠውን ክፍል ለመቆጣጠር ከቻሉ በኋላ ሃያ ሺህ የማርትራዛ ብር መተያያ አስይዘው ጳጳስ ለማስመጣት የእስቴ (ቤጌምድር) ተወላጅ የሆኑትን አለቃ ብሩን ወደ ግብፅ ላኩና አቡነ አትናቴዎስን አስመጥተው በእርሳቸው እጅ ተቀብለው ጥር 13 ቀን 1864 ዓ.ም አክሱም ላይ የሃንስ ንጉሠ ነገሥት ዘ ኢትዮጵያ ተብለው ከፋሲለደስ በኋላ በአክሱም ጽዮን ቤተ-ክርስቲያን የነገሱ የመጅመሪያ ንጉሠ - ነገሥት ሆኑ። /Yohannes,p.185/

Wherever there was mutiny Bezbez Kassa (Emperor Yohannes) was always sending his famous military force and was able to control the large part of the country's territory after which he sent 'Aleka' Birru to Egypt with a gift of twenty thousand thalers to bring pope Atnathewos and was crowned as king of kings of Ethiopia in Axum on Tir (January) 13, 1864 and became the first king after king Fasiledes.

The above quotation is one of the long sentences in Yohannes. Now, before the advantages, disadvantages and the method by which this sentence gets its length are

discussed, another example of long sentence will be taken so as to show their similarities.

በጀግንነቱና በከፍተኛ የጦር አመራሩ ዝናውና ስሙ እጅግ የገነነው መቼ  
 መጥቶ ባየነው እየተባለ በጉጉት ይጠበቅ የነበረው ታላቁ የጦር መሪ በላይ  
 ዘለቀ እንደተጠበቀው የአካል ግዝፈት የሌለው፣ ለግዴታ የማይሞላ፣ በአነጋገሩ  
 አንደበቱ ያልረታ፣ በአለባለሱም ያልተሸቀረቀረ፣ ለእግሩ ነጠላ ጫማ እንኳን  
 የሌለው፣ አንድ ትሁት ሰው በመሆኑ የዚህ ሁሉ ሠራዊት መሪ እርሱ ነው  
 ብሎ ለማመን ያዳገታቸው በአደባባዩ አልታጡም። /Abakostir, p. 205/

Whose fame is wide spread because of his high ability in war fare and who was awaited eagerly to be seen, the great war leader, Belay Zeleke, as expected who did not have a huge body physique, who is not so significant for the eye to see, whose skill in speech is not so much refined, who is not decorated in his feet because he is an honest man, and there were some on the square who did not believe because that he was the leader of all these forces.

After independence, Emperor Haile Selassie arrived in Debre-Markos and met Belay. However, Belay even penalized his followers who received weapons from Haile-Selassie. This is because firstly, Belay was not willing to meet the Emperor, secondly, he was afraid of the Emperor. However, some members of the local nobility among his followers advised Belay to go to Debre-Markos and meet the Emperor.

Then Belay left for Debre-Markos to welcome the Emperor. During his journey Belay ordered his followers to show a military parade in front of the Emperor. That force caused a lot of sensation and it passed in front of the Emperor singing traditional war songs and boasting of their heroic deeds against Fascism. The Emperor was impressed by the praises and patriotic achievements of the patriots. It was at that time that the whole population were able to see the patriot, Belay, and express their good wishes and surprised him. He was not physically huge rather he was a medium sized man.

Now, when we compare the two extracts taken from Yohannes and Abakostir above, they tell us something about the style and the way they are structured. The

extract taken from Yohannes contains 61 words and is one of the long sentences in this work. However, the quotation taken from Abakostir has fifty-two words and this is also one of the long sentences in this work.

When we examine the sentence length of Yohannes and Alula Aba Nega, there are more long sentences all over the pages of these works ranging from twenty to eighty words within a single sentence. Let alone the long sentences of these historical novels their short sentences are even filled with more words than that of Abakostir. Moreover, the long sentences in Yohannes and Alula Aba Nega are sometimes more complicated than Abakostir simply because of their length.

On the other hand, Abakostir has very few long sentences and they contain fifteen to fifty five words. These sentences are not much complicated and can be understood easily. Besides, the sentences are descriptive. They describe events of the war or the patriots' activities with limited words.

When the above quotation from Yohannes is analyzed the mechanisms by which the sentence gets its length are firstly, by adding time adverbs such as በኋላ 'after'. Furthermore, there is also a word እና 'and' that is a conjunction which is used for joining words, phrases and sentences. For instance, አለቃ ብሩን ወደ ግብፅ ላኩና አቡነ አተናቱዎስን አስመጥተው..." Yohannes sent Aleka Biru to Egypt and he brought Pope Atnathewos..."

However, when the quotation taken from Abakostir is explored the methods by which this sentence is made long is different from Yohannes. Abakostir uses description of characters or events as a method of lengthening sentences instead of using conjunctions and transitional words (linking words) such as furthermore, consequently, first, then, next, finally.....One of the clauses which describes the qualities and physical appearance of Belay in the above quotation from Abakostir is

“ የአካል ግዝፈት የሌለው፣ ለግደን የማይሞላ፣ በአንደበቱ ያልፈታ በአለባበሱ ያልተሸቀረቀረ፣ ለእግሩ ነጠላ ጫማ እንኳን የሌለው” "Belay who did not had a huge body physique,

who is not so significant for the eye to see, whose skill in speech is not so much refined, who is not decorated in his style of dressing, who does not even have sandal for his feet."

Hence, Abakostir uses more descriptive method than Yohannes. It presents a continuous series of events using long sentences. Therefore, one of the values of the long sentence is to describe events. In Yohannes and Abakostir long sentences have many purposes. For instance, they are used to describe scenes, narrate events and to describe the activities of Emperor Yohannes and the patriot, Belay Zeleke.

To conclude, except in few cases, the sentences in the historical novels under study are simple, clear and direct. The use of long and short sentences in these works is also numerous. The short sentences are used for effect and are very economical. Moreover, they bring variety and speed up the action and contribute to the intended effect. That is their brevity saves readers from confusion or illusion and they help to express the fact with economy. Besides, the short sentences emphasize on the important messages. The long sentences are used for describing scenes, narrate events and to tell stories where necessary. They also help the continuation of the utterance and events.

Sebeok (1960:93) in his work Style in Language writes: ".....Style cannot be clearly defined with out reference to grammar." Since, grammar is an arrangement of words into sentences, the style of a work of art depends on grammatical structures as well. Therefore, limiting sentences is very essential in literary works particularly, prose. The shortness or length of sentences creates favorable or adverse effects in writing. Authors differ in their sentence length. Some choose short sentences for the effect of brevity and clarity. While others employ long sentences. On the other hand some authors use both types alternately to create variety to their writings. Of course, there is no rule that states how short or long a sentence should be. However, Thomas Kane (1980:365) in his work, Writing Prose Techniques and purposes writes:

At least one simple sentence of no more than ten words, at least one compound sentence of twenty or thirty words and one cumulative sentence of no less than eighty.

As it is evident in this quotation the length of sentences varies in one way or the other. But, one should not forget that both short and long sentences have their own purposes. The size of sentences of Mammo's Yohannes and Alula Aba Nega, and Aberra's Abakostir have also different functions. For instance, they help to give variety of style of the works and expound the different wars against the enemies of the country.

### 3.3. EPISTOLARY FORM

The epistolary novel is a novel in the form of letters. It was popular particularly in the 18<sup>th</sup> century. Among the famous examples are Richardson's Pamela (1940). The plots, themes, conflicts and the different ideas in a literary work are not separated from its technique. This is because it is only by means of technique that these themes and patterns of events can exist. Since the epistolary form is usually applied to a novel written in the form of a series of letters, this allows the author to present several points of views without injecting himself into the narrative.

The historical novels under study are not written wholly in the form of letters. However, there are plenty of letters in Yohannes and Alula AbaNega written by Emperor Yohannes IV and the foreigners. Similarly there are several letters written by Ras Alula and the foreigners, and Yohannes IV and Alula himself. One of the narrative techniques which helps in shaping and bringing out the themes in Abakostir is also the epistolary form. There are many letters in this work written by the patriot, Belay Zeleke.

The letter system in Mammo's Yohannes and Alula Aba Nega, and Aberra's Abakostir is quite different in many ways of its formats except in a few cases. For instance, the letter system of these works varies in the number of letters, form, length

of the letters and the like. To explore these cases the following illustrations are taken from Alula Aba Nega. In this letter, having understood the interest and plan of Italy, Peter, an Ethiopian and a friend of Ras Alula sent the following letter from Massawa to Ras Alula.

ይድረስ ለክቡር ራስ አሉላ፤  
ዘውእቱ ቱርክ ባሻ፤

መድሃኒንለም ስላምና ፍቅር ያውርድልዎ፤ የዮናታን ጋሻ በከንድዎ ይሁን፤ ምናልባት፤ ታሪክ አላነበቡ ይሆናል እንጂ ፈረንጅና ቁንቁን አንድ ናቸው፤ ቁንቁን ከትል ሁሉ ያንሳል፤ ነገር ግን ታላቁን ግንድ በልቶ አድርቆ ይጥለዋል፤ እነዚህም ጣሊያኖች መጀመሪያ በንግድ ጥቂት በጥቂት እየገቡ የሰውን አገር ይወርሳሉ፤ ስለዚህ አሁን ቶሎ ይደብድቧቸው፤ አለዚያ አገርዎ መጥፋቱ ነው፤

አሁን እነሆ በምሳሌ እጽፋለሁ፤ ዛፍ ሳያድግ በእግር ጣት ይነቀላል፤ ከአደገ በኋላ ግን ብዙ መጋዘና መጥረቢያ ያስፈለገዋል፤ እንደዚሁም ሁሉ የአሞራ ግልገል ከንፋ ሳያድግ የሰድስት አመት ልጅ ከዛፍ አውርዶ ሲጫወትበት ይውላል፤ ከንፋ ከጠነከረ በኋላ ግን ከሰው እጅ ሥጋ ነጥቆ እስከ አየር ይወጣልና የሚያገኘውም የለም፤

እንደዚሁም እነዚህ ጣሊያኖች ናቸውና ለአገርዎ፤ ለግዛትዎ፤ ለጠጅዎ፤ ለጮግዎ ከሁሉም ይልቅ ለታላቁ ክብርዎ ይሞክሩ፤ እኔ ያለኝን ምክር ነገርኩዎት፤ ጥይትና ካባ ምንጣፍ ጥሩ የሆነ ጉራዴ ሰድጂልዎትአለሁ፤ የኢትዮጵያ አምላክ ከእርስዎ ጋር ይሁን፤ አሜን፤

ቅነይ ለፍቅርክ ጴጥሮስ ኢትዮጵያ  
ጥር 10, 1888  
ተፃፈ ምፀዋ

/Alula Aba Nega, pp.204 - 5/

May this reach dear  
Ras Alula,  
Turk Pasha:

May our Saviour sent you love and peace. May Jonathan's shield be on your arm. Perhaps you may not read history. The whites and moths are one and the same. The moth is much smaller than all worms, but it eats and kills a big tree. These Italians first come in the name of merchants and gradually confiscate others country. Bit them now or else your country is going to be destroyed.

Now I am writing for you in terms of a parable. Before a tree grows, it can be pulled out with the fingers of a foot. Once it is grown up it needs many sows and axes. Likewise, the chicken of a crow can be played with by a child of six before its wings are matured. But after

its wings become strong it can snatch a piece of meat from the hands of a person and soars into the skies and nobody reaches it.

Similarly, because these are Italians try to defend your country, territory, mead, for your fatty meat and more than anything else for your honour. I have sent you bullets, cloak, carpet and sword. Ethiopian God be with you. Amen.

Yours affectionately,  
Peter Ethiopian  
Tir ( January ) 10, 1888  
Written in Massawa

The following letter is a reply to the letter above written by Peter

ይድረስ ለወንድሜ ለወዳጅ እውነተኛ  
የሐበሻ ልጅ ጴጥሮስ

እንዴት ሰንብተሃል፤ ጥር 10 ቀን የተገፈ ደብዳቤህ ደርሶኛል።  
የእግዚአብሔር ምክር ደረሰኝ። ጊንዳ እንደሆነውን ሠራዊቱን ዛሬ ሌሊት  
ሰሐጢ እንዲሄድ አዝዣለሁ። እኔም ተሉ እነሳለሁ፤ እንኳን መካሪ አግኝቼ  
ለብቻዬ እንኳን በመረነት አልታግም፤ የእኔን ጨምሮ ወደ ጃንሆይ  
ሰድጃለሁ። የላክልኝ ፅቃም ሁሉ ደርሶኛል።

እግዚአብሔር ወርታህን ይመልስልሃል።  
አሜን። ጥር 1888 አስመራ።

/Ibid., p.205./

May this reach to dear brother,  
friend and true son of the  
Abesha, Peter.

How are you; I have received a letter written on Tir (January) 10. The advice of God has reached me. I have ordered my force in Ginda to go to Satti. I shall start my journey soon. Let alone having an advisor, I can't be blamed for war even while I am alone. I have sent your letter along with me to His Majesty (Emperor Yohannes). All the things that you have sent me have reached me.

I am sure God will repay  
your good deeds. Amen.  
Tir (January) 1888, Asmara.

The two letters above are written by Peter, a friend of Ras Alula, in Massawa, and Alula respectively on the matters concerning Italy. In each of these instances when the characters read the letters we are fully exposed to their thoughts and feelings. This means that these letters show how Alula and Peter themselves felt at the time of writing . Moreover, since the letters are filled with important ideas, they are easily grasped.

Regarding the advantages of the different letters found in Yohannes and Alula Aba Nega, Author Mammo Wudneh (see appendix 'A') says: "...they afford a special beauty and strength for the writing of the historical novels....If letters are presented undistorted, the witness they give will be reliable and everlasting." Therefore, letters are used for effect and to convey the ideas of Alula and Peter directly in this regard.

Now let us take a different letter by a different author, Aberra, from Abakostir so as to compare and contrast the above letter with this one.

ደብረ ግርብ ደረሰ መጥተህ እጅህን ብትሰጥ የጣሊያን መንግስት መሐሪ ስለሆነ ምህረት ስለሚያደርግልህ፣ የጉጃምን እንደራሴነት ስለሚሰጥህ ልጅህን ስለሚለቅልህ ለጣሊያን ታግኝ ሁነህ ግባ።

/Abakostir,pp.141-2/

If you surrender yourself to the Italian force by coming to Debre - Markos, because the Italian government is merciful, it will pardon you and appoint you governor of Gojjam and release your daughter; then submit yourself being loyal to the Italian government.

This is a letter written from Debre-Markos (capital of Gojjam province) by the Italian administrator in Gojjam to the patriot, Belay Zeleke in Bichana district. In the above three letters taken from Alula Aba Nega and Abakostir there are a number of differences. For instance, the letters in Alula Aba Nega are very long relatively to that of Abakostir. When the first letter written by Peter to Ras Alula is considered, it

consists of 136 words. However, the letter taken from Abakostir consists of only twenty words. Therefore, from these letters, it can be deduced that most of the letters in Yohannes and Alula Aba Nega are longer than that of Abakostir.

The methods by which those letters in Alula Aba Nega get their length are numerous. The first method is by adding a conjunction ና 'and' , transitional words ስለዚህ 'therefore' repetition ጥቂት በጥቂት 'little by little' enumeration (listing of different items) such as ጥይት፣ ካባ፣ ምንጣፍና ጉራዲ 'bullet, cloak, carpet and sword. Besides, particularly in the first letter, there are parables illustrated for clear explanations of the message. These examples include ዛፍ 'tree' and የአሞራ ግልገል 'the young of the crow'.

The other difference among the above letters is that of format. For instance, the letter taken from Abakostir has no 'heading' that is the writer's address and the date; 'inside address' meaning the name and address of the recipient; 'complimentary closes' such as yours very truly, yours obediently, your faithfully and the like. The letter form Abakostir has only the body of the letter, that is the message with which the letter is concerned for this reason, the letter is very short, precise and economical in expression. Author Aberra discloses (see appendix C) the function of the epistolary method in the following manner:

....The reason that I used the epistolary method of narration is to precisely express the main characters feelings thoughts and it is also to vary the technique of narration and thereby to give aesthetic beauty to the work. Furthermore, I narrated some part of the story in the epistolary method because these parts are based on documents ...and the mission of their contents may not be distorted...

This shows that since the letters are taken from documents , they give reliable information about the matter they deal with. Besides, letters are good for a variety of style in writing of the historical novels.

All the letters in Aba kostir are short. For instance, the following letter written by the patriot, Belay Zeleke to Lij Hailu Belaw of Gojjam on the causes of unity to attack the Fascists will illustrate this idea.

"..... ሕዝቡን ለማስተባበር እርስዎ የበላይ ሆነው እኔ የጉበዝ አለቃ ሆኜ ጠላትን በበለጠ ሃይል እንቋቋመው እኔ እውጋለሁ፣ እርስዎ ወደ ጦር ግንባር መሄድ አይኖርብዎትም" የሚል ደብዳቤ ነበር በላይ ዘለቀ ለልጅ ሃይሉ በለው የጻፈው፡፡/p.52/

"....In order to mobilize the people, you be at the top, and I can be the leader of the fighting force and let us challenge the Italian aggression. I shall fight the aggressors and you need not go to the war front," was saying the letter written by Belay to Lij Hailu Belaw.

When the style of this letter is analyzed from a perspective of letter writing, it has no complete form of the letter system. Like the earlier example taken from Abakostir, this letter has no heading ( the writer's address and date), inside address (name and address of the recipient ) and salutation (greeting). However, as it is read in the extract, the body of the letter has the message Belay wants to convey to Lij Hailu. The message of the letter in that regard is on matters of unity to attack the Italian army that was suffering the people of the country.

However, what-ever it is the letter system has many advantages. for instance, it helps to read the actual words of the characters ጠላትን እኔ እውጋለሁ እርስዎ ወደ ጦር ግንባር መሄድ አይኖርብዎትም፡- "... I shall fight the aggressors and you need not go to the war front..." is a case in point. These are the actual words of the patriot, Belay Zeleke. These words show the ambition, intention and plan of Belay to fight the enemy forces. On the other hand, when Lij Hailu hears or reads the letters, the reader will be fully exposed to the thoughts of the two people.

*Similarly, the letter system enhances the forward movement of the events. In other words it helps for the steady movement of the plot. In general, the letters in Abakostir are short, brief, clear and can be understand easily by the reader.*

Regardless of the format of the letters when one tries to explore the value of the letter system, the letters give a pleasing variety of style and the actual words of the speaker. Regarding the importance of the epistolary form, Miriam Allott (1959:260) in Novelists on the Novel, states that:

The advantages of the letter system of telling story...are that hearing what one side has to say, you are led constantly to imagination of what the other side must be feeling, and last are anxious to know if the other side really feel what you imagine.

As it is stated by Allott, Mammo and Abera have selected and adapted the letter system for effect and to convey the idea of the letters directly. One of the features of these historical novels is therefore, the letter system. It is designed for the purpose of depicting the different feelings, emotions, excitement, opinions of Yohannes, Ras Alula and Belay and the like, which in one way or another is connected with the general make up of these historical novels. Besides, the letter system gives naturalness and literary beauty to these works.

In general, narrative techniques such as the letter system employed here, in the works under study help to convey political and social movements of the contemporary system. It also helps to give vivid pictures of the characters and adds strength and clarity to the works. This is because it presents the actual words of the characters and is written from reliable sources and documents. Therefore, it makes the story to be plausible. The letter system is also important in creating suspense. That is when a letter is sent from a person, then there is a certain anticipation and curiosity to hear a

*reply and suspense in the minds of the writers of the letters and the readers. While a letter is written by a person or a reply is received the mood and feeling created in him is also felt by the reader of these historical works.*

## **CONCLUSION**

Historical writing has become fairly popular these days. This is because of the association history has with national pride and the fact that history has usually been used to awaken patriotism and national unity. Historical novel is a form of fictional narrative which reconstructs history and re-creates it imaginatively. Yohannes, Alula Aba Nega and Abakostir present the political life of Emperor Yohannes IV and the Ethiopian patriots, Ras Alula and Belay Zeleke. These historical novels are an imaginative portrayal of history, that is of past states of affairs. They show how the lives of Emperor Yohannes, Alula and Belay were shaped at specific movements of history and how this shaping reveals the characteristics of those historical periods. This shows that the historicity of human affairs is the source and the subject of historical fiction.

In this study, an attempt has been made to identify and analyze the dominant literary devices that characterize the styles in Yohannes, Alula Aba Nega and Aba Kostir. Since this paper cannot exhaustively deal with all the stylistic features employed in the three historical novels, it has tried to hammer upon some of the major ones. The literary devices discussed in the last three chapters are language: such as rhetorical question, dialogue, syntax and repetition. Moreover, figures of speech like simile and metaphor are also explored. Similarly, narrative techniques which include third person point of view, epistolary, foreshadowing and flashback and suspense are analyzed.

Style is a wide concept that comprises different views. However, it is the characteristic manner of expression. The analysis of style involves an examination of a writer's choice of words, figures of speech, language and techniques. The major focus of this study in the last three chapters was in analyzing these devices. This thesis has focused on identifying and analyzing the above devices and it has tried to establish the functions of style in the historical novels that have been studied.

Style is studied by exploring the various literary devices in literary works and the study of style helps to reveal the writer's habit of using language, figures of

speech and narrative techniques. In the same manner, by studying the styles of the works that have been studied, it has been possible to understand the types of literary devices they contain and their functions. In addition, the types and functions of the literary devices studied in this thesis have helped to bring out the historical meanings of Yohannes, Alula Aba Nega and Abakostir.

The structure of these works is framed using literary devices. The time, the historical settings and the patriots are chosen to make the plot of these works true and concrete. The different literary devices used in these historical novels are also clear instances of the styles of Mammo and Aberra because these authors' technique of writing in their respective works is achieved through the style of their writing.

The study of the style of these historical novels has helped the researcher to understand the historical meanings of these works. After studying the literary devices in Yohannes, Alula Aba Nega and Abakostir, one can easily tell the styles chosen in coining the words, devising grammatical constructions and how the figures of speech are employed, the historical events and historical figures such as Yohannes IV, Alula and Belay are portrayed.

The works studied in this paper also show the culture of the Ethiopian society in relation to the idea of patriotism. They teach us that we have our own culture, history, courage and bravery and this is brought out by the different styles in the respective historical novels. For this reason, Emperor Yohannes, Ras Alula and the patriot Dejazmach Belay Zeleke are models of pride, bravery and adventure in Ethiopian history and this has been revealed through the study of style and historical meaning of the three historical novels in this thesis.

**APPENDIX A:**  
**PERSONAL INTERVIEWS WITH AUTHOR MAMMO WUDNEH**

**1 Interviewer**           What inspired you to write your historical novels; Yohannes and Alula Aba Nega?

**Ato Mammo:**

In my childhood I used to listen to narrations about people such as church intellectuals, judges, administrators, hunters, minstrels, peasants, architects, potters and the like. Particularly I used to hear narrations about patriots, war-lords, warriors and the like. Of these narrations I heard was that of Alula Aba Nega.

After I was involved in the profession of Journalism, I was engaged in the reading and study of Ethiopian history. Then I started writing from the exploits of Emperor Yohannes IV and Alula Aba Nega, in order to offer the young generation the knowledge of Ethiopian history for them to be vigilant and enable them pay their ancestors bravery due respect. Other than this, I composed the history of Eritrea and many articles on the same topics. Therefore, oral narration and written documents are the basis of these historical novels.

**2. Interviewer:**       Did you have any social purpose in writing your historical novels? if yes, what was it?

**Ato Mammo:**

The Social purpose I had when I wrote the two historical novels was the conviction that present and future generations

should know their country as I explained it above. Knowing one's country means knowing the people and their history. I wrote the novels on account of these reason because I feel I am obliged to pass over to others what I have been able to know.

**3. Interviewer:** Which Ethiopian historical novel, if any influenced you to write your historical novels?

**Ato Mammo**

The historical drama "Tewodros" by Girmachew Tekle Hawariat on the basis of Emperor Tewodros' history and the historical novel Ande Lennatu / The only Child to his Mother / by Abbe Gubegna have been examples and inspiration for my works.

**4. Interviewer** Which Ethiopian historical novels do you appreciate in their literary techniques? which one do you think is artistically well done?

**Ato Mammo**

I admire most, the works of the authors I listed above.

**5. Interviewer:** What aspects of the patriot Alula Aba Nega's life or personality aroused your interest in him?

**Ato Mammo**

The love Alula had for his country, the ability he had to administer people's affairs, his fear of God, his knowledge of justice, his valour, and his knowledge of strategy of war. All these, put together created in me the feeling of respect and love for Alula.

**6. Interviewer:** What aspects of King Yohannes IV's life or personality inspired you?

**Ato Mammo:**

The king's strength of faith, love of country and peace, leadership in battle, his successive victory over the country's enemies and for cultivation and bringing up to high level of patriotism people like Alula Aba Nega. These factors have inspired me to study Yohannes' history

**7. Interviewer:** What do you think are the dominant types of stylistic features employed in Yohannes and Alula Aba Nega?

**Ato Mammo:**

The style of writings in the two historical novels focuses on material culture. This means they are based on the narrations of the royal and religious aspects and popular values. These narrations make use of fables, hyperbolas, battle - cries, songs, lyre and hummings and events that occur in a nation are the bases of literary writings.

**8. Interviewer** How did these literary devices help you to bring out the fusion of history (fact ) and fiction?

**Ato Mammo:**

Basically, narrative styles that handed down from generations are not devoid of some facts of their origin. Therefore, they are transmitted continuously. Though they look fictional, their realism is not doubtful. These narrative styles may reflect the author's mind; truth and parables, perhaps. It is necessary the combination of these two aspects would magnify

the composition and beauty and in many works also these aspects have served as ornaments and reflection of light.

**9. Interviewer**

Your historical novels employ the epistolary form. What was your aim in using this technique?

**Ato Mammo:**

Yohannes and Ras Alula have written quite a number of letters to foreign leaders concerning the aims and objectives of their government and country in Giez and Amharic. These letters indicate the true history of the country, Yohannes and Alula Aba Nega, the manner of their words, the aesthetic beauty; because these are unique. They can afford a special beauty and strength for the writing of the his historical novels. Their didactic purpose and exemplification is conspicuous. When they are used along with the modern style of writing, they magnify the readability and the importance of the writing. They make the work monumental. If they are presented undistorted, the witness they give will be reliable and everlasting. It is on the bases of these criteria that I have used the epistolary technique in my writing.

**10. Interviewer:**

You have now turned your historical novels in to historical plays. What is more appealing to you then, the plays or the historical novels? Why?

**Ato Mammo**

As it is well known literature is divided into four main categories (genres). And these are: Novel, poetry, drama and short story. Those works that are based on life history or original history are also presented in printing and sculpture.

For example, the histories of Atse Tewodros and Atse Yohannes are written in their original historical form and these same original histories are also offered for reading in fictional works like novel, dram, short story and poems are also displayed in painting.

On the basis of this, I have transformed my two works in to drama and short story. I have developed Alula's resilient character in the form of poems because he had a unique behavior. The poem on page 5 (five) of the book entitled "Alula uttered as follows" indicates this fact. Either in the novel or the poems, I have tried to show the situation, the place, the mode of thinking, true history, the current world events and the country's state of being. However, it is also important to show the difference of their writing style.

We can compare the difference in writing style of the novel and drama is like the difference between two men swimming in a sea and in a pool. He who swims in the sea may swim as much as he wishes in accordance with his ability and strength; there is no limit for him. But he who swims in a pool can't get out of the water confined by the depth and width of the structure of the pool.

By the same token, a novelist may write as he wishes by going into all facets of life trotting round the globe, exploring the realms of the celestial heaven, referring to, not only his own behavior but also the behaviors of all creatures; he presents his work by widening and magnifying his thoughts and hence entertains and teaches each reader sitting in his own place or where he may find it. For such a scope it offers, many writers and myself choose it as a medium. but I often do not choose

drama as a medium of writing because it is a branch of art that demands a great deal of writing techniques and artistic talent. Its style is limited in time, place and action. It is presented in a theater for a specific audience employing different actors in different costumes aided by stage decor, light and sound combined with different manners of speaking and props, controlling, the minds and psychological made-up of the audience thus trying to convey significant messages.

**11. Interviewer** Do you think that Ethiopian historical novels fulfill the requirements of writing historical novels?

**Ato Mammo**

To answer this question satisfactorily it is necessary to read all the historical novels published to-date. Writers give priority to their own works and often find it difficult to give their opinions on the works of others. Therefore, people who can answer such questions are those who are engaged in the profession of conducting research on such works.

As a matter of fact, it is difficult to evaluate our works of literature by criteria used in other parts of the world. The reason is that we have a different culture. That is our culture is different from the cultures of other countries of the world.

Our writings are characterized by 'kene', dirge, lamenation, lyre, 'kererto' battle cry, figures of speech, bonfire, torch, epiphany, Christmas games and because we are developed in other forms of heritages a work that has used an initial and endings, it is very difficult to weigh it by foreign criteria.



በዚህም መሃከላቸው ሃው፡ ያገፍሎት ምንምም፡፡ ኔ፤ ፪  
ያወቅሁትን፡ ያህል፡ ማጣወቅ፡ የሕኪም፡ ግዴታ፡ መረጃ፡  
ዘከራምን፡ ሃው፡፡

፫ ደግሞ ማጣ፡ ግርማቸው፡ ተሰጥቶ ሆኖ፡ ያገፍሎት፡  
የቲያ ድርጅት፡ ቲያ ርዕሰ ልጅ፡ አቤቱ ገብቶ፡ ሃገራዊ፡  
“አንድ፡ ከአንድ” ከሠራው ምሳሌዎችና፡ ቀስቆሽቶ፡  
ሆነው ልጅ ልጅ፡፡

፬ ሃካይ፡ የጠቀሰቸው፡ የሁከቱን፡ ደራሲዎ  
ች፡ ሠራዎች፡ በጥብቅ፡ አደጋ ቀረጡ፡፡

፭ ከሀገር፡ የሃብታቸው፡ ፋቅር፡ ሕዝብ፡ በሚጠጡ  
ደደር፡ የሃብታቸው፡ ችግሮች፡ ሌላ-አገራዊ ጥራት  
ር፡ ፋርድ፡ አዋቂነታቸው፡ ቆራን ሃታቸው፡ የ  
ውጊያ፡ ክልፍ፡ ችግሮቻቸው፡ - - - አሃዚህ ሁኔታ  
ተደማምረው ሃው፡ በአካላት ላይ ልዩ ልዩ ሕክምና  
ቻል፡ ፋቅር፡ የሀገራት ጥራት፡፡

፮ እዲ፡ የሕንጻ ስም፡ የሃብታቸው፡ የሃገራት ጥራት፡ ያገፍሎት  
ች፡ የሀገር፡ ፋቅር፡ ስም፡ መደድሃችን፡ የጠር፡ መ  
ሪነታቸው፡ የሀገራት ጥራት፡ ጠካራዎች፡ ደጋግመው፡ ድል  
በማድረጋቸውና፡ እንዲሁ ሕክምና፡ አገራት፡ የመሥሪያ  
ጭንቅ፡ ከቀደም ሃገር፡ በማጠቃለያቸው፡ ተሰጥቶ  
ከማወቅና፡ ከማጣወቅ፡ አሃዚ ስም ሆኖ ልጅ፡፡

፯ በሁከቱ፡ መገኘቱ ላይ፡ የሚተቸው፡ የአንጻሩ ስም ሆኖ፡  
ወይም፡ ዘዴዎች፡ በሀገራት ጥራት፡ ገሃልና፡ ወጋ-ወግ፡ ካይ፡  
ያተኮሩ፡ ናቸው፡ ደህንም ማሳቸው፡ የቤተ-መንግሥት  
ና፡ የሃገራት ጥራት፡ ሠርዓቶች፡ የሕዝባዊ፡ ደቅ ጠቅላይ  
ች፡ ገረገዮች፡ ምሳሌዎች፡ ሃላፊ-ቀረጽ፡ ቀረጽ ሆኖ፡







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ከዚህ ጋር ይቆይ፡ ንግግር፡ መልክ፡ ከመስጠት፡ እስከላይ፡  
 የቀረቡትን፡ ሠራዎች፡ በመኩረት፡ መመልከት፡ ያከራግጥ፡  
 ዲሞክራሲ፡ በሌላቸው፡ ሠራት፡ በጥቂቶች፡ ጸሐፊዎች፡  
 ካዩ፡ ቆይታ ይፈጸም፡ የሚሰጡ፡ በመሆናቸው፡ በኮሎኖች፡ ጠቅ  
 ካካ፡ ሠራዎች፡ ካዩ፡ ከመመሥረት፡ ያቀጥሉኩ፡ ያከዘ  
 ህ፡ ንግግር፡ የመስጠትን፡ ንግግር፡ መመሥረት፡  
 የሚቻሉ፡ በመጻፍት፡ ካዩ፡ ልዩ፡ ንግግር፡ ያገለግላሉ፡  
 የሚያስገኙት፡ የመስጠት ስላ፡

ንግግር፡ ጸሐፊዎች፡ ጸሐፊዎች፡ ዲሞክራሲ፡ ሠራ-ጸሐፊዎች፡  
 ተሰጥቶ፡ ለብወሰኑ፡ በውጭው፡ መገምገሚያ፡ ከመመ  
 ዘን፡ ያጠቃልላሉ፡ ያጠቃልላሉ፡ ገህነቶች፡ ልዩነት፡ እኩልና፡  
 የሹ፡ ድርሰት፡ በቆይት፡ በመጠኑ፡ በእንግሊዝኛ፡ በገና፡ በ  
 ቀረጥ፡ በቋንቋ፡ በዘገባ፡ በጥንቃቄ፡ በወጥ፡ ሃገራችን፡  
 በሥነ-ጥናት፡ በዲሞክራሲ፡ በቆይት፡ [ገጽ] በጥንቃቄ፡ በገና፡ [ገ  
 ዲሞክራሲ] መዋቅር፡ በኮሎኖች፡ ከደካሙ፡ ቆይታ፡ የዲሞክራሲ፡  
 በመሆናችን፡ ንግግር፡ ገህነቶች፡ መሃዳና፡ መገምገሚያ  
 ያ፡ እያደረገ፡ የተደረገውን፡ የሚያደረግ፡ በሌሊት  
 መሥሪያና፡ ምህንድስና፡ ከመመዘን፡ ያጠቃልላሉ፡ የመስጠት ስላ፡

ግግር፡ ውጭኛ ህ፡

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## APPENDIX C

### INTERVIEWS WITH AUTHOR ABERRA JEMBERE

**1 Interviewer:** What inspired you to write your historical novel, AbaKostir?

**Ato Aberra**

What inspired me to write AbaKostir was that, some years after the post independence, I was living near Tekle-Haymanot church during which I was attending high school at Teferi Mekonen school. In my uncle's houses built on the edge of the main road, lease-holders were selling 'Tej' and 'Tella' (mead and beer). Every evening, particularly on Saturdays and Sundays songs praising AbaKostir (the patriot, Belay) were being heard. In the houses behind the shops my uncle and other relatives were living.

As I was always listening to these songs during my childhood days, admiration for the patriotic deeds of Belay Zeleke were instilled in me. I began to consider him as a great patriot of the country I saw for the first time a man hanging on the gallows at what is now called Omedila square in 1937 E.C. as I was going to Tekle-Haymanot Church to say my prayers one Saturday morning.

The scene in me made me afraid. What was said about the hanged man was that he was an accomplice in crime of Belay Zeleke. In the meantime, and the same place there were other prisoners at whom the muzzles of guns were aimed. I heard that one of these was Dejazmach Belay Zeleke. I felt a special feeling when I was able to see the man I knew by fame on that particular horrible day.

As the patriot Belay Zeleke and others were on their way to other places for execution I followed the truck and I saw other prisoners being hanged in various streets and in Jan-Medda and heard their crimes read. On that day without even eating my breakfast I spent the day watching surprising scenes and last returned home in the evening.

He who was praised as a patriot was suddenly called a criminal and hanged and when I saw this episode my mind could not accept it. Thus I was disturbed for quite a few days then after. When I asked my relatives and the people around why this happened, I was not able to get a satisfactory answer from them.

Even after I was a grown up person when I asked knowledgeable people they were not able to give me satisfactory information and it then remained a buried mystery a long time to come. I read an article by Ato Sibhatu G/Egziabiher on Belay Zeleke in 'Yekatit' magazine when I was a political prisoner in the Grand Palace for eight years between 1967-1975. This instigated my long buried desire to know about Belay Zeleke and then I started to ask the high official of Haile Sellasie's government to tell me what they know about the man.

When circumstances permitted they explain to me what they knew. One of these people was who interviewed Belay Zeleke and Lij Mammo Haile-Mariam before they were hanged. I was therefore able to find out the matter from first hand informants. In the mean time I met Belay's uncle in the prison who was with him during the five-year-resistance period and I interviewed and eventually got additional information. I was

able to understand that there were other people who did not have a positive attitude towards Belay. Because of my understanding that there were conflicting views about Belay I was spurred to investigate the truth and write a book on him.

Although not fully complete I was able to finish the first script in prison. I decided that the presentation should be historical fiction. As I came out of the prison I was able to contact and continually interviewed Belay's brother, Dejazmach Ayalew Meshesha, his first daughter, Woizero Yshashwork Belay and his private secretary Fitawrari Kelemework with the help of the patriots association. As I was able to gather documents from the Ministry of Pen and Ministry of Interior and read them I was able to publish the book.

**2. Interviewer**

Did you have any social purpose in writing AbaKostir? If yes, what was it?

**Ato Abera**

I had a social reason to write about the ups and downs (the tribulations and trepidations) of Belay Zeleke's life. In the process of history, having made himself known on account of his deeds, having made his country proud of him and whose name is renowned; his five-year patriotic struggle; before it is five years after independence being accused of a crime and sentenced to death, and because his immortal exploits have gone down to the level of mortality, was always grieving me; his rise and fall and the sabotage that led him to this, to explore this to future generations, and because I saw in all historical epochs the defamation of national heroes and their exploits; even if, I decided to present in writing the history of this patriot.

**3. Interviewer:** Which Ethiopian historical novel, if any influenced you to write your historical novel?

**Ato Aberra:**

Abbe Gubegna's Ande - Lennatu and Berhanu Zerihun's Yetangut Mister have helped me to present it in the form of historical fiction.

**4. Interviewer:** Which Ethiopian historical novel do you appreciate in their literary techniques? which one do you think is artistically well done?

**Ato Aberra:**

I admire the above mentioned historical fictions, particularly, Yetangut Mister.

**5. Interviewer:** What aspects of the patriot, Belay Zeleke's life or personality aroused your interest in him?

**Ato Aberra:**

The main traits that stimulated me to admire Belay Zeleke are his resolute/determined patriotism, his spiritual faith, his tendency not to discriminate between leader and follower except in battle field, his strategy not to stay too long in one place and his choice of place and time to attack, his respectfulness in his day-to-day life and when the need arises his ability to be merciless in order to fulfill his aims and the fact that he is capable of what an educated man can do without having any education himself.

**6. Interviewer:** What do you think are the dominate types of stylistic features employed and for what purposes do these devices help you?

**Ato Aberra:**

In regard to style of writing, although I did not have the chance to go to a school where literature is taught, at the time when I was at the Tefeeri Mekonen School, the Lazerist Mission friar who was my Amharic grammar and composition teacher, and the French monk, Aba Marseyie had taught me the art of composition writing, manner of presentation and the way how what we wrote should be grammatical. I was drawn to the world of writing being inspired by the composition I was writing in class and by the praise I was accorded for I used to excel others and because our teacher used to allow our compositions to be commented upon in class discussions, these and other encouragements stimulated me to write on newspapers during my student days. My stepfather 'Gra-Geta' Gebeyehu Aycheh was an editor of newspapers published under the auspices of the Ministry of Information.

I was able to publicize my gift of writing gradually as a consequence of his intimate advice. by reading different literary works particularly by concentrating on works dealing with biography. I was able to learn different techniques of writing. In my novel, Aba Kostir, I have tried to dialogue, rhetorical question writing style, describing in short and long sentences events. In descriptive style, also the method of comparison and contrast, proverb and the like are used. In narrative techniques too, I have tried to use third person point of view to convey the message of my work. I have also used the techniques of foreshadowing and flashback along with the method of suspense to amplify historical events, clearly portrays characters and their feelings and conditions. All these have been attempted in the novel. Generally, I have tried to follow to combine novel and

short story writing techniques. It has also been modestly tried to reflect the use of poetry and dramatic techniques.

**7. Interviewer:** How did these literary devices help you to bring out the fusion of history (fact) and fiction?

**Ato Aberra:**

Whether I have succeeded or failed, I have tried combine and present fact and fiction with the help of setting fictional method of character depiction and method of narratology.

**8. Interviewer:** Your *Abakostir* has used the epistolary form. What was your aim in using this technique?

**Ato Aberra:**

The reason that I used the epistolary method of narration is to precisely express the main character's feeling and thought and it is also to vary the technique of narration and thereby to give aesthetic beauty to the work. Furthermore, I narrated some part of the story in the epistolary method because these parts are based on documents; thus, in order, for the mission of their contents may not be distorted, I used the epistolary technique. This technique has also helped in the variation of narrative technique.

**9. Interviewer:** You have now turned your historical novel into historical play. What is more appealing to you then, drama or the historical novel? why?

**Ato Aberra:**

I have prepared a historical novel and historical drama based on the life history and historical deeds of Belay Zeleke. The novel, published in 1983 is published and presented for public reading, while the drama was directed and produced by Ato Tesfaye Gessesse and Dagmawi Feyissa in A.A.U. in 1986 with the final year students of the Department of Theater arts as performed at Amist Killo. The show was discontinued because the actors graduated and left the University. However I hope that it will be performed for the public in long-runs in the future. Although both forms are interesting, what pleases me more is the historical novel. Accordingly, having written my second historical novel, Ras Abebe Aregay: Aba Gessit, I am on the look - out for a publisher.

**10. Interviewer:**

Do you think that the Ethiopian historical novels fulfill the requirements of writing historical novels?

**Ato Aberra:**

Although the number of historical novels which need to be improved is very small, I would think that their writers have made the necessary efforts to fulfill the technical requirements of writing historical novel because they have, more or less, tried to observe the techniques of setting choice and portrayal and presentation of characters.

















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## DECLARATION

I, the under-signed, declare that this study is my work and that all sources of material used for the study have been duly acknowledged.

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Date of Submission: 10<sup>th</sup> June, 1996